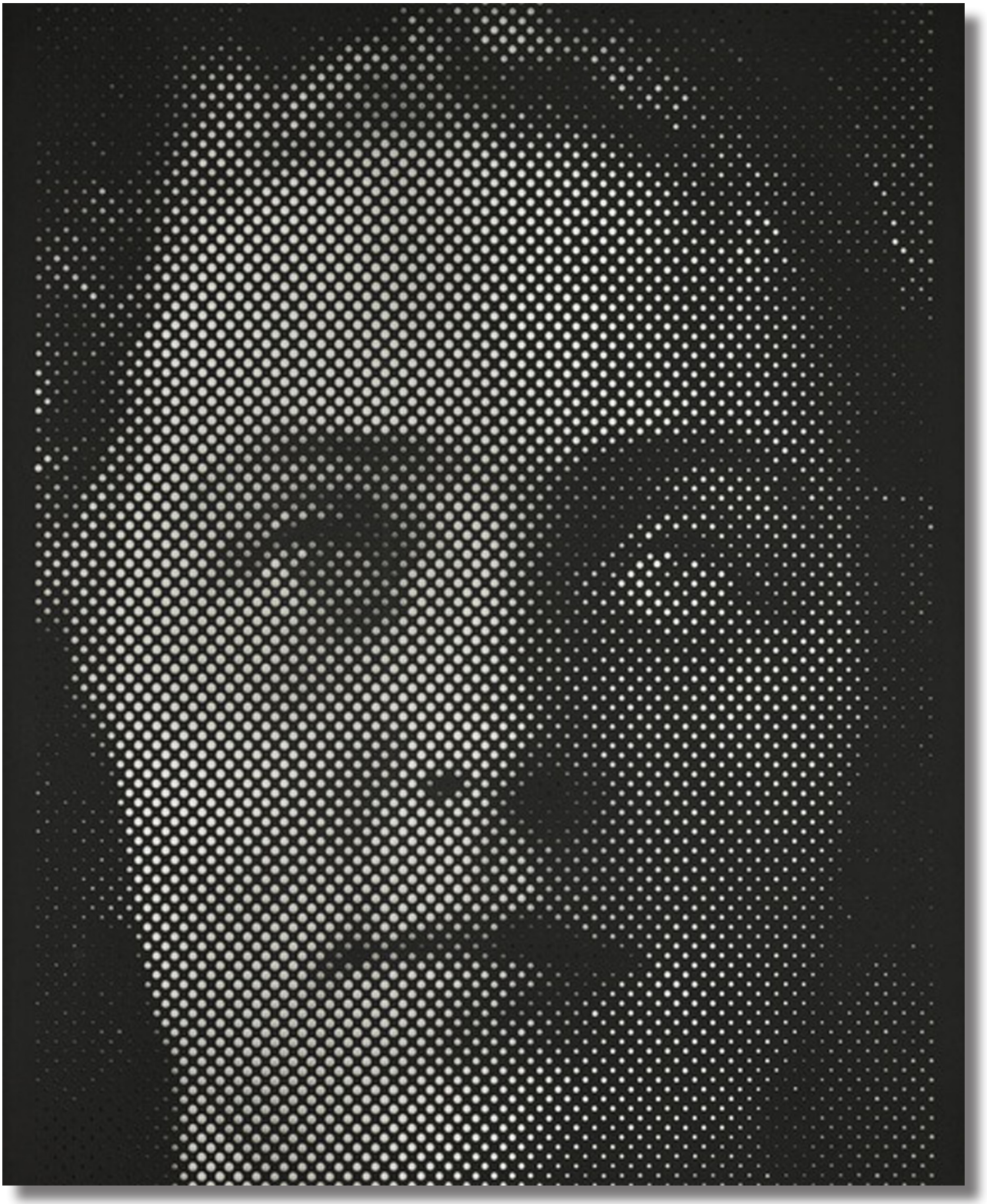
Art in Print

January – February 2012
Volume 1, Number 5



Recent editions by Apfelbaum • Applebroog • Chagoya • Cottingham • Cutler • Deacon • Furunes • Höller Johns • Marclay • McElheny • Mehretu • Messager • Smith • Tiravanija • Whiteread • Wood • Würth and 32 more

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In This Issue

Cover Image:
*Anne-Karin Furunes, **Portraits from Archive/ Portrait I** (2011), cut paper, 37 1/2 x 25 1/8 inches, edition of 20, printed by Pace Editions Ink, published by Pace Editions, Inc., New York.*

This Page:
*Dave Muller, detail of **Untitled** (2010) from the portfolio **Quiet Noise**, etching with spitbite aquatint, plate size 8 x 6 inches, paper size 15 x 13 inches, edition of 15, printed and published by Edition Jacob Samuel, Santa Monica, CA. ©Edition Jacob Samuel and Dave Muller.*

No part of this periodical may be published without the written consent of the publisher.

Art in Print
January – February 2012

On Plenty

By Susan Tallman

It is astonishing to think that there was a time in the not-too-distant past when the survival of the artist's print was seriously in doubt. The recent print fairs in New York and London demonstrated the vitality of the field through every quantifiable measure: the number of artists at work, the number of publishers risking capital, the number of viewers showing up to see the products of those efforts, and the number of collectors willing to pony up cash to take something home.

Quantity, of course, is not the same as quality, and sums are not the same as substance, so this issue of *Art in Print* is dedicated to a discussion of recent editions and the ideas that they have set in circulation. We asked a number of writers, artists, and curators to pick recent projects of interest, and rejected only those that were redundant. We exercised no curatorial hand to shape the results. What follows are 50 reviews of new editions. It could have been 500.

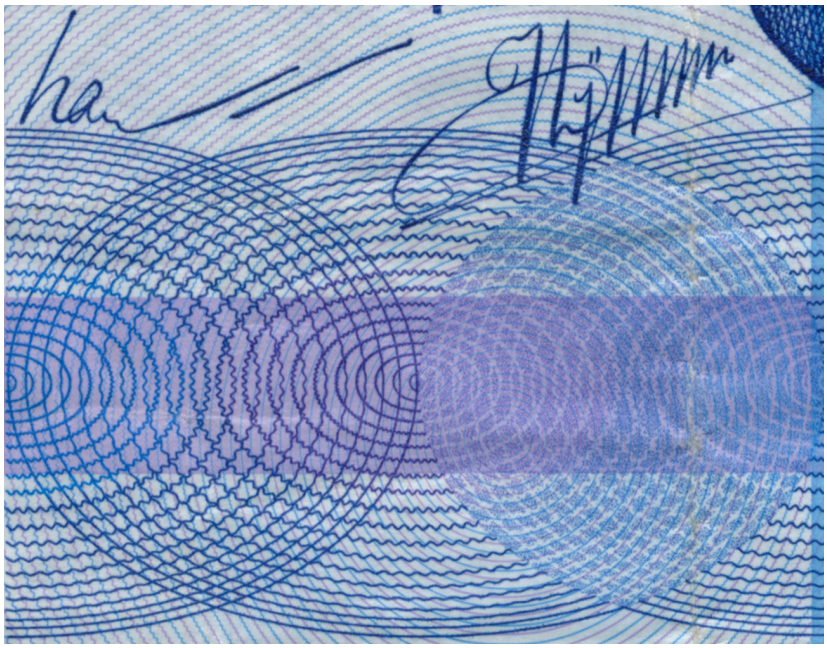
Some of these projects were printed and published by artists working on their own in a manner not substantially different from that of Dürer or Seghers. Some are the result of extravagant investments of technological and physical resources. A partial list of tools used includes wood blocks and chisels, copper plates and burins, acid baths, lithography stones, coal dust, lasers, digital scanners, photo-sensitized polymer plates, cast porcelain, digital ink-jet printers, Japanese paper, luminous ink, sandpaper and crowbars. Some are individual images, others are multi-print sets. The smallest image measures 3 x 3 inches, the largest runs 3 x 28 feet.

Almost all were published in 2011, but occasionally we elected to include editions slightly older. Some prints cost a few hundred dollars, some cost tens of thousands. Sometimes this is a reflection of production costs. More often it is a reflection of the artist's reputation and market standing.

It is necessary to acknowledge the role of the market here. There is no question that 'market forces' have played a role in the selection of work presented here. While we have purposefully sought out artists working independently, many more works have to come to our attention through galleries, printshops and publishers. It is, however, possible to oversimplify the situation. It has become commonplace for members of the art world to identify themselves by their relationship to the market: those who celebrate Art Basel Miami Beach as high culture on one side, those who decry the commodification of art on the other. Both positions are ridiculous (a party is a party, retail is retail, and everything is a potential commodity.) One of the happy characteristics of the print, however, is its pragmatism: prints are so obviously commodities, their multiplicity so clearly tied to market needs, that there is little point waxing sanctimonious about the purity of art. At the same time, print prices are (comparatively) low enough that they can be looked at and actually seen as art, rather than simply as a backdrop for Kardashian excess.

At its best, the marketplace is a locus of exchange for ideas as well as commodities. Print fairs certainly work this way, inspiring animated discussions among footsore denizens. We hope this issue will do the same, and we invite you—the constituents of the print community—to let us know what you think. What did we leave out? What did we miss? What goes in the next issue? info@artinprint.org. ■

Susan Tallman is the Editor-in-Chief of Art in Print.



R.D.A. Oxenaar, detail of Dutch ten guilder note (1968).

New Editions 2011

Josiah McElheny, ***Studies in the Search for Infinity*** *(2011), 10 photogravures on Coventry rag paper. 13 1/4 x 12 3/4 inches. Edition of 20. ©USF Graphicstudio, photo: Will Lytch.*

What follows is a large number of reviews that cover a small selection of the prints and editions produced recently. We asked a number of writers, artists, and curators to pick works they wanted to write about. This is not a definitive list of "the best of 2011," nor does it attempt to say something about the state of the art in 2011. We have had the pleasure of getting to see and to think about a lot of great work. We have also missed a lot. We hope to get to it soon. ■

New Editions

Prices are listed in the originating currency: dollars are United States dollars unless otherwise noted; prices within the UK are + VAT. All prices are subject to change. Quotes not otherwise attributed are from correspondence or conversation with the artists. Unsigned reviews are by the Art in Print *staff.*

Katrina Andry

The Jungle Bunny Gave You Fever. The Only Cure is to Fuck the Bunny. She Wants It. (2011)
Color reduction woodcut over digital print, 44 x 52 inches, edition of 7, printed and published by the artist at Anchor Graphics, Chicago, available from the artist (www.katrina-andry.com), $1200.

The central figure in this (very) large print is an angry Eve in Playboy bunny ears and a banana skirt borrowed from Josephine Baker. She wields her serpent like a weapon and stares out at the viewer with an expression that makes Manet's *Olympia* look coyly inviting. Behind her, a decorative quilting pattern stands in for Eden, and down amidst the shrubbery a pair of guys are screaming, though whether with terror, elation or desire is unclear to the viewer and perhaps to themselves. Eve doesn't seem much to care. It's a job.

This provocative print with its provocative title is part of an ongoing body of work that the artist has grouped under the academic-panel-discussion heading, "Otherness and American Values: How Negative Stereotypes Against Blacks Have Shaped Western Culture." All these prints are large, colorful and inflammatory, and all of them are color reduction woodcuts—an intricate technique in which the artist carves a block of wood, prints it in one color, carves more on the same block, prints it in a second color atop the first, and keeps on going. There is little improvisation in reduction woodcut, and no going back. The elaborate lines that articulate Andry's Jungle Bunny are the last to be printed, but must be planned before the first cut for the first color is made. (Andry's line is particularly beautiful, moving between the slash and thrust of expressionism and the liquid grace of ink painting). The background of quilt patterns alludes to the power of craft while, being digitally printed and utterly flat, denying it at the same time.

Woodcut in modern times is closely linked to images of outrage and social injustice. Kirchner and Heckel used slashing strokes to announce their repudiation of Bourgeois self-control; Leonard Baskin's figures (whose veinous forms Andry's somewhat resemble) proclaimed their anguish to the world. Andry is just as angry, but her more convoluted approach is of a different flavor—simmering self-possession, a rage all the more dangerous for being clever. ■

Katrina Andry, ***The Jungle Bunny Gave You Fever. The Only Cure is to Fuck the Bunny. She Wants It.*** *(2011).*

*Polly Apfelbaum, **Love Alley** (2011).*

Polly Apfelbaum

Love Alley (2011)
Color woodblock print on Hiromi paper, 32 x 68 inches, edition of 25, $8000.
Love Alley—Black (2011)
Color woodblock print on Hiromi paper, 32 x 68 inches, edition of 12, $8000.
Rainbow Ribbons (2011)
Color woodblock on Hiromi paper, 37 1/4 x 69 3/4 inches, $12,000.
Split Ribbons (2011)
Color woodblock monoprint on Hiromi paper, 37 1/4 x 69 3/4 inches, $12,000.

All works printed and published by Durham Press, Durham, PA.

Polly Apfelbaum's recent prints with Durham Press exhibit her characteristic chromatic exuberance—as she said, "I can't imagine too much color."[1] *Love Alley* offers an explosion of stylized floral silhouettes reminiscent of both 1960s Flower Power and Matisse's late paper cutouts, while *Rainbow Ribbons* and *Split Ribbons* embody playful color spectrums that pulsate in the retina *à la* Op Art.

This blithe appearance belies their production. They are, perhaps surprisingly, woodblock prints. For the *Love Alley* prints (which exist in both a brightly colored and a quieter yet equally exhilarating black and white version) Apfelbaum drew floral doodles on thin white paper that was cut and pasted onto board to make a multitude of woodblocks for printing. Working with Durham Press since 2004, Apfelbaum has produced approximately 800 flower blocks. She assigns them colors and arranges them in compositions, some of which are printed just once while others become the basis for editions (in this case a jig is built to insure the blocks remain in the same place for each impression.)

The *Rainbow Ribbons* monoprints, and the *Split Ribbons*, rely on systematic variations of 132 sticks, inked with some 40 colors per print. Apfelbaum arranged the sticks in the desired spectrum (this must be done quickly before the inks dry), the sticks were set into a jig, and the jig was run through an etching press.

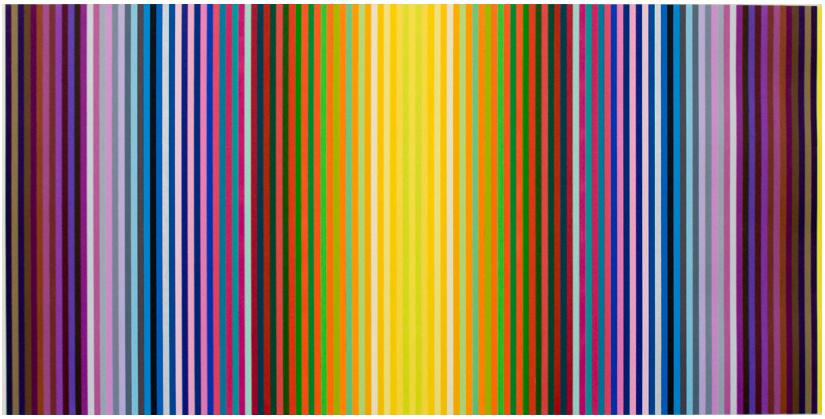
The performative element inherent in Apfelbaum's printing process—from her gestural floral doodles to her rapid arrangement of inked sticks—is an essential link to her 'fallen paintings' floor works. This laborious, tactile process is all but hidden behind a façade of aesthetic insouciance. Only the prints' monumentality hints at hard work (the smallest is a sweeping 32 x 68 inches.) Even the lack of surface texture masks the process: the wood grain and incised marks of penetrating tools that are so often part and parcel of woodblock prints are masked under a sheen of unsullied color. "If it looks joyful," Apfelbaum has exclaimed, "I'm so happy."[2] ■ —*Allison Rudnick*

Notes:
1. "The Artist's Life: Polly Apfelbaum." [video] NYFA Current: The Magazine for Artists. Web. 27 November 2011. http://www.nyfa.org/nyfa_current_detail.asp?id=17&fid=1&curid=918
2. Ibid.

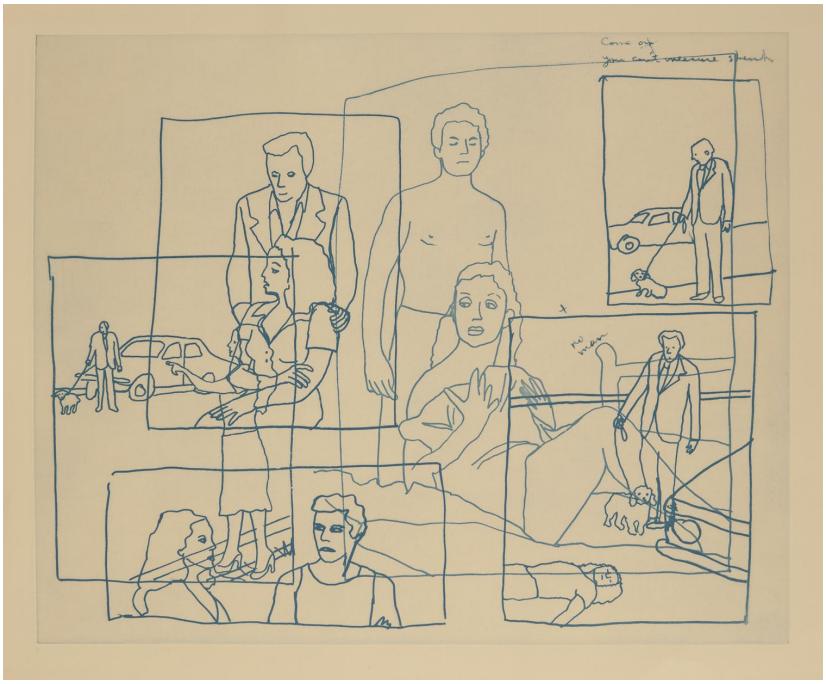
Ida Applebroog

Vellum Sketches I and *II* (2011)
Two sugar lift aquatints on Hahnemühle Bugra paper, I: 23 1/2 x 27 1/2 inches, II: 20 5/8 x 29 inches, edition of 25 each, printed by Jennifer Melby, Brooklyn, NY, published by Diane Villani Editions, New York, $3500 each.

Ida Applebroog has been working with her familiar storyboards and outline narratives since the early 1970s. Many have gone out into the world as books or prints or sequential drawings on vellum, but some stayed behind. Applebroog, now 80, recently uncovered one of her sketchbooks



*Polly Apfelbaum, **Rainbow Ribbons 1** (2011).*



Ida Applebroog, ***Vellum Sketch II*** *(2011),*

from 1974, its vellum pages filled with felt-tip drawings of ambiguous, vaguely menacing Applebroogian situations. Today a great fan of digital technology, she had the pages scanned into her computer, where she could layer and combine the drawings. Then Jamie Miller at the Lower Eastside Printshop used a combination of screenprinting and sugar lift to transfer the digital images to etching plates.

Vellum Sketches I offers three water scenes: in one we see just the heads of a couple in the water, apparently chatting; in the other two the man is carrying the woman's limp body through the waves, though both are fully clothed. *Vellum Sketches II* is more complex: a half-dozen overlapping frames featuring an unhappy couple, a dog walker, a car, a woman's body on the ground. In neither print is there anything like a clear narrative. The figures in the various frames may or may not be the same people, but it doesn't really matter—the air of impending violence wafts through these drawings like an offshore breeze.

Applebroog's later work has grown increasingly operatic—larger, more painterly, more tactile, more physically demanding of space and time. These prints remind us of how much she could do with how little: a handful of pen lines, an ominous scowl, a raised eyebrow, and disasters unfold. ■

Sandow Birk and Elyse Pignolet

A Conservative Map of the World (2011) and *A Liberal Map of the World* (2011)
Two six-color lithographs, 34 x 46 inches each, edition of 25 each, printed and published by Tamarind Institute, Albuquerque, NM, (Collaborating printers: Bill Lagattuta and Alex Kirillov), $5000 each.

This is hardly the first attempt to render the American cultural and political divide in cartographic form (think Saul Steinberg for a start), but as that divide has become an ever deeper chasm, charting it has come to feel more urgent. Los Angeles artists Sandow Birk and Elyse Pignolet have cleverly given us two maps for one world; together they illustrate how it is that we can use the same words—"America", "Ocean," "China"—and yet be talking about completely different things.

Birk and Pignolet's Liberal and Conservative maps of the world also exist in gouache form, but the parody is stronger in print. The maps that carry the most authority are printed maps, and the ones that are most deeply

Sandow Birk and Elyse Pignolet, ***A Conservative Map of the World*** *(2011).*

ingrained in our internal atlases are the ones that lined our classrooms long before we discovered that national borders could change or that the Mercator projection was part of a Western imperialist conspiracy to make Greenland look big. Maps are supposed to represent truth, not ideology, but the very existence of non-ideological truth is exactly what feels so imperiled today.

Birk's and Pignolet's maps mimic didactic grammar school pull-down maps, with their earnest peppering of notes about natural resources and biomes, their instructive margins lined with important edifices and natural wonders. Here, however, instead of "copper", "tundra," and "wheat", we get "U.S. Invasion" (Liberal map) and "Commies" (Conservative map.) Predictably, the Liberal globe is saturated with worry—melting ice caps and dying whales—while the Conservative one is rife opportunities to be exploited—fish, oil, coal. Perhaps because the target is bigger, the Conservative map is also funnier. Liberal Antarctica is labeled "Rapidly Disappearing Ice Shelves", while its conservative equivalent is "More Ice Than Could Ever Melt Before the Rapture."

Chakaia Booker

Untitled (2011)
Woodcut with chine collé, 20 1/2 x 20 inches, edition of 200, commissioned by the Print Club of New York City and printed by Robert Blackburn Printmaking Workshop, New York, $1500.

Chakaia Booker's baroque recyclings of automobile tires are wildly inventive, lustrous, absurd and beautiful. They are also manifestations of the artist's abiding concerns with craft, urban life, African ancestry, the social history and tactile immediacy of materials.

This untitled print, commissioned by the Print Club of New York, does not look much like her well-known cascades of black rubber, but is a product of the same ethos and style, filterd through a process at once arcane and visceral.

As in her sculptural work, the print's final image was the result of improvisatory engagement with the materials at hand. The process through which the image developed was purposefully elaborate. She carved four blocks using a variety of tools with marks that record free looping gestures but also indicate the resistance of wood. Four blocks were then printed in black on four different Asian papers, producing 15 variant images. These prints were then coated on the back with a water-activated adhesive, so that the artist could cut them into bits and play with them at will, and then, when she was satisfied with an arrangement, they were run through the press with a dampened sheet of paper on top. The moisture activated the glue, while the pressure made the bond secure.

To produce the edition, Booker's original creation had to be replicated: steel pattern cutting dies were made to match each piece of cut-up paper and a template was created to place each of the 65 elements in the right spot. More than 4000 impressions were pulled from the woodblocks, to create the more than 20,000 individual strips of paper for the final edition. The result is a dancing, dramatic concatenation, stammering and seductive. ■

*Chakaia Booker, **Untitled** (2011).*

Enrique Chagoya

Escape from Fantasylandia: An Illegal Alien's Survival Guide (2011)
Accordion-folded artist's book: nine-color lithograph on *papel de amate*, 9 1/2 x 80 inches unfolded, edition of 30, printed and published by Shark's Ink, Lyons, CO, $3400.

Following the destruction of a copy of his 2003 codex *The Misadventures of the Romantic Cannibals* by a visitor to the Loveland Museum/Gallery in Colorado in October of 2010, a rattled Enrique Chagoya returned to Shark's Ink last summer to complete the latest addition to his ongoing body of book works. *Escape from Fantasylandia: An Illegal Alien's Survival Guide* demonstrates Chagoya's steady commitment to his artistic process—what he calls "reverse anthropology."

Irreverent, satirical, complex, and engaging, Chagoya's codices propose alternative histories and revive the lost book traditions of Mesoamerica, known only through the handful of books that survive from the vast

Enrique Chagoya, view of ***Escape from Fantasylandia: An Illegal Alien's Survival Guide*** *(2011).*

libraries the Spanish found in the 16th century. His works are true to their Mesoamerican antecedents in form, reading from right to left and paginated with Maya numerals made of dots and dashes. Chagoya limits his use of the Western written word, instead favoring pictorial signifiers combined with the glyph-based syllabaries of the Mitzec-Zapotec, Nahua (of whom the Aztec were members), and Maya cultures. The books are also printed on *amate* (a Pre-Columbian paper made of banana fibers) and folded in the traditional accordion style. Within these parameters, the artist sets out epic cultural exchanges in which he "cannibalizes" Western culture in the same way that traditional Mesoamerican cultures have been appropriated into contemporary Mexican and U.S. culture.

Chagoya's books have taken various formats, from handmade unique works, to a number of small editions with Shark's Ink, as well as a large-run publication by City Lights Books in San Francisco. The subjects are often inspired by events in the news. *Escape from Fantasylandia: An Illegal Alien's Survival Guide* contains a number of references to recent headlines. The artist describes the book as "about the economic collapse, and also … utopian collapse (the arrival of dystopia)." On the top of page two, a man sleeps in a hammock above the figure 9.2% (the jobless rate at the time the artist was working on the book) and a stack of money, an intentionally ambiguous reference to contemporary employment problems. On the next page, a boy struggles to stay afloat in stormy seas, surrounded by speech bubbles in Japanese, an allusion to the March 2011 tsunami. (Page nine also shows a nuclear reactor on fire, surrounded by water.) On the fifth page, meteors shower onto a graph that depicts the falling value of an unspecified hedge fund, and the sixth spread opens with a house in flames, recalling the ongoing mortgage crisis. Such topical allusions continue through the length of the book, held together by the meandering figure of the plumed serpent god Quetzalcoatl.

The lower two-thirds of each page merge Colonial-era Latin American engravings with icons from indigenous Mexican culture and occasional U.S. pop culture images, such as the comic strip figure Little Lulu. Many of the pre-modern images provide a Biblical counterpoint, steeped in the complex iconography of Latin American Catholicism, to news events. For example, an image of Adam and Eve sharing an apple beneath a tree in which a serpent slithers implies a relationship between "original sin" and the economic pickle in which we now find ourselves. The fourth page features a comical white man with an aggressively grinning, impeccably groomed and oiled head (reminiscent of a 1950s ad) on the body of a man in 18th-century European dress who shakes hands with a skeleton—their exchange is blessed by a winged devil behind. This is one of a few skeletons in the book, a symbol that Chagoya uses in its Pre-Columbian sense of change and renewal rather than its darker European association with death. As noted by the artist, the Maya and Aztec believed that life on earth was an illusion and the afterlife was reality—in the artist's words, "when one died he/she [would] wake up, and [go] to heaven (the idea of hell was not part of pre-Hispanic religions). So there is a celebratory end—and a celebratory beginning—in such pre-Columbian mythology which I would like to subliminally imply within the whole book."

Like each of Chagoya's prior codices, *Escape from Fantasylandia: An Illegal Alien's Survival Guide* leads us on a path into a foreign world, providing just enough familiar material to entice—we become anthropologists of our own time, seeing ourselves through the lens of the other. Chagoya revives the ancient codex form as a thoroughly engaging and enriching entertainment: amusing, erudite, clever, and poignant. ■ *—Sarah Kirk Hanley*

Robert Cottingham

An American Alphabet (1997–2011)
26 color lithographs, 31 inches high, width variable, edition of 40, printed and published by Tandem Press, Madison, WI. $3000 individually, $78,000 for the set.

Robert Cottingham, ***B, C, N*** *and* ***P*** *from the series* ***An American Alphabet*** *(1997–2011).*

The eye-catching opening flourish of the IFPDA Print Fair in November was Robert Cottingham's 26-part *American Alphabet*, a project more than twenty years in the making. Cottingham, the well-known photorealist painter, began work on the first gouaches for the *Alphabet* while at the McDowell colony in 1993, though the photographs from which the images are drawn extend back decades before that. Over the following four years, Cottingham made oil paintings of the full alphabet (the complete group is now in Germany). In 1997 he made lithographs of K and F with Tandem Press, and he has been executing a few letters a year ever since. The last three—U, Y and Q—will be editioned in early 2012.

Cottingham's 26 letters are a collection, salvaged from a variety of mid-century American commercial signs; most are neon, a handful are molded plastic. They come from all over the country: the C is from Fairfield, Connecticut, the N is from Chicago, the S hails from Harrisburg, Pennsylvania; a couple are from recognizable businesses (the seriphed gold W of Woolworths), but most are not. Cottingham describes them as "portraits of odd, colorful characters I found hanging out downtown."

There is a long American tradition, from Peto to Demuth to Ruscha, of playing with letterforms as fence-posts between abstract meaning and concrete things; the liminal land between body and soul. Cottingham is a distinctly American talent, equal parts Hopper (his first painterly love) and Young & Rubicam (his erstwhile employer.) Cottingham began his career painting cityscapes from life, but his fascination with incidental detail—the bits that are not relevant to the whole, but flavor everything—quickly led him to photography as "a high-speed sketchbook" for his paintings. He began with urban streets, then zeroed in on the signs in the streets, and finally on the individual letters in the signs.

Each of these prints is the result of a lengthy chain of representations: from life to photograph to drawing to gouache to oil painting to print. The lithograph "*A*," for example, reconstitutes the painting "*A*," but both derive from a photograph of the marquee of the Los Angeles Art Theater, itself the source of Cottingham's 1971 painting and 1992 lithograph, both titled "*Art*."

Writing about the letter H, Cottingham cites Samuel Beckett's observation that the task of the artist is "to find a form that accommodates the mess." Visually, there is precious little mess in Cottingham's world—his surfaces are scrubbed, his edges are sharp, even the light is always clean. No bird has ever nested in his neon. Cottingham's mess takes the form of inexplicable elements that time and circumstance have left behind and the mute incompleteness of these closely cropped images: the neon tubes run off the edge to continue a message we cannot read; each letter is part of an unknown word, each word is part of a sign, each sign is part of a

Dorothy Cross, **Tear** (2009).

building, a business, a city, an economy, a moment in time.

In the printed incarnation of *An American Alphabet*, the gap between these precisely composed snippets and the uncharted universe beyond their margins seems especially large. While Cottingham's 26 alphabet paintings remain united in a corporate collection in Germany—a complete alphabet, spelling nothing in particular—the prints have been slipping out into the world for 14 years. Some have been set aside to be sold as complete sets, others have been acquired individually or in small groups. Why do people settle on a particular letter or two? Someone's initials perhaps? A private code? As prints, they can say anything. ■

Dorothy Cross

Tear (2009)
Boxed set of five intaglio prints and introductory sheet with text by the artist, 76.5 x 58 cm, edition of 40, printed and published by Stoney Road Press, Dublin, $6850.

Like 17th-century *wunderkammers*, which divvied up the things of the world into "naturalia" and "artificialia", the work of the Irish artist Dorothy Cross seeks balance between the natural and the manipulated, or, to put it in a more practical way, between things found in the attic and things found on the beach. To say she works with sculpture, photography, and video could give rather the wrong impression, suggesting too heavy a thumb on the "artificialia" side of the scale. Often her interventions are minimal: two dead snakes, intertwined, to which she added a silver cast of their hearts; a 19th-century bible found in her family house, through which she drilled a large hole, cover-to-cover.

The portfolio *Tear* began with a page that fell out of that bible (and thereby avoided the drill bit). It contained a steel engraving of Ary Sheffer's early 19th-century painting of Ruth bidding farewell to Naomi, a popular piece of early Victorian piety. Cross isolated and enlarged small details of the engraving: a supplicating hand, an ear, a tear rolling down a cheek. She then merged these with photographs of waves breaking over the rocks near her home on the west coast of Ireland. It is an unexpectedly disarming marriage.

Sheffer's image is a monument to Victorian sensibilities, at once rigid and maudlin and heartbreaking nonetheless; Cross is an accomplished nature photographer, and her images of the sea are captivating in their own right. The engraving and the surging sea are not crudely abutted but interlaced. Sea foam reaches up

Dorothy Cross, **Ghost Ship** (2011).

and into the yellowed paper of the engraving, splashes the nape of a neck; the engraving appears to float and then sink into the surf. Technically, the prints are a marvel: a merger of digital cunning, manual know-how, and specially made inks.

As techniques of representation go, few are more unnatural than the dot-and-line syntax of engraving, while few aspects of nature are more defiant of human intention than the ocean. The collision of control and abandon,of Victorian super-ego and Oceanic id, is quietly—almost secretly—spectacular. ■

Dorothy Cross

Ghost Ship (2011)
Intaglio and screenprint with luminous ink, paper: 47.5 x 55 cm; image: 37 x 45 cm, edition of 75, printed and published by Stoney Road Press, Dublin, $1500 (framed).

In 1999, under the auspices of the Nissan Art Project, Cross acquired a decommissioned lightship that she covered with phosphorous paint and moored off the East Pier in Dun Laoghaire, Dublin. Every evening for several weeks through the winter, the ship would glow and then slowly fade away into the dark.

A decade later, this etching, *Ghost Ship*, documents the appearance and effect of the original ship, but at a neatly domestic scale. Like a child's glow-in-the-dark toy, the print needs about a half hour to charge. By day the ship is silhouetted against a velvet intaglio black. Come night, it glows bright green at first, then fades away over the course of a few hours, a specter of a specter. ■

Amy Cutler

Widow's Peak (2011)
Ten-color lithograph, 36 1/4 x 24 1/2 inches, edition of 25, printed and published by Tamarind Institute, Albuquerque, NM (collaborating printer: Bill Lagattuta), $4000.

*Amy Cutler, **Widow's Peak** (2011).*

Amy Cutler's universe is a familiar place to those members of the art audience who were once visually-oriented, discontented and inventive little girls. It's the place where hats made from construction paper and bits of furniture are the norm, where the girl gets to carry the horse, the goat gets to carry the umbrella, and boys are irrelevant.

This iteration of Cutler's world is Asian-Himalayan in flavor: four women in Hmong-like ethnic dress are perched atop four stony peaks, wreathed in mist and strings of Buddhist prayer flags. Each appears to be giving a piggyback ride to a small mountain goat and gazing out on blasted trees. But the exact ethnic origins of the costumes, the exact religious implications of the prayer flags, the exact species of goat, are entirely beside the point. Cutler's is a world of enchanting appearances in which no one actually lives; a world of fables that no one knows. That is its mystery and charm: the story is waiting for the viewer to tell it. ■

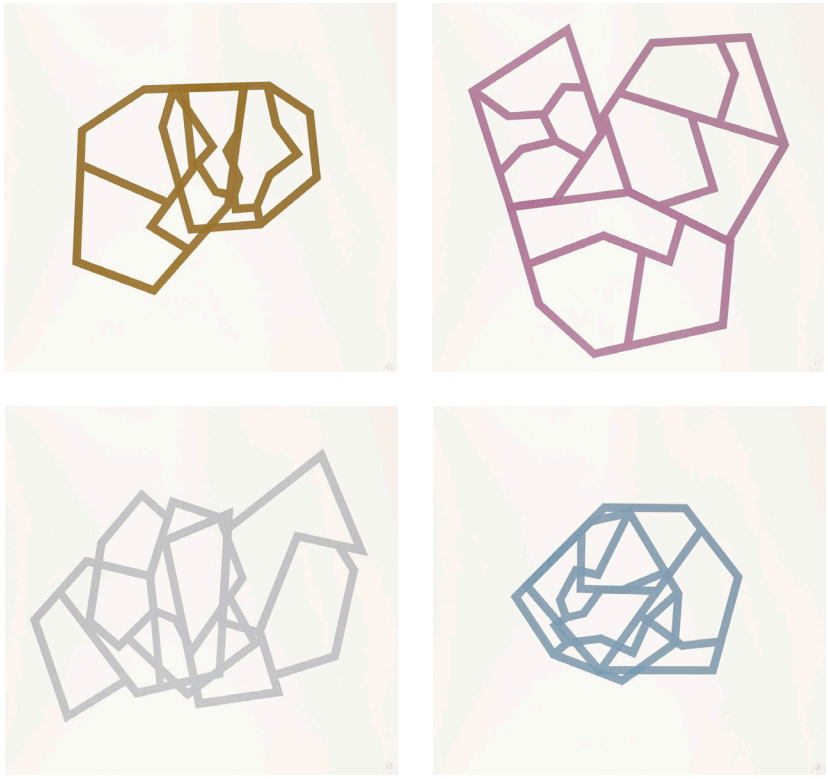
Richard Deacon

Bamako Series (2011)
Series of relief monoprints on Somerset Satin 410 gsm, 100 x 110 cm / 39.4 x 43.3 inches each, printed by Thumbprint Editions, Ltd., London, published by Paragon Press, London, £6000 each.

British sculptor Richard Deacon's newest prints from Paragon Press are, at first glance, linear and flat in the Greenbergian sense of the word, refusing illusion and emphasizing the frontal surface of the picture plane. Based on a series of drawings Deacon completed in 2008 while on a trip to Mali, these monochrome, fractured polygons in metallic red, blue, silver, and gold reference the African patterns and architecture of the capital Bamako, a city in which maps have little function and buildings serve as the main points of reference. The angular lines of the *Bamako* prints echo the nesting loops of Deacon's twisting geodesic sculptures, but set against flat white paper rather than within the spatial context of a surrounding environment. The *Bamako* prints become cross sections, laser-thin dissections of Deacon's three-dimensional work. Yet despite this deceptive flatness, without a trace of relief embossing the ink stands heavy, with a velvet surface subtly mottled by the pull of the paper from the block.

The plates have been subtly rotated and layered, forcing depth in the diamond-shapes where color overlaps —the metallic ink forces you to move around the prints, to look from many angles, to consider them spatially, and it is this bodily effect that returns Deacon's line to sculpture. ■

—Julia V. Hendrickson



Richard Deacon, ***Bamako Series*** *(2011).*

Carroll Dunham

The Nude (2011)
Series of twelve open-bite etchings, some with aquatint, 9 x 7 inches each (some vertical, some horizontal), edition of 10, printed and published by Two Palms Press, New York, $1800 each.

One might think, after half a millennium, that nothing new could be accomplished within the parameters of basic intaglio techniques and black ink, but Carroll Dunham has proven otherwise. His new series of twelve etchings revives this age-old combination in unmistakably contemporary fashion, pairing the artist's elliptical expressionism with forward-thinking technical experimentation.

Dunham once said that prints have become "a part of the way I think."[1] *The Nude* prints demonstrate this clearly—not only is the technique entirely fresh, but the style in which they are executed also represents a new direction for the artist. The images are intensely detailed, almost baroque, and the line quality is organic and messy. As Robert Storr pointed out in his review of Dunham's 2002 retrospective at The New Museum, "Dunham is a doodler's doodler"[2] and here we see an incessantly curious draughtsman who has emphasized a naturalistic, uncontrolled line in service to a messy composition. This approach characterized much of his early work, but almost disappeared in the 90s in favor of cleaner lines and flatter colors (in prints such as *Untitled* (1996) and *Untitled* (1999–2000)). The genesis of this shift is apparent in recent prints like *Tree 1* and *Tree 2*, and gathers full force in *The Nude*.

His recent exhibitions at Blum & Poe in Los Angeles and Gladstone Gallery in New York both featured paintings and drawings of a nude female figure frolicking in the water, Dunham's take on the classic bathers theme. Such imagery has usually been a thinly-veiled excuse for voyeurism, but Dunham's bather predictably offers more than was bargained for, exposing her backside in the manner of an animal in heat. Dunham's immodest bather is also the star of *The Nude* series, which was debuted at the Two Palms booth at Art Basel Miami Beach, but the etchings effortlessly transcend

Carroll Dunham, ***The Nude*** *(2011).*

their subject matter to suggest multiple readings. Not only do the woman's thighs fluidly morph into male and/or female sex organs, but the images often dissolve into entirely fantastical or abstract graphic fancy.

The series is also an exercise in technical exuberance. Collaborating with master printer Craig Zammiello, the artist worked with two reverse-resist approaches. The first technique involved drawing with lithographic crayons on the surface of a plate that had been evenly and darkly aquatinted. The second was simply to draw on a blank plate with enamel paint markers. In both cases, the drawn areas acted as resist ground when the plate was immersed in acid. On the aquatinted plate, the unprotected areas were eaten away and no longer held ink, while the protected areas printed a soft black line resembling charcoal. On a few plates, the greasy content of the litho crayon unexpectedly spread and partially protected the original aquatint surface in those areas. When he saw the proofs, Dunham was pleased with this unintended effect and kept the plates.

The plates drawn with the enamel paint pen are controlled and stark, a complement to the muted lines of the aquatint-litho crayon etchings. The clean and even edge of the enamel created a sharp distinction between the areas eaten by the acid and those that were protected, resulting in raised areas of copper that allowed ink to gather around the lines in a halo effect—the lines themselves hold no ink. On some plates, Dunham combined the two approaches, occasionally adding a second or third layer of line.

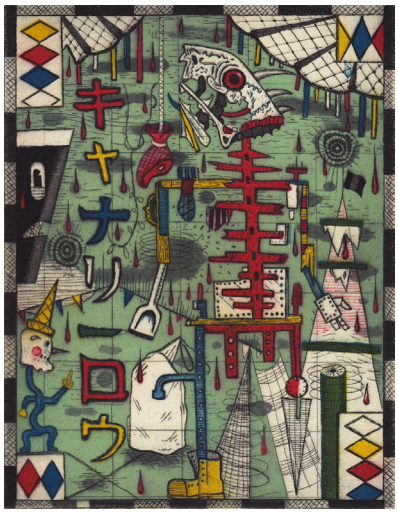
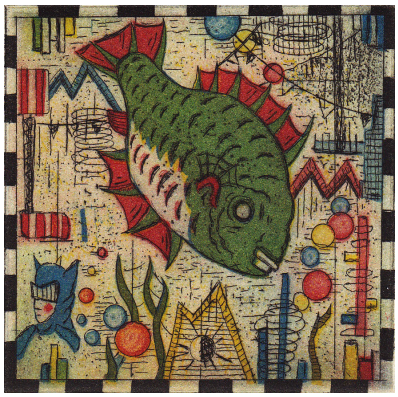
Dunham's command of the intaglio medium is apparent in these dazzling etchings. Their alluring surface lures us into Dunham's psychedelic labyrinth. Delving further to eke out the female nude subject may either enhance or complicate the viewers' enjoyment. This ambiguity lies at the heart of Dunham's work, which has long mined the deeper recesses of our cultural taboos. ■ *—Sarah Kirk Hanley*

Notes:
1. Deborah Wye, et al., Artists & Prints: Masterworks from the Museum of Modern Art *(New York: Museum of Modern Art, 2004), 252.*
2. Robert Storr, "Slow Burn." Artforum 41, no. 3 (November 2002): 146-51.

R. M. Fischer

Morning Glory (2011)
Inkjet printing on cotton fabric and digital embroidery with hand sewn objects and markings by the artist, installed with copper pipe and stainless steel cable and hardware, 56 X 44 inches (total size), edition of 3, printed and published by Solo Impression, New York, $6500.

R.M. Fischer, ***Morning Glory*** *(2011).*

Tony Fitzpatrick, ***The Tiger Koi, The Fish Market*** *and* ***The Emerald Carp*** *(2011).*

R. M. Fischer came to prominence in the 1980s with postmodern post-industrial sculptures, most of which could be fitted with light bulbs and plugged in. Their rambunctious and slightly sinister goofiness was one part H.C. Westermann and one part lamp-repair-shop. Spikey, shiny and witty, they were perfectly of their time. Lately, Fischer has gone soft—literally so, with big, squashy, vaguely organic sculptures sewn by the artist, adorned with a weird variety of outpouchings, and quixotically fitted out with metal accessories.

This editioned object (is it a print?) further complicates the material mayhem of Fischer's sculptures by introducing the element of two-dimensional representation: a photograph of one of Fischer's earlier sculptures was digitally printed onto fabric, and embroidered (neatly) by a digital embroidering machine, then decorated with appliqués and hand-stitching (not neatly) by the artist. The banner-like result is pierced with a metal rod through which a length of cable runs to attach the work to the wall. The allusions are botanical, mechanical, and homespun sexual, and they refuse to resolve into any kind of coherent statement, physically or cognitively. Each member of the edition is unique. Still crazy after all these years. ■

Tony Fitzpatrick

The Tiger Koi and *The Fish Market* (2011)
5-color etchings with aquatint image, 7 x 9 inches, paper 11 x 13 inches each, edition of 45, printed and published by Black Shamrock Etchings, Chicago, $1500 each.

The Emerald Carp (2011)
4-color etching with aquatint image, 3 x 3 inches, paper 6 x 6 inches, edition of 45, printed and published by Black Shamrock Etchings, Chicago, $700 each.

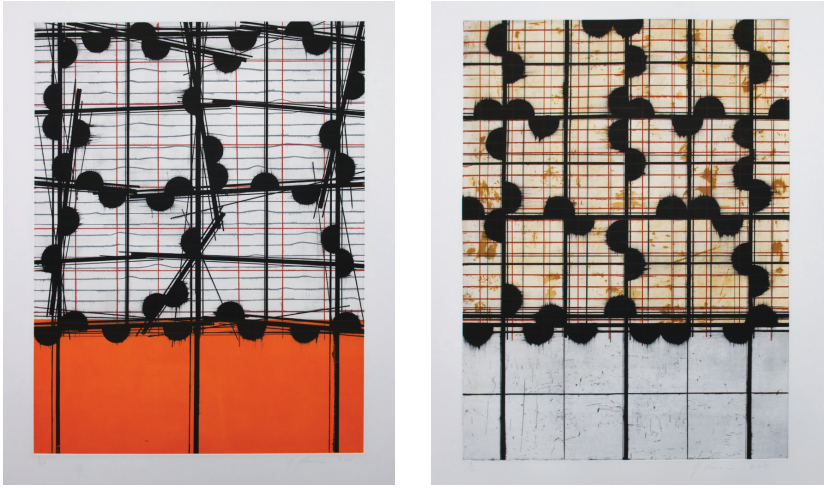
After *The Autumn Etchings* (2001), Chicago artist Tony Fitzpatrick spent some eight years working chiefly in drawing and collage. He was lured back to etching by a 2009 visit to Japan, the "Land of Hokusai, Hiroshige, and all of the other Floating World artists," as he describes it on his Web site (www.tonyfitzpatrick.com). At the fish market in Tokyo, the biggest in the world, the frenzy of buying, selling, and consuming seafood inspired a number of ambitious color etchings, the most recent of which are these three fishy images.

Fitzpatrick animates a traditional Asian aesthetic of delicacy and grace with a bold Chicago-style bravura (he was once a boxer there, too), American pop culture references, and the artist's own entirely idiosyncratic sense of humor. The refined etching technique and richly saturated colors with which Fitzpatrick has made his name are curiously appropriate to this Japanese subject matter.

The Fish Market is about anything but established notions of beauty: its exquisitely described stylizations—the figure, comprised partly of an inverted ice-cream cone, that runs the tuna auction, or the fish skeleton with a grotesquely large head that seems almost to be pontificating, the whole composition sprinkled with Japanese characters, market detritus, and harlequin diamonds—combine to create a mildly sinister and mesmerizing circus-like atmosphere.

The Emerald Carp represents a more obvious subject in Japanese printmaking but Fitzpatrick treats it with equal robustness: it might inhabit a watery landscape of colorful bubbles and strands of seaweed (as well as a few fishing nets and traps) but this carp is a big spiky brute and it's got Batman (in the lower left corner) as an underwater accomplice. (Fitzpatrick is particularly entertained by the notion of the fighting Asian carp in Lake Michigan: "They come barrel-assing out of the water and sometimes slap the dopey anglers in the head.")

Koi, as the artist points out, are "primarily carp with a better paint-job." With characteristic irreverence he describes a lyrical moment in Ueno Park in Tokyo when he fed the fish with pieces of McDonald's hamburger "and the koi went bat-shit." Maybe one of them is *The Tiger Koi*, a glorious black-and-gold creature set against a pink-



*Mark Francis, **Atlas #1** and **Atlas #2** (2011).*

and-red ground with Japanese floral motifs and what may be parasols. But let's not get too Zen here: in the upper corners of the print the cartoon heads of Olive Oyl and (what may be) Sylvester the Cat slyly undermine this Floating World. ■ —*Catherine Bindman*

Mark Francis

Atlas #1 and *Atlas #2* (2011)
Two intaglio prints: etching, aquatint, spit-bite, photoetching, hard-ground and polymer gravure, 105 x 84 cm each, edition of 50 each, printed at Thumbprint Editions, London, published by World House Editions, Middlebury, CT, $2000 each.

Mark Francis' work has always been beautifully made, in both print and painting, and these two large intaglio prints are no exception. As before, they are an admixture of tender surfaces, deft and idiosyncratic mark marking, and the rigorous analysis of systems.

For many years those systems were biological—ganglia or gametes strung like crazy knitting across elegantly textured fields of color. All-over compositions glued to the picture plane, they avoided illusion while holding biomorphic allusion right up to our eyes. The new work deals, if not with perspective, at least with space: microscopic structures—commonly seen only through slide specimens, doubly flattened—have been replaced by cosmic structures, astronomical charts that Francis studied while in residency at the Cambridge University Institute of Astronomy.

That said, these prints don't look remotely like star charts, or night skies, or orbital pathways. The strong grids and bright colors are more suggestive of ledgers, but the black semicircles that adhere to parts of the grid behave oddly. Clumping here and there they seem to constitute a pattern that one cannot quite intuit. And that, of course, is how cosmic structures are studied and mapped these days, not through pictures like Dürer's *Celestial Maps*, but as data points in spreadsheets, patterns waiting for the Theory of Everything to be deciphered once and for all. Few spreadsheets, however, are so entrancing. ■

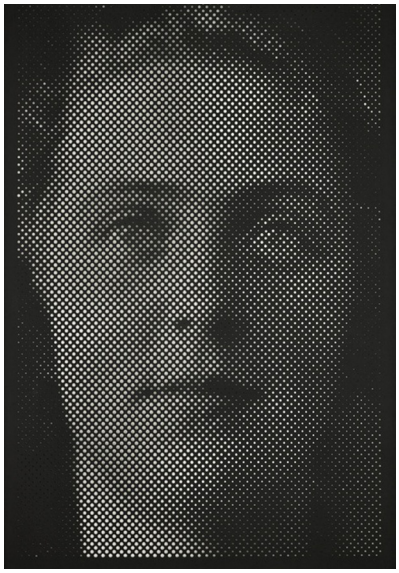
Anne-Karin Furunes

Portraits from Archive/Portrait I (2011)
Cut paper, 37 1/2 x 25 1/8 inches, edition of 20, printed by Pace Editions Ink, published by Pace Editions, Inc., New York, $3500.

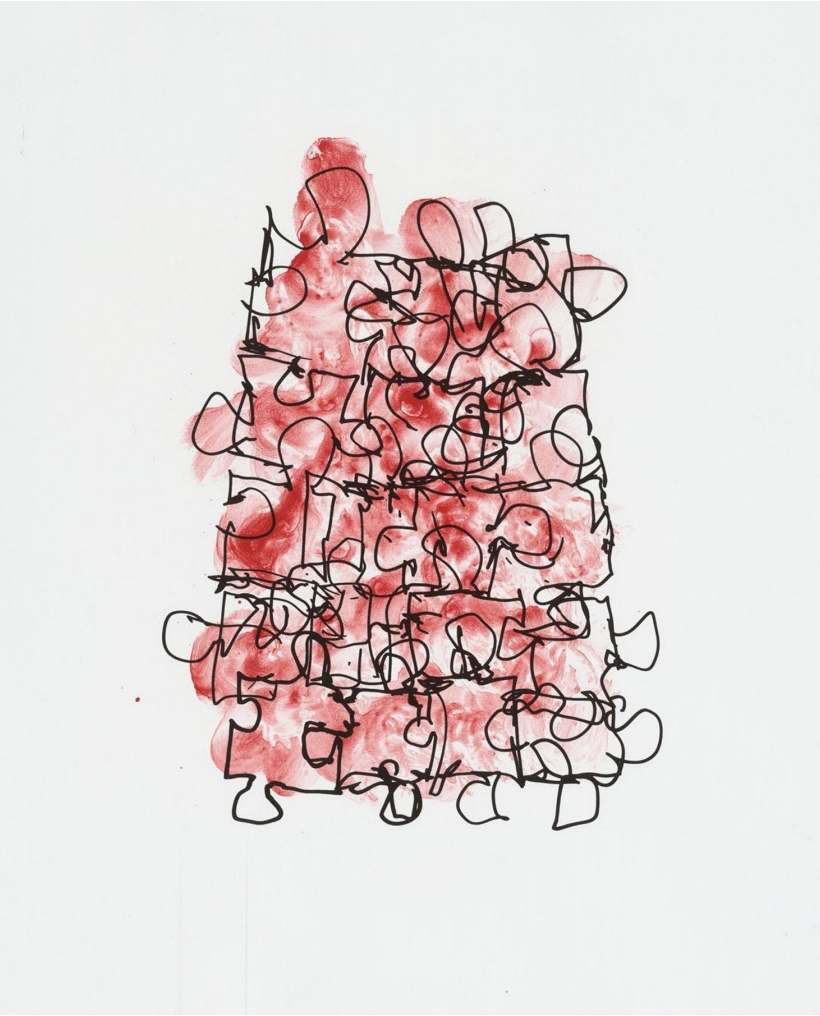
Anne-Karin Furunes is a Norwegian artist whose images are visually compelling, a pleasure to look at, and disturbing to think about. The majority of her work consists of large black paintings perforated with holes that, like a photomechanical dot screen, contrive to present the image of a face. Hung on (ubiquitously white) gallery walls, the image shimmers and shifts when you walk past as the balance between bits of white wall shining through and the shadows cast by the canvas changes. This is the pleasant part.

The unpleasantness arises—as with so much contemporary art—from the source of the images: the faces Furunes uses were found in the files of a Swedish Eugenics archive. These photographs were not taken to evoke memories or tenderness or beauty, but as data for a taxonomy of human pathologies and putative genetic fitness.

In this edition the holes are cut in stiff black card so at first the white dots seem printed, but the shifting shadows as you approach brings the surface—the face—to life in an uncanny way. This face is closer to the size of a human face than those of her paintings; it does not shout "CONTEMPORARY ART" the way her large paintings do, and one cannot help but wonder how the person behind it, with her wide eyes and strong jaw, fared in the eyes of the eugenicists—inferior or superior? Fit for unfit? Positive or negative? Black substance or white holes? Furunes gives no clue. ■



*Anne-Karin Furunes, **Portraits from Archive/Portrait I** (2011).*



Frank Gehry, ***Puzzled #6*** *(2011).*

Frank Gehry

Puzzled #1-6 (2011)
Six 2-color lithographs, editions of 35 each, printed and published by Gemini G.E.L., Los Angeles.

Puzzled #1 and *Puzzled #2*
12 x 16 inches each, $1000 each.
Puzzled #3 and *Puzzled #4*
14 x 18 inches each, $1000 each.
Puzzled #5
18 x 14 inches, $1250.
Puzzled #6
22 x 17 inches, $1500.

Frank Gehry has described the process of drawing as "thinking aloud," and his involvement with drawing has been the subject of exhibitions, books, even a movie (Sidney Pollack's "Sketches of Frank Gehry" 2005). The case made for Gehry's architecture, the explanation for why it is important rather than just stylish, has little to do with his buildings' curvaceous exteriors, and much to do with how the interior volumes interact (relationships that find their natural expression in those metallic arcs and loops). In drawing, Gehry's wild, scrawling line, so different from the tight precision expected of architects, seems to explore rather than to describe the way spaces interact.

In his previous lithographs with Gemini, Gehry has offered loose, hectic renditions of some of his best-known structures—the Hotel Marques de Riscal, the Disney Concert Hall—but the *Puzzled* prints are something else. While they do relate to a building project—a possible plywood "pop-up" structure for (Product)Red, Bono's African AIDS organization—it is a project that has not yet, and may never be, built. Instead of a structure grounded in a landscape, what we see here is Gehry messing about with that metonym for formal relationships, the jigsaw puzzle.

In each of the six images Gehry's squiggly line wraps itself in and out of a group of interlocking puzzle pieces (four in *Puzzled #1*, about twenty in *Puzzled #6*). The line doesn't so much define the structure as dance around it. Line and color—red and blue, loosely brushed—seem to have similar, but not quite identical, ideas about where they would like to go. And somehow, as in that last magical moment when the right tug turns a mess of satin turns into an intricate bow, it all comes together: a Gehry. ■

Adriane Herman

Sticky Situations (2009)
Boxed set of 42 woodblock and silkscreen prints plus colophon, 15 x 15 inches each, edition of 22, printed and published by Beggar's Bowl Press, Portland, ME, $4000.

For the past several years Adriane Herman has been working with discarded memos and lists, the pragmatic detritus of other people's lives. She treats these things like treasures, carefully reproducing every Bic-pen blot and graphite scratch. (Her 2008 print *Checklist Deluxe* replicated an index card full of class notes found on a college campus, presumably dropped by a diligent art student; Herman reproduced not only the text, but went so far as to hand-emboss the dings and ridges suffered by the original card.)

Sticky Situations derives from her collection of used Post-it notes (and their non-3M kin). 42 were selected and lovingly recreated at five times their

Adriane Herman, ***Sticky Situations*** *(2009). Courtesy Western Exhibitions, Chicago.*

original size. The precise pastel shade of each original note was relief printed on white paper, while the text or image from the note was screenprinted on top. Although Herman's prints lack that patented light adhesive strip on the back, they are essentially Brobdingnagian versions of the originals. Even the proportions of the portfolio box are designed to mimic those of a sticky-note pad.

Herman says she was thinking about stickiness both literally and metaphorically—a large number of these notes involve the I.R.S. or dysfunctional bathrooms. Some are funny ("*Edible—but don't eat the sequin eyes*"), some are tragic (the crudely drawn dog with stitches over the heart that she found in a veterinary office). The mass of them together produces an unexpected elegiac tone. They are souvenirs of stress, self-discipline, disappointment. After all, Post-it notes are rarely there to remind us to do something fun. More often, they label our failed interactions with the world—whatever object it was that the orange "not working" note was attached to; whatever event inspired the freehand emoticon, two slashed eyes and a sad mouth. In this context "*Cake in Fridge—enjoy!*" is poignant because it marks such a rare moment of pure joy.

The material care and affection that Herman lavishes on these incidental objects makes a claim on our attention, makes them seem important and meaningful. She makes them stick. ■

Daniel Heyman

When Photographers are Blinded, Eagles' Wings are Clipped (2009-2010)
65 prints: etching and woodgrain relief on 100% cotton rag Revere, overall: 136 x 169 3/4 inches, edition of 5, printed by CR Ettinger Studio, Philadelphia, published by the artist (available through Cade Tompkins, Providence, RI), $20,000–$30,000.

The inspiration for this architecturally-scaled print came from two bouts of military adventurism: that of the Bush administration in the last decade and that of the Holy Roman Emperor, Maximilian I in the 15th century. In the case of the former, Heyman was responding to the duplicity and human cost of the war in Iraq; the latter mattered because it provided the occasion for Albrecht Dürer's *Triumphal Arch for Emperor Maximillian* (1515), a 12-foot high architectural fantasy printed from 192 blocks. Dürer exploited both physical scale and the distributive power of print to talk about political might. Heyman's 65-part magnum opus takes on a related form and subject, but while Dürer was on commission, and had to play nice, Heyman is free to express outrage.

Heyman is not interested in celebrating military triumph, but in dramatizing false triumphs and their insidious damage. He saw Dürer's vast print in the "Grand Scale," exhibition organized by Wellesley College around the same time he heard a talk with photojournalist Michael Kamber. Kamber,

Daniel Heyman, ***When Photographers are Blinded, Eagles' Wings are Clipped*** *(2009-2010).*

*Carsten Höller, from the **Birds** Series (2006).*

who had spent years embedded with the US military in Iraq, described the situation and the attendant limitations placed on the pictures he was allowed to make as being "blinded." At the center of Heyman's allegory stands (falls?) a house of cards whose faces flip toward the viewer, revealing Assyrian reliefs, Roman warriors, women in burkas. On one side a photographer lifts a camera to his blindfolded eyes; on the other side a tortured, arrow-pierced, naked man tumbles headfirst. A frieze of eagles surrounds the central composition on three sides—soaring at the top, plummeting at the left, perched vulture-like at the right. The repeated image across the bottom is of "boots on the ground," all in pairs except for three panels in which one foot is replaced by a peg leg.

By design, these various parts do not coalesce into a solid story. The repeated eagles suggest not grandeur, but a stammering inability to move forward. The individual prints can be joined together in various ways, with multiple hinged parts. Some parts have been editioned separately as individual prints. Grand narrative—so elaborately and visibly contrived in the Dürer—is denied here, replaced by something fractured and contingent, a visual triumph depicting multiple defeats. ■

Carsten Höller

Birds (2006)
Set of 10 color photogravures, 75 x 58 cm, edition of 24, printed and published by Niels Borch Jensen Verlag, Copenhagen and Berlin, available through Carolina Nitsch, New York, $55,000 sold as a set.

Canaries (2009)
Set of 9 color photogravures, 108 x 78 cm each, edition of 24, printed by Niels Borch Jensen, Copenhagen and Berlin, published by the artist and Niels Borch Jensen Verlag, Copenhagen and Berlin, available through Carolina Nitsch, New York, $40,000 as a set, $4500 each.

Carsten Höller's photogravures may seem atypical for an artist who has established a reputation for grand installations that bamboozle sensory experience. Unlike his spectacular retrospective, "Carsten Höller: Experience," at the New Museum or his prize winning work, *Double Carousel with Zöllner Stripes*, on view at the Museo d'Arte Contemporanea Roma, these prints are quiet and contemplative, elegant in the manner of 19th-century nature studies despite being current work.

Birds (2006) and *Canaries* (2009) portray hybrid birds the Belgian artist bred himself. Prior to embarking on a career as an artist, Höller earned a doctorate in agricultural science. He has long been a passionate ornithologist and frequently incorporates live birds in his installations, as in *Singing Canaries Mobile*, which can be experienced at the New Museum. The hybrid creatures documented in *Birds* and *Canaries* (2006) are sterile and therefore represent a singular phenomenon; they are simultaneously the first and last of their kind.

While most birds of a given species may look more-or-less alike to the layman, each of Höller's crossbreeds appears exceptionally individualized: one is scrawny, another sleek, others are ruffled or puffed. It is tempting to assign them personalities: the runt, the statesman, or the ragamuffin. Certainly this has something to do with the documentary approach Höller employed; each bird was photographed alone, perched on a simple stand against a plain background, in the manner of conventional studio portraits.

Höller's printing decisions further influence how one reads these images. The eight birds of the *Canaries* series are printed in a soft sepia tone; whereas the ten strong flock in *Birds* are printed in a mild chromatic mid-range. While the latter exemplifies the subtle but seemingly infinite variety of color in the feathering of the birds, the former focuses attention on the structure of the creatures' bodies. Their gripping talons, cocked heads, and smoothly banked beaks are more commanding because etched lines rather than gradients of hue define the image.

The process behind *Birds* and *Canaries* poses more challenging ethical questions about what it means to be a creator. For centuries the goal of artists was to represent nature; many even attempted to locate divinity there. Höller has gone further, edging into the realm of Bio Art by generating his own species, and the knowledge that his birds were born to be extinct adds a tragic character to their portraits. What responsibility do artists or scientists have towards doomed creatures of their own design? ■ —*Charles Schultz*

*Carsten Höller, **Mushroom** (2004).*

Carsten Höller

Mushroom (2004)
Set of 12 color photogravures, 40 x 42 cm each, edition of 24, printed and published by Niels Borch Jensen Verlag, Copenhagen and Berlin. $36,000 the set.

Mushroom (2004) depicts pop-culture's preeminent mushrooms—those with the red caps and white spots—as they exist in the wild. In a way, the suite is an ideal counterpoint to *Birds* and *Canaries*. The work retains a quasi-clinical feel, as if the original photographs were the product of field research, but unlike Höller's crossbreeds, the fungus (Amanita Muscaria) is truly wild and portrayed in its natural environment. In all twelve of the images, which are arranged in a neat grid, the red and cyan are slightly misregistered, inducing a slight 3-D effect. It's not strong; the images are visually disorienting whether or not one wears appropriate glasses. Unlike the birds, the mushrooms equate a sensory experience with a conceptual one; were you to ingest these psychoactive toadstools the effect would go beyond a mild ocular aberration to outright hallucination.

Höller's work generally aims to tamper with the viewer's perception and to open up an opportunity to experience, however mildly or suggestively, alternate states of mind. Experimentation is central to his concept of art and it crops up in these prints in an evidentiary fashion, as proof of a certain kind of seeking. For Höller the quest itself may be more valuable than whatever it produces. What's important, in other words, is the act of inquiry; any answers are up for debate. ■

Jasper Johns

Shrinky Dink 1-4 (2011)
Suite of four etchings (line etching, aquatint, sugar-lift and spit-bite), three in colors, *Shrinky Dink 3* on chine collé, paper: 28 3/4 x 31 3/4 inches each, image: 20 x 24 inches each, printed and published by Universal Limited Art Editions, Bay Shore, NY, $30,000 each.

Shrinky Dink 1, Edition of 48
Shrinky Dink 2, Edition of 50
Shrinky Dink 3, Edition of 57
Shrinky Dink 4, Edition of 49

Jasper Johns' new prints with ULAE—like most of the artist's work of the past few decades—plays with perception and visual representation, builds on his prior work, and is partially autobiographical in nature. Like Picasso's late magnum opus, *Suite 347*, the *Shrinky Dink* suite is the work of a mature artist looking back on his life and assessing his prodigious output in the wider scope of art history.

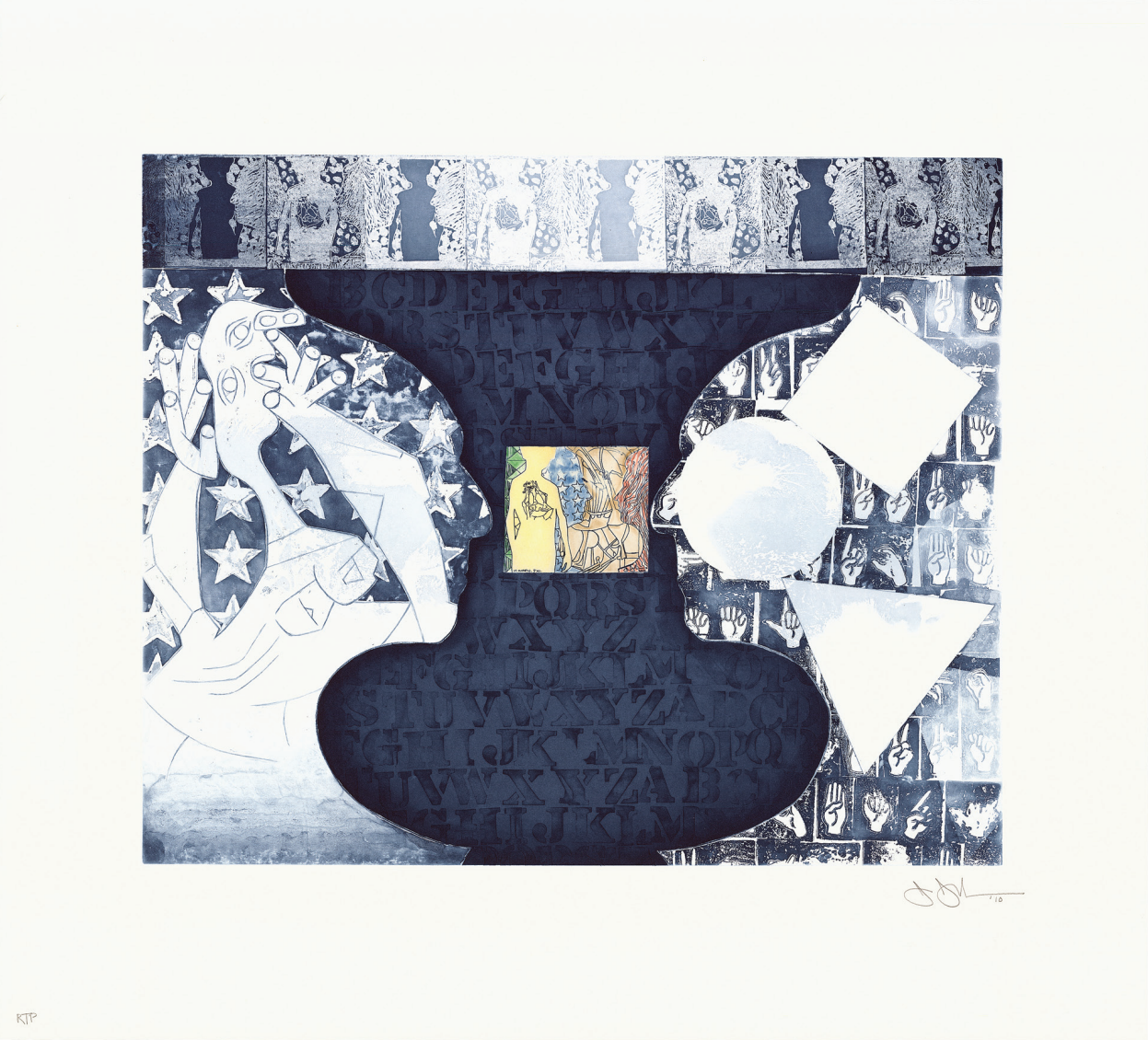
The titular reference to a common children's craft material could be seen as a typically Johnsian ploy—he has frequently approached profound ideas through humble artifacts (the children's paint set on *Target* (1960) and *Target* (1970) or his use of sculp-metal since the late 50s). Shrinky Dinks are sheets of plastic that, when heated, shrink to 1/3 their original height and width (though they actually get thicker). They are usually pre-printed with illustrations in the manner of a coloring book, but sheets of plain Shrinky Dink material are also available, which Johns used to create unique works that were shown in his 2011 exhibition at Matthew Marks Gallery in New York. His exploration of this miraculously contracting material and his Droste-effect nesting of images within images recall a statement he made in a 1978 interview with Christian Geelhaar:

> *It interests me that a part can function as a whole or that a whole can be thrown into a situation in which it is only a part. It interests me that what one takes to be a whole subject can suddenly be miniaturized, or something, and then be inserted into another world, as it were.*[1]

The *Shrinky Dink* suite is a visual representation of this concept, as is a slightly earlier benefit edition to celebrate the Sixtieth Anniversary of The Museum of Modern Art's Department of Prints and Illustrated Books. Like the Shrinky Dinks, the MoMA print restated a number of Johns' icons—the silhouette of a young boy, the positive/negative vase/profile optical illusion (Rubin's vase), the Picasso figure with two eyes on one side of her head, stenciled letters, the 48 star American flag. It also engaged in a recursive game by embedding a smaller version of the image within the image as a whole.

When Johns next went to ULAE, he presented Master Printer Bill Goldston with a proof of the MoMA benefit print and posed a koan-like question: "Can you make an image that's not like what is there?"[2] In Goldston's words, Johns wanted the image to "fall off" or "fade out" of the composition. The solution was to transfer the small image from the center of the MoMA print (annotated, signed, and dated 2010) to the new plates, but then to build new etchings around it. Thus, like the MoMA etching, the *Shrinky Dink* images are also pictures within pictures.

Each of the plates is a distinct meditation on elements within this smaller central image. These include references to the artist's early work, later motifs established in *The Seasons* (1985-9), allusions to Cézanne (circle/triangle/square motif) and Duchamp (a tracing of a 1934 Jacques Villon etching after the 1912 painting *The Bride* by his brother Marcel Duchamp).[3] Picasso is present in various degrees. There is the female figure that first appeared in Johns' 1998 painting *After Picasso*, which Johns borrowed from a Picasso reproduction he found in a magazine, here tipped upright. There is the Picasso profile that appeared in Johns' 1973 print *Cup 2 Picasso*, and its variant in *Shrinky Dink 2* in which it is paired with a profile that suggests the artist's own. Their parted lips and mutual gaze implies dialogue and interaction—a proposal that recalls Picasso's own famous statement that he continuously felt the presence of all the great artists before him when working in the studio.[4] Johns himself is equally present: through his profile, the myriad citations of his own work, and the quirky gourd-heads with painted faces similar to those he apparently made in childhood.[5] His ongoing exploration of language and meaning is denoted

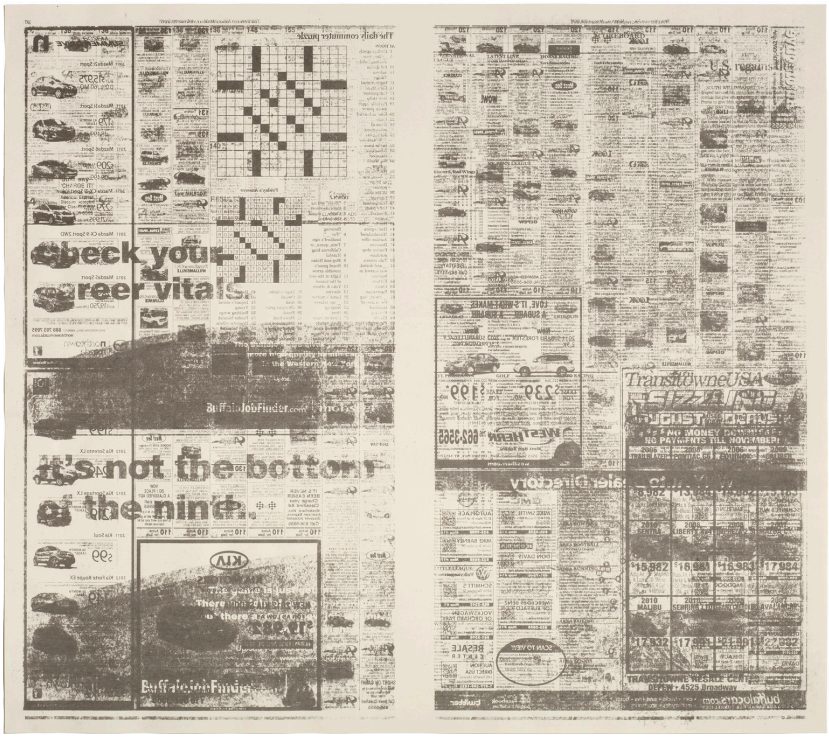


*Jasper Johns, **Shrinky Dink 3** (2011).*

*Jasper Johns, **Shrinky Dink 1, 2** and **4** (2011).*

here by the alphabets marching across selected areas in both Johns' familiar stenciled capitals and the hand gestures of American Sign Language. The signed letters have appeared in recent sculptures as well as prints. These components are rendered in a wide spectrum of tone and line, styles and approaches, brush strokes, thumbprints and handprints, reiterating the tension between the real and the represented, the index and the icon.

These myriad visual cues present several ideas simultaneously. On the one hand, we see an allegory of the artist's life, on the other, a pointed inquiry into perception, knowing, and systems of communication. These elements are further convoluted by the effect of the whole being nested within a larger image of itself. For sixty years, Johns has investigated how meaning works, how objects, ideas and human minds interact. The *Shrinky Dink* series challenges contemporary audiences to do the same. ■ —*Sarah Kirk Hanley*



Jacob Kassay, ***Untitled 11*** *(2011).*

Notes:
1. "Interview with Jasper Johns" in Jasper Johns: Working Proofs *(London: Tate Gallery, 1981), 55-6.*
2. Bill Goldston in an interview with the author, ULAE, October 21, 2011.
3. For further discussion of references to other artists' works in Johns, see Roberta Bernstein, "Seeing a Thing Can Sometimes Trigger the Mind to Make Another Thing," in Kirk Varnedoe, Jasper Johns: A Retrospective *(New York: Museum of Modern Art, 1996), 39-91.*
4. Hélène Parmelin, "Picasso Says" (South Brunswick, NJ: A.S. Barnes, 1969), 40.
5. Carol Vogel, "New Works by Johns," New York Times, April 28, 2011.

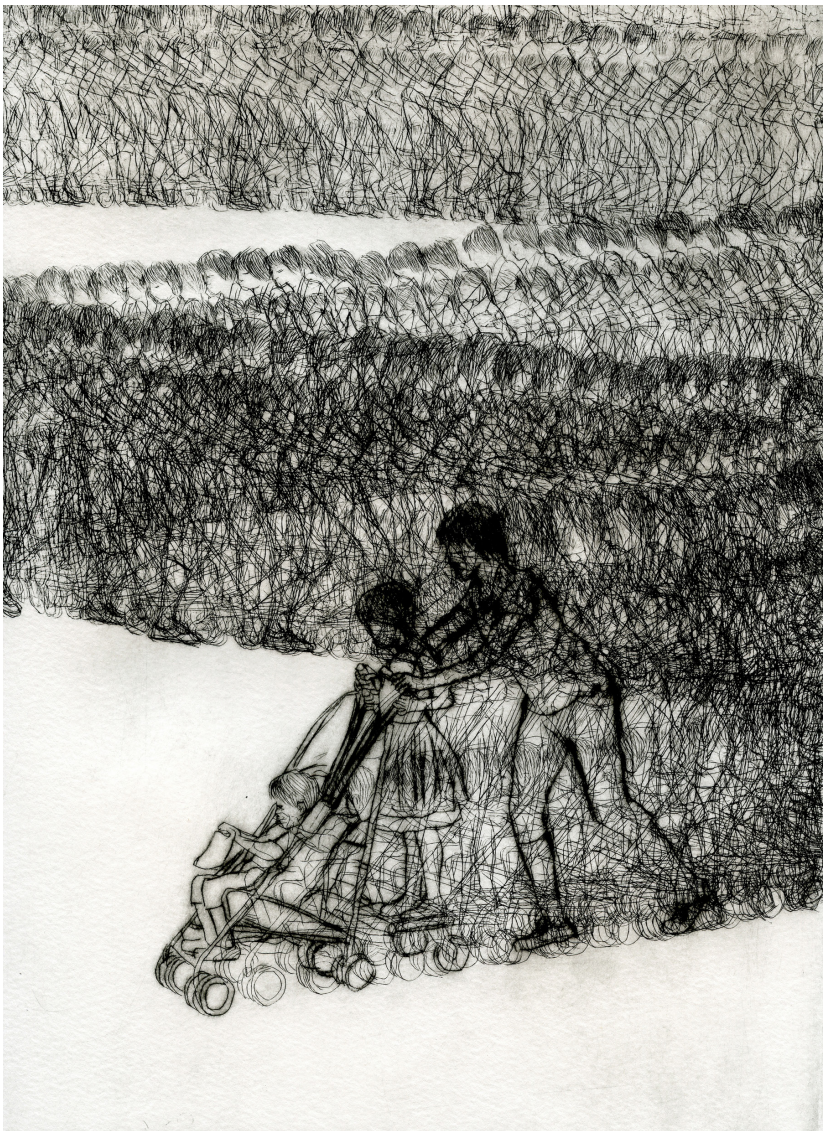
Jacob Kassay

Untitled 1-12 (2011)
12 silkscreens on archival newsprint, 24 5/16 x 27 inches, edition of 5, printed by Kayrock Screenprinting, Brooklyn, NY, published by Independent Curators International, New York, $3500 each framed, $35,000 the suite.

In an age in which we spend less and less time turning the pages of actual newspapers, Jacob Kassay has gone to the other extreme in his new series of prints, slowing down the engagement with a paper—in fact freezing, page by page, the entire August 29, 2011 edition of The Buffalo News (his hometown paper). He coated each double spread in mineral oil, making the paper translucent and allowing the photo-screenprints to capture the front and back of each page. (The artist describes the effect as that of holding a newspaper up to a window) though they are in fact opaque. Patterns emerge and recede within an all-over composition at once chromatically similar to Kassay's silver paintings, and a substantive departure from them. His paintings have been likened to windows and mirrors, and the prints engage in a similar play between accessibility and obstruction. The layering of information and images, half of it backwards, obfuscates the content. The viewer must engage very deliberately to untangle it, which serves Kassay's desire to slow down the "digestion" of information; even with effort, much of the content remains illegible. Though the effect may suggest palimpsests, instead of the past fading beneath fresh events, we find today's news (Hurricane Irene) buried under other current events. The obituaries page is particularly evocative: portraits, some of them from other eras, are suspended among unreadable details of lives lost and are themselves in a seeming state of disintegration. Throughout the series, information comes at us, ironically (and intentionally on Kassay's part), much the same way as it does these days on our computer screens—in overlapping bursts, with stories interrupting one another so that many are ultimately unread, lost. ■ —*Sarah Andress*

Kakyoung Lee

Walk (2010)
Black-and-white animated HD video with recorded sound (1 min. loop) and 198 drypoint prints on Hahnemühle Copperplate bright white paper, images: 6 3/4 x 10 3/8 inches each, paper: 11 1/4 x 15 1/4 inches, edition of 2, printed by the artist, published by Michael Steinberg Editions, New York. available through Mary Ryan Gallery, New York.



*Kakyoung Lee, **Walk** (2010).*

Kakyoung Lee's mesmerizing installations, comprised of stop-action animation accompanied by the drawings or prints used to make the video, call attention to the daily rituals of street life—those formless periods of time in which we absent-mindedly travel from one place to the next. In *Walk*, a diligent mother pushes her two children in a stroller across a flagstone surface—the surface is identifiable by the rumbling of plastic wheels in the soundtrack—in a setting that is otherwise devoid of description. In both the video and its accompanying series of drypoints, the family begins on the horizon at the upper left and zigzags through the empty white space to the foreground at lower right. The sound of the wheels intensifies as they draw near. The group eventually passes directly before us and then exits unceremoniously. Lee's generalized treatment of this decidedly humble subject infers universal experience—the activity is common to many cultures, and familiar to individual viewers on either a personal or vicarious level.

Lee's process mirrors and supports her purpose. Beginning with a sound recording of an activity (in the case of *Walk*, a mother pushing her children in a stroller), Lee returns to the studio to draw and/or print images to accompany it. When working in drypoint, she begins by incising the figure group on the plate, which she then prints in one or more impressions (in this case, two) and then scans the printed image into the computer. The next "cell" is drawn on the same plate and printed in the same manner. This is repeated as often as necessary to complete the intended animation, 198 times for *Walk*. As the process continues, earlier drypoint lines fade away under the pressure of the press, emphasizing the illusion of space as the prior marks recede, leaving a trace of the group's trajectory. The subtle variations in shading (a natural result of the printing process) lend a shimmering and human quality to the video, reminiscent of William Kentridge's animated works. Once all the images are complete, the digital files are then strung together with video-editing software and coupled with the soundtrack.

For the installation, the video is displayed on a flat-screen with the prints arranged in sequence around it. The multiplicative aspect of the works on paper—a yawning stretch of the same figures on an endless march—emphasizes the bodily rhythms, repetitive sounds, and cumulative nature of such familiar activity. ■

—Sarah Kirk Hanley

Christian Marclay

Vwoosh, Puff Ouch!, Splat!!,
Polkaa Pok, and
Sksh Clang Whssh (all 2011)
Five photogravures on chine collé, edition of 25 each, printed and published by USF Graphicstudio, Tampa, FL, $3,000 individually, $15,000 full set (sold out).

Vwoosh, 13 1/2 x 9 1/2 inches
Puff Ouch!, 12 7/8 x 9 1/16 inches
Splat!!, 12 7/8 x 9 1/16 inches
Polkaa Pok, 16 1/8 x 11 3/8 inches
Sksh Clang Whssh, 15 x 12 1/8 inches

Christian Marclay, ***Splat!!*** *(2011).*

The late, great Richard Hamilton talked frequently about his wish to avoid the creation of a signature style, which he identified with "the gestural identity we recognize as the stamp of the individual artist." It can be argued, however, that a large number of artists—Hamilton among them—have sidestepped "gestural identity" while nonetheless establishing clear aesthetic preferences and habits that allow their work to be instantly recognizable on stylistic grounds. Christian Marclay has done better than most at escaping a signature style. Instead he has a signature subject. Marclay's career has been built on one simple and profound idea: the relationship between sound and vision, the inability of the one to fully represent the other, and the loss, absence, pathos and bathos that follow upon this slippage.

He has worked the game in both directions: art objects that conjure sounds we cannot hear—collages of record albums, floors tiled with vinyl records, prints made from cassette tape—and musical performances that derive from visual sources (such as *Screenplay* (2005) in which the score is a video compiled from found film footage). Some, like *Graffiti Composition*, his postering campaign of blank staffs that allowed Berliners to doodle a citywide score, bat for both sides.

Marclay's 2010 vocal score *Manga Scroll* was a sixty-foot long collage of onomatopoeic clippings from manga cartoons that were published in Japan, but printed in roman letters for the Western market. His recent photogravures with Graphicstudio are discrete variants on this theme—individual cadences isolated from the orchestral whole. They are remarkably distinct in flavor: *Puff Ouch* is boxy and geometric, its balloon letters (perfect for "Puf") inhabiting an ordered world entirely different from the ominous night of *Pokka Pok* where sounds and tentacles reach out of the darkness. *Vwoosh* is gratifyingly explosive and *Skssh Clang Whssh* offers a composite manga babe with a wardrobe-full of percussive blasts, and *Splat!!* will warm the hearts of print lovers with its Düreresque curlicues and massed lines leaping to render clouds, light, motion, life. ■

Chris Martin

Late October (2008-2011)
Color aquatint on Hahnemühle bright white paper, image: 5 x 3 3/4 inches; paper: 13 x 10 1/4 inches, edition of 27, printed and published by Harlan & Weaver, New York, $550.

Chris Martin's paintings—big, abstract, colorful—have always been artifacts for engaging with the real world of lived experience. Sometimes they incorporate bits of the real world physically, sometimes they interact socially (he has created works in collaborative performances and he has placed works in odd locations like ceilings and bus stops.)

This tiny little etching is likewise a response to visual events and physical opportunities. The plate was, the artist says, "a small scrap of copper that was lying around to test acids on or something, so I worked on it just to fool around—in a spirit of play—not intending to make a print out of it." The

Chris Martin, ***Late October*** *(2008-2011).*

orange baubled tree image is new, but has near cousins in the various branching structures—"pathways, arteries, traceries"—that have cropped up in his work. Martin has said that his instinct was always to make the biggest things he could, and there is no denying the arresting impact of grand scale. But sometimes the bijou box of a tiny copper plate is all you need. ■

Josiah McElheny

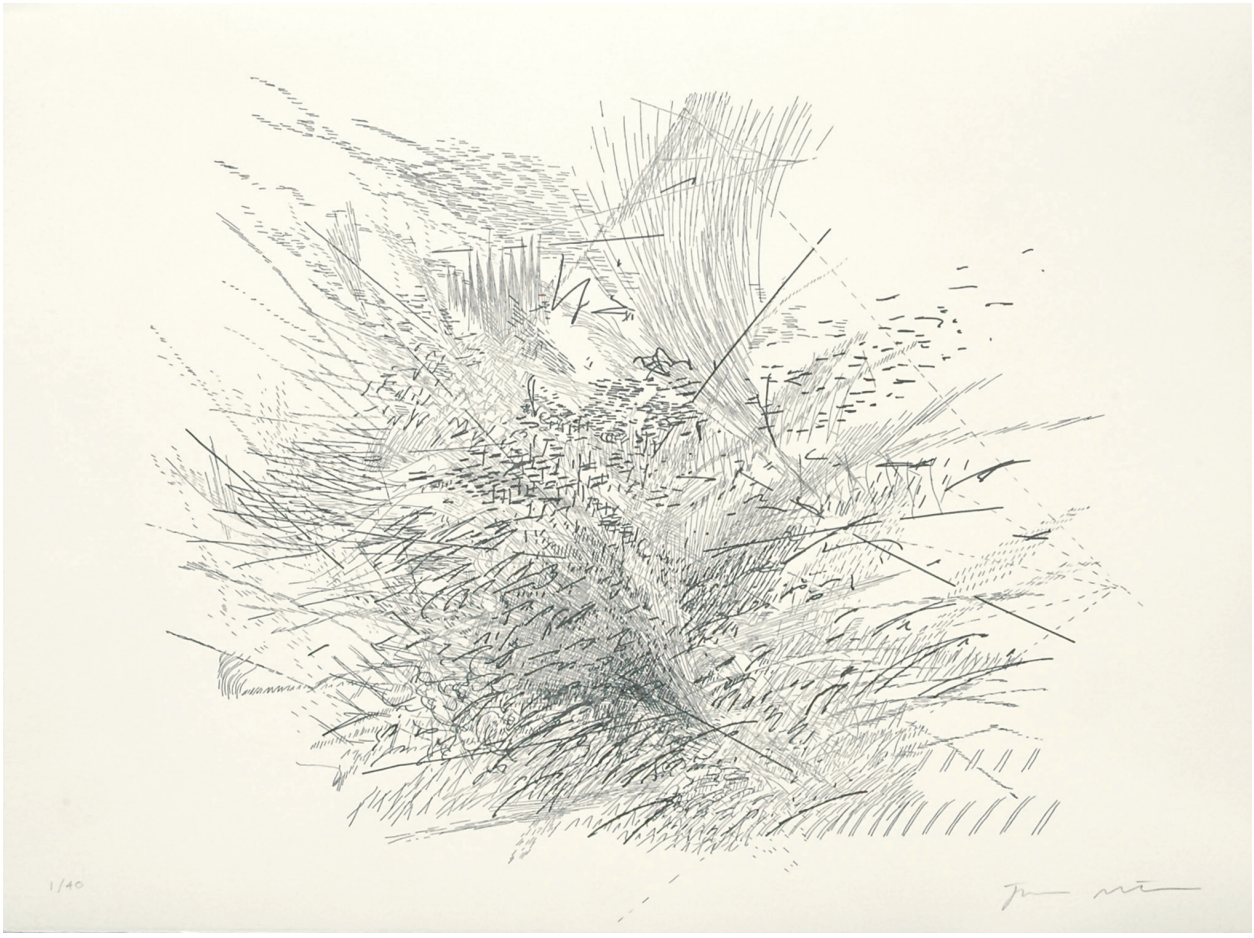
Eternity through the stars (2011)
Suite of 6 photogravures with colophon, 24 x 20 inches, edition of 20, printed and published by USF Graphicstudio, Tampa, FL, ©USF Graphicstudio, $10,000 for the portfolio.

The view from the cheap seats never looked so good. Or so cosmic for that matter. Josiah McElheny has described his first encounter with the Metropolitan Opera's chandeliers—the enormous glass objects that inspired him to make a film, a massive glass sculpture, and now six photogravures. Invited to the opera by a friend who purchased the most inexpensive seats near the top of the theatre, McElheny spent the time looking at the chandeliers, likening them to a "pop image of the Big Bang, some explosion of matter and light." They were designed by the venerable Austrian crystal company, Lobmeyr, in 1965—the same year that physicists found the first physical evidence of the Big Bang, scientific drawings of which ended up looking quite a bit like abstract art, McElheny explains. The intersection of science and art is naturally appealing to an artist whose blown glass work has on other occasions addressed the origins of the universe.

In these photogravures, based on McElheny's photographs of the chandeliers, the objects are in some places recognizable as earthly objects, but elsewhere could almost be traces of explosions that happened right on the page (reminiscent of Cai Guo Chang's fireworks drawings, or Marco Breuer's fire-made photo objects). See-sawing between terrestrial and celestial, their liminal quality is echoed in aspects of what McElheny found intriguing about the medium. Photogravure, he says, is "not an engraving and not a photograph, has an in between quality... Using an extremely white paper to make the lights in the images pop, and allowing everything in the background to go black, the images become "galactic" in a way that oscillates back and forth from image to abstraction because the black is both deep and on the surface of the paper." A similar quality can be seen in the gravures he made of his installation, *Studies in the Search for Infinity* (see p. 2). There is a magic, he says, to the process: "In a photograph, even on matte paper, the black has a sheen that makes it part of the image, in gravure the black is both its own world and just ink on a surface, a different kind of magic that seemed especially useful to making a group of chandeliers seem like they are galaxies inhabiting the universe."

Printed beneath each image is a short excerpt from the writing of Louis Auguste Blanqui, "a 'sad' book", in McElheny's words that "represents a great revolutionary examining the failures of his life." The most fitting statement—particularly for a print project—is this: "Every celestial body has always existed and will always exist, in an infinite series of reproductions." ■ *—Sarah Andress*

Josiah McElheny, detail of ***Eternity through the stars*** *(2011). Photo: Will Lytch,*



Julie Mehretu, ***Sapphic Strophe 3*** *from the suite* ***Poetry of Sappho*** *(2011).*

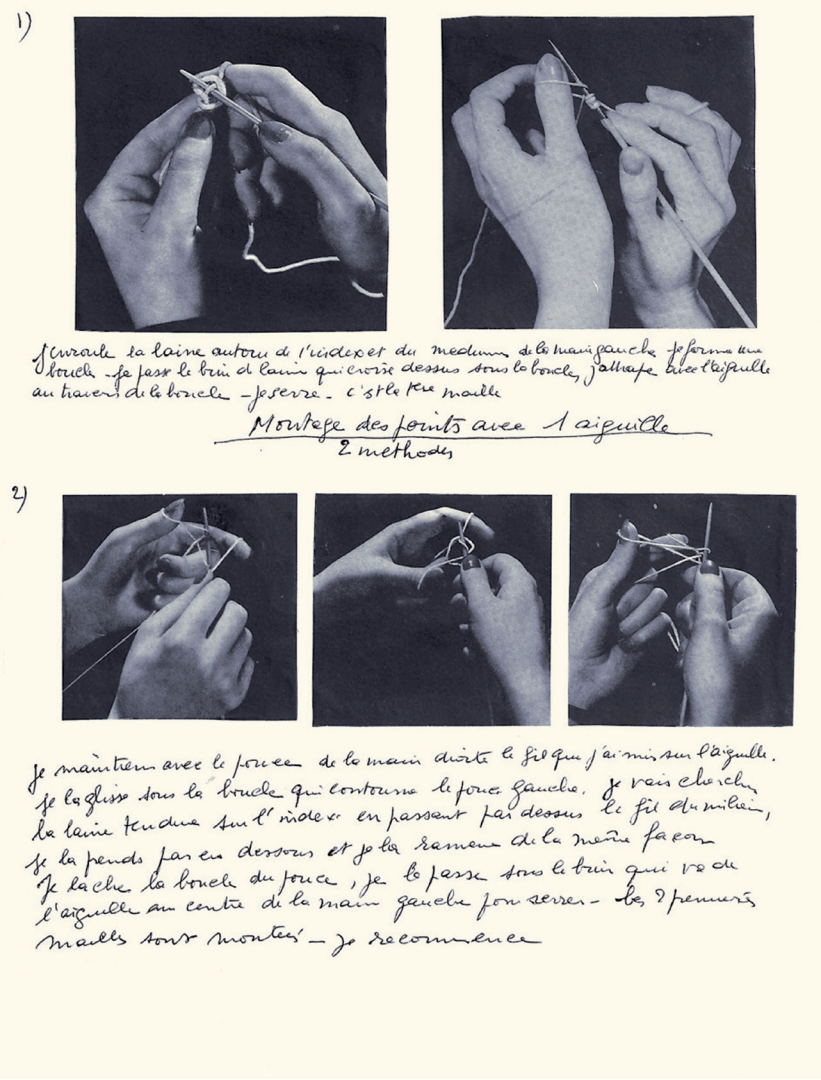
Julie Mehretu

Poetry of Sappho (2011)
Book with 20 relief prints accompanying the text in Greek with English translations by John Daley with Page Dubois, 14 1/2 x 9 3/4 inches, 112 pages, edition of 400, published by Arion Press, San Francisco, $1,750.

Sapphic Strophe (2011)
Suite of 4 relief prints in portfolio, 15 x 20 inches, edition of 40, published by Arion Press, San Francisco, $11,750 (book and portfolio).

Julie Mehretu's immense paintings incorporate the visual languages of, among other sources, maps, architectural plans, and urban grids—so as an artist she is well-suited to approach a body of poetry the fragmentary remains of which have been likened to the ruinous and partially-unearthed state in which we experience ancient architecture. To accompany a new translation of Sappho's poetic "fragments", Mehretu has created twenty prints, roughly half of which are double page spreads, while the rest are single plates that incorporate two distinct masses of activity, one each on facing pages.

At the peak of her career in the sixth century BCE, Sappho was a celebrated poet and the intervening 26 centuries have seen passionate scholarship surrounding her revered work—translations, interpretations and reinterpretations, appropriations and disagreements. As is explained in Page duBois' introduction, much of Sappho's poetry has been lost to beetles, humidity, and human destruction—deliberate or otherwise. What has survived is riddled with holes—*lacunae*—and the process of unearthing the extant bits and pieces has yielded stories that are enticing in themselves. (Witness the recent discovery of a fragment of her poetry on a pottery shard that had been used as we would use scrap paper by a student, ancient himself but living after Sappho.) The survival of such things is sheer luck. Our understanding of Sappho and her work has come to us largely through the telling of other poets, most writing centuries after her death. Discerning the real Sappho through so many layers seems an almost impossible task, and a reader must relinquish the desire for completeness or absolute resolution. The shifts of shape and scale in Mehretu's prints produce a similar sense of



Annette Messager, ***Mon guide du tricot*** *(2011).*

being suspended between certainties.

Legibility is an important aspect of recovering and understanding Sappho's work and Mehretu addresses this through markings that, at times, resemble writing or calligraphy. She first scratched through the emulsion side of the negative film with etching needles of varying thickness. The film was used to create a polymer plate, its lines translated into raised plastic so that the prints could be printed in relief. Later, she drew on mylar laid over some of the printed proofs. The different widths and qualities of line create the impression of depth. The viewer senses overlapping layers—shifting back and forth becomes a navigational activity not unlike that required to read Sappho's words.

Scale and perspective shift in Mehretu's painting, as they do here, but the prints are more wind-swept. Shapes begin to emerge only to be blown away. Movement and gesture bound across the pages, over the gaps between them, particularly so with the prints that face each other from two sides of the same spread. The reader must switch gears to hone in on smaller centers of activity after each of the ambitious double-page spreads. As one takes in two distinct bodies, at once related but different, their relationship to one another becomes a subject in itself. Intriguingly, this is also the case in several of the double page spreads—those at the center of a register—because a portion of the print is lost in the well (the space in which two facing pages are bound to one another) the stitching slightly abbreviating what is visible in the center. As in Sappho's work, the reader gives in to incompleteness—all the more satisfying when the gaps are worth considering in their own right. ■

—Sarah Andress

Annette Messager

Mes dessins secrets (2011)
76 digital prints in a cardboard album, 32 x 24 cm, edition of 24, printed by Arte-Print, Brussels, published by MFC Michèle Didier, Paris, €1550.

Ma collection de champignons bons et de champignons mortels (2011)
Screenprint and digital print, 12 pages, 32 x 24 cm, edition of 24, printed by SP Productions, Brussels, published by MFC Michèle Didier, Paris, €1200.

Mon guide du tricot (2011)
10 pages and 2 sheets of mechanical cardboard, 32 x 24 cm, edition of 24, printed by Arte-Print Brussels, published by MFC Michèle Didier, Paris, €1200.

It is by now a familiar story. In 1970 in her two-room apartment, Annette Messager declared herself an artist and a collector—in the bedroom she was a collector and in the dining room an artist. In that declaration she foretold numerous themes that remain central to her work today. Soon after she began to assemble what would eventually total nearly sixty dossiers, each made up of clippings, photographs, drawings and ephemera that adhere closely to a given theme. Their titles frequently begin with "Mes [my]" and are in fact deeply personal, but not specific to Messager—in them and through them she takes on personas, dexterous shape-shifting being part and parcel of her work.

For instance, in the most graphically personal of the three dossiers recently published by Michèle Didier, *Mes dessins secrets*, the sexually explicit fantasies illustrated are not Messager's, but those of a fictional repressed housewife. Messager's work often oscillates between the specific and the universal, and these fantasies belong to a collective notion of the taboo. They could be anyone's thoughts (at the recent E/AB fair in New York, Messager's originals were hung in the Michèle Didier booth, such that they seemed to fan out from the head of the woman seated at the desk, as though her own thoughts had been made manifest.)

In *Ma collection de champignons bons et de champignons mortels*, Messager has amassed mushrooms, drawn them, and labeled them either "good" or "deadly." In these acts of gathering—Messager's accumulations in the name of art and those of her botanist persona as forager—this dossier offers itself as a literal product of collecting, though its taxonomic specificity belies the many unwieldy contradictions Messager finds inherent in collecting. She describes collecting as a hopeful act, a protection against mortality, yet also an impossibly doomed one.

The third collection of drawings, photographs, and yarn samples, *Mon guide du tricot*, is the most compelling. Knitting, embroidery, stitchery — these typically feminine acts have always been critical to Messager's feminist lexicon. In these photographs and drawings, knitting fingers are poised, spider-like, entwined with needles and yarn. Darkly painted and sometimes sharp fingernails (in the photographs) and brilliant menacing red needles (in the drawings) are the only disquieting notes in an otherwise ordinary manual.

These albums are many things at once: obsessive, intensely focused, idiosyncratic, furtive, and excessive. The work of collecting, drawing, and photographing was done in isolation, yet is also deeply concerned with outward communication. In these assemblages, Messager manages to expose and conceal herself at once. ■

—Sarah Andress

Dave Muller

Quiet Noise (2011)
Portfolio of eight etchings with spit-bite aquatint and chine collé, plus colophon, image: 8 x 6 inches, paper: 15 x 13 inches, edition of 15, printed and published by Edition Jacob Samuel, Santa Monica, CA, $12,000.

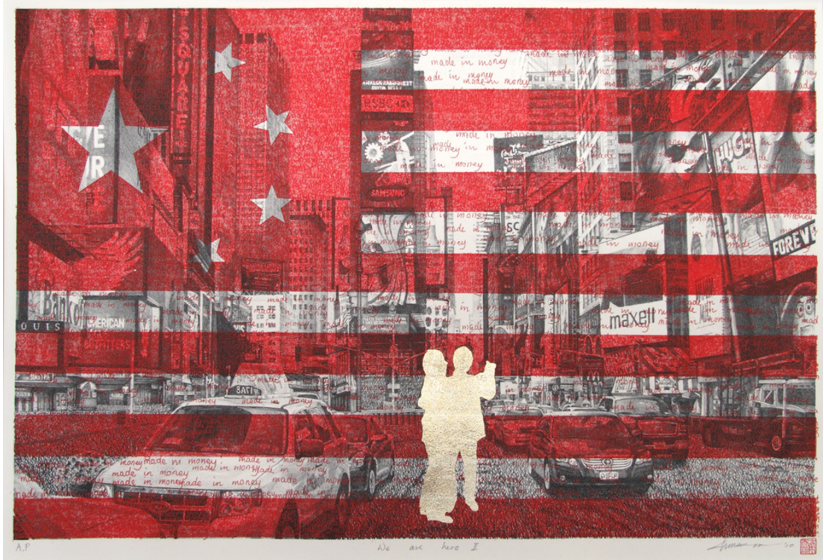
Dave Muller, ***Untitled*** *(2010) from the portfolio* ***Quiet Noise****.*

Dave Muller is a Los Angeles artist who spends his summers in rural Vermont. He is also a trumpet-playing visual artist and a well-known art-world DJ. Contradictions that may not really be contradictions but rather nuance (as in the title of this portfolio, *Quiet Noise*) are at the heart of what he does.

These beautiful etchings make the most of their medium: liquid, articulate, possessed of both depth and shimmer. Muller worked on the plates in New England during the summer of 2010 (master printer Jacob Samuel, who will be a central figure in the Museum of Modern Arts "Print/Out" show in February, is a great believer in mountain-to-Muhammed print practice.) The aquatints were done in Santa Monica on his return.

The array of subjects is quirky: grass; a trumpet seen from the bell end; a small bear statue wrapped in foliage; a single leaf amidst Hayter-esque loop-de-loops; a small digital audio recorder; a mirrored disco ball; a dragonfly; a second patch of grass. None of the usual taxonomies seem to work here: the array is 1/2 botanical, 1/2 artifactual, 1/8 entomological, 1/4 musical (or 3/8 if you count the disco ball, 7/8 if you like nature recordings, and 8/8 if you can go the Zen distance of listening to the sound of one leaf swaying.) Most of the subjects come from the artist's immediate surroundings in Vermont, but the disco ball is an image Muller has been working with for years, and hardly suggests bucolic countryside.

The array may be idiosyncratic, but it is not random. The fact that Muller apparently spends some $3000 a month on music and that he has made numerous paintings of the spines of old record albums (his various "Top Tens"), has been seen as evidence of his devotion to music, but it could just as easily be discussed in terms of the essential preoccupations of the collector. Living collections are both thorough—attentive to the individual properties of each and every loved thing—and incomplete, open to the next digression. Good collections embody both memory and desire. In this light, *Quiet Noise* makes perfect sense. ■



Chunwoo Nam, ***We Are Here II*** *(2011).*

Chunwoo Nam

We Are Here (2011)
Portfolio of four prints: etching, lithography and gold leaf, image: 13 x 20 inches, paper: 15 x 22 inches, edition of 20, printed and published by Clay Street Press, Cincinnati, OH, $1300 a pair, $2500 the set.

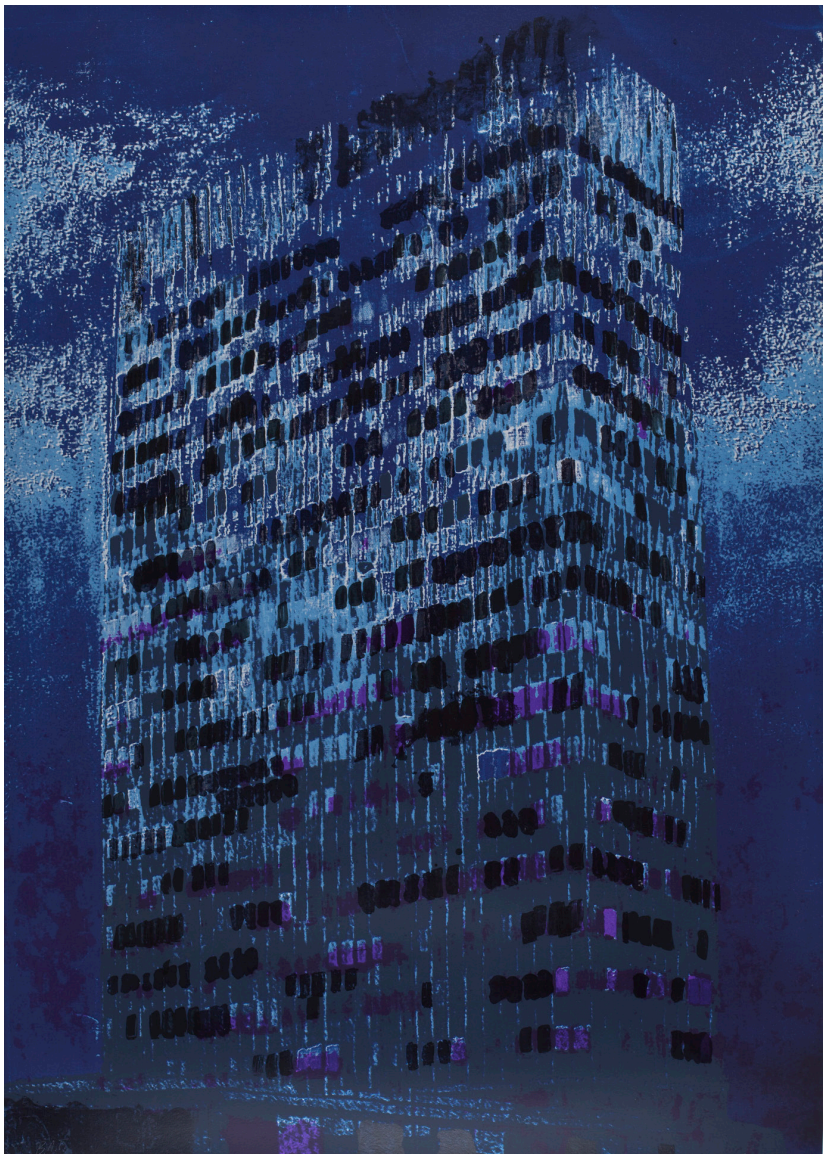
Chunwoo Nam received his BFA from the University of Hong-Ik in Korea, his MFA at SUNY Buffalo, and was trained in lithography at Tamarind Institute in New Mexico. He is representative of a semi-diaspora of artists who move between Asia, Europe and the Americas, and whose recurrent subject is cultural displacement.

We Are Here is the title of a pair of diptychs that overlay—literally and metaphorically—the American and Asian superpowers. The component parts are tidy lithographic renderings of Times Square and Tiananmen Square, an etched flag that merges American stripes and Chinese stars; figures in red and blue shadow and dancing couples silhouetted in gold leaf. These elements are overlaid and combined to produce a ghostly crowd standing before the Gate of Heavenly Peace; an equally ghostly lone figure between the ranks of cabs on Broadway; a golden tango under Mao's stern gaze; and a frozen foxtrot on 42nd Street. "Cultures," the artist says, "become intertwined on the constant flow of goods and money."

We Are Here won the Grand Prize at 16th Space International Print Biennial in Seoul, which suggests that, although neither set of referents is Korean, the sense of being caught between here and there resonated in Nam's homeland. The universality of that feeling—the degree to which none of us are really 'at home' anywhere anymore—is evident in a partial list of collections holding Nam's work: the Tokyo Metropolitan Art Museum, the Novosibirsk State Art Museum, the National Taiwan Museum of Fine Arts, the Kumu Art Museum, Estonia, the Kennedy Museum of Art, Athens Ohio. It's a small world after all, but that doesn't make it a cozy one. ■

Enoc Pérez

Lever House (Silver, Indigo, Purple, and Red) (2011)
Suite of four screenprints, 48 1/4 x 24 inches each, edition of 20, printed and published by the Lower East Side Printshop, New York, $4,000 each.



Enoc Pérez, ***Lever House (Indigo)*** *(2011).*

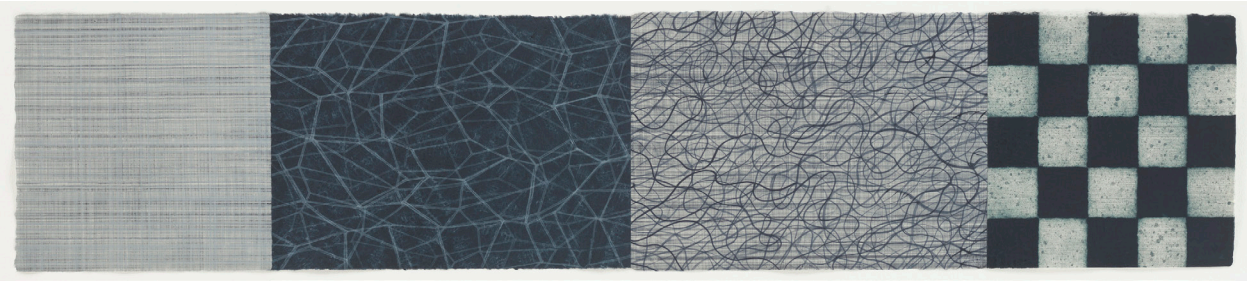
Following the success of his exceptional 2009 monoprints with the Lower East Side Printshop (*Pan American Terminal, Kennedy Airport* and *Teatro Popular, Niterói, Brazil*), Enoc Pérez was again invited to work at LESP in 2011. The result is a suite of four screenprints portraying Lever House, the iconic Skidmore, Owings and Merrill "glass box" at 390 Park Avenue. When it was built in 1952, the building revolutionized skyscraper construction. As the first 'curtain wall' skyscraper in New York, it became a prototype for the kind of corporate office buildings that soon marched down Sixth Avenue and around the world. Like the structure they depict, Pérez's images exude a monumental yet understated authority. Yet under his hand, the building is transformed—no longer an unmitigated symbol of Modernist optimism and rigor, it reflects instead the ambiguous and conflicted nature of the postmodern era.

Pérez—who was born in Puerto Rico and studied in New York, where he now lives and works—has long investigated the contemporary implications of the International Style. He has returned to the subject of the Lever House a few times since he was first commissioned to paint it in 2007; the resulting series of four paintings highlighted the building's stringently geometric construction. Perez worked from his own enlarged snapshots of the subject, applying color to the canvas in layers in an indirect transfer process related to printmaking, entirely eschewing handwork. (This approach grew out of Perez's admiration for Warhol (discussed in a 2008 video with *Interview* magazine). Like Warhol, Perez is interested in what happens when the same subject matter is rendered in different colors and tones. This approach also echoes Monet's considerations of light, atmosphere, and weather conditions on architectural monuments such as Rouen Cathedral or the Houses of Parliament, but Perez's recent palette is more stridently artificial.)

Despite his proto-printmaking, Perez had never created an editioned screenprint until he was invited to LESP in 2009. The hand-colored monoprints he produced then inspired him to incorporate brushwork into his studio practice. He now combines the two, selectively blurring the neat angles and planes of his subjects to infuse them with a paradoxical, decaying inner life that can be both thrilling and macabre. The effect is enhanced by colors ranging from somber to acerbic.

In *Lever House (Silver, Indigo, Purple, and Red)*, though we recognize the building, the edifice itself is not the subject at hand; rather, the artist conveys the charged history of emotions and ideas associated with it. Each image shimmers, suggesting the excitement and ambition the building inspired in its youth, but also the illusory and transient nature of that cultural esteem. Like the optimism of the postwar period it symbolizes, the building appears to be dissolving; shaking at its foundations, burning from within, or simply melting away under an acid sky. ■

—Sarah Kirk Hanley



David Shapiro, ***Origin and Return 13A*** *(2011).*

David Shapiro

Origin and Return 13A (2011)
Intaglio, digital pigment print, monoprint, lithograph and carborundum relief, 12 3/4 x 61 1/2 inches, Edition of 8, printed by Andre Ribuoli and Jennifer Mahlman, published by Ribuoli Digital & Wiporcus Press, New York, $4000.

Origin and Return 14 (2011)
Intaglio, digital pigment print, monoprint and hand coloring, 12 3/4 x 61 1/2 inches, edition of 16, printed by Andre Ribuoli and Jennifer Mahlman, published by Ribuoli Digital & Wiporcus Press, New York, $4000.

Like Zen storyboards, David Shapiro's compositions offer sequences of states: color, line, texture, patterns of marking. One panel follows the other, harmonically related in tone, but distinct in composition and facture. Each is a response to what came before; each generates a successor. According to the artist, the title *Origin and Return* "refers to the continuous and cyclical process of perception and feeling. There always has to be a first step but never an ending."

Shapiro has made prints before, often—as here—fusing multiple print techniques into a single work, but this was his first foray into digital processes. With Andre Ribuoli (formerly of Pamplemousse Press at Pace Editions) Shapiro manipulated a set of his ink drawings with Photoshop. The drawings had been made with a specific Japanese paper in mind; on the computer the artist was able to play with the relationship between substrate and image virtually, without wasting beautiful paper, and without the inhibitions that can accompany the knowledge that you might be wasting beautiful paper.

Some of the final images were printed directly onto the paper as digital pigment prints, others were used to create photopolymer intaglio plates, and printed as etchings. Each panel is not only a response to those on either side, but to the process and materials of its making: "I try to collaborate with the inks, plates and tools by not seeing them as passive, neutral entities, but as active players in the creation of an image. I never start a print without finding a paper first. The paper gives me clues to what it is I want to emerge from that particular paper."

What emerges is complex, unexpected, and beautiful. ■

Stan Shellabarger

Untitled (2011)
Six-color reduction woodblock print with clamshell box and colophon, 15 x 220 inches unfolded, 15 x 22 inches folded, edition of 5, printed and published by the artist at Spudnik Press, Chicago, available through Western Exhibitions, Chicago, $3200.

In Stan Shellabarger's performance work, the impact of human beings on the earth is dramatized in the most literal and humble of ways: walking the same path repeatedly over the course of several hours, Shellabarger tramples down the grass or the snow or the dirt, wearing a temporary groove, the laid-back cousin of a crop circle. His books and prints are made through much the

Stan Shellabarger, ***Untitled*** *(2011).*

same process: with sandpaper attached to his shoes or gloves, he moves back and forth across surfaces that he then uses as templates for printing.

To make this edition, Shellabarger paced over the surface of a series of boards wearing sandpaper-covered boots. After several hours of walking he made a relief print from the blocks, resumed walking, then printed again. The wood, now worn further, yielded an altered and reduced printing surface, so the first color peeps through the second. Shellabarger continued to print and walk at regular intervals, repeating the process six times. The resulting print is a nearly 20 feet long glowing loop, (which can be folded, accordion style, to fit discretely into a clamshell box).

The colors, running from deep rust through emerald green to pale sky blue, are reminiscent of those applied to electron-microscope or radio-telescope images to make collected data dynamically visible to human eyes. At the edge of each block the path bulges a bit, like an x-rayed buckle fracture, a result of the slight wobble when the foot hits the edge of the unfixed blocks. Like x-rays and electron-microscope images, Shellabarger's formal decisions are engineered to illuminate processes that are normally invisible or at least overlooked. The template is an index of Shellabarger's walking, and the print is a modified index of the template. We understand image as evidence, and "evidence" as a selective enhancement of the stuff of the world. In other words, art. ■

Kiki Smith, ***Escapades*** *(2011).*

Kiki Smith

Escapades (2011)
Suite of nine hand-colored etchings on Hahnemühle bright white paper, 15 x 11 inches each, Edition of 18, printed and published by Harlan & Weaver, New York, $12,500 the set, $1500 each.

For some artists printmaking is an activity that is worthwhile but public and unpleasant. (Claes Oldenburg compared it to going to the dentist.) For others it becomes completely integrated into everyday life. In his later life, Picasso worked that way; so does Kiki Smith today.

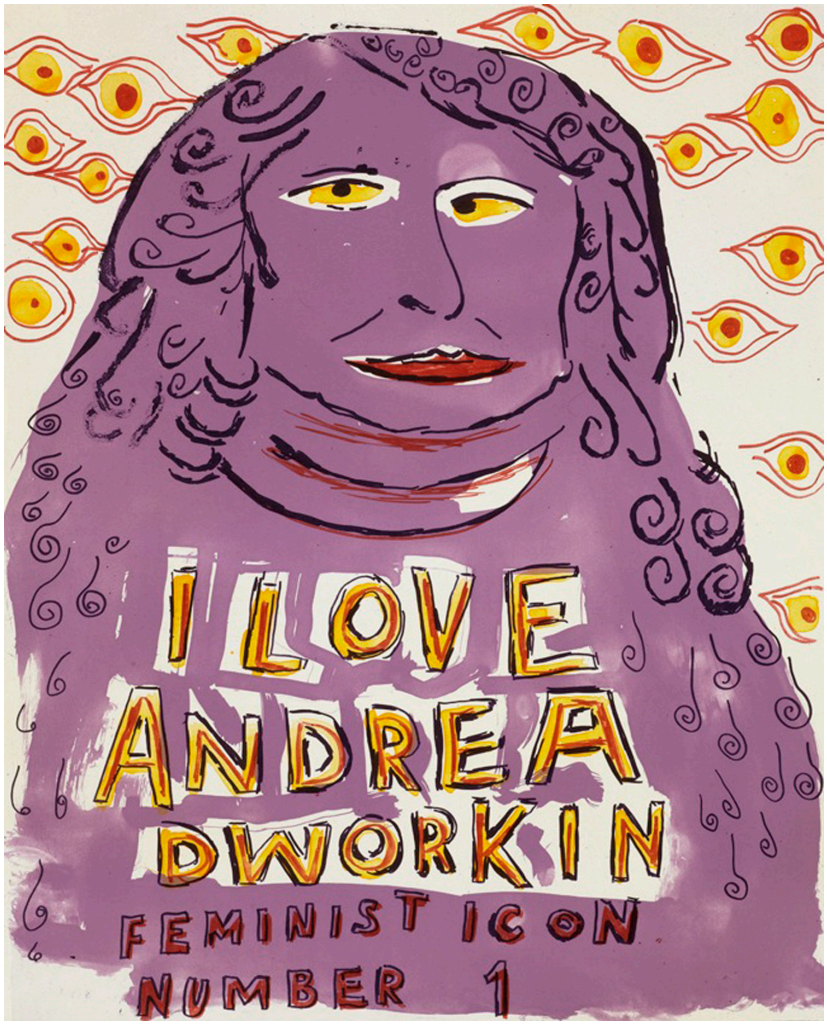
The nine etchings of *Escapades* began life as demonstration plates for Smith's printmaking class at NYU. She worked on them over the course of months, carrying them between the city and her house in upstate New York. Finally she brought them to Harlan & Weaver to be finished and printed. When the first set was done, she began coloring them by hand. Thus the demeanor of these small flower portraits—intimate, tender, casual, cherished—is a revelation of how they grew. Each is a personal invention—none was drawn from life—made privately, and only subsequently directed to public view.

Smith has always had an unconventional understanding of public and private, exterior and interior. She had less difficulty presenting colored body parts and effluents in the 1980s than she did revealing what she felt to be her "girly" drawing hand in the 1990s. Flowers, with their publicly effeminate face, could be seen as embarrassingly lightweight, decorative, frivolous.

Smith neither mocks the floral cliché nor embraces it. These nine blooms are in various stages of maturity—some flaunt a spectacular mane of petals, some are gone to seed. But this is no *memento mori*—in Smith's rendering each stage is equally beloved, equally glorious. Senescence too can be sensuous. ■

Bob & Roberta Smith

Feminist Icons (2011)
Series of ten lithographs, 69.5 x 49.5 cm each, edition of 35, printed and published by Paupers Press, London, £500 each.



Bob & Roberta Smith, from the series ***Feminist Icons*** *(2011).*

Bob & Roberta Smith (aka Patrick Brill) has published several prints but this is his first foray into lithography. These new prints mark a shift from his earlier work in which opinionated and often overtly political messages and slogans were presented in the declamatory manner of traditional sign-writing. Here the political reference point is feminism, and in each one a portrait image dominates, framed with free-hand text in styles that riff on film posters, neon and graffiti. The hall-marks of his distinctive aesthetic—humour, the use of vivid colour and playful references to popular culture—are all in evidence, but working in lithography has encouraged a freer and painterly approach, bringing a lively fluency characteristic of the cartoonist.

Indeed, these exaggerated portraits are clearly descended from the British caricature tradition, though the attitude is here is one of affection not attack. The portraits, however, are gauche, and the captions are essential since few of these faces—even those attached to more famous names—would be readily recognizable as represented here. And the choices seem somewhat eccentric—do contemporary journalists Julie Burchell [sic] and Suzanne Moore really belong in the company of Hannah Arendt and Rosa Luxembourg? Why does Naomi Wolf merit a place in a pantheon from which de Beauvoir, Kate Millet and Germaine Greer are notably absent? But such lists are invariably idiosyncratic, perhaps deliberately so, and this gallery of famous names gives the artist an opportunity to play with modes of portraiture and to introduce knowing art-historical quotes: for Arendt he references the *Neue Sachlichkeit* and in particular Otto Dix's portrait of *Sylvia von Harden* (1926), whose exaggerated angular features Arendt shares. Billie Holiday's features are given an elongated elegance reminiscent of traditional African carvings. Character references are worked into the portraits—the face of Burchill is centred on a spiral, a reminder that her provocative 'opinion' journalism has made her a target for those she so readily offends. Andrea Dworkin, a campaigner against pornography, is shown surrounded by disembodied eyes—a reference perhaps to the controlling male gaze posited by feminist theory (and certainly Dworkin herself endured much hateful comment focused on her physical appearance); Naomi Wolf, who has written much about the way women are manipulated by society's narrow ideals of beauty, is shown as a glowering Medusa-haired visage, acknowledging feminism's recuperation of Medusa as a symbol of female rage.

A personal pantheon of female achievers, some overtly feminist, some retrospectively appropriated for the cause, this is an playful take on such Pop precursors as Kitaj's Poets, Peter Blake's Wrestlers and Warhol's galaxies of celebrity, here styled and presented ('Collect them all!') as if they were ephemeral collectibles—a strategy which pretends to subvert the conventions of the portfolio and the print edition even as it embodies them. ■

—Gill Saunders

Tom Spleth

Book of Skulls (2010-2011)
32 relief prints in a cast porcelain case, with letterpress title page and colophon. 9 1/2 x 18 1/2 inches, edition of 10, printed and published by P.S. Marlowe, Brooklyn, NY, $10,000.

This consummate and peculiar portfolio is the result of Tom Spleth's nearly forty-year fascination with the human skull. Spleth is a well-known ceramicist, considered "the father of American slip-casting" (that is to say porcelain produced with molds rather than shaped on a wheel.) So one might assume that his interest in skulls had to do with their whiteness, their smoothness, the vessel-like properties of interior containment and exterior grace. But those qualities only account for a handful of the 32 relief prints here, which range from sculptural eye socket investigations reminiscent of Henry Moore's elephant skull drawings and prints, to Day-of-the-Dead folk-pattern grins, to detailed paleo-anthropological renderings. The associations called up range from Yorick to the Killing Fields to Lucy the Australopithecus.

Working with master printer Phil Sanders, Spleth applied all manner of tools to the task: digitally routed plywood, laser-engraved Lexan, hand-forged steel blocks; carpet hooks, a crowbar, a chainsaw, a handmade machete, and dozens of other weapons.

Some of Spleth's images are on the edge of disintegration, the skull barely identifiable through a flurry of hatch marks and grain as seemingly evanescent as a firework; others are lessons in deliberation, like the pair of skulls, facing off, matched symmetrically mark for mark, dot for dot. Another skull sports a jack-o-lantern grin, scary and self-mocking; yet another floats with dignity above a rectangular plinth, like the disembodied thinker in some sci-fi dystopia.

Part of our fascination with the skull (as opposed to, say, femurs) no doubt has to do with its status as the rim between the soul and the body, between the thought and the thing, between the immaterial, mutable, lively essence we feel to be us, and the strange box all that won-derfulness lives in. The strange box for these prints is a slipcast porcelain case, bone grey-white, cool and smooth to the touch, frighteningly fragile, and not coincidentally full of thoughts. One suspects that Spleth, like Yorick, is a fellow of infinite jest. ■

Tom Spleth, ***Book of Skulls*** *(2010-2011).*

Superimpose

Superimpose (2011)

Portfolio of four prints by eight artists, edition of 1 each, published by Dispatch, New York, $4500 each.
Lucky DeBellevue and John Armleder
Spray paint, relief print on silkscreen, 28 x 21 inches.

Cheryl Donegan and Mika Tajima
Spray paint, silkscreen with silver leaf (originally: silkscreen and silver leaf printed by the artist), 28 x 21 inches.

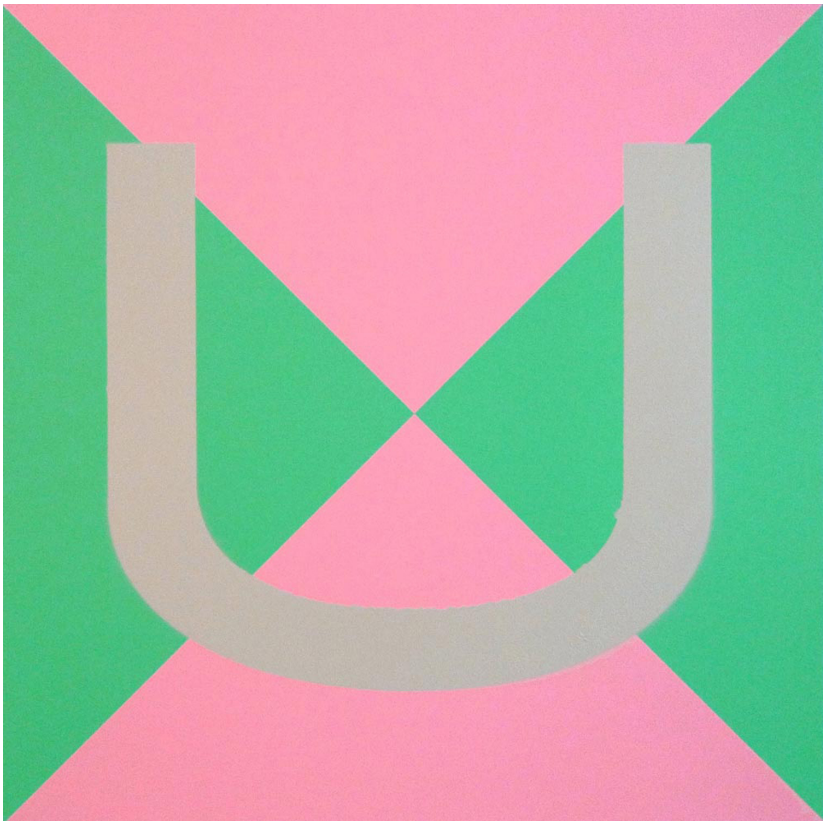
Wade Guyton and Olivier Mosset
Spray paint and silkscreen (originally: silkscreen printed at Axelle, Brooklyn, NY), 22 x 22 inches.

Virginia Overton and Daniel Lefcourt
Electrical tape, marker and vinyl on paper , 20 x 24 inches.

Dispatch is a New York-based curatorial partnership between Howie Chen and Gabrielle Giattino, established in 2007. In addition to organizing exhibitions, the duo publishes multiples and has, over the last three years, put together three invitational print portfolios. The portfolios were produced in small editions (17 for the first two and 20 for the last), and each artist was responsible for executing his or her prints—some did the printing themselves, others contracted the job out. Dispatch's 2011 project is a little different.

For *Superimpose*, Chen and Giattino invited four artists—Cheryl Donegan, Wade Guyton, Virginia Overton and Lucky DeBellevue—to select a print by another artist from an ealier Dispatch portfolio and transform it into a new "collaborative" work. The project can be seen as a way of recycling unsold portfolio prints, but also as a way of confronting issues of authorship, creativity, material and intellectual property.

In each case of the four *Superimpose* prints, the new artist imposed on, but did not eradicate, the earlier print. Mosset's original print *Hoodie* drew



Wade Guyton / Olivier Mosset, ***Superimpose****, (2011).*

its title from a commonplace article of clothing but was in fact an entirely abstract screenprint of pink and green triangles. On top of this, Wade Guyton spraypainted a large silver U with a stencil, flattening Mosset's colors which, in their oscillation, alternated between figure and ground.

The other collaborations are more visually interactive. Donegan extended the components of Tajima's tidy abstract design loosely through the margins, DeBellevue adorned Armleder's simple, cartoonish melting ice cube with a rain of red circles and a fog of zig-zagging lines. Virginia Overton strapped black tape over Lefcourt's splayed stack of machine-cut latex overlays and mechanized ink drawing, pushing the physicality of the image and creating a space and creating a space in which her minimal triangular form can be imagined architecturally.

Each of the "prints" is in fact a drawing made on top of a print. Each is also for sale individually, so to call this a "portfolio" is at the very least, counterintuitive. Objectively, this is a group of four unique works by a combination of eight artists. Dispatch, however, describes *Superimpose* as a portfolio in an edition of one. It is an acknowledgment of process and a way of pointing to connections: each could, theoretically, be reproduced multiple times but is instead restricted to the single occurrence, further emphasizing the structure of this portfolio as distinctly different from earlier ones—a curatorial device and a market anomaly.

Dispatch sees its role as "expanding the roles and definitions of editions, portfolios, and collaborations in printmaking," and argues that structuring the four as a portfolio and edition calls "attention to their grouping and organization." It also makes a clear social statement about what it means to be a print in the world. ■

—AndrewBlackley

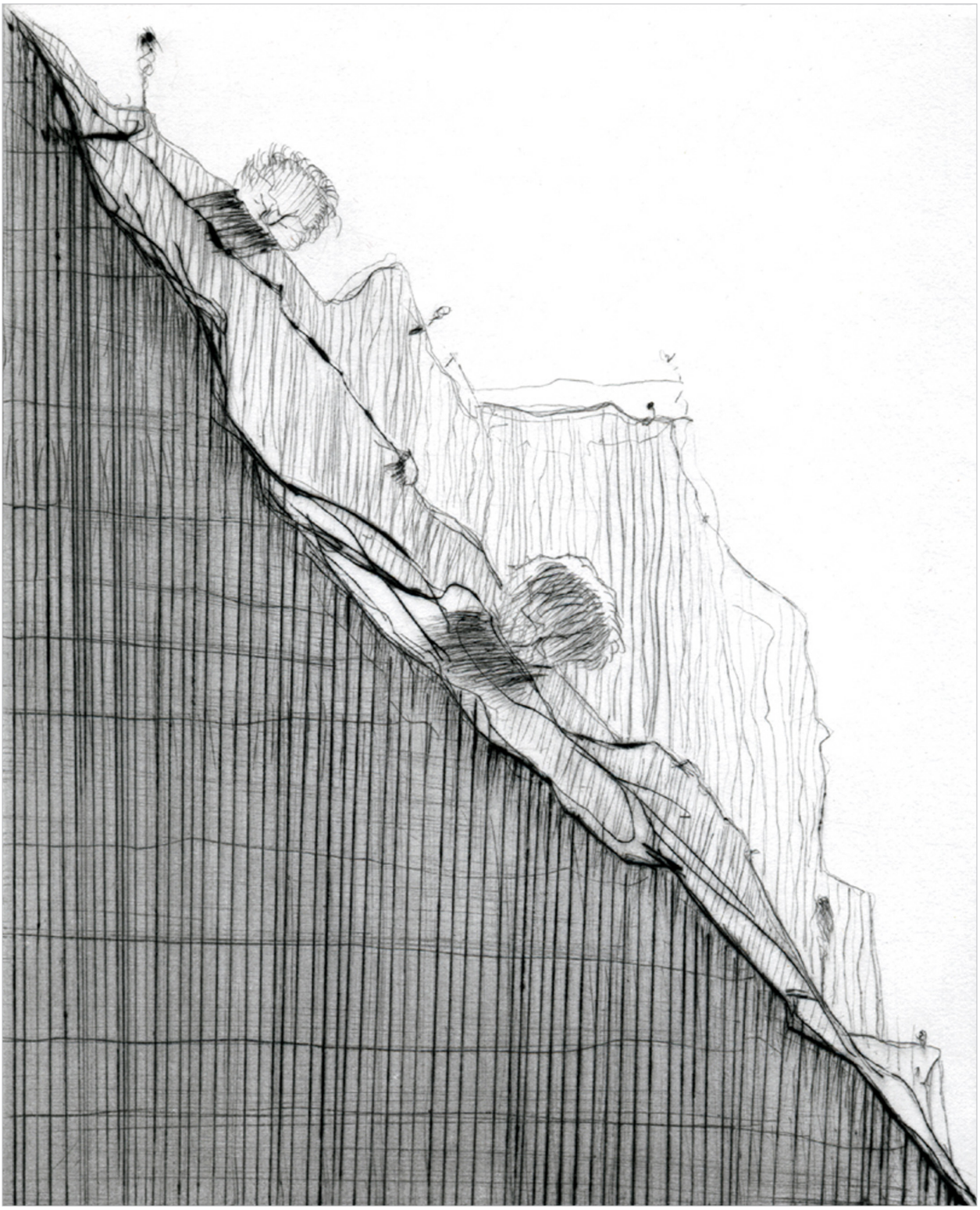
Wayne Thiebaud

Mountains (2011)
Five etchings with drypoint, printed and published by Crown Point Press, San Francisco.
Heart Ridge
Image: 12 x 9 inches, paper: 16 3/4 x 13 inches, edition of 25, $3000.
Sierra Cloud
Image: 6 ½ x 8 inches, paper: 11 1/4 x 12 inches, edition of 15, $2800.
Land Cloud, Diagonal Ridge
and *Mountain Smoke*
Image: 8 x 6 1/2 inches, paper: 12 3/4 x 10 1/2 inches each, edition of 15 each, $2800 each.

Perhaps it's the economy, or the natural cycling of stylistic preferences, or the wisdom of aging artists, but after years of prints growing larger, brighter, more colorful and more complicated, it seems as though the restrained one-plate, black and white print is back. (Along with its near cousins, like Karl Wirsum's one-color-lithograph-with-tone or Ed Ruscha's no-color Mixografia *Standard Station*.)

Wayne Thiebaud has produced wonderful, luminous color prints over the past 40 years, many of them with Crown Point Press. But his first project, back in 1964-65 was *Delights*, a set of 17 etched still lifes, black and white, structurally rigorous and quietly numinous.

The subject matter of the *Mountains* could not be more different from that of *Delights*: instead of small objects, isolated in a field of white paper, we have giant landmasses that cut the picture plane into slabs of light and shadow. Thiebaud has, of course, painted landscapes throughout his career, tipping valley floors and San Francisco hills into vertiginous designs. But these mountains, stripped of color and tone, push the abstract quality of the landscape further. The image flickers between being a collection of marks on paper and being a form in space, between something small and flat and something massively substantial. Denied chromatic thrills, we are left to focus on the bones: earth, drawing, representation. ■



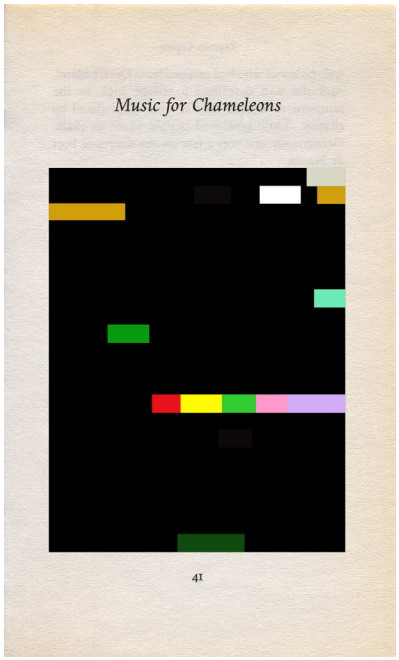
Wayne Thiebaud, ***Diagonal Ridge*** *(2011).*

Carolyn Thompson

Black Mirror (2011)
13 book leaves, archival digital ink jet prints on Hahnemühle Photo Rag paper, 18 x 11 cm each, edition of 10, published by Eagle Gallery, London, £1500.

Along with Richard Woods' *Woodblock Inlays* (see page 41 in this issue), Carolyn Thompson's *Black Mirror* is one of a couple of recent print publications that highlights the range of work currently on show in London, and also casts a light on very differing approaches to the artist's folio and indeed to publishing. Emma Hill has run the small independent Eagle Gallery since 1991. The gallery has been at the centre of championing small-scale productions and artist's books such as *Blocks*, a project between the painter Basil Beattie and the writer and critic Mel Gooding. The aesthetics of the gallery are distinctly minimal and *Black Mirror* could be seen to epitomise Hill's approach to publishing.

Carolyn Thompson, an emerging artist whose work is largely concerned with the visual presentation of text, has taken pages from Truman Capote's short story "Music for Chameleons" as published in *My Side of the Matter,* one of the pocket Penguins created for Penguin's 70th birthday. She has scanned each page of the text and blacked out everything with the exception of rectangles where a colour has been referenced in the story. These colours then appear as openings in the black, windows of coloured light in an otherwise black void. Only the title or the author's name remains at the top of each page, along with the page number at bottom, sufficient clues to enable viewers, if they wish, to track back and rediscover the original text. These small sheets, 18 x 11 cms, the size of the original paperback, connect to other works as well: Tom Phillips' well-known *Humument*, in which the artist took a Victorian novel and subjected it to a process of visual and textural transformation; the musically inspired notation of Jack Smith and the black



Carolyn Thompson, **Black Mirror** (2011).

paintings of Ad Reinhardt. But *Black Mirror* calls for a very particular response, seeming to invite the connoisseur, to encourage the private one-to-one intimate engagement of handling and turning each sheet in turn, a metaphor itself for the fragility of existence. ■ —*Paul Coldwell*

Rirkrit Tiravanija

Untitled 2008-2011 (the map of the land of feeling) I-III, (2011)
Archival inkjet print, offset lithography, chine collé, color silkscreen, 36 x 334 1/2 inches, edition of 40, printed and published by the Leroy Neiman Center for Print Studies, Columbia University, New York. $18,000–$22,500 per scroll.

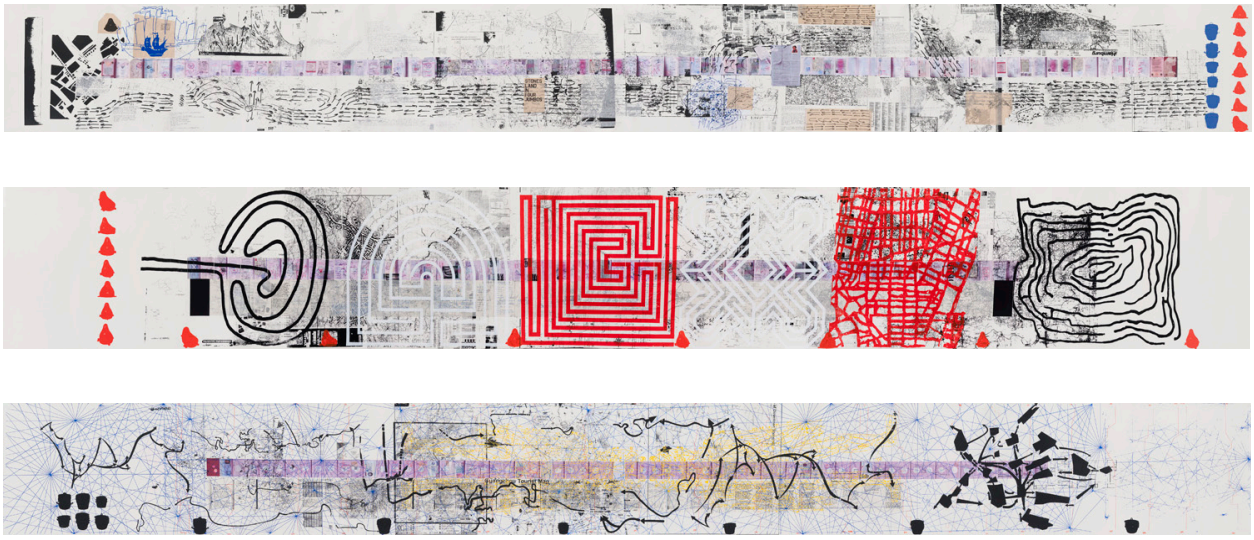
Rirkrit Tiravanija was born in Buenos Aires, educated in Bangkok, Canada, and New York, and currently resides in Bangkok, New York, and Berlin, so it is not surprising that this printed chronicle of his travels sprawls 81 feet. The ambitious project, proposed in 2008 to the Neiman Print Center at Columbia University, where Tiravanija is professor, and completed three years later with the help of dozens of student participants, documents only the most recent twenty years of his career.

Running through the center of each of the three prints (each of which is 27 feet long) are the pages of the passports he has held over the past two decades, set edge to edge. This central strip—with its formal echo of Robert Rauschenberg's *Automobile Tire Print* (1953)—is elaborated with drawings, fragments of writing, city plans of places he has been, and patterns that tell both personal stories and more universal ones.

It is in some ways an oddly monumental project for an artist best known for producing events rather than objects. One of the most visible practitioners of "relational art", Tiravanija had fed people meals, offered up reading rooms, and engineered spaces for social interaction. When objects are involved, as in his on-site custom t-shirt printshop installation at Gavin Brown's enterprise last spring, the objects are best understood as props for transactions, with the art content being loaded on the transaction rather than on the souvenir you take home.

In this print the tables would appear to be flipped, given its extravagant square footage and all the materials, time, money, supplies and effort that has been invested in these things. But these 'things' are prints, and all that investment took place in exactly the kind of transactional situation that Tiravanija pursues his art. Printshops are social spaces, built for collaboration. Academic print shops even more so. Yes, the prints are dynamic, visually fascinating and physically impressive artifacts. But they are also the result of dozens of people coming and going, with and without the artist's presence, exchanging knowledge, ideas, materials, markings; colluding in the production of something that, once again, may not be the real point.

(For an in-depth discussion of this project, see Faye Hirsch, "Rirkrit Tiravanija," Art in America, June 2011.) ■
—*Sarah Andress*



Rirkrit Tiravanija, ***Untitled 2008-2011 (the map of the land of feeling) I-III*** *(2011).*

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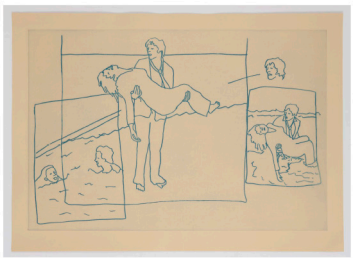
Chris Martin, *Late October*, 2008 - 2011

IDA APPLEBROOG



Vellum Sketches I, 2011
sugar lift aquatint
23 1/2 x 27 1/2
Ed: 25

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Diane Victor, ***Last Supper—Enswined*** *(2011).*

Diane Victor

Last Supper—Enswined (2011)
Drypoint, image: 49.5 x 79 cm, paper: 71.5 x 99 cm; edition of 30, printed at David Krut Workshop, Johannesburg, published by David Krut Projects, Johannesburg/New York, $1800.

Last Supper—Enswined is the latest in a series of drypoints by this gimlet-eyed observer of social inequity and human malfeasance. Victor's *Disasters of Peace* series, which was seen in MoMA's "Impressions from South Africa" show last spring, put impeccable intaglio technique to work depicting heinous situations in post-Apartheid South Africa. This print is, similarly, equal parts beauty and horror.

It's easy to equate rage with violent mark-making—the fast, short, and sharp strokes of much German Expressionism, for example. Victor's drawing, on the other hand, is deliberate, care-worn, mournful. Her gifts as a draftsman are evident in her charcoal drawings, her linocuts, and most recently in the portraits of missing children she has made with nothing more smoke. In the drypoints, her sensibility is light and lyrical. In *Last Supper—Enswined*, her delicate line attentively—even lovingly—depicts the gaping-mouthed drunk, the saliva-spewing boar, the tumbling crockery, daring us to look away. ■

Rachel Whiteread

Squashed (2010)
Mixografía® print on handmade paper, 69 x 95 x 1 cm, edition of 42, printed and published by Mixografia, Los Angeles, $7500.

Rachel Whiteread is compelled by the overlooked. Whiteread is best known for casting negative spaces (such as the undersides of chairs) or otherwise unnoticed ones (like the insides of cardboard boxes that she cast 14,000 times in resin for her recent installation at the Tate Modern), but there is a vein of her work that has long been concerned with domestic detritus, as in her recent edition with Mixografia.

Squashed consists of two paper replicas of a flattened metal paint can, front and back. Mixografia's unique process, in which the artist builds a "matrix" (here, simply the can itself), makes a copper mold of it, and fills it first with ink and then with paper pulp, results in an intricately colored sculptural print. That method is perfectly suited to Whiteread's play here between volume and flatness—the cans are emptied and squashed, yet by amplifying paper from two-dimensions to three, volume is restored.

One side of the can is deep brown,

Rachel Whiteread, ***Squashed*** *(2010).*

the other a lighter orange brown and on both, traces of blue and green emerge. In fact, Whiteread used ten different colors to mimic the can's rusted exterior. In her sculpture, she has used color to evoke passage of time; in a recent exhibition in New York the passing of a day through a house was conveyed through the colors of resin casts of doors and windows. In *Squashed*, lost time is marked by rust. The gritty patina that Whiteread has so carefully recreated conveys the durability necessary to remain intact over time—the would-be-discarded object even takes on a venerability. Squashing the paint can was in fact Whiteread's first step towards memorializing it. ■

—Sarah Andress

Terry Winters

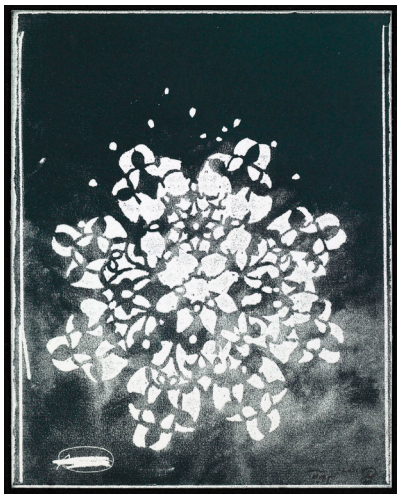
Pollen (2011)
Suite of nine relief prints with embossment on Twinrocker handmade paper, 18 1/8 x 14 5/8 inches each, edition of 20, printed and published by Two Palms Press, New York, $12,000 the set.

Terry Winters' new suite of prints with Two Palms is a study in the systems of biology and technology that fascinate the artist, though in this case nature wins out. The delicate, almost pretty, geometries confound at first (they certainly mark a departure from his recent work), but the title clarifies the subject: pollen, transmogrified through the lens of Winters' eye. After more than a decade of playing with spatial studies informed by technological and information systems, Winters here returns to the biomorphism with which he launched his career. In the reproductive function of its subject, *Pollen* hearkens back to his *Morula* prints of 1983-4 with their abstract derivations of the early embryo development.

Printmaking is an integral aspect of Winters' work and he has established his own relationship with the medium over the years. Drawings have always provided the foundation for his editions, and the *Pollen* suite began as graphite renderings inspired by high-powered magnifications. At Two Palms, the drawings were scanned at high resolution and transferred to Plexiglas plates with the studio's laser-cutting plotter, then printed in relief with an Anderson + Vreeland 750-ton hydraulic press. The thick white paper is highly debossed, making the images dimensional and suggestive of pollen's fuzzy surface.

Winters' compositions—which place the pollen particles roughly, though not precisely, at the center of a monochrome field—recall 19th-century specimen studies, such as the cyanotypes of Anna Atkins. They conjure that era's guileless wonder at scientific discovery and the concurrent Transcendentalist belief in the transformative power of nature. What is most impressive about Winters' achievement is its dramatic simplicity. The viewer is swept into a microscopic world of hidden form, and once there, one may not want to leave. ■

—Sarah Kirk Hanley



Terry Winters, ***Pollen #9*** *and* ***#5*** *(2011).*

Karl Wirsum, ***Gab Grab*** *(2011).*

Karl Wirsum

Gab Grab (2011)
Two-color lithograph, image: 14 1/4 x 16 1/2 inches, paper: 19 1/4 x 22 inches, edition of 20, printed and published by Anchor Graphics, Chicago, $1200.

The oeuvre of Karl Wirsum, one of the original members of the Hairy Who, is populated with broad-shouldered characters who seem to have been formed by melting ooze, cut-up, reglued, and then taken to the tattoo parlor. The capriciousness of these figures has been given gravitas by their polished presentation, silly and slick at the same time. Wirsum's colors are often garish, but his newest print with Anchor Graphics, *Gab Grab*, is reserved, even stately in its own impossibly weird way.

A one-color lithographic drawing printed over a tonal block the color of antique paper, it has the tenor of an old master drawing—a study for a portrait, with hand gestures sketched across the top. But this is Wirsum, so each body part is an excursion into LaLa Land, an opportunity for mellifluous shading and meandering line (not to mention little gadget-forms floating by like bugs on a pond). Nothing in Wirsum's universe sticks to the role assigned it: fingers become vent worms, hair aspires to become a nose after passing through a helmet phase. Paul Klee discussed drawing as "taking a line for a walk." David Hockney has been described as taking a line for a walk and a talk. I imagine Karl Wirsum's line returning home after a day on the town, and the artist standing in the door, shaking his head and saying "well, well, look what the cat dragged in." ■

Jonas Wood

Untitled (2011)
Set of seven silkscreens with hand-coloring on Coventry paper, 32 x 26 inches, edition of 3 each, printed and published by Cirrus, Los Angeles, $2500 each.

Jonas Wood packs a lot into his paintings, which are often of domestic or studio interiors—furniture, art work, textiles and architectural elements create competing patterns, abut one another, or overlap so that representations of three-dimensional spaces appear as flat as the pictures on the wall, or as the wallpaper behind them. This flattening can be reminiscent of Pierre Bonnard or of Alex Katz, to whom Roberta Smith has compared Wood, but his process is quite different from either. Wood works by building intricate collages from photographs, drawings, and other source material, photographs them, sometimes re-arranges the elements, and finally paints from his construction.

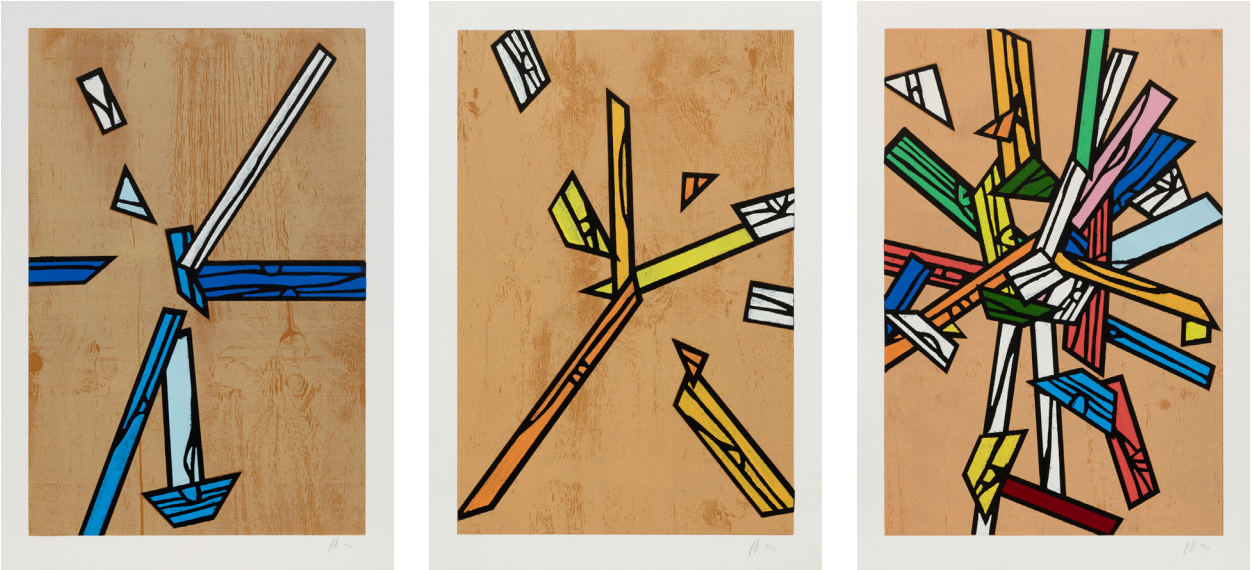
The prints in this series, his third with Cirrus, are noticeably more pared down than his paintings yet they retain the focus on layering, the thoughtful attention to balance, and the subtle humor of his other work.

In each of the seven distinct images, birds sit atop or around—but never inside—a bird cage. The bold black intersecting lines of the cage create shapes and rhythmic patterns (similar to his 2010 painting *Bird Cages*) that are offset by the lush colors of the birds. The cage and the shape and color of each bird were all screenprinted; then, in a clever play on his work's characteristic flatness, Wood added dimension to each bird with hand-coloring. Personalities seem to emerge—tenderness between the two birds atop the cage, or a certain cheekiness in the stance and head feathers of the bird perched on the left.

The visual isolation of the various members of this chorus of birds differs dramatically from the clamor of Wood's crowded paintings, but the resolution is just as satisfying. ■

—Sarah Andress

Jonas Wood, ***Untitled 7*** *(2011).*



*Richard Woods, **Woodblock Inlay 1, 4** and **5** (2011).*

Richard Woods

Woodblock Inlays 1-5 (2011)
Series of 5 colour woodcuts, on Bread and Butter 270gsm paper, 103 x 71.5 cm each, printed by Thumb Print Studios, London, published by Alan Cristea Gallery, London, £4000 the set.

1-4: edition of 30, £900 each.
5: edition of 45, £1200 each.

In contrast to the intimacy of Carolyn Thompson's new prints (see page 35 in this issue), Richard Woods addresses a public audience with this new folio *Woodblock Inlays 1-5*. Located in Cork Street, the home of some of the most established galleries in London, Alan Cristea Gallery has a particular emphasis on publishing and dealing prints by not only blue chip artists but also some of the leading contemporary artists in Europe and USA. The gallery has been behind some of the great publishing projects of recent years such as Michael Craig-Martin's *Seven Deadly Sins* and through its exhibitions, has provided a gold standard against which other shows of prints are judged.

Richard Woods came to prominence with his witty, DIY-inspired transformations of buildings and spaces, including the cladding of The Long Room, Cambridge, with an MDF makeover of oversized printed bricks. In *Woodblock Inlays* Woods plays with the language of real and artificial, which is such a signature aspect of his work. Here, a sheet of plywood shutter board provides a background woodblock from which the grain is printed. Into this are inlaid representations of wood, such as one would expect in cartoons like *The Simpsons*. These inlays are graphically rendered in MDF, printed thickly in garish colours with line black outlines, the ink forming a physical layer that sits above the paper. There is a delightful interplay between representation and reality and the idea of natural in contrast to the artificial. The series consists of five large prints each measuring 103 cm x 71.5 cm. Four of the prints are quite sparse, each with relatively few elements and each themed to a colour, blue, green, red or yellow. The final print brings together all the inlays from the first four prints but reorders them into a climactic explosion. These prints reference high modernism and the refined aesthetics of abstraction as they have devolved into the world of DIY, printed laminates and the quick fix. While Thompson seeks a one-to-one dialogue with the viewer, Woods is bold and brash and demands a distance. *Woodblock Inlays* are seen best as a series where the interplay between the first four prints and the last can be enjoyed. ■

—Paul Coldwell

Zachary Wollard

Open Axis (2011)
17-color etching, aquatint, soft-ground etching, and photogravure from 14 plates with chine collé, 33 3/4 x 39 3/4 inches, edition of 24, printed and published by Universal Limited Art Editions, Bay Shore, NY, $1250.

Zachary Wollard's jewel-box work can be understood as visual verse; the artist was originally on a path to becoming a poet when he shifted to painting and a poetic sensibility remains. In fantastical pastiches, he gives form to the hidden and symbolic aspects of our world, creating unexpected juxtapositions. His narrative images are compiled of colorful, recognizable elements that are not tethered to a traditional Western sense of scale or perspective—he recently cited Rajasthani miniature painting as an influence. He also frequently includes poetry—either his own or

Zachary Wollard, ***Open Axis*** *(2011)*

quoted—in his compositions.

Wollard studied with Kiki Smith and shares her biological and narrative concerns. Etching suits Wollard's sensibility, replacing the intensity of his paintings (whose vivid colors are informed by the carnivalesque palette of Indian and Persian miniatures) with a delicacy that just escapes being precious. The intimacy rendered is like that of a sonnet—a formally precise, private pleasure that speaks of the world. Following a 2007 print that centered on the cost of human intervention on natural systems, Wollard continues his investigation of ecology in *Open Axis*. In this etching, which is related to a gouache of the same subject, the artist envisions the transformation of spring in animistic terms. At the center of the composition is what he describes as a "crystalline raining toadstool," inspired by 19th-century glass architecture and mushrooming. It nurtures the loam beneath, in which Wollard "animat[es] what happens underground." Stems that emerge from jewels in the earth blossom into small human heads and Rorschach blot butterflies, while a parade of anthropomorphic insects and plant material awaken from winter slumbers below. The idea continues with separate panels at right in colors both subtle and judicious. At the upper left is Wollard's own poem on the theme:

So far they come in drones
Awakening fields of atomic-scented mud
Heart full of waylaid transmission mist
Wheatfield, torn lanes of jasmine's asps
You, daughter of the night
adorn the helmet of cone with spectral shatter.

In its intricacy and literacy, *Open Axis* recalls the work of William Blake (like Blake, Wollard also publishes and illustrates books of his own poetry), as well as contemporary artists such as Walton Ford and Mark Dion. Like them, Wollard borrows from the visual culture of the Enlightenment era to question the scientific, economic, and political landscape it has spawned. ■

—Sarah Kirk Hanley

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Dominique Labauvie, *RockWoodWaterEarth*,
2011, photogravure and woodcut,
portfolio of 10 images in an edition of 10

Witho Worms, ***Dourges I, France*** *(2006), from the series* ***This Mountain That's Me*** *(2006-2011).*

Witho Worms

This Mountain That's Me (2006-2011)
68 carbon prints, 25 x 58.5 cm each, edition of 5 each, printed and published by the artist, available through Johan Deumens, Amsterdam, €2200 each.

Complete set of Belgian sites (18), € 33,600.
Complete set of French sites (16), €29,920.
Complete set of Polish sites (14), €26,180.
Complete set of German sites (12), €22,440
Complete set of Welsh sites (8), €14,960.

Since 2006 Dutch photographer Witho Worms has been documenting coal slagheaps in Northern Europe—in Belgium and France, Germany, Wales, and Poland. He photographs them and then, using coal from the site, makes contact carbon prints from his negatives. (Carbon printing is a 19th-century photographic technique that employs pigmented gelatin in place of dyes or metals to create the image.) The prints are thus both image and substance, icon and index of the place.

He has now made images recording 68 locations. Though each image is similar to the others in format, composition and subject—a dark heap rising in the center, trailing at the edges, left and right—each is also quite specific. Some look primeval—a black mesa silhouetted against a brown sky. Others are shambolic, overgrown with scrub that nobody is minding, still others suggest a post-industrial dystopia, a cone of darkness looming over a dead landscape. The tone changes with the nature of the coal—some tend browner, some blacker, some greyer. All are soft and sooty.

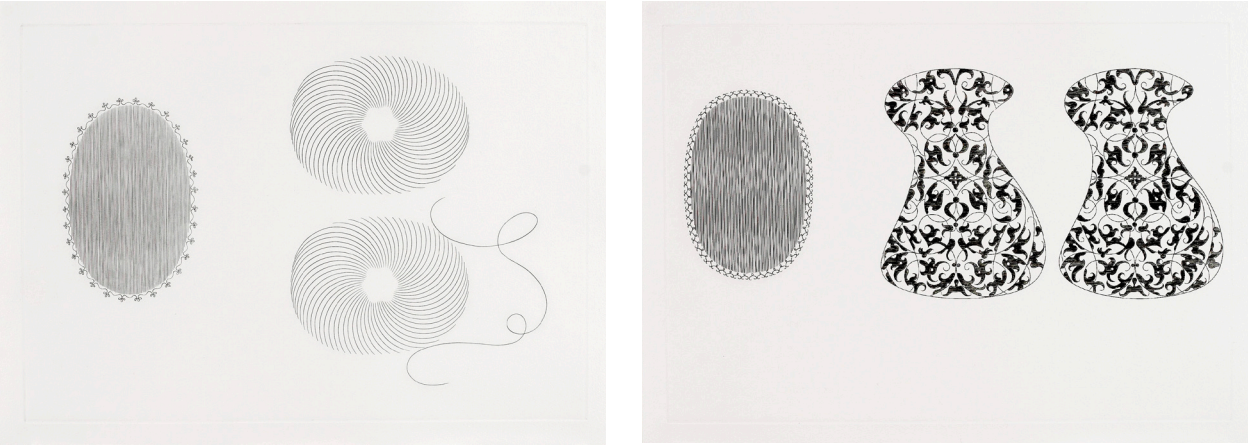
Coal as a substance has resonance in Europe—the fuel of the Industrial Revolution, a flashpoint for environmental action, the reason East Berlin smelled different than West Berlin. What is now the European Union started out as the European Coal and Steel Community (ECSC). Coal is the blighter of landscapes and the creator of jobs, a filthy polluter and the glow in the hearth.

This ambivalence comes through in Worms' pictures, unnatural in their symmetry but soft in their tone and focus. The romanticism that lurked beneath Bernd and Hilla Becher's industrial typologies is made overt here—these are elegiac landscapes documenting the loss of nature and the death of industry. The strategy of making images of a place from the stuff of a place has been used before (by Richard Long, among others) often in a vaguely mystical nature-worshipping kind of way, but Worms is bracingly pragmatic. These things look like coal. For better and worse. ■

Anton Würth

neun Vorlageblätter (2011)
Set of 9 engravings on laid Hahnemühle paper plus justification page with letterpress, 32.7 x 46.5 cm, sheet size 36.7 x 50.6 cm, edition of 12 plus 2 artist's proofs in handmade linen box, printed and published by the artist, Offenbach am Main, Germany, available through C.G. Boerner, Düsseldorf and New York, $7700 the set.

Over the course of his three-decade career, the German artist Anton Würth has produced just a handful of print portfolios and a dozen-and-a-half artist's books, which he calls his *Carnets*. Working mainly (though not exclusively) in engraving, and engaging the print cultures of earlier eras, he registers as something of an anachronism. (Indeed, for the past decade he has been represented by CG Boerner, the Upper East Side Manhattan gallery better known for old master prints.) Yet Würth should not be placed among the ranks of those contemporary artists who embrace historical styles from a position of efficacy or reaction. Indeed, looking closely at



Anton Würth, ***neun Vorlageblätter 2*** *and* ***3*** *(2011).*

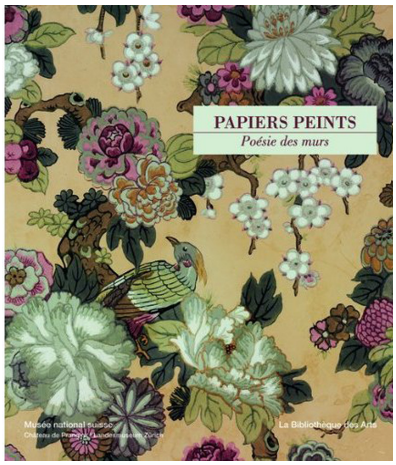
his enigmatic, paradoxical images, one might argue that, from his perch on what he devises as the razor-edge dividing abstraction and representation, uniqueness and repetition, decoration and content, Würth has arrived—via an unabashedly old-fashioned conveyance—at some of the fundamental issues of art in our post-postmodern age. Würth belongs nowhere in particular, yet his rather brilliant awareness of what that means, and his embodiment of that state in his work, uniquely position him in our epoch of unmoored signification.

Würth's latest feat is a nine-part portfolio of engravings that stem from his recent extensive investigation of decorative ornament books in various European archives. Here we see his signature style, in images composed of a spare, well-controlled line that seems to breathe on the page, and plenty of unmarked areas that feel nonetheless inhabited, a combination that imparts to every sheet a subtle vitality. In each print, he juxtaposes an oval, something like a mirror (on the left), with a pair of shapes derived from common—though in some cases outmoded—utilitarian objects or articles of clothing (on the right). In comparison with his earlier works utilizing such shapes, these are pretty much identifiable, though incredibly distilled: mittens and caps, a wine carrier, a hot-water bottle, shoe forms, and other shapes I didn't recognize. Some are composed of tiny chains resembling knitted stitches, others of florets, zigzags and other linear patterns. One pair is covered with a luxurious brocade-like design. The variations are numerous, and part of the pleasure in contemplating the set as a whole lies in comprehending the permutations, both within each sheet and from print to print.

Each of the mirrors, its body constituted by minute parallel lines, is bordered by a different narrow, ornamented frame—scalloped, chained, looped. And some form of graceful arabesque often accompanies the paired images, like a flourish on a signature. The sheer whimsy of the prints, their decorative variety and *jouissance*, fly in the face of the obvious planning that must go into their making, and the wrist-aching technique and execution that brings them into being. We find ourselves growing philosophical as we ponder them: are these objects, or covers of objects—and by extension mere surfaces? What is the nature of the craft (hand-made, industrial?) and artistic will (pragmatic, fanciful?) that has produced them? What is the relationship between the mirror and the objects? Is it merely the sort of accident that one often encounters in antique pattern books, where a random grouping of things might testify at once to feverish creativity and a scarcity of paper? Or is some statement being made about, say, the vanity of ornament, put to use in baubles and accessories meant to beautify a person or her environment? Or about the self-reflective nature of ornament, which tends to travel from era to era, culture to culture, in a kind of transhistorical migration that takes flight from the more identifiable transmission of influences represented in the evolution of styles?

And so it goes: as one contemplates this lovely portfolio, in some ways the lushest that Würth has yet produced, the implications of its modest images deepen and spread. The time he spends on each of his projects seems generously to be transmitted to us viewers caught in the rush of technology and spectacle, and we luxuriate in the pause he invariably offers. ■ —*Faye Hirsch*

NEW BOOKS



Papiers peints, poésie des murs: Les collections du Musée national suisse/Tapeten: Wände sprechen Bände: Die Sammlung des Schweizerischen Nationalmuseums
By Helen Bieri Thomson et al
183 pp, 182 illustrations, €39.99
Lausanne: Bibliotheque des Arts and Schweizerisches Nationalmuseum, 2010

On the Wall

By Annkathrin Murray

After nearly a quarter-century of restoration, Château Prangins near Geneva was both the inspiration and first venue for this book and exhibit on wallpaper. The show was on view at Prangins from October 2010 to May 2011, and will travel to the Swiss National Museum in Zurich in 2012.

Papiers peints, poésie des murs: Les collections du Musée national suisse, published in French and German, was organized by Helen Bieri Thomson, curator of Château Prangins (the western Switzerland branch of the Swiss National Museum). Throughout the book's nine essays, she and five other historians, curators and conservators shed light on the history of wallpaper, mainly through examples drawn from the collection of the Swiss National Museum, and summarize the results and analysis of the restoration in Prangins.

The book's 182 well-reproduced images range from reproductions of wallpaper and proof prints in various colors to historical documents, including a selection of wallpapers proposed for Chateau Saverdun during a remodeling in the early 19th century (Fig. 1). Also included is a map of wallpaper distribution in Europe between 1804–1815, which clearly illustrates the French dominance of the industry: France produced and sold more wallpaper than Germany, Italy, the Netherlands, Switzerland, Belgium, Denmark, Spain and Poland combined.

Wallpaper is constantly adapting to fashion, economies and society. The book describes its development from single sheets to paper rolls, from hand printing to mechanical rotary printing, from a luxury affordable only by the elite to a product for everyone. The writers analyze the Château's history through its wallpaper, charting the varied purposes the building served—from private residence to boarding school—through the frequent redecoration of its walls. When Prangins was converted to academic use in 1873, it underwent deep changes: it was at that time that the Sanitary, a wallpaper which was durable and washable, was first introduced to the market. It proved to be ideal for a house full of adolescents not only for its ability to be cleaned, but also for its economics, as it was inexpensive and turned out to last 100 years.

Of particular note is the attention paid to the panoramic scenic wallpapers (*Panoramatapeten*) (Fig. 2). To this day they are considered some of the most spectacular products of the wallpaper industry and were even presented at the Paris World's Fair in 1855. Most *Panoramatapeten* were manufactured between 1800 and 1860, a time when the desire to travel was on the rise: people heard and read of foreign locales through travel reports and dreamed themselves beyond their own walls. Produced exclusively in France, these papers were popular across Europe, and alpine views of Switzerland, so-called Vues de Suisse, were particularly en vogue.

Wallpaper contains sensitive cultural heritage which is threatened with every renovation and demolition. At Prangins, roughly 100 different motifs were

Fig 2. *Antoine-Pierre Mongin, detail of* ***Petite Helvétie*** *(1818), handprint, 126cm high, manufactured by Jean Zuber & Cie., Rixheim. Swiss National Museum.*

Fig 3. *23 fragments showing seven layers of wallpaper from Château Prangins. Swiss National Museum.*

found, dating back over the course of 150 years. One can imagine that it was not an easy task to uncover the château's history through its walls. Pasted over and over again, fragments of a few centimeters were sometimes all that was able to be conserved (Fig. 3). It is hoped that the book and exhibit contribute to the awareness and value of wallpaper, its history and the importance of protecting wall decor today and in the future. ■

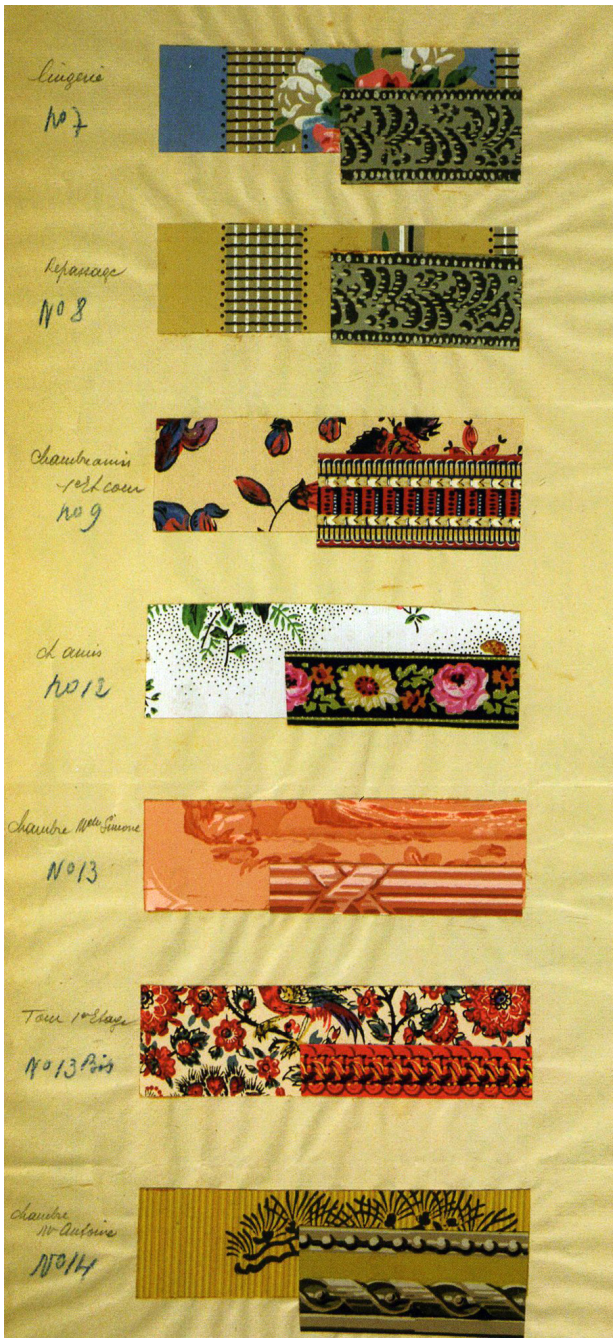
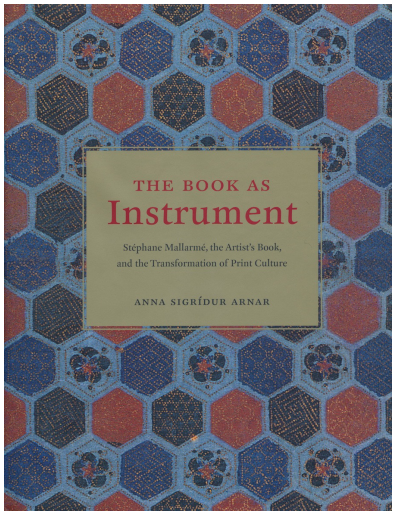


Fig 1. *Selection of wallpapers for Château Larlenque, near Toulouse. Part of an architectural project by Edmond Fatio, 1920-1925. Archives d'Etat, Geneva.*

NEW BOOKS



The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture
By Anna Sigrídur Arnar
428 pp, $45
Chicago: University of Chicago Press, 2011.

The Book As Instrument

By Britany Salsbury

At a moment saturated by discussion about the death of print, as magazines and newspapers fall victim to blogs and the Kindle is the cultural artifact par excellence, it is difficult to grasp the boldly utopian aspirations that Stéphane Mallarmé held for the book in fin-de-siècle France. In spite of the varied roles he took on throughout his life—art critic, publisher, vanguard poet, English teacher, translator, and host of a famed literary salon— for Mallarmé the book remained a primary focus and critical to his most revolutionary projects.

In her recent study, *The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture*, Anna Sigrídur Arnar convincingly argues that the writer both informed, and was informed by, the transformation of printmaking and book culture to a much greater extent than has been previously acknowledged.

Central to Arnar's study is the contention that Mallarmé has been widely misread—by both critics in his own time and more recent scholars— as an intentionally elitist producer of texts that were meant to cater primarily to an audience with the education, wealth, and leisure to untangle their meaning. This criticism had begun to circulate as early as 1896, when Marcel Proust launched a harsh and thinly veiled attack on Mallarmé in the form of an essay entitled "Against Obscurity." Published in the popular vanguard journal *La Revue Blanche*, this text argued that the poet's complex style alienated readers, given his inability to "make proper use of the French language". Arnar affirms the complexity of Mallarmé's texts, but asserts that this style was a carefully calculated effort intended to jar the viewer into a more enlightened experience of reading and learning. By breaking from the narrative and structure that traditionally governed books, he believed that he could displace the creative power of texts from the writer to the reader. As an inherently reproducible medium, printmaking provided him with a more accessible platform with which to address and empower a diverse public.

This constitutes an important revision of the conception of Mallarmé frequently and conveniently expounded in accounts of modern art history. Throughout the twentieth century, the poet was viewed by thinkers from Jean-Paul Sartre to Jacques Derrida primarily in terms of the experimental formal aspects of his work and his perceived retreat from the banality of Parisian bourgeois culture. Rather than completely rejecting these important aspects of Mallarmé's career, the present study adds complexity, suggesting that he saw print as "one of the few viable arenas where democracy could be expanded and fully realized." Arnar acknowledges the rich and complicated historical moment in which Mallarmé lived and worked, interrelating different genres of cultural production—including art making, literature, and mass culture—much as artists and writers of the time attempted to do.

To support her contention that Mallarmé was, in fact, interested in engaging a broad public, Arnar examines his career from a variety of nontraditional perspectives. In particular, *The Book as Instrument* focuses on the important

Fig 1. *Edouard Manet,* ***Portrait of Stéphane Mallarmé*** *(1876), oil on canvas, 27.5 x 36 cm. Musée d'Orsay, Paris.*

Fig 2. *Edouard Manet,* ***Under the Lamp ("Once upon a midnight dreary...")****, plate 1 from* ***The Raven*** *(1875), gillotage (etched line block [zinc plate] in relief from brush and ink transfer) in black on gray China paper, image 27.3 x 38 cm, sheet 39.5 x 55.6 cm. Art Institute of Chicago, Print and Drawing Purchase Fund, 1945.52.3.*

role that contemporaneous developments in printmaking played in Mallarmé's democratic project. The period during which he lived and worked saw dramatic transformation of the medium as photo-mechanical processes took over most image reproduction—the primary function of printmaking until the mid-nineteenth century—and the print was forced to redefine itself as a fundamentally artistic medium. This shift toward the "original print" was encouraged by the establishment of artists' groups such as the Société des Aquafortistes, which promoted artists' prints through exhibitions and publications, and by the adoption of formal and technical practices based on those of painting, such as the inclusion of artists' signatures and the artificial limiting of editions to promote a sense of rarity.

This preoccupation with status and originality was further elaborated in the burgeoning field of book illustration. Mallarmé pioneered a modern reconceptualization of book illustration, breaking from the earlier approach of artists such as Eugène Delacroix, which tended simply to depict episodes from the text. Instead, he promoted the *livre de peintre*, a new genre of book containing prints that evoked rather than correlated to the text. Throughout his career, Mallarmé attempted—with varying levels of success—to commission images to accompany his poetry from prominent vanguard artists such as Pierre-Auguste Renoir and Edgar Degas, whose work he had famously defended. The deliberate choice to illustrate his work using images that qualified both as original prints and advanced art can be seen, Arnar asserts, as a way to combat "illustration's links to industry and commerce — as mechanically reproduced imagery and as an attractive agent with the ability to sell texts—threatened the writer's ability to exert creative control over his or her text."

In the mid-19th century literacy had grown in tandem with new methods of print production, and books became more populist in orientation, seeking to entertain the public through techniques such as serial narratives and straightforward, accessible, but generally uninteresting illustrations. Mallarmé sought to counter this trend through an innovative fusion of print and bookmaking, image and text. Rather than corresponding directly to a narrative, he advocated images that would subtly evoke meaning. This practice, in his view, would unite image and text in a cohesive whole and allow the reader/viewer to develop a greater sense of creative freedom and, ultimately, empowerment. This new sense of agency was further enhanced by Mallarmé's nontraditional presentation of the text itself. The poet noted the way that newspapers—which had achieved unprecedented popularity during the closing decades of the nineteenth century—encouraged a particular, static form of reading: they presented information in an unchanging layout with consistent content and rows of neatly arranged columns. The sequential, standardized sort of reading encouraged by this format ran counter to his view of "the experience of reading as a form of freedom, an activity he compare[d] to meandering through a public, and decidedly popular space." Rather than rejecting the newspaper, Mallarmé wanted to analyze the reasons for its success, Arnar says, and eventually incorporated elements of popular mass media into his own work, admitting that it comprised a "chaotic yet fluid public space offering individuals mobility and freedom." Although Mallarmé remained ambivalent about popular culture, he acknowledged the futility of ignoring it.

Among print historians, *Le Corbeau* (1875) is the best-recognized example of Mallarmé's attempt to manipulate the process of reading through a new sort of interaction between image and text. The book—which, given its financial failure, served primarily as an experiment in print culture—contained the poet's own French translation of Edgar Allan Poe's 1845 poem "The Raven" accompanied by transfer lithograph il-

lustrations by Edouard Manet. Arnar makes a case that aspects of the etching revival were adopted by Mallarmé's for this publication: these can be seen in Mallarmé's use of the print album as an alternative to contemporary exhibition venues; in his use of "violent" mark making to emphasize the album's dark and fantastic subject matter; and in the techniques he adapted from the artistic print, such as a limited edition. The success of etching revival on its arrival in the United States—public exhibitions, lectures, the founding of print clubs—likely motivated Mallarmé's unprecedented decision to market *Le Corbeau* there. Arnar's consideration of the social context, reception, and formal aspects of this well-known work is revelatory.

The Book as Instrument also explores the volatile political context of the Third Republic in order to demonstrate the progressive aspirations the poet held for print culture. Countering the popular image of Mallarmé as largely apolitical, Arnar articulates Mallarmé's idea of the book as capable of empowering its reader, and situates it within a historical context of the sweeping educational reform and didactic public murals and festivals of the Republican government. She shows that Mallarmé was aware of, and influenced by, these events, ultimately claiming that "if the government of the Third Republic wanted to map the future of the Revolution for its citizens, Mallarmé suggest[ed] that citizens are self-sufficient and instinctively recognize their own destiny." The power that he ascribed to print can be seen in is his response to the anarchist bombings that rocked Paris in the early 1890s: "I know of no other bomb but a book." *The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture* reveals Mallarmé's commitment to print as a social tool capable of enacting productive engagement with the public and, ultimately, provides a unified and more authentic view of fin-de-siècle culture. ■

Fig 3. *Odilon Redon,* ***Untitled Trial Lithograph (Femme de profil vers la gauche, intended for Un coup de dés)*** *(1900), lithograph in black on light gray chine, image 30.2 x 23.8 cm, sheet 35.6 x 31.6 cm (irregular). Art Institute of Chicago, The Stickney Collection, 1920.1849.*

Contributors to this Issue

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Gill Saunders is Senior Curator, Word & Image Department, Victoria & Albert Museum, London. Her publications include *The Nude: A New Perspective* (1989), *Apocalyptic Wallpaper* (Wexner Center, Columbus, Ohio, 1997), and *Wallpaper in Interior Decoration* (2003). *Prints Now: Directions and Definitions* (V&A, 2006; with Rosie Miles.) She was a major contributor to *Impressions of the 20th Century*, ed. Margaret Timmers (2002).

Charles Schultz is a New York-based art critic. He has been writing about art since moving to New York in 2007. Schultz currently contributes to the *Brooklyn Rail, Modern Painters, Art in America,* and *Artslant*. *(Photo courtesy of Elk Studios)*

Susan Tallman is the Editor-in-Chief of *Art in Print*. She has written extensively about prints, issues of multiplicity and authenticity, and other aspects of contemporary art.

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