

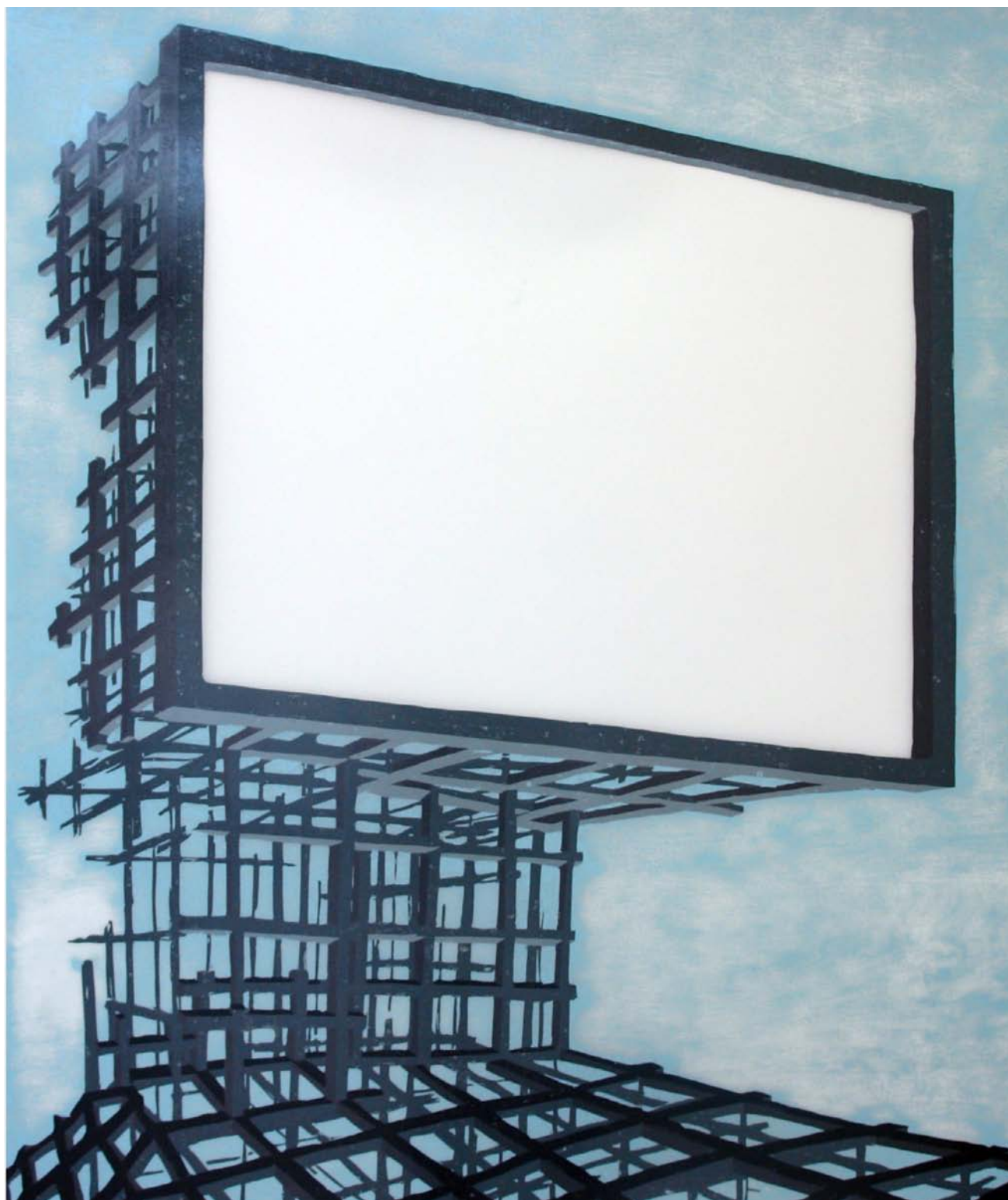
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Art **in** Print

The Global Journal of Prints and Ideas

January – February 2014

Volume 3, Number 5



NEW EDITIONS 2013: REVIEWS AND LISTINGS OF RECENT PRINTS AND EDITIONS FROM AROUND THE WORLD
DASHA SHISHKIN • CROWN POINT PRESS • FANOON: CENTER FOR PRINT RESEARCH • IMPACT8 • PRIX DE PRINT • ≤100 • NEWS

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January 24–26

Details at sanfrancisco-fineprintfair.com

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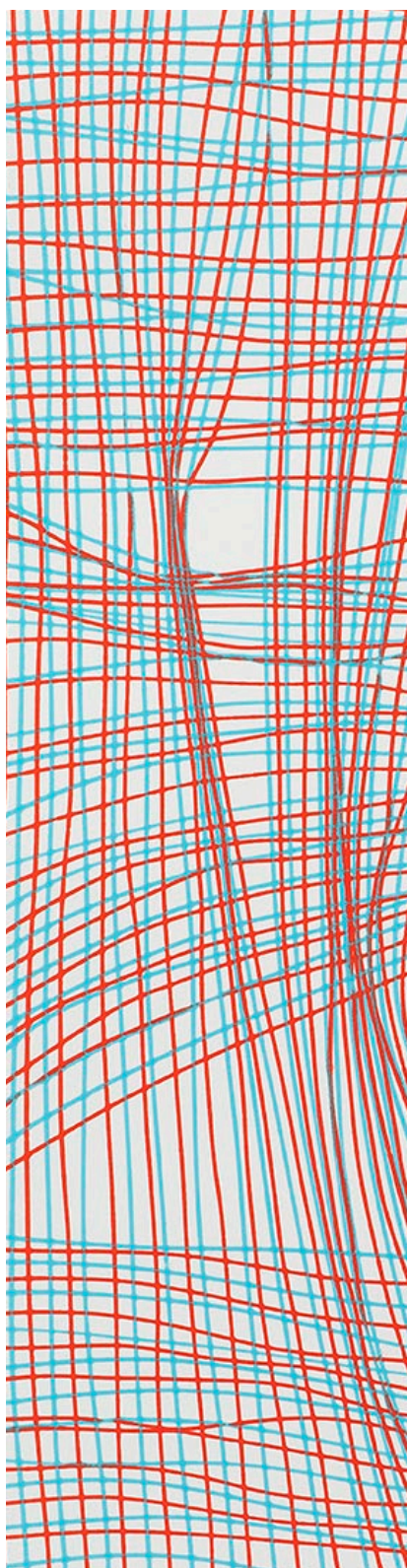
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January – February 2014
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On the Cover: Nicola López, detail of *Big Eye* (2013), woodcut, 43 1/2 x 39 1/2 inches. Edition of 14. Printed by Andy Rubin, Madison, WI. Published by Tandem Press, Madison, WI.

This Page: Caetano de Almeida, detail of *Untitled II (WHE-CA 2013.52)* (2013), monotype printed with lithographic inks, 28 x 20 inches each. Printed by the artist and Derriere L'Etoile Studios, New York. Published by World House Editions, Middlebury, CT.

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The series "Treasures from the Vault"
was made possible with the generous
support of the IFPDA Foundation.

On Being There

By Susan Tallman

How do you see new prints?... It's a simple enough question, though the answer is often complicated. Galleries that can afford to devote wall space to prints are fewer in number every year. Museums organize great print exhibitions but are rarely able to show the most recent work. Visits to artists' studios and printshops are an option, but only if you are well-connected and sufficiently endowed with time and frequent-flier miles. Fairs provide essential opportunities to see many things from many places efficiently, though they are not ideal environments for aesthetic contemplation.

For *Art in Print's* third annual New Editions issue, our contributors relied on all these strategies. Asked to select recent prints of interest, they searched galleries and not-for-profit spaces, visited studios and workshops and scoured art fairs in London, New York and Miami. Their reviews, beginning on page 10, cover some two-dozen projects, from self-published editions by independent printmakers to collaborations between prominent artists and distinguished printers. In a longer essay, Paris-based artist and writer Kate McCrickard introduces the visually loquacious fantasies of the Russian-American painter and etcher Dasha Shishkin. These artworks testify to the continued vitality of print as medium, artifact and logic in contemporary culture. The problem for viewers is not lack of good art but lack of access to it.

The remarkable drive of artists to create venues for the discussion and production of prints is demonstrated in Carrie Ida Edinger's account of the IMPACT8 conference in Dundee and in Jason Urban's report on the new Fanoon Centre for Printmedia Research in Qatar.

Though prints are built for travel, getting writers and prints in the same place at the same time is still a challenge, and artists and printers working outside of a handful of urban centers remain at a disadvantage. This issue's "Treasures from the Vault" essay, by Smith College curator Aprile Gallant, examines the under-recognized work of Munio Makuuchi, a Japanese-American artist raised in the Pacific Northwest, interned in Idaho during World War II, educated in the Mid-

west and employed for much of his career in Nigeria.

Makuuchi died in 2000, before the Internet reached its current status as artists' most effective calling card. The Internet itself, of course, is a mixed blessing. Surely the most efficient tool for gaining a broad overview of contemporary art and print activity, it is also the world's greatest host of misunderstanding. (As I write, post offices around the world are heaving with holiday purchases returning home because the thing in question was not quite what was imagined from the online image.)

At *Art in Print* we rely on the efficacy of digital reproduction while acknowledging its limitations and attempting, through words, to compensate readers for all those specific physical qualities lost in facsimile. Our rule is that reviews can be written only about things the author has seen in person; they must be responses to physical encounters with the work. The New Editions listings, on the other hand, include work sent to us digitally, and the Prix de Print is awarded on the basis of digital reproductions. In a perfect world, our juror would be able to sift through piles of actual prints, coming to understand the paper, the scale, the texture and the presence of each work. In the real world, JPEGs make it economically feasible for an artist in Australia to submit work to the Art in Print office in North America and have it judged in Europe (and whatever their failings, most JPEGs are far more faithful to their subjects than the 35mm slides that were used to judge art a decade ago). We make these pragmatic accommodations in the belief that some knowledge is better than none.

The thing to remember is that the reproduction—online or in the pages of this journal—is the invitation, not the party. It may be that the print itself is inaccessible, locked away in a vault or on the other side of the world. The invitation may be as close as most of us can get. Or not.

Jurying this issue's Prix de Print, Andrew Raftery sat in Providence, Rhode Island, scanning dozens of anonymous images. (The competition is done blind; each entry is identified by title and tech-

nical information along with an artist's statement, but the names of artists, printers and publishers are expunged.) In the end Andrew settled on a work that turned out to be by James S. Janacek. Janacek lives in Providence. Sometimes the party is next door. ■

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

NOTES ON THE EDITIONS:

All prices are subject to change.

As currency conversion rates are also subject to change, we list prices in the currency provided by the publisher.

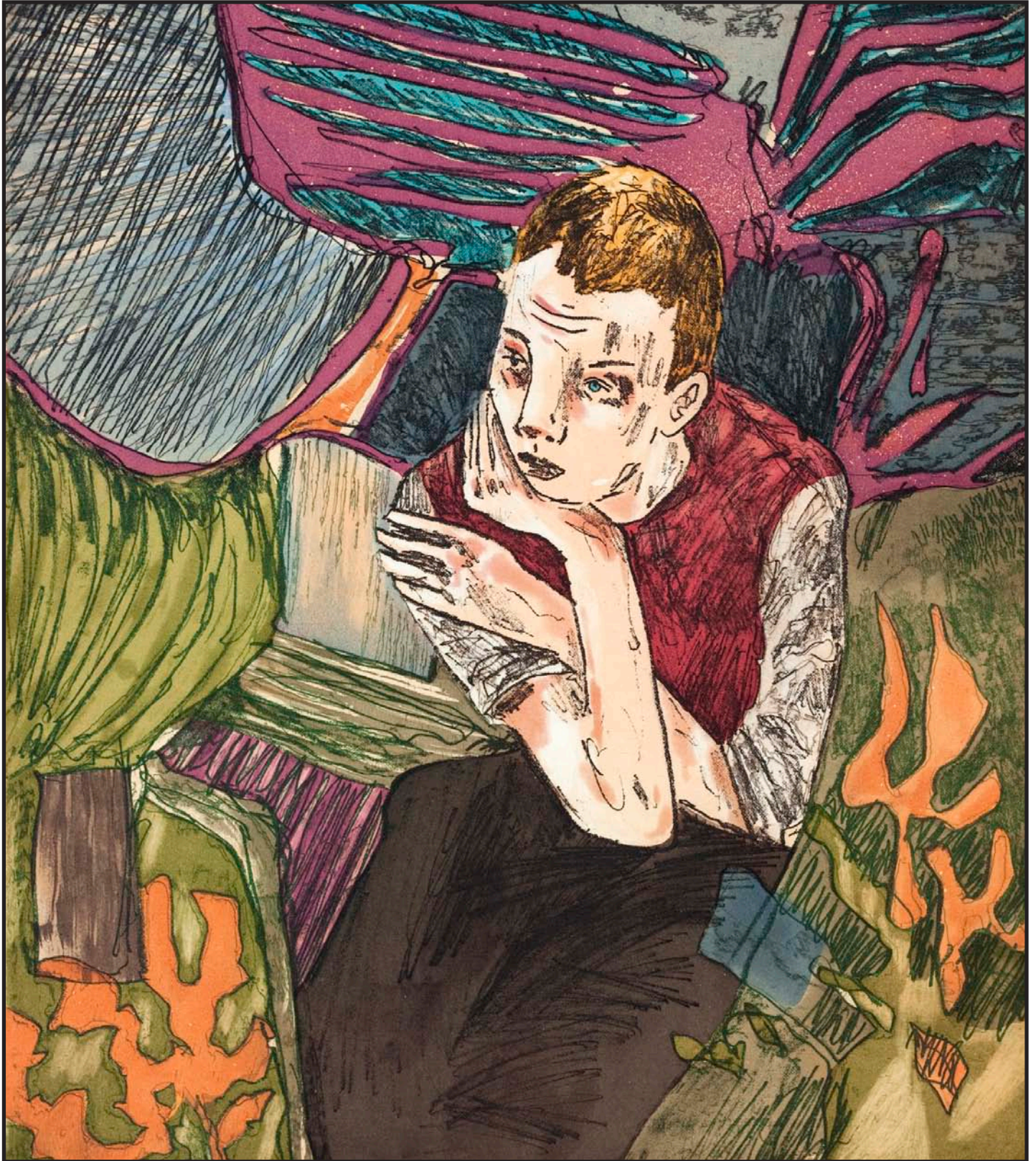
All prices are for unframed works unless otherwise noted.

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HERNAN BAS: ENNUI, 2013

NEW ETCHINGS

Welcome to the Jungle: Violence Behind the Lines in Three Suites of Prints by Dasha Shishkin

By Kate McCrickard



Dasha Shishkin, *Equal Opportunity or Men Who Love Dragons Too Much* (2005), etching and aquatint, 16 x 24 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg.

We are looking at a scene of chaos: a giant uprooted tree crashes to the right and its roots rear up to reveal an armless nymph in a bathing cap. She kneels next to a larger female swimmer keeping vigil over what looks like an exhumation of pint-sized mandrake roots. Behind them, a line of dark Dickensian figures rail against a storm, cloaks billowing. They separate us from other thunder-thighed swimmers who plow through a morass of foul bite and pale plate tone, blown down the pictorial slide suggested by the angled tree trunk. These are but a few vignettes within a single etching in *The 400 Series* (2001/2002) by Dasha Shishkin.

Shishkin, born in 1977, emigrated to New York as a teenager. In Russia, her father had been artistic director of the Moscow Puppet Theatre, and perhaps this early context contributed to Shishkin's sensibilities—her art evinces an imagination as fizzy as Hecate's cauldron and a quick hand that seems made for etching. Though she is best known for her paintings on walls and clustered sheets of mylar, Shishkin considers line to be primary; she sees her paintings as “colored in” drawings. Her palette favors the felt-tipped confectionary shades with which children fill their coloring books, and her marriage of opaque planes of color and flowing black line calls to mind

Doctor Seuss's illustrative conciseness. She admits her application of color is random, unmixed, “as God intended, out of a can.”¹ For all their formal resonance with the world of childhood, however, Shishkin's images are the stuff of adult nightmares: her tangled line describes a world of superficial beauty, calculated violence, riotous sexuality and perpetual instability. She speaks politely of “a larger theme of violence on paper where the works serve as literal illustrations to the abstract struggle of forces within an individual.”²

With prints, Shishkin works in series, adding written captions in the grand satirical tradition of Hogarth but without the moralizing narrative. *The 400*



Dasha Shishkin, untitled work from *The 400 Series* (2001-2002), etching and drypoint, 18 x 24 inches. Edition of up to 25. Printed by Kathy Carraccio and Robbie Guertin, New York. Published by the artist, New York.

Series—nine hard ground etchings with drypoint—is one of her earliest efforts, done when she was still a student at Parsons School of Design in New York at the turn of the millennium.³ The title comes from the 400 minutes she allowed herself to draw each plate, a limitation that demanded a fast stream of visual thought, not exactly automatic but without a pre-planned narrative. The result is a troop of characters neatly etched and printed in black line, deployed on stage sets that describe, among other things, a fecal sausage factory, a flooded meat locker—cum—military hospital and naked horse racing.

The prints are peppered with quotations, both literary and art historical: in the print that carries the working title “Elephant,” a shadow of Goya’s pachyderm from the *Disparates* series hangs down from an upper margin; in “Horse Race,” a charging horse melded into a tiny

jockey recalls Toulouse-Lautrec’s racing scenes; and in “Poop Table,” the elegant wedded couple and bird-headed witness echo figures from Max Ernst’s collage novel *Semaine de Bonté* (1934). Other figures call to mind the wicked women of folk tales or bizarre episodes from the Brothers Grimm. Shishkin’s outré side is shadowed by a romanticism hinted at in cameos such as the limbless family, tethered by a single umbilical cord that rests in resigned supplication above the bridal couple in “Poop Table.” Mismatched couples are scattered over this print; they yearn and desire, but their sentiments are lukewarm and not acted upon. Figures lean in to kiss in a dispassionate, disengaged manner; gazes rarely meet and expressions are pensive. Should Mr. Darcy, Count Vronsky or Mr. Rochester stroll across the paper as distant objects of platonic longing, they would not be out of place.

In other prints from *The 400 Series*, these crowds give way to empty space. Shishkin pays careful attention to the plate edges in forming her compositions; open areas scarred with foul bite and scratches provide active grounds for scenes as spatially vacant as her naked figures are wan and empty. In a print known as “Monkey,” the composition hinges on an acrobat who swoops down from the center of the upper plate border. The acrobat reaches out to a chain of beings led by a monkey passing a beach ball to a lady held in the arms of a moustachioed gentleman; he is yoked to fractured forms that tail off into a miniature band of prancing circus ponies. This central swathe of tumbling bodies cuts a loose diagonal of filigree line through a sea of washed-out plate tone.

Shishkin’s mark—liquid, unbroken, set down with dexterity and speed (one wonders if the points of her etching needles



Dasha Shishkin, untitled work from *The 400 Series* (2001-2002), etching and drypoint, 18 x 24 inches. Edition of 8. Printed by Kathy Carraccio and Robbie Guertin, New York. Published by the artist, New York.

ever leave the support)—is the starting point of everything: she explains, “inspiration comes in the process of work and is in the work itself. ‘What if?’ appears once again and is the general subject matter.” The pictures do not begin as stories but as “processes, without narratives or main characters...a city street flowing with crowds lacks narrative until someone, an audience member, breaks the mundane into events and gives it meaning.”

Working on *The 400 Series*, Shishkin left the plates in acid for a long, deep bite and found that extensive foul bite had attacked the metal edges, producing an irregular inky frame around the printed image. Displeased, she tore off the margins and plate marks, removing two key characteristics of the intaglio print. The result—an etching that bleeds to the paper’s edge—confuses the reading of the object as a print⁴ and eliminates any sense of preciousness. Shishkin has a penchant for scrappy materials and what she calls “underdog” supplies on sale in art shops; some intimate early works are simple, black ink pen drawings on café napkins. Keeping with this approach, the editioning of the series is patchy. New to the craft, Shishkin didn’t fuss about plate production at the time, or about the quality and consistency of impressions.

For her subsequent print projects, Shishkin has worked with Griffelkunst in Hamburg, an organization that

remains wedded to the ideal of prints as a democratic medium. Founded in 1935, Griffelkunst operates on an interesting business model: for a modest subscription fee of €132, members have their choice of four prints per year, sold with the binding agreement that the prints cannot subsequently be distributed on the market. They may “create friction, get stuffed into a drawer and taken back out

again, may be framed, given as a present or inherited—but never sold,” the website advises. Subscribers meet twice a year to select and discuss works. The waiting list is long.

The first project Shishkin made for Griffelkunst was a group of six color etchings printed by Detlef Jäger at the Willi Jesse workshop in Berlin.⁵ There she discovered new and more painterly print-making techniques such as aquatint, spit bite and sugar lift to augment her line etching. She also beefed up that line with passages of crosshatching and exhaustive attention to textures; skeins of aquatint laid down over the drawing build depth and complexity. This can be seen in *Please Be Sorry When I Am Dead*, where the foreground mourning procession is realized in freely drawn spit bite brush strokes; her relaxed control in this passage contrasts with the tight motor action of the hand on the stylus, close to the plate. The results are elaborately contrapuntal and expansively theatrical.

The subject matter is, as in *The 400 Series*, a willfully unpredictable assortment of enticing and revolting. *Katie in Love* is an airy sugar lift and spit bite drawing that pays homage to Shishkin’s love of daschunds, but *Equal Opportunity* depicts a hospital governed by sophisticated nurses administering sadistic cures. They bend over patients ranging from newborns to the old and ailing, most of them mutants or amputees.



Dasha Shishkin, *Please Be Sorry When I Am Dead*. (2005), etching, aquatint, sugar lift and spit bite, 16 x 24 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg.



Dasha Shishkin, *The Sausage Princess Dies and What It Means for the Folks.* (2005), etching, 16 x 24 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg.

Petrol-blue clouds of à la poupée inking loom above and hiss into the foreground of the image, leaking under beds and bodies like ectoplasm. These loose, expressive shapes are laid over a fine, slate-blue aquatint that divides the upper third of the image from the cool medical violence described through the clarity of hard ground etching.

The Sausage Princess Dies and What It Means for the Folks and *Please Be Sorry When I Am Dead* both deal with burials. The former is etched in black on a crème anglaise full-bleed ground. The princess, buried in a heap of sausages, is born aloft by a sea of largely female mourners in late 19th-century dress, accompanied by a braying mule and a host of choirboys. From the midst of the throng, ghosts of a Hans Bellmer doll and a Hans Baldung Grien erotic witch jump out. A bundle of fresh baguettes poke out of a paper bag held by a matron, their crusts scored and pricked, just one example of Shishkin's persistently sexualized objects (never

mind the sausages). Raveled figures and latticework of lines threaten to overwhelm comprehension of the image as a whole. It is almost too much to take in at once, and the eye roams, looking for points of rest. In 2006 Jerry Saltz described Shishkin as "an irritant and a generator of chaos" in his review of her New York solo debut at Grimm/Rosenfeld Gallery, but Shishkin's chaos never gives way to uncertainty, her hand rarely falters: close scrutiny of *Equal Opportunity* reveals just one or two faint burnished-out profiles and the odd extra limb drawn, then moved and redrawn—traces that have been left deliberately.⁶

Saltz also drew a comparison with the tortured figures on Matthias Grünewald's 16th-century Isenheim Altarpiece, while Klaus Biesenbach linked her to Pieter Brueghel the Elder and his flights of mayhem.⁷ Violence does pervade her compositions, sometimes delicately (the secretive fingers that probe open wounds, inflecting Doubting Thomas, in "Poop Table" and *The Sausage*

Princess), sometimes brutally (the surreptitious vignettes of infant drowning, fierce spankings and medical abuse in the print known as "Bed in the Sea" from *The 400 Series*). But Shishkin's grotesques lack the visceral, cosmological terror of 16th-century Netherlandish painting. The cartoonish edge softens the punch; in the midst of rendering loathsome subjects her line remains smooth and lyrical. A quandary lies before us: Do we need brutish marks to suggest brutishness? What are we to make of a beautifully articulated, glassy-eyed, three-headed amputee adorned with flaccid penises that sprout from the groin and flop along a thigh like raw sausages lined up on a butcher's counter? Shishkin's preoccupation with costume—the smart brass buttons of a Prussian military jacket, a striped Edwardian swimsuit, the bristling fur of a Cossack hat—further distract from the gruesomeness. The violence is imaginary, its horror deflated by wit.

This wit is both visual and verbal:

Shishkin often etches capricious, tongue-in-cheek titles into the plates of her prints. They are, she says, like a cherry on a cake:

The cherry does not make a cake a cherry cake, but it is still there to attract or distract an eye. I like words very much. Titles are separate from the pictures for the most part, and they are as much of a distraction and a pair for the image as my name is for what and who I am.

These captions bear at best a tangential relationship to the images: instead of clarifying the jumbled activities of her troops, they actively deflect the attempt to graft meaning onto the scene. Consider a few of my personal favorites: *W.A.M. Who Gives a Damn if you Procreate*; *Butter is the Passport to Pleasure* or *Saint George Killing Bob*.

Shishkin's most recent prints, also with Griffelkunst, are six etchings produced at the end of 2012.⁸ This time pandemonium is evoked through crisp, blue etched line set against the natural white ground of the paper. Perspective, depth, tonality and shading are stripped away to provide an unsullied space for scenes that feature alarmingly sexualized relatives of Pinocchio with phallic noses, pronounced nipples, tails and other anatomical oddities. Costumes are simplified to barely suggested notes about a hem or a spiked heel. Visages are no longer slack with ennui but deranged with glee. The drawing is looser and the mood, though still wicked, is more festive. In *Where there is Equality, There is No Profit*, a pine tree bedecked with candles allows the artist to explore the prurient suggestiveness of tapers, the iconography of Christmas cheer and the pleasures of compact inscribing. The tree has density and weight, but the creatures who party around it have no corporality and cast no shadows.

The unruly profusion of genitalia in Shishkin's work recalls Aubrey Beardsley and his infamous rendering of hair and drapery to suggest the crevices of sexual anatomy, and his sly concealment of the male sexual organ within his drawings (see *The Toilet of Salome*, 1894). Shishkin is blunter—morphing the shaft of a lamp stand into a penis, grafting male members onto faces, backsides and cakes, she recasts sexual aggression as decorative trinkets. In *You've Got Good Meat on Your Head*, female creatures give birth to Pinocchio-esque mutants from flagrantly



Above: Dasha Shishkin, *Katie in Love* (2005), sugar lift etching, 24x 16 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg. **Below:** Dasha Shishkin, *Kids Against Hell* from untitled suite of six etchings, (2012), 23 1/2 x 15 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg.



exposed nether regions, every detail described in waspish, elliptical lines. The romantic desires hinted at in the earlier prints are replaced by a cooler observational lassitude.

We might trace a trajectory through these three suites of prints, moving from Shishkin's joyful discovery of the medium, through a period of rococo

excess, and finally to a more streamlined intensity of vision. Most of the figures that clamber through *The 400 Series* are recognizably human; there are inflections of narrative; we empathize with their struggles. In the second set of etchings, the actors are more elaborately costumed; their theatrical presence more fully realized; there is a sense of weightiness. In the most recent prints, the figures have become ungrounded ciphers, and a ridiculous, lampooned sexuality rises to the fore; the same insistent line wraps itself around objects and characters, figures and grounds, stumps, torsos and gonads.

Shishkin often creates her absurd world in the witching hours, on the cusp of a deadline, alone with a six-pack. She ponders drawing as an act of voyeurism and painting as an act of participation, concluding that, "I like being a voyeur for now. I don't see the resulting pictures as either perverse or chaste. But either way, everything can be seen as perverse and fantastical and chaste if considered thoroughly enough."

Trying to consider Shishkin's work "thoroughly enough," is a challenge: what, for example, *does* the death of *The Sausage Princess* mean for the folks? These 'folks' that make up Shishkin's throng—the acrobats, nurses, mutants, impartial lovers and perverted Pinocchios remain oddly impassive and unconnected despite their tragic gestures. Their rituals are performed somnambulistically in expressionistic scenes without expression. Shishkin sidesteps any deeper investigation into the psychic impulse that produces such images, claiming to have little sense of the work during execution and explaining that the delight of completing a new work renders the process that led to it "almost subconscious, because glee takes over the memory of decision-making."⁹ The broad "What if?" she denotes as her general subject matter concocts surprises for both the audience and the artist. Is her recent print work a strategically numb response to a hypersexualized culture? She's not telling.

Despite her assertion that the images reflect a "larger theme of violence" and the "abstract struggle of forces within an individual" (a lofty quote no doubt intended to be taken with a pinch of salt), the figures in these three suites of prints do not appear conflicted. They never break a sweat. Shishkin positions herself at a postmodern distance, but her work

goes beyond its surface cacophony. Through the deformed, apathetically beautiful creatures of her imagination, she lures us inward, exploits our love of looking at the gently fetishistic and degraded and invites us to consider, thoroughly. ■

Kate McCrickard is an artist and writer based in Paris. She is a contributor to Print Quarterly and Art South Africa quarterly.

Notes:

1. Quoted from "Dasha Shishkin," September 2011, interview with Art Berlin Contemporary.
2. All unmarked quotes taken from conversation with the artist and from "Interview: Dasha Shishkin" with Marina Cashdan originally published in Modern Painters, The Painting Issue, April 2010, 15–17, <http://www.blouinartinfo.com/news/story/34151/interview-dasha-shishkin>.
3. The 400 Series (2001/2002), nine hard ground etchings with drypoint, 18 x 24 inches each, edition of eight with two plates notationally titled "Poop Table" and "Bed in the Sea" editioned to 25. Initially proofed by the artist at Kathy Carraccio's New York studio and subsequently editioned by Robbie Guertin (now an artist in his own right and founding member of the indie rock group Clap Your Hands Say Yeah). Published by the artist.
4. The foul biting on The 400 Series plates was cleaned up for editioning.
5. The Sausage Princess Dies and What it Means for the Folks; Fucking Children; Where is Bull's Mama; Equal Opportunity (or Men who Love Dragons too Much); Katie in Love and Please be sorry when I am dead (2005), six etchings, 16 x 24 inches each, all horizontal except Katie in Love. The edition size is not made public by Griffelkunst with the exception of a catalogue raisonné request as it varies depending on subscriber demand.
6. Jerry Saltz, "The Undead of Art History: A melancholic world of old soldiers, grande dames, torpid dandies, and tormented souls," The Village Voice, 10 Oct 2006. <http://www.villagevoice.com/2006-10-10/art/the-undead-of-art-history/>.
7. "Interview: Dasha Shishkin" with Marina Cashdan originally published in Modern Painters, April 2010, 15–17.
8. Kids Against Hell; Right is With the Strong; Where there is Equality, There is No Profit; Crisis as Opportunity; Doomed to Love You and You've Got Good Meat on Your Head (all 2012), six etchings 15 x 23 1/2 inches each (all horizontal except Kids Against Hell). Printed by Detlef Jäger at Willi Jesse workshop, Berlin. Edition size unpublished (see note above).
9. "Interview: Dasha Shishkin."



Dasha Shishkin, *Where There is Equality, There is No Profit* (2012), hard ground etching, 15 x 23 1/2 inches. Printed by Detlef Jäger at the Willi Jesse etching workshop, Berlin. Published by Griffelkunst, Hamburg.



Dasha Shishkin, *You've Got Good Meat on Your Head* (2012), etching, 15 x 23 1/2 inches. Printed by Kupferdruckerei Willi Jesse, Berlin. Published by Griffelkunst, Hamburg.

INK Blog: Don't miss the latest installment of Sarah Kirk Hanley's blog on prints and the print world. Click the INK Blog tab on our home page.

Editions Reviews

Alexandre Arrechea

No Limits (2012)

Portfolio of 10 photolithographs with aluminum dusting, 15 x 15 inches. Edition of 30. Printed by Randy Hemminghaus at the Brodsky Center for Innovative Editions, Rutgers, The State University of New Jersey, New Brunswick. Published by Magnan Metz, New York. \$8000; prints available individually for \$1000 each.

Last March, Alexandre Arrechea, a Cuban artist living in New York, erected ten large sculptures along the Park Avenue median between 54th and 67th Streets. Each was a fanciful aberration of a landmark building in New York City, abstracted yet recognizable in polished steel or aluminum. Two of those reflective whimsies emerged from big, colorful polyurethane tops, modeled on a common toy in Cuba. Based on his drawings for the project, Arrechea also produced a portfolio of photolithographs—in many ways more satisfying than the sculptures themselves—in which the sculptures are flattened into silver silhouettes against a solid indigo ground. Having first attempted to print the images in a white ink, which looked dingy, Randy Hemminghaus at the Brodsky Center dusted the silhouettes with aluminum powder, giving them a reflectiveness that echoes that of the metal in the sculptures.

These are handsome prints, crisp and clean, their glyphlike forms both authoritative and mysterious, as if emanating from an extinct empire. The buildings are identifiable, though morphed: the Helmsley Building is reconceived as a snake biting its own tail, the Flatiron Building as a flag, the Empire State Building as a maze, the Citicorp Tower as the long handle of a top. Arrechea, who began his career in the 1990s as a member of the Havana artist collective Los Carpinteros (he left the group in 2003 and now lives in New York), often sculpturally rejiggers architecture to critique its ideological underpinnings. Here New York skyscrapers, emblems of financial might, become mere playthings. It is an ironic transformation by an artist who clearly takes his capitalism with a grain of salt. ■

—Faye Hirsch



Alexandre Arrechea, *Empire State* from the *No Limits* series (2012).

Sanford Biggers

The Floating World (2013)

Suite of screensprints on collaged paper with hand additions. Dimensions vary. Edition of 30. Printed and published by the LeRoy Neiman Center for Print Studies, Columbia University, New York, NY. \$2500 each.

Meaning is far from stable in the visual universe of Sanford Biggers. While particularly steeped in black cultural memes, from African diaspora to hip-hop and Afro-cyber-futurism, he culls the symbolic language of any and all cultures to create image mashups for his objects, installations and performances. “I use symbols as a medium,” he told one interviewer in 2011. “I look at the flexibility, the plasticity of symbols, politics, religion, form, context.”¹

One could almost, therefore, read the title of Biggers’ lush Neiman Center project as a riff on the nature of his art in general, though of course it refers

more specifically to the Japanese prints that have supplied some of its imagery.² (In addition, subtitles hint at content.) Each print resembles a quilt onto which delicate cloud and wave motifs drawn from the vocabulary of *ukiyo-e* have been screenprinted. A variety of Japanese papers are used for the patchwork, though they aggregate into the type of American quilt that Biggers often paints on and incorporates into larger installations. Adhered to a backing sheet of heavier paper, the collage is cut with uneven edges that resemble undulating hems. The papers selected vary from impression to impression; this and the freehand application of spray-paint result in subtle variations within the edition.

The Japanese motifs appear in conjunction with other snippets of Biggers’ iconography (dance-step diagrams and stars, for example) or combine with them to form layered allusions. In *The Floating World: Lotus (125th)*, petals on a large, centralized, mandala-like flower reproduce a detail from the late 18th-century abolitionist diagram of slaves packed into

a ship, the famous “Brookes Print.” (The image was also used by Willie Cole in his monumental 1997 woodcut *Stowage*, in which the shape of the ship doubled as that of an ironing board.)

For Biggers, the complex history of the quilt has made it a potent symbol; many historians believe that the way a quilt was folded and displayed communicated critical information to slaves making their way to freedom, marking areas of danger and safety. Harriet Tubman used the stars to navigate the Underground Railroad, so they are also present in the series, though in the form of the classic decoration on a child’s ball. Clouds, too, have often been martialled by Biggers to refer to the skies that guided escaping slaves, and as a sign of hope and transcendence. Here their unmistakable Japonisme lightly inflects the artist’s allusive play, lifting the weight of his message and leavening his globalist thrust. ■ —*Faye Hirsch*

1. “In the Studio: Sanford Biggers with Stephanie Cash,” *Art in America*, March 2011, 96.
2. The Japanese term for these popular wood-block prints, *ukiyo-e*, is usually translated as “pictures from the floating world.”



Sanford Biggers, *Lotus (125th)* from *The Floating World* series (2013).

Mel Bochner

Amazing (2013)

Screenprint, 68 1/2 x 47 inches.

Silence (2013)

Screenprint, 60 x 45 inches. Both in editions of 20. Printed and published by Two Palms Press, New York. \$10,000 each.

Mel Bochner has created many fine prints with Two Palms Press, most of them high-relief, gloppy-looking monoprints produced in a hydraulic press. This past year, however, he turned to screenprinting, working with James Miller, Ali Sahmel and Melinda Harvey to produce two big, flat prints in color-shifting inks that make for an eye-popping experience. Like all Bochner’s work at Two Palms, the screenprints consist of rows of emphatic, uppercase words and expressions that run left to right and top to bottom, all of them synonyms for whatever word appears at the top left. In most instances, the terms begin straightforwardly enough, as they might in a thesaurus, but they grow



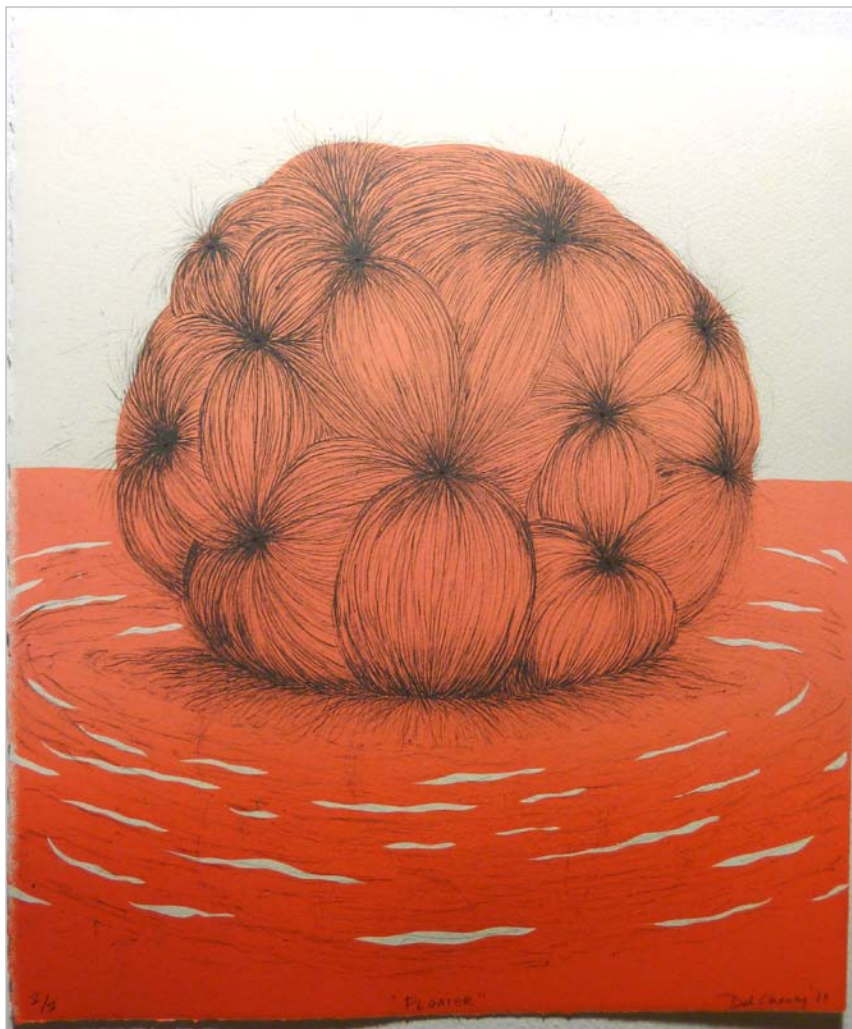
Mel Bochner, *Amazing* (2013).

unhinged as they proceed, progressing from the reasonable to the downright scatological.

Of the two screenprints, *Silence* is, appropriately, the more visually subtle; its list of commands begins with SILENCE! and ends with SHUT THE FUCK UP! Executed in 19 pale-hued, glimmering colors that are best seen in low light, the words nearly disappear in places, belying their insulting tenor. Still, *Silence* remains signature terrain, the words as blocky as in most of Bochner’s previous prints at Two Palms.

Amazing is a different beast. AMAZING! AWESOME! BREATHTAKING!, it reads, ending in the more colloquial DA BOMB! SHUT UP! OMG!, and YESS! This is the same list Bochner produced last year as a block-letter monoprint, but here, printed in three shades of pink against a color-shifting green-black ground, the words register like a 1960s psychedelic poster run amok. They drizzle and drip, dissolve and overlap, as if spontaneously, making one forget how carefully planned stencil-making has to be. They convey threat, like scrawled, Helter-Skelter type graffiti, presenting a dark underside to the mindless enthusiasm embodied in the language. The sheer vivacity of the print, combined with its twisted emotional effect, makes this an interesting development in Bochner’s formula. One waits to see if it is mere anomaly. ■

—*Faye Hirsch*



Deborah Chaney, *Floater* (2013).

Deborah Chaney

Floater (2013)

Lithograph, 16 x 14 inches. Edition of 15. Printed and published by the artist, Brooklyn, NY. \$300.

The awkwardly unnatural and patently familiar align with eerie dissonance in *Floater*, one of Deborah Chaney's recent prints exploring hair imagery. *Pelo I* and *Pelo II* (both 2012) depicted neatly formed buns hovering in thin air, animated by their shadows as if inhabited by a living creature. *Floater* shows a tight form that seems to have landed in a puddle.

Red strands are pulled into tight blossoms around a sphere that floats in a red-orange liquid. Ripples radiate from beneath this hairball, whose reflection is visible at its base. Hair-like, frizzy,

fly-away tufts mark the dividing line between separate sections of strands, suggesting the "part" on a human head, and expressing the controlled energy that characterizes Chaney's lithography.

The artist's rendering of smooth, tidy locks of hair is visually engaging, but the floating sphere itself remains unnerving. It seems to embody a human presence, or perhaps the remains of one. Our disquiet is exacerbated by the fact that the entire image is saturated in red.

As part of IPCNY's "New Prints/Autumn 2013" show, *Floater* joined a number of recent editions that pointed toward the uncanny. At first glance, *Floater* seems an ordinary sketch or book illustration. When placed within a familiar context, however, it becomes incomprehensible. Hovering between the commonplace and the enigmatic, *Floater* is an apt representation of its title. ■
—Elleree Erdos

Ann Hamilton

near-away (2013)

Paperback book slices, cheese cloth, string, bookbinders glue, newsprint, methyl cellulose, steel wire, 19 1/2 x 23 x 3 1/4 inches. Variable edition of 26. Fabricated and published by the artist, Columbus, OH. \$12,000.

Ann Hamilton displays her concern for tactile human experience in *near-away* (2013), a series of 26 unique pairings of a hand molded from papier-mâché and a book of thousands of strips cut from paperbacks, bound together along one edge. They hang suspended on the wall: dangling from a string, the bound pages lift away from each other at the outer edges where the density of pages does not hold them together, and they flutter with any passing draft; the papier-mâché hand hangs sturdily from dark steel wire a few inches away. Both are artifacts of earlier Hamilton installations: the paper hand appeared in "stylus" (2010) at the Pulitzer Foundation for the Arts in St. Louis, and the re-bound book fragments were part of *human carriage* (2009) in "The Third Mind: American Artists Contemplate Asia: 1860–1989" at the Guggenheim Museum. Hamilton has said that the two objects represent the elements of life that have touched her the most: physical sensation and acquired knowledge.

In the contemporary world, experience reaches us through such a variety of means that at times we feel numb to stimuli. The large-scale installations for which Hamilton is known evoke visceral encounters with the senses and encourage us to identify that which touches us as individuals. *Near-away* calls attention to the ability of the fleeting and the corporeal to move and inspire. The accumulation of strips of isolated sentences or phrases points to the lasting presence of language in spite of its ephemerality. Each cutout resembles a cookie fortune in its brevity; Hamilton's fortunes, however, are culled from fictions and histories. One strip reads, "...even I couldn't fight..."; another, "...remained, comfortable in the freedom from stares..." Separated from their original texts, they take on new meaning, with distinct associations for each viewer. Hamilton's repurposed book pages unite the found and the made, revisiting existing records and



Ann Hamilton, installation view and detail of *near-away* (2013). Photos: Jenny Fine.

extending their presence duration. At the same time, the assemblage has come into being through the destruction and disjunction of previous texts; its presence is both near, in its current state, and distant, in its previous form.

The hand, too, has a crude presence—it is merely the shell of a hand that is now elsewhere. The form is a trace, an index of the volume that filled it. An allusion to physical touch, it also recalls the active hand that wrote the words in the neighboring texts (themselves records of the act of their making). Hamilton constructs tangible representations of the conceptual and experiential frameworks that shape us. The two objects of *near-away* are relics that beckon viewers with their universality while conjuring diverse emotional experiences. ■ —Ellere Erdos

Richard Hutter

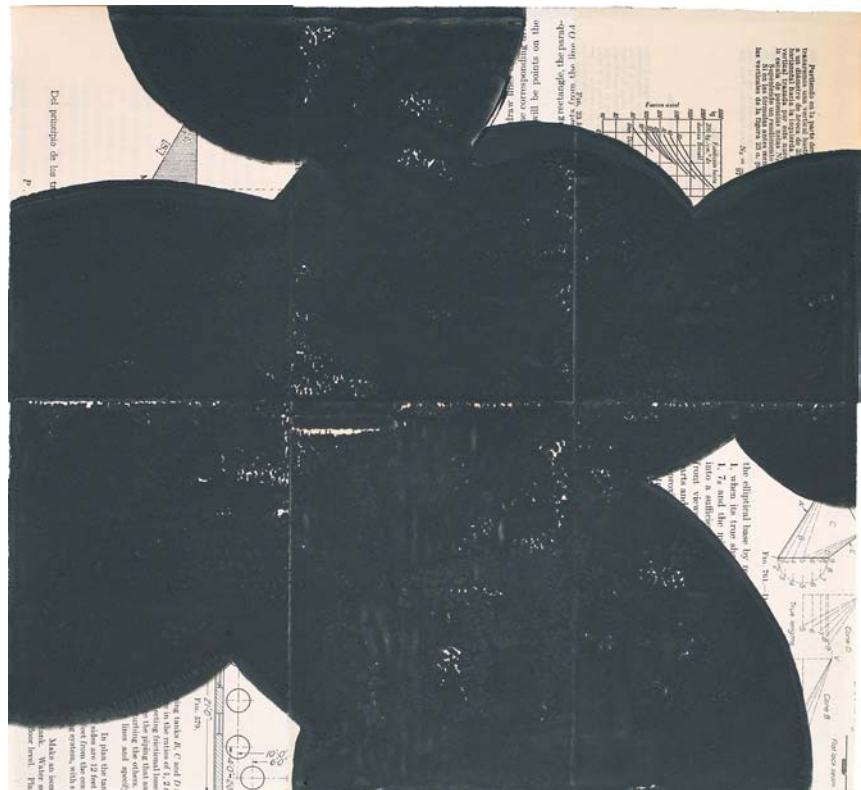
Hexad I–V (2013)

Five relief prints on found-paper collages, 10 1/2 x 11 1/2 inches each approximately. Variable editions of 2 (*I*, *III* and *V*) and 3 (*II* and *IV*). Printed and published by the artist, Seattle, WA. \$700 each.

Richard Hutter unites mathematical fixity with the florid forms of organic matter. In his *Hexad* series (2013), he returns his attention to the black, bulbous petal forms that have interested him since the 1990s. These began as abstracted, four-lobed flowers (markedly similar to Warhol's blotted flower motif). Since then, they have evolved from rounded modules into paisley, then comma-shaped figures in 2004. Now they resemble large amoebas that float within and off the sheet. Hutter prints these shapes, which he creates with technical drawing tools, such as a French curve, from blocks of found wood—often birch—onto collaged pages of English and Spanish mechanical engineering textbooks.

In *Hexad I* and *Hexad III*, the black forms consume the sheet; in *Hexad II* and *Hexad IV*, they frame it. The shapes in *Hexad V* drift toward one another, almost touching but hovering apart. The collaged pages construct a subtle grid, which is overridden by the in-your-face, graphic presence of the bulbs, whose edges are boldly defined. The aged beige of the paper, however, shows through in some dappled parts of the broad black fields, which vary in richness and tone.

The mechanical engineering texts serve as the backdrop and might suggest that the large black shapes derive from mathematical formulae. Or perhaps the diagrams are unrelated to the amoebas floating atop them, marking instead the contrast between forms that arise from intuitive adaptation and those that result from a priori calculation. The irregularly torn edges, out-of-context collaged sheets, and inconsistently textured printing all point to contingency and unpredictability; the boldly black shapes and the iconography of engineering assert certainty. The juxtaposition perplexes with purpose. ■ —Ellere Erdos



Richard Hutter, *Hexad III* (2013). Photo: Richard Nicol.

Maira Kalman

Mostly (2012)

Boxed set of 27 sugar lift and hard ground etchings on linen and Somerset textured white paper, portfolio 13 1/2 x 11 1/2 x 1 1/2 inches, each sheet 12 x 10 inches. Edition of 15. \$15,000.

Blue Shoes and Five Stones (both 2012)

Hard ground etchings with hand coloring and chine collé gampi on Somerset soft white paper. Image 6 x 8 inches, sheet 13 x 14 inches. Editions of 20. \$1200 each.

Pink Hat (2012)

Hard ground etching with hand coloring and chine collé gampi on Somerset soft white paper. Image 20 x 14 inches, sheet 28 3/4 by 21 3/4 inches. Edition of 20. \$2000.

Rhinoceros (2012)

Sugar lift and aquatint on Somerset soft white paper. 8 3/4 x 11 1/2 inches. Edition of 20. \$1500.

Rollercoaster After Hurricane (2012)

Sugar lift and spit bite aquatint with chine chine collé gampi on Somerset soft white paper. Image 14 x 20 inches, sheet 22 x 27 inches. Edition of 20. \$2000.

All printed and published by Paulson Bott Press, Berkeley, CA.

Maira Kalman's etching portfolio *Mostly* reads at first as a series of painted sketches, an impression reinforced by the unexpected, canvas-like substrate (they are printed on linen mounted on paper). Though the paper is of consistent size, the shape, color and position of the fabric changes from print to print such that the group suggests confetti-driven festivity. Single words or phrases, sprinkled above and below some of the images, add to the quiet cacophony. Kalman is well-known as a writer and illustrator of such quirky children's books as *Sayonara, Mrs. Kackleman* (1989) and *Ooh-la-la (Max in Love)* (1994), and, more recently, books for adults, among them her personal year-long study of American democracy, *And the Pursuit of Happiness* (2010); she is also the creator of numerous *New Yorker* covers (including the iconic 2001 "New Yorkistan" with Rick Meyerowitz).

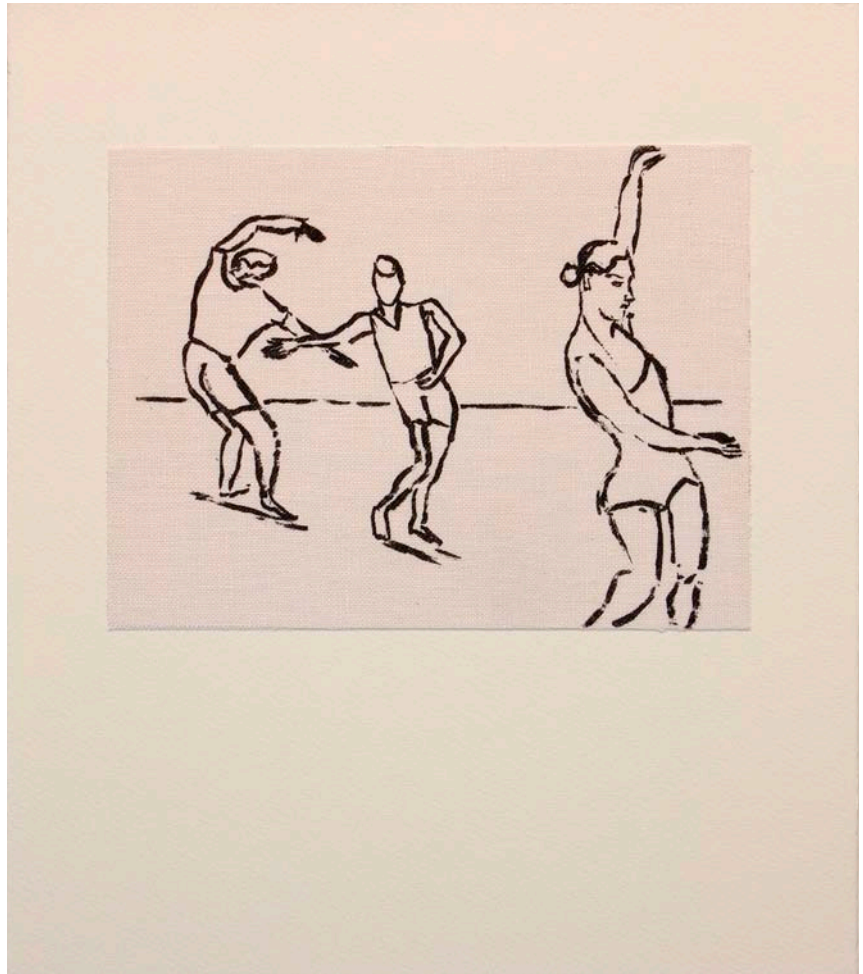
The portfolio, produced with Paulson Bott Press in Berkeley, houses an assortment of isolated subjects, at once familiar and just off-beam enough to divert

an easy reading: a quickly delineated woman twists away either in anger or in mid-dance; another figure lies face down beside a small boat, a duck and an inexplicable grid of 12 circles; a thistly concatenation of lines may represent a nest or an elaborate chrysanthemum; and so on. The five individual prints she created at the same time are larger and more intricate—two offer fictional accounts of life in her grandmother's home, one is a kind of sketchpad of studies, while the last two depict a melancholy rhinoceros and a tumble-down rollercoaster. The narratives are made mysterious by hand-coloring of a few, peculiar details (blue shoes, pink stones) and the presence, on closer inspection, of a number of inexplicable elements (bizarre little figures set outside the immediate family group, the child intensely contemplating the disproportionately large stones on the floor).

This was Kalman's first foray into

etching, but she was not inhibited by any veneration for printmaking pyrotechnics—she was simply curious to see how "using a drawing hand with another tool" might alter her aesthetic idiom of guileless figuration.¹ If anything, etching seems to have encouraged a certain reductionism—the prints are less colorful, less filled in, less busy than her book illustrations. The party has a melancholy air.

Some of the prints in *Mostly* carry isolated words or phrases that hint at a storyline: a hummingbird, captioned "h. bird" in schoolroom cursive, suggests a page torn from the sketchbook of a Victorian naturalist. Other pairings are more enigmatic: "mostly" appears below the visage of a masked woman; "always" below the heads of a woman, a boy and a scratchy rectangle; a pinkish sketch of a pinafores girl on a beach is labeled "was true." The fragments never connect, and the suggested tale remains insistently untold.



Maira Kalman, *Dancers* from the *Mostly* portfolio (2012).

The words are there, Kalman said, “because I never just do art.” The motifs do not derive from a specific narrative, but from “an inconsistent mood of images that I love, and then some dreams.” In *Mostly*, this seems to be an otherworldly space populated by enigmatic figures. Most of these appear alone, often dressed in archaic clothing. (She groups similar subjects on a single sheet in her print *Pink Hat*.) There are plants and fountains and animals, also in studied isolation, like the gloomy rhinoceros (which also appears in an eponymous single print). She fleetingly references great artists of the past (the rhino could be a nod to Dürer, and Matisse and Picasso are summoned in an image of three loosely drawn figures cavorting on a beach), but Kalman, the proud illustrator, is unsettled by the notion of etching as a slippery slope into “fine art”: it’s “a big scary, dark hole. That’s why I’m scrambling to put words on these pieces.”

The role model Kalman looks to in place of Dürer or Picasso is Ludwig Bemelmans, a painter who achieved immortality through *Madeline*. “Maybe he wasn’t a great painter,” she acknowledges, “but the sum of his writing and drawing is just so wonderful that you think, okay, there are many different worlds to be in.” Kalman shares Bemelmans’ attention to the idiosyncratic. It’s all very charming but just a tad peculiar. One etching in *Mostly* shows a small girl in Edwardian dress with leafy forms fluttering around her. She might almost be Bemelmans’ fearless little lion-snubber—like Kalman, naturally irreverent. ■
—Catherine Bindman

1. All quotations from Kenneth Caldwell, an interview with Maira Kalman, OKTP (press release), Paulson Bott Press, Berkeley, CA, 16 September 2013: http://www.paulsonbottpress.com/about/oktp/oktp_kalman.pdf.

Anish Kapoor

Shadow V series (Untitled 01–04) (2012)
Series of four etchings, 72.4 x 96 cm each. Edition of 39. Printed by Peter Kosowicz and published by Charles Booth-Clibborn under his imprint The Paragon Press, London. Price on request.

In his sculpture and printmaking Anish Kapoor explores ideas about perception and space, both physical and psychological. *Shadow* is the title he has given a



Anish Kapoor, *Untitled 03* from the series *Shadow V* (2013). ©Anish Kapoor and Paragon / Contemporary Editions Ltd.

sequence of prints in which he explores elements of form and color. Whereas each of the earlier four groups included nine or ten prints in multiple colors, *Shadow V* is pared down, comprising just four etchings, all printed in purple. The saturation and slight shifts in color entice the viewer to linger.

Kapoor’s work reminds us that sculpture and printmaking share many attributes, from the comfort of working in a workshop setting to the idea of repetition. At first glance the four prints look nearly identical, but on closer inspection differences are discernible. The seriality of the image challenges your perception and calls for closer investigation.

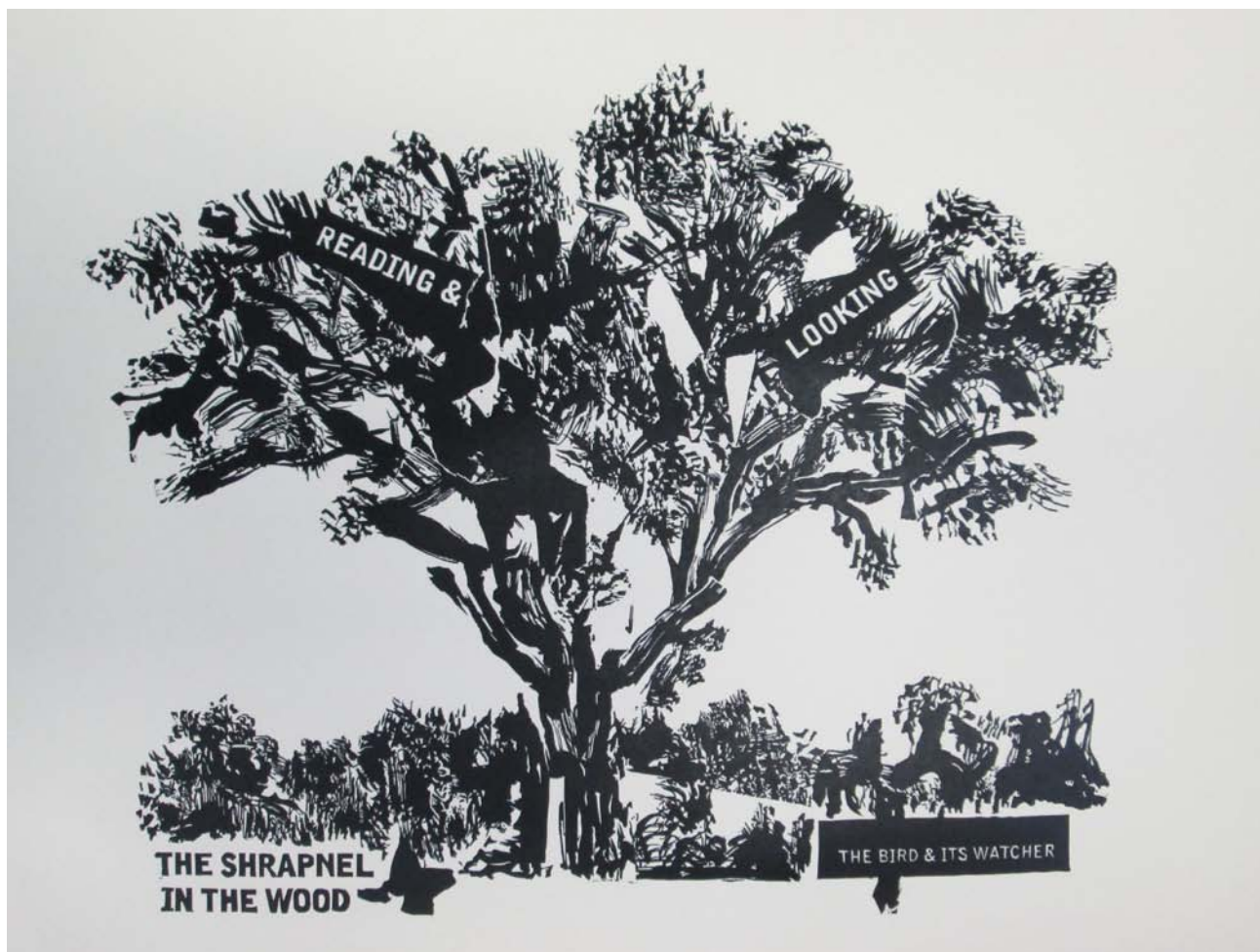
Kapoor’s sculptures often feature a seemingly infinite interior visible through a hole in the wall or floor, such as *Memory* (2008) and *Origin of the World* (2004). In *Shadow V* the fields of color appear empty; your eye wanders about trying to find an elusive focal point. These etchings are not merely abstract fields of color, they depict a void in space beyond the picture plane. The effect would nearly be an optical illusion if not for the deliberate moiré caused by offsetting the plates. This calls attention to the physical reality of the two-dimensional paper surface and to the elasticity of human perception. The illusion of the space coming toward or moving away from you continues until

the moiré snaps you back to reality. This oscillation between perception and reality is the true subject of the work.

The title *Shadow*, coupled with the artist’s fascination with convex forms, can be seen as an allusion to Plato’s *Allegory of the Cave*, which Kapoor has discussed on several occasions in relation to his use of light and the anti-phallic forms that are a feature of his sculpture.¹ In Plato’s view, humans are like prisoners in a cave who can see only shadows projected on the wall, and they mistake these shadows for reality; the unshackled philosopher, however, perceives the true form of reality. Thus shadows are a distorted indication of reality and also evidence of a presence yet to be seen. It is easy to see the edges of the plate in *Shadow V* as marking the cave opening and the light in the center as the offered escape into the real.

This series by Kapoor is not only beautiful but also tackles issues of dimensionality, reality and illusion, and in the end provides the occasion for deep contemplation. ■
—Benjamin Levy

1. Anish Kapoor in conversation with John Tusa (<http://anishkapoor.com/180/in-conversation-with-John-Tusa.html>); Kapoor conversation with Marcello Dantas (<http://anishkapoor.com/178/in-conversation-with-Marcello-Dantas.html>); and Kapoor lecture at the MCA Australia (<http://www.youtube.com/watch?v=4Mt3fGk1f4A>).



William Kentridge, *The Bird and Its Watcher* (2013).

William Kentridge

The Bird and Its Watcher (2013)

Linocut, 65 x 75 cm. Edition of 40. Printed and published by Artist Proof Studio, Johannesburg, South Africa. £2500.

William Kentridge's recent linocuts were among the most conspicuous exhibits at London's fourth Multiplied Art Fair this past October. *The Bird and Its Watcher* at Artist Proof Studio and *A Universal Archive* at David Krut Projects were highlights of the editions, their calligraphic visual language making dynamic, silhouette emblems out of elements as subtle as cat fur and as sinewy as tree branches. Most of the artist's recent print activity has been part of his ambitious, ongoing *Universal Archive* project, in which ink drawings of his icons—typewriters, cats, coffeepots, etc.—are recast in intri-

cately fashioned linocut “brush strokes” and printed in saturated black ink onto reference-book pages (previously written about in this journal—see Sarah Andress’ review in *Art in Print*, Vol. 2, No. 5). While birds and trees both feature in *Archive*, *The Bird and Its Watcher* stands apart.

The title recalls Papageno, the hapless bird catcher of Mozart’s opera *The Magic Flute*, which Kentridge directed in 1998 for the Théâtre Royal de la Monnaie in Brussels. His hand-drawn animations of Papageno catching and throwing birds, articulated through mobile charcoal lines, shadows and trace-smudges, were described by Kate McCrickard as a metaphor for the act of thinking through drawing, harvesting ideas and making them physically manifest.¹ Kentridge has also used birds to represent consciousness, and considers drawing to be “a means to find a way through the space between what we know and what

we see.”² The title’s protagonists are only implied: the tree, its branches bearing the words “reading &” and “looking,” is the only visible subject.

Trees have been the subject of Kentridge’s recent large ink drawings and relate back to his childhood, when he mistook his defence attorney father’s mention of a 1958–61 African National Treason Trial as “trees and tile.” The pairing suggested to him both the flora of his native Johannesburg and the mosaic tabletop on the veranda. This tree, however, is not nostalgic, and Kentridge reminds us that the ostensible innocence of nature can be deceptive. The phrase “the shrapnel in the wood,” printed near the base of the tree, is an allusion to the remnants of wartime ordnance that remain embedded in growing things when peace-time comes; a metaphor for the scarred modern landscape, a place of gold-mine dumps, telecommunication wires, and litter.³

The Bird and Its Watcher was published as a benefit print to raise funds for art programs at three Soweto centers for AIDS orphans and other vulnerable children. At Multiplied, it appeared as part of the fair's guest exhibition, "Art in Action: Print, Community and Collaboration," in a gallery dedicated to not-for-profit, community-focused workshops. Printmaking and, more particularly, the eminently accessible medium of linocut, have long been employed in South Africa as instruments in the struggle against race and class divisions. Founded in 1991, Artist Proof Studio is one of several important community workshops and art schools in South Africa that have provided a voice for black artists and children.

Over the course of his career, Kentridge has made hundreds of prints in various techniques (more than a hundred can be seen in the Hayward exhibition currently touring the UK).⁴ His understanding of printmaking as a social medium as well as a set of expressive tools is clearly manifest in *The Bird and Its Watcher*. ■

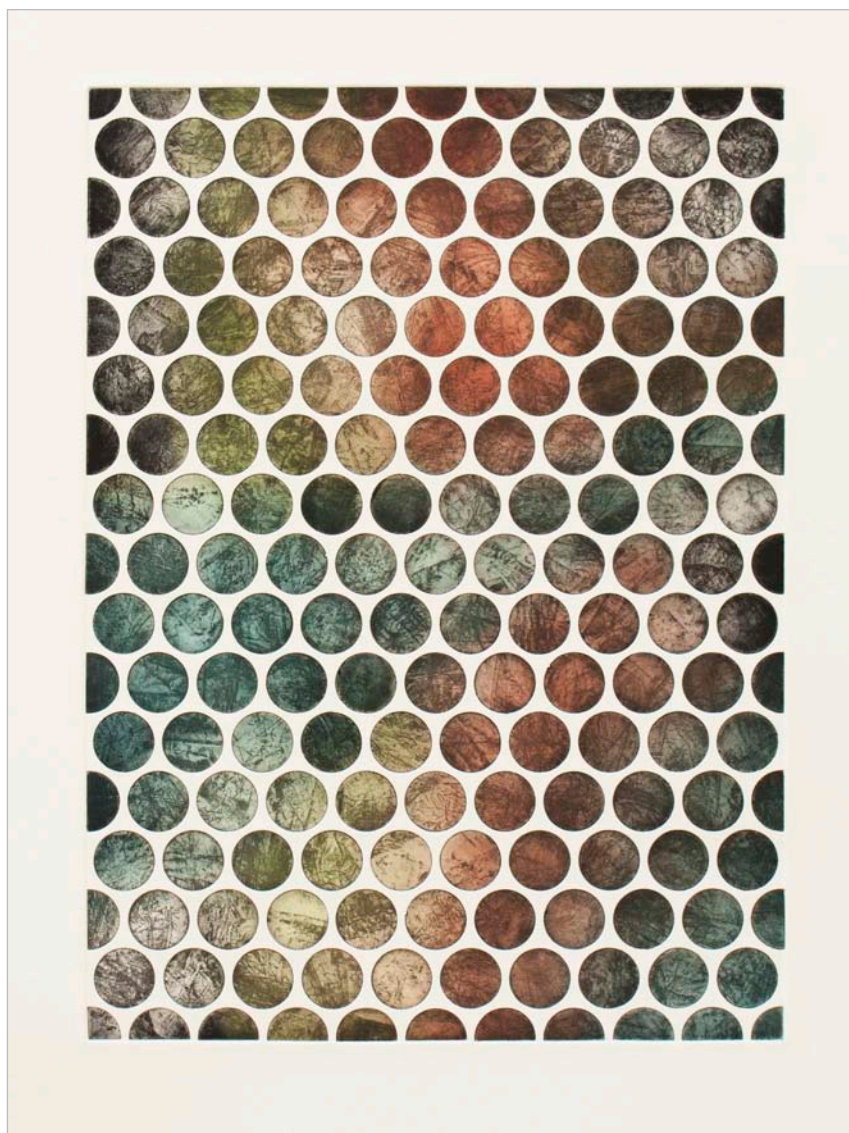
—Julia Beaumont-Jones

1. Kate McCrickard, William Kentridge (Essential Artists) (London: Tate Publishing, 2012).

2. William Kentridge quoted in McCrickard. Concerning birds and consciousness, see William Kentridge interview with Bronwyn Law-Viljoen, in Law-Viljoen, ed., William Kentridge—Flute (Johannesburg: David Krut Publishing, 2007).

3. Donvé Lee, William Kentridge: Drawing Us into a New World (Gallo Manor, South Africa: Awareness Publishing, 2006), 12.

4. "A Universal Archive: William Kentridge as Printmaker" will unfortunately not be coming to London (for other venues, see <http://www.southbankcentre.co.uk/find/hayward-gallery-and-visual-arts/hayward-touring>).



Emil Lukas, *Detail from the Bubble-Up series* (2013).

Emil Lukas

Bubble-Up series (2013)

(*Anatomy, Blood, Curtain, Curve, Detail, Glass, Hum, Orb and Release*)

Portfolio of seven screenprints and two etchings, 22 3/4 x 17 inches each. Editions of 35. Printed and published by Durham Press, Durham, PA. Price on request.

Emil Lukas's portfolio *Bubble-Up* includes nine prints that explore the artist's signature methods of image composition within controlled parameters. Lukas creates indexical marks (the images record a process rather than mimic an appearance); he focuses on the creation of the circumstances rather than the direct making of marks.

Five of the prints present the possibilities of massed strings also explored in Lukas's unique "paintings": *Hum* and *Curtain* were made by stringing threads across the interior of a rectangular frame: for *Hum*, strings were crisscrossed in all directions, building up at the edge and opening up in the center; *Curtain* used string running parallel in strong vertical lines. A photosensitized screen was then set inside the frame and exposed. Each print is the result of many frames with varying string arrangements, printed in different colors. Lukas was quickly able to push his ideas further into the realm of printmaking, utilizing the photographic nature and discrete layering of screenprinting to capture multiple

stages of time and motion. In *Release, Curve* and *Blood* the image moves from taut strings to loosely strewn ones, freely manipulated by the artist. The hair-like tangles of *Release* result from cutting the laced strings, letting them fall, and then arranging the fallen string, exposing multiple screens as he did so. In *Blood* and *Curve* the artist's hand is more directly evident and the arrangement of threads more intentional.

The etchings *Orb* and *Detail* rely not on string but on bubble wrap pressed into soft ground. The plates were cut into circles, individually inked, placed in a jig, and sent through the press. These "coins," as the printers refer to them, are thicker than the jig, thus leaving a traditional



Allen Ruppersberg, *The Great Speckled Bird* (2013). ©2013 Allen Ruppersberg and Gemini G.E.L. LLC.

plate mark from the jig around the perimeter, as well as individual circular impressions. Whereas *Detail* shows a full grid of circles resulting in a dense patterned field, *Orb* includes only a few disks, opening a pictorial space that encourages the viewer to focus on individual colors and details.

The final two screenprints document quite different materials: glass and larvae. For *Anatomy*, the artist dipped fly larvae in India ink and laid them on a piece of film, letting the insects move around to create the image. As with the string prints, multiple films are exposed to screens and printed with various levels of opacity. *Glass* is the most illusionistic print in the portfolio and shows the effects of panes of glass that directly exposed on the screens. Light passes through the panes, producing only a shadow on the screen; the surfaces of the represented glass panes are printed with flats of transparent ink.

Bubble-Up showcases Lukas's experimental methods of image-making. His practice starts with a simple experiment and then he responds and amends, a method similar to a scientific experiment

as well as printmaking. The results can be seen as both a form of controlled chaos and a celebration of the ordinary. This routinely encountered stuff (including the housefly) is given the power to be both the implement and the generator of the image. ■

—Benjamin Levy

Allen Ruppersberg

The Great Speckled Bird (2013)

Screenprint on perforated player-piano roll, 11 1/4 x 240 1/2 inches. Edition of 12. Printed and published by Gemini G.E.L., Los Angeles. \$22,000.

Music is fluid. As songs pass from one person to another, names change, details are embellished and new lyrics are paired with old chords. In *The Great Speckled Bird*, Allen Ruppersberg presents distinct versions of myriad songs, marking their paths through human translation and expression.

Speckled Bird is printed on a player-piano roll that plays a Southern hymn of the same name. The roll itself is an

immense 20 feet long; screenprinted along its length are sheets of hotel stationery on which lyrics and musical notation have been jotted down. (Collected hotel stationery has been a frequent component in Ruppersberg's work; in 1971 he even converted a two-story home into a fully functioning hotel for a month, with brochure and stationery.) The accuracy of reproduction is remarkable: at first one thinks that handwritten or typed notes have been collaged to the surface.

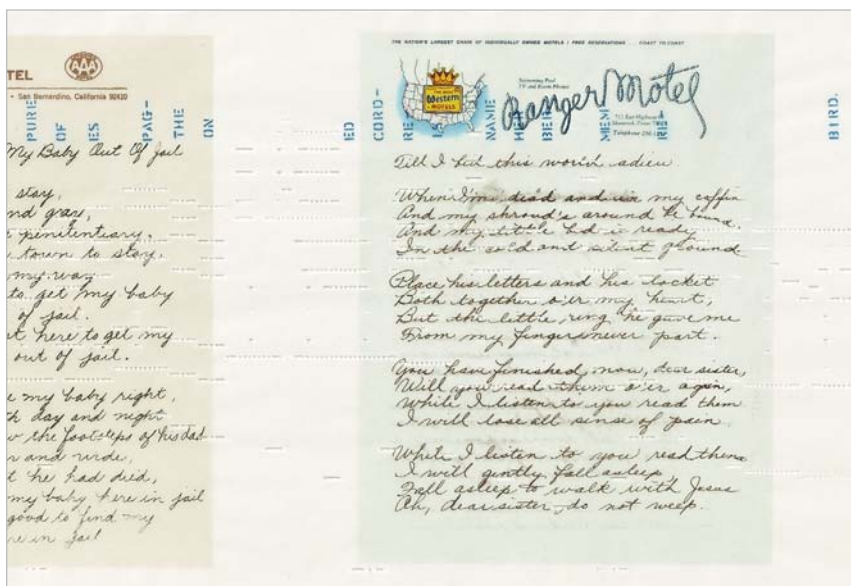
One might think that a machine, unlike a human, would perform a song identically each time. As it ages, though, a player-piano roll slowly deteriorates; the perforations can catch and tear, triggering wrong notes. These changes accumulate irregularly over time.

The songs selected by Ruppersberg have a homespun feel to them. Some are traditional American folk songs ("Down in My Old Cabin Home," "Cowboy Jack," "Old Apple Tree"); others are more recently penned creations. An online search for any one of them turns up a multitude of different lyrics, performers and venues where they were performed and recorded: "Old Shep," written by Red Foley and Arthur Willis in 1933, was made famous by Elvis Presley, who sang it in his first public performance, at the Mississippi-Alabama Fair and Dairy Show when he was ten years old.

In conjunction with the road-trip hotel stationery they are printed on, the songs fabricate a picture of old-time America. At the same time they point to the ongoing dissemination and mutability of music.

Each performance of a song represents a link in a chain of personal narratives that slowly reshape the original. In the face of such slippage, Ruppersberg presents a single, fixed version, paired to a specific location (the location of the hotel on the letterhead) and attached to the artifact of a pointedly outdated technology. *The Great Speckled Bird* is frozen at a single moment in its infinite flight of variation and transformation. ■

—Isabella Kendrick



Allen Ruppersberg, detail of *The Great Speckled Bird* (2013). ©2013 Allen Ruppersberg and Gemini G.E.L. LLC.



Alyson Shotz

Sequent (2013)

Portfolio of five color aquatints with collagraph embossing. Images 11 1/2 x 11 3/4 inches, sheets 13 3/4 x 13 3/4 inches. Edition of 20. Printed and published by Crown Point Press, San Francisco. \$6500.

Sequent II (2013)

Series of four color aquatints with collagraph embossing. Images 25 3/4 x 25 3/4 inches, sheets 30 1/4 x 29 3/4 inches. Edition of 10. Printed and published by Crown Point Press, San Francisco. \$3500 each.

Topographic Iteration (2013)

Pigment print on Japanese Masa paper, crumpled by hand, 40 x 84 x 2 inches. Variable edition of 6. Published by Carolina Nitsch, New York. \$12,000.

Sledgehammer/Glass/Light (2012)

Six archival pigment prints on self-adhesive polypropylene film (each suite includes an archival set and an installation set). 40 x 30 inches each. Editions of 10. Published by Graphicstudio, Tampa, FL. \$6000.

In her widely exhibited sculptural and photographic work, Alyson Shotz employs mathematics as source material and metaphor. She is particularly fascinated with topology—the study of shape and the properties that remain constant while enduring deformation—a concern that can be seen as particularly relevant to print processes (drawing to template

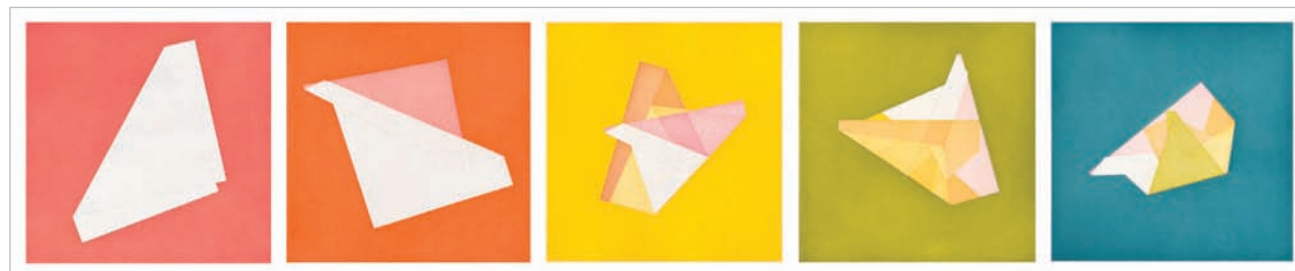
to ink layer to paper) as it is to topology. At the November print fair in New York, three new print projects with three different publishers were on view in different booths. They did not resemble each other in any obvious way—two sets of delicate geometric aquatints at Crown Point Press, a vast silvery-gray crumpled paper relief at Carolina Nitsch, and self-adhesive photographs of shattered glass at Graphicstudio—though all play with light and space, sequential steps and repeated transfers.

For the two aquatint portfolios with Crown Point, *Sequent* and *Sequent II* (2013), Shotz began by folding paper and running it through the press, then elaborated the image by inking the folded sheets. The ink would offset, registering the differences in pressure caused by the sheets' folded layers. The next step was to fold freshly printed aquatints and send them through the press, then to place those sheets on a background plate inked in a different color; the folding made some parts of the paper thicker, which meant greater pressure was put on those areas in the press, and a kind of topological map of the object emerged. These experimental prints became prototypes for the final aquatint plates that reproduced the forms and shades on a single surface. Over the course of the five prints, the folded form becomes more complex while retaining its luminosity. As the folds grow more intricate, the image hints at the possibility of emerging, origami-like, into representation—a cup, a crane—but no recognizable image takes shape. The forms float like a wireframe

animation, spinning in space so that all angles are seen. (The original folded papers were used to emboss the finished prints, leaving a ghostly impression of the image's backstory.)

The tidy, restrained act of folding is one way to investigate the topological properties of paper; the haphazard act of crumpling is another. Though similar in principle, the metaphorical implications are quite different. *Topographic Iteration* (2013) began with six images of crumpled paper, the universal symbol of creative frustration (this image persists, even though most discarded ideas these days are simply slid into that little desktop icon of a wire basket). The "iteration" of the title suggests repeated attempts—the growing mountain of crumpled paper in the bin, perhaps—but also of the staged and layered process of making. To begin, Shotz crumpled a seven-foot-long sheet of paper, photographed it to capture the way light reflected off its chaotically faceted surface, and printed the image on a new sheet the same size as the first. She then crumpled these pigment prints by hand, so that real peaks and valleys interrupt and augment printed peaks and valleys with dizzying complexity. The result is monumental, physically impressive and moving. While emphasizing the specific tactile presence of paper, these also suggest a landscape of the mind.

In another recent print project, *Sledgehammer/Glass/Light* (2012), the disrupted materiality is not that of paper, so endlessly forgiving, but of glass. Struck by the beauty of a growing pile of shattered



Alyson Shotz, montage of *Sequent* series (2013).

windshields at a body shop near her studio, Shotz began collecting them. At Graphicstudio in Tampa, Florida, she started a new collection, harvested locally. (Though already smashed when acquired, some required further damage, which was accomplished in the parking lot behind the shop. Shotz photographed them in a studio: “The light shot through the glass cracks like a fluid.”¹ The evident violence and recklessness embedded in the windshields is counterbalanced and enhanced by the painstaking care of their representation, careful lighting and carefully attuned space. “Our photographic setup was almost an autopsy, a sort of scientific study of the types of cracks in the various shattered windshields.” The patterns of breakage and the attendant redirection of light are frozen by the camera’s lens and recast in print as flat gray planes. As in the other two print projects, we are looking at radical deformations that do not change the material in question, but instead reveal its more essential properties: the resilience and flexibility of paper; the beautiful fractiousness of glass. Folded, crumpled or shattered, these three sets of work articulate both change and continuity. ■ —Sarah Andress

1. This quote and the next are from email correspondence with the author.

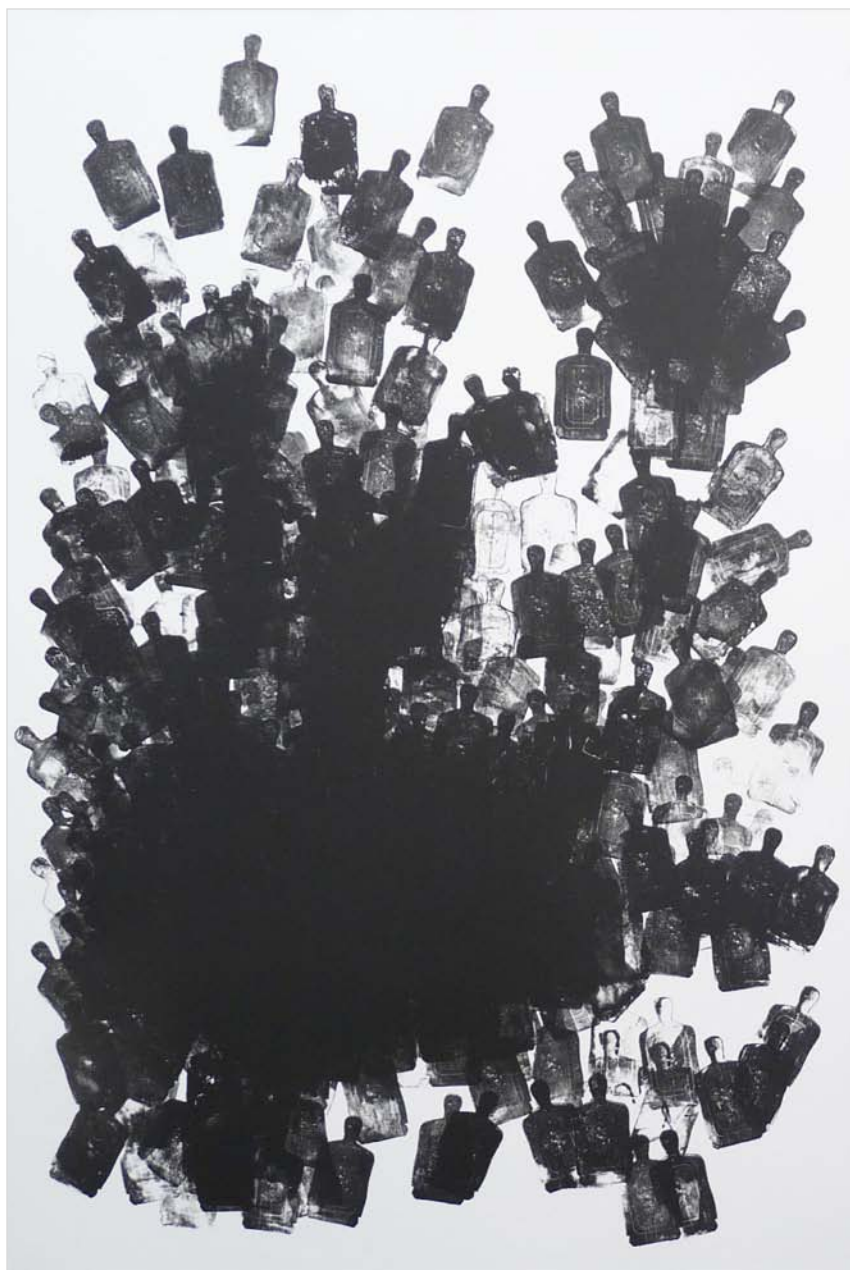
Mitchell Squire

Gladiators (2013)

Lithograph, 44 x 30 inches. Edition of 44. Printed by Maurice Sanchez at Derrière L’Etoile Studios, New York. Published by World House Editions, Middlebury, CT. \$2500.

Black, white and gray, the image of Mitchell Squire’s *Gladiators* (2013) is built from a single shape, irregularly repeated like a rubber stamp in the hands of a toddler. The shapes flock and separate over the sheet of paper, accumulate in an impenetrable cloud in one part then scatter off at the edges into free-floating, individual iterations. There is a Johnsian elegance to it: the way the black gives way to gray and the porous quality of the inking, which allows some impressions of the shape to register as little more than ghostly outlines, while others appear solid, and still others are animated by eruptions of white spots.

The shape itself is curious: a slope-



Mitchell Squire, *Gladiators* (2013).

shouldered rectangle with a knob at the top, it has the arbitrary, dinged perimeter of a found object, but what? A bottle perhaps? (Some show the concentric incised lines sported by certain colognes.) One of those oversized wooden spatulas used for slinging pizzas in and out of the oven? One has to get close and look carefully to realize that these are targets—not Johnsian concentric circles, but the shooting range—human torso kind: the knob is a head, the slope shoulders are in fact shoulders, and the peppering of light at the center, where the white

paper peeps through the ink in constellations, are bullet holes.

This realization changes everything: the black cloud becomes a black crowd, which becomes a morgue. What had seemed a formal conceit—one area of indiscriminately merged marks; another where each form is something in its own right—acquires social connotations: the anonymous mass of darkness continues to suggest something unknowable and dangerous, while the individual targets now look like victims. The fact that the one is made up of the other demands

consideration. Given that this is America, where black people are ten times more likely to be shot to death than white people, the ink color would appear to be more than an aesthetic choice.¹

Squire, who frequently employs found objects in his sculpture, video and installations, has worked with shooting-range targets before. *Untitled 1-4* (2005) used “bulk law enforcement targets”—dense pads of human-sized sheets of paper, framed and hung on the wall. From a distance they have the elegance of a scroll painting but up close they are viscerally violent, the centers blown to smithereens. *Gladiators* is less abrupt in its trip from seduction to dread, but makes its point just as powerfully. ■

—Susan Tallman

1. Dan Keating, “Gun Deaths Shaped By Race in America,” *The Washington Post*, 22 March 2013, <http://www.washingtonpost.com/sf/feature/wp/2013/03/22/gun-deaths-shaped-by-race-in-america/>.

Richard Tuttle

Indrah (2013)

Mixed media in five colors, handmade paper, 18 x 15 inches. Edition of 16. Printed and published by Universal Limited Art Editions, Bay Shore, NY. \$2800.

Richard Tuttle’s work has been criticized and praised for its spare simplicity. Tuttle complements his concern for conceptual meaning and his ties to Minimalism with a pointed attention to aesthetics; he strives to see the most in the least, presence in absence, and monumentality in the diminutive. His works are controlled, yet beautifully lyrical.

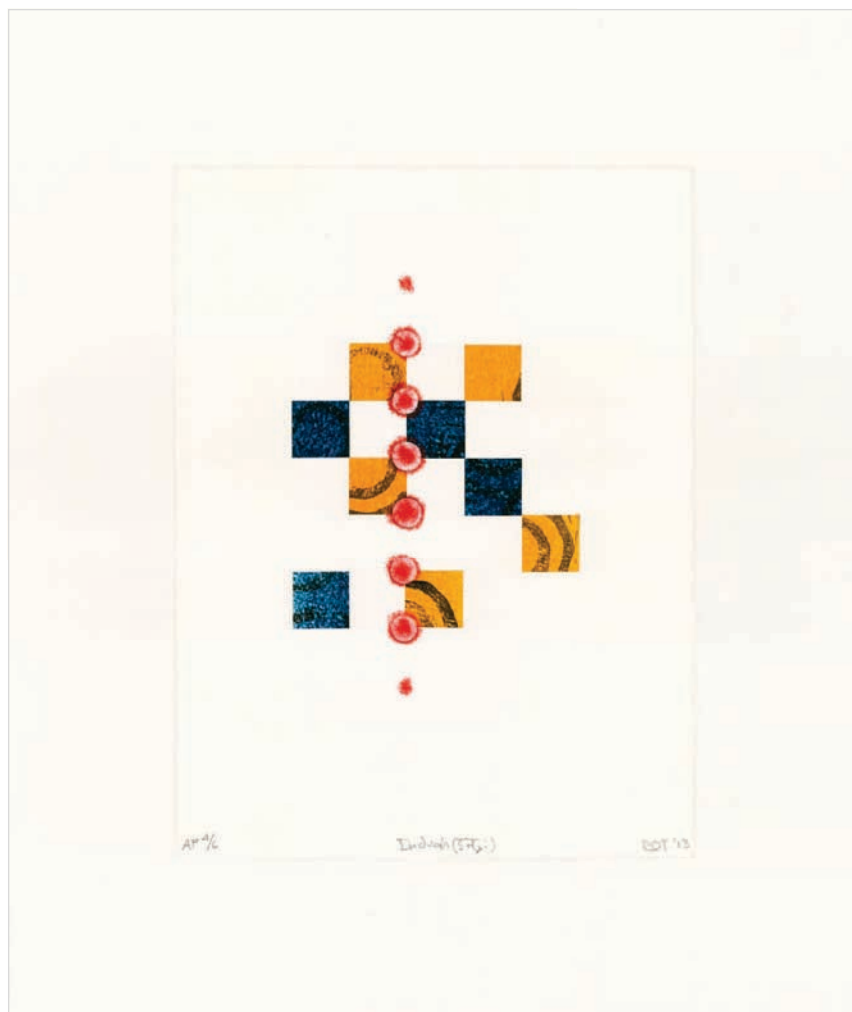
In Tuttle’s works on paper from the 1970s, blank fields dotted with a colorful mark or two, or a brush of watercolor underscoring more rigid forms, illustrate a focused response to the serial repetition of Carl Andre or Sol LeWitt’s grids. In his new edition, *Indrah*, the artist made a grid of pinpricks that absents itself, leaving behind a logic that can be inferred: squares cut from a larger woodblock print made on blue- and orange-inked paper occupy some, but not all, boxes of the grid in a sort of controlled collage. Each fragment of the woodcut is held in its own calculated place, conversing with its counterparts across the perfectly plotted gaps.

Through the center of the composition

a vertical row of holes is punched through the paper, revealing another layer below, which the artist has embossed from the back. Pinkish-red ink was dabbed by hand over each inset circle, and the inked spots seem to tremble above the collaged grid. Absence and presence, above and below, are balanced against one another; a strong diagonal in the positioning of the woodcut squares runs counter to the vertical stripe of cut-out circles.

Tuttle took the ascetic rigor of Conceptual art and gave it a new deft grace. He derailed the monumentality championed by Richard Serra and Donald Judd, among others, yet Tuttle’s smallest works can hold a large wall. Much of his recent work has featured brighter colors, larger gestures and complex, overlapping compositions, but *Indrah* reminds us of just how understated Tuttle’s poetry of objects can be. ■

—Ellere Erdos



Richard Tuttle, *Indrah* (2013). Image courtesy Universal Limited Art Editions. **Above:** Detail.



Prix de Print No. 3

James S. Janecek: J.X.E. 358

Juried by Andrew Raftery

The Art in Print Prix de Print is a bi-monthly, open, juried competition.¹ Entries are submitted digitally along with an optional artist's statement. They are reviewed by an outside, invited juror who examines the work without artists' names attached.

This iteration of the Prix de Print has been judged by artist, curator and print scholar Andrew Raftery, who brings to the task his extraordinary expertise as a practitioner as well as a wealth of knowledge about the history, techniques and ideas of prints.

J.X.E. 358 (2013)

Intaglio with chine collé, image 22 x 22 inches, paper 30 x 42 inches. Variable edition. Printed and published by the artist, Providence, RI. \$1000.

If I could curate an exhibition from this round of Prix de Print entries, I would concentrate on the large group of abstract prints found among the applications—works that exploit the materials, processes and historical implications of printmaking to carve out distinctive territory for abstraction.

All prints display the characteristics of their making, but in abstract works we are not peering through imagery to get to the facture. In the 20th century Stanley William Hayter created ways of making images that were possible only in his chosen medium of intaglio, juxtaposing the sharp, clean and highly willed engraved line with the process-based improvisations of open bite and soft ground. Brice Marden's prints of the 1970s do not attempt to replicate the qualities of his encaustic paintings though they explore similar ideas and forms, emphasizing the physicality of the plate and considering the full sheet of paper as an object. The sensuality of his painted surfaces is here manifested in the miniaturizing grain of aquatint or sheer black layers of lithographic ink.

Alas, my job was not to curate a show of contemporary abstract prints, but to select one compelling work from several dozen entries, digital files of physical prints, identified only by an entry number and whatever details of technique and intent the artist chose to include. In looking through the images many times, I was continually arrested by the power of entry #1154. Crisply outlined forms articulate a square sheet to create a masterfully balanced composition. Ambiguity is introduced by rich chiaroscuro that evokes the sheen of metal seen in a flash of light or of highly polished stone glinting in the

sun. Evidence of the platemaking process in the streaks of black at the lower left serves to undermine this illusionism, while a strange shadow appears attached to the triangle at the top left, suggesting spatial representation. Is it really even a shadow? It has hard edges on two sides and fades into the sparkling texture of the ground. Even the ground reinforces this pattern of controlled contradictions: one is tempted to read the composition in terms of landscape, with the upper part further in the distance, but the rough granular texture at the top makes that plane feel closer, while the fine grain in the lower part of the image suggests an atmospheric distance, giving the large shape a mysterious buoyancy.

Clearly the artist has mastered the language of abstract composition and the repertory of intaglio platemaking and printing techniques. If this were all the work evoked, it would be an accomplished performance in a classic mode, but it also conveys a complex, tense and unsettling quality. It does not offer the surrealistic effect that we might find in Hayter, nor does it partake in the stable formal and material properties of Marden's prints. Instead it brings to mind digital ways of seeing that are utterly contemporary. Admittedly my only experience of the print is on a computer screen, but the abrupt juxtaposition of varied textures bounded by a very fine line seems to me to have as much to do with Photoshop as with Constructivism.

While it may refer to a virtual world, the work being discussed is a material object. I began by positing a special relationship between abstraction and prints. In this case, the vigorous textures transferred by means of a machine, the cut



James S. Janacek, *J.X.E. 358* (2013).

pieces unified through printing as they are glued, and the dynamic between the square plate and the oblong sheet heighten the contrast between the print's physical presence and the elusive, indirectly made skin that holds the image.

As it turns out, it will not be difficult for me to examine the actual print and find out whether the aquatint textures applied with chine collé indeed evoke computer-aided ways of seeing and making. It is part of a varied edition made by

my fellow Rhode Islander James Janacek. In the interest of full disclosure, I have seen Janacek's work occasionally over the years but am not familiar with his newest projects. *J.X.E. 358* is an exciting development in the work of a mature and respected artist printmaker. I look forward to seeing the entire series. ■

Notes:

1. There is no entry fee, but entries must be associated with an active *Art in Print* subscription.

Andrew Raftery is an engraver, print scholar and Professor of Printmaking at Rhode Island School of Design.

Munio Makuuchi: On Boy's Day I "I.D." with Rocky Mountain Salmon.../ ...So where's the Salmon?

By Aprile Gallant

One of the many benefits of working in an academic environment is the opportunity to discover artists through colleagues in different disciplines. I was introduced to the graphic work of Seattle-born artist/poet Munio Makuuchi (born Howard Munio Takahashi, 1934–2000) by Floyd Cheung, a professor of English at Smith College, who had unearthed examples of Makuuchi's poetry in 2006 while doing archival research for another project.¹ Together with the artist's son, Jamie, Cheung arranged for Makuuchi's unpublished collection of autobiographical poems, *From Lake Minidoka to Lake Mendota: and back to the Northwest Sea*, to be acquired by Smith's rare book collection. This magnum opus is liberally illustrated with reproductions of the poet's prints, and I was transfixed by Makuuchi's large-scale, energetically layered, black-and-white drypoints. In 2007 the Smith College Museum of Art acquired its first print by the artist, *On Boy's Day I "I.D." with Rocky Mountain Salmon.../...So where's the Salmon?* (Fig. 1). Since then, our collection has grown to 16 pieces, perhaps the largest group of Makuuchi graphics in any museum.

Makuuchi's work, both visual and literary, directly relates to his personal history. The eldest son of Japanese-American parents, Makuuchi and his family were confined in an internment camp for Japanese-Americans in southern Idaho from 1942 to 1945. One of ten facilities designed to contain around 120,000 Japanese-Americans living on the West Coast, the Minidoka Relocation

Center housed some 9,000 men, women and children from Alaska, Oregon, and Washington (where the family had been living).² This forced relocation set the stage for a later life full of geographical and cultural dislocation.

The Takahashi family remained in Idaho after the war, although Munio went to boarding school in Oregon. It is unclear when he began making art, although he attended a summer program at the School of the Art Institute of Chicago while studying at Valparaiso University in Indiana (1953–56). Sometime during this period, he changed his name from Howard Takahashi to Munio Makuuchi, adopting his middle name and his mother's surname.³ In the late 1950s he enlisted in the army, where he suffered a head injury that friends believe was responsible for some of Makuuchi's erratic behavior as well as the often fragmentary and disjointed nature of his texts and images.⁴

After receiving his BA in art education at the University of Colorado (1961), Makuuchi studied etching under Mauricio Lasansky at the University of Iowa (MA, 1964). Lasansky's influence is evident in Makuuchi's large-scale figurative drypoints with surreal and personal content. After a brief period of study at the University of Pennsylvania (1965–66), he moved to the University of Wisconsin, Madison, where he earned an MFA in painting (1975). Makuuchi then relocated to Nigeria where he was a professor of art at Adeyemi College and the University of Ife for nearly ten years before returning to Wisconsin in 1984, and eventually

returning to Seattle in 1994 (the "Northwest Sea" mentioned in the Smith College manuscript title).

Because he often worked and reworked his plates, dating Makuuchi's prints can be difficult. He generally did not print editions, and he marked many of his prints "artist's proofs" or as part of a hypothetical edition of 32 that was never completed. The "1985" inscribed on the SCMA impression of *On Boy's Day* is a rare exception.

On Boy's Day—like much of Makuuchi's work—relates directly to his personal history and cultural identity: the twin images of Mount Rainier and Mount Fuji can both be seen in the background. A bamboo pole bearing a flag bisects the composition, and a school of fish leaps dramatically across the center of the image. The pole and flag are part of the rituals celebrating the Japanese festival "Boy's Day" (*Tango-no-sekku*), in which paper carp in the form of kites or flags are flown to celebrate the healthy growth of sons. Munio, the only male child in his family, represents himself symbolically as the fish that hangs from the pole.

In Japan, the carp is a symbol of resilience and determination, and an embodiment of male virtues. But Makuuchi juxtaposes the stiff, upright paper carp, tethered to a pole and subject to the wind, with free-running Sockeye salmon, a species—like Makuuchi—native to the Northwest coast. The once-potent symbol of the carp reveals its limitations; traditional ideas of strength are shown to be paper-thin, while the salmon jump,



Fig. 1. Munio Makuuchi, *On Boy's Day I 'I.D.' with Rocky Mountain Salmon.../...So where's the Salmon?* (1985), drypoint printed in black on Arches paper, image 60.96 cm x 90.17 cm; sheet 74.93 cm x 105.41 cm. First state proof, edition unknown. Printed by Andrew Balkin, ACB Editions, Madison, WI. Smith College Museum of Art. Purchased with the Elizabeth Halsey Dock, class of 1933, Fund.

leap and bend in both directions, their freedom underscored by arcs of spray that both trail behind and propel them forward.

Makuuchi's fish are vigorously drawn in lines of varying weights and textures, from the layered, faint scratches that define the trajectory of the leaping salmon to the deeply carved, burr-encrusted outlines that define each fish's body. Throughout his career as a printmaker, Makuuchi experimented with technique, augmenting etching needles with copper sheathing, for example, to increase their weight, or using natural fish oils to oxidize sections of the plate, as he did in one of his few works printed in color, *Landlocked Midwesterners* (Fig. 2).⁵ According to his friend and printer Andrew Balkin, Makuuchi most often sketched a rough design on the metal plate with a lithographic crayon, a step that was often preceded by the application of a grid (Balkin used the term "fields of energy")

to guide him. In some prints, such as *Whither Too?* [sic] (Fig. 3), this grid is readily apparent as a series of points from which lines radiate, a technique that balances and connects overlapping figures in the composition. Close examination of the salmon in *On Boy's Day* reveals a palimpsest of ghost fish underneath the densely worked bodies. In clumsier hands these might read as mistakes, but Makuuchi's deft touch turns such details into assets.

There are close links between Makuuchi's visual and literary work, though here again his disinterest in dating makes it difficult to establish sequences; his son, Jamie, believes that many poems were written to correspond to earlier prints, and that his father only began writing poetry in earnest after his return to Madison in the mid-1980s.⁶ *On Boy's Day* corresponds to a poem about Makuuchi's Japanese-American heritage and the lasting effects of the internment experience:

I. Steelheads/Steelhearts

On boy's day I I.D.
with slant/Sockeyes of
Steelheads/hearts of the
Rocky Mountains rather
than flying paper Carp...

II. Slant/Sockeyes

They tagged and released us
after four years
in a USA reeducation camp....
They tried to drum out the drums of the
Afro/Americans....
And the Latino still speak
and eat Spanish
500 years later....
We went 1000 miles
up inland Rocky Mountains
with special long enduring
genes and chromosomes



Fig. 3. Munio Makuuchi, *Landlocked Midwesterners / Dad Sez a Fish Always Rots from the Head First* (n.d.), drypoint printed in blue and red on heavyweight, cream-colored Arches paper, sheet 75.2 cm x 106.2 cm; image 60.2 cm x 90.2 cm. State proof, edition unknown. Printed by Andrew Balkin, ACB Editions, Madison, WI. Smith College Museum of Art. Purchased with the Elizabeth Halsey Dock, class of 1933, Fund.

only to be watered down
 Only a few are reaching
 the headwaters
 anymore

When it comes to our kind soul vittles—
 “No you can’t take that away from me!”

As in the print, Makuuchi identifies with the restless, instinctive migrations of northwest salmon and views the postwar cultural assimilation of Japanese-Americans in a dubious light. Makuuchi’s “soul vittles,” the innate sensibilities through which he identifies as both an artist and as the product of two distinct cultures, allow him to stand above and apart from this integration. In the last line, he quotes Ira Gershwin (an icon of popular American music who was also born to immigrant parents) and defiantly asserts ownership of his memories and individuality.

Makuuchi’s experience of internment was clearly pivotal to his artistic and personal development—his art is replete with images of movement and symbols of his Japanese-American heritage—but it would be a mistake to reduce such a heterogeneous career to a single defining event.⁷ Makuuchi’s own frequent migrations, his idiosyncratic approach to printing (or not printing) editions, his premature death at 65 and his generally antiestablishment attitude have all

worked against widespread recognition of his work until now. Much remains to be discovered about this talented and intriguing artist. ■

Aprile J. Gallant is curator of prints, drawings, and photographs at the Smith College Museum of Art in Northampton, Massachusetts. 3

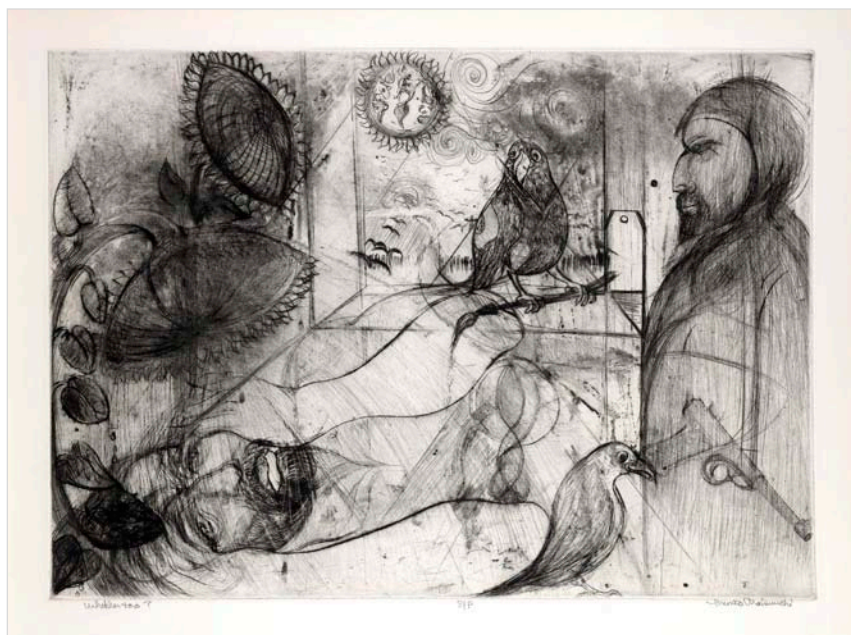


Fig. 2. Munio Makuuchi, *Whither Too?* (n.d.), drypoint printed in black on thick, moderately textured, white paper, image 50.6 cm x 70.5 cm; sheet 61.4 cm x 79.9 cm. State proof, edition unknown. Printed by Andrew Balkin, ACB Editions, Madison, WI. Smith College Museum of Art. Gift of Jamie Makuuchi.

Notes:

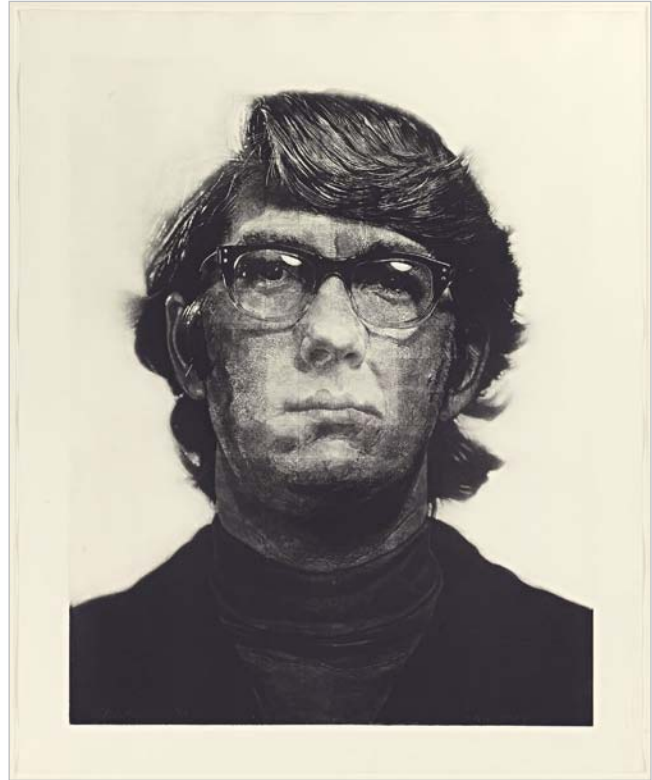
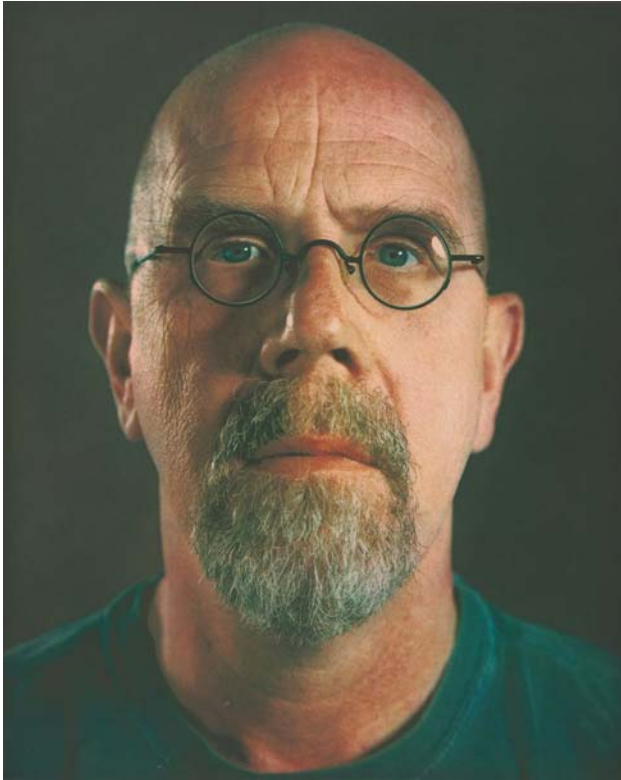
1. Email correspondence from Floyd Cheung to the author, 18 November 2013. Cheung was at the University of Connecticut archives consulting the papers of Fred Ho, which included examples of Munio Makuuchi’s poems.
2. For more information on the Minidoka Relocation Center see <http://www.minidoka.org/ww2internment.php>.
3. Transcription of interviews conducted by Ariella Frishberg with Munio Makuuchi’s relatives, 9 April 2012. One of Makuuchi’s obituaries cites this as having happened when the artist was twenty years old. Sarah E. Richards, “Munio Makuuchi, poet, artist, drew praise for etchings,” *Seattle Times*, 5 June 2000.
4. Telephone conversation with Andrew and Renee Balkin, 19 November 2013.
5. Balkin. The following discussion of Makuuchi’s printing techniques was informed by this conversation.
6. Email from Jamie Makuuchi to the author, 15 November 2013.
7. For a full discussion of the concept of mobility in Makuuchi’s poetry and visual work, see Floyd Cheung, “Relcaming Mobility: Japanese American Travel Writing After the Internment,” *Studies in Travel Writing* 12, no. 2, (2008): 137–165.

All images and words by Munio Makuuchi are copyrighted by the Estate of Munio Makuuchi and are reproduced courtesy of Jamie and Constance Makuuchi. This article is indebted to oral interviews conducted by Ariella Frishberg, Smith College class of 2012, as part of her coursework for American Studies 230, *The Asian American Experience: Narratives of Internment*, taught by Floyd Cheung. I am grateful for astute editorial comments from Michael Degener and Jessica Skwire Routhier.

EXHIBITION REVIEW

Yes, No, Maybe

By Susan Tallman



Left: Chuck Close, *Self-Portrait (working proof for unpublished print)* (2010), color photogravure, image 73.7 x 59.06 cm, sheet 84.8 x 77.47 cm. Printed and published by Crown Point Press, San Francisco. Collection of Chuck Close. ©Chuck Close, Courtesy Pace Gallery. **Right:** Chuck Close, *Keith* (1972), mezzotint, image 113.51 x 89.69 cm, sheet 129.38 x 106.2 cm. Printed and published by Crown Point Press, San Francisco. Collection of Catherine Woodard and Nelson Blitz, Jr. ©Chuck Close, Courtesy Pace Gallery.

“Yes, No, Maybe: Artists Working at Crown Point Press”

National Gallery of Art, Washington DC
1 September 2013 – 5 January 2014
McNay Art Museum, San Antonio, TX
28 January – 17 May 2015

Yes, No, Maybe: Artists Working at Crown Point Press

By Judith Brodie and Adam Greenhalgh
240 pages, 152 color illustrations
Published by the National Gallery of Art,
Washington
\$45

Know That You Are Lucky: a Memoir

By Kathan Brown
376 pages, 47 color illustrations
Published by Crown Point Press,
San Francisco
\$28

Museums are almost by definition shrines to success. They are where we park the things that worked. While this is surely beneficial (mediocrity is so freely on view in the rest of the world), so much concentrated excellence makes it easy to lose sight of the struggle: the great outcomes hanging in the marble hall come to seem inevitable. So it is both surprising and bracing to find, in the first room of the National Gallery’s recent Crown Point Press show, a beautifully framed, beautifully hung, beautifully made failure: Chuck Close’s *Self-Portrait* photogravure, which has never been finished to the artist’s satisfaction or released to the public.

The title of the exhibition and its fine catalogue, “Yes, No, Maybe: Artists Working at Crown Point Press,” signals the curators’ ambitions—this is not simply a

show of great pictures, it is a demonstration of creative thinking. In printmaking, the results of early ideas continue to exist as discrete objects rather than as buried layers, hidden beneath the final work as they are in painting or drawing. An exhibition of assembled proofs represents an opportunity to watch the art grow up.¹

Founded by Kathan Brown in 1962, Crown Point Press has been the nation’s preeminent intaglio printshop for decades (in the 1980s and ’90s it ran satellite woodblock programs in Japan and China, but the Bay Area-based mothership has never departed from its commitment to etching). The exhibition curators, Judith Brodie and Adam Greenhalgh, have selected highlights from that 50-year span—many of them celebrated members of the contemporary print canon—and placed them alongside artifacts that chart

their road to greatness. An early proof of Chuck Close's transformative mezzotint, *Keith* (1972), exposes the physical challenge and experimental discovery of the process; the elaborate reworkings that led up to Richard Diebenkorn's sublime color etchings illuminate the artist's visual inventiveness and, equally important, his editorial rigor. "Yes, No, Maybe" opens a window onto the decision-making processes of some of the last half-century's most important artists, and the view from that window is frequently not what you would expect.

The show begins with a room of Close faces: *Keith* in multiples states; several proofs for the complicated (51 blocks!) Japanese woodcut *Leslie* (1986), and many attempts at finishing *John* (1972), a print in which Close attempted to break apart four-color printing much as he had dissected grayscale, tone and grain in *Keith*. John's face is sectioned into territories of magenta, yellow, cyan and their combinations, but the image remains a relatively didactic exercise; the parts never coalesce into something cogent and powerful the way *Keith* and *Leslie* do. We can see why Close put it aside. The photogravure self-portrait, however, remains perplexing since it is (a) visually riveting (b) a technical marvel and (c) a reject.²

This room sets up essential questions that will be chased through the rest of the show: what is it the artist looking for? What constitutes "success"? The viewer is lured into close observation and imaginative analysis. It is easy enough to see what is right with *Keith*. But what is wrong with *Self-Portrait*?

The second room is given over to Diebenkorn and the development of four important prints, including *Green* (1986). While Close's decisions are strategic, deployed in clearly plotted stages, Diebenkorn's are profuse and intuitive—one proof for *Touched Red* (1991) is assembled from nearly 30 cut-up, collaged and reconfigured parts. The rough architecture of the print remains the same from beginning to end, but over the course of several proofs, black panels become nuanced veils of color, a bold onion shape fades into a barely visible trace, and an incidental bit of negative space rises to become the chromatic lynchpin of the whole composition. Intentional marks demure to incidental ones. (The catalogue includes a section of full-bleed enlargements of details of the prints, which helps convey the magic of these surfaces.)

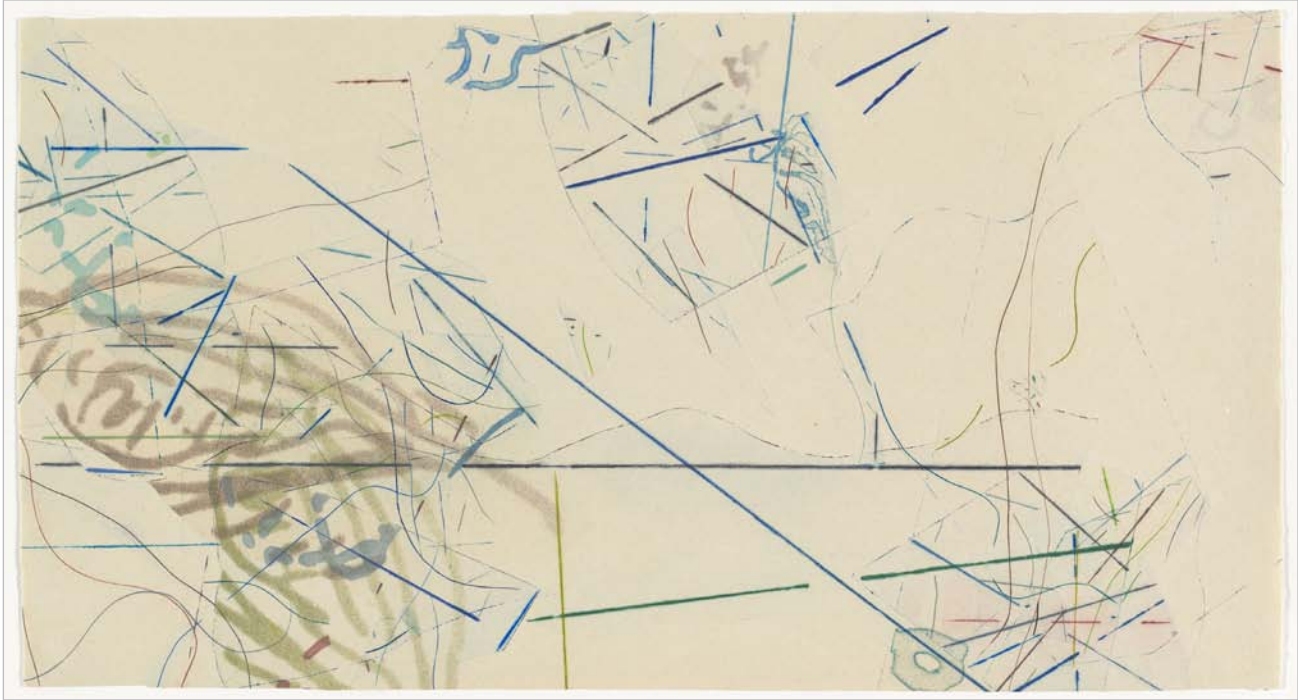


Richard Diebenkorn, *Touched Red (working proof 1)* (1991), aquatint reversal in black, image 61 x 40.6 cm, sheet 75.6 x 52.1 cm. Printed and published by Crown Point Press, San Francisco. National Gallery of Art, Washington, Gift of Crown Point Press, 1996. ©The Estate of Richard Diebenkorn.

Almost every image in the Diebenkorn room is beautiful, which leaves you wondering: what is wrong with that proof? Why did it need to be changed? As you spend time looking, reasons bubble to the surface: an arc that is too obvious, a field too flat, an equilibrium too facile. In a studio note, Diebenkorn wrote, "be careful only in a perverse way."³

The third room, devoted to John Cage, is equally revealing of process and yet includes virtually no working

proofs, since his principled avoidance of personal preference meant that—in theory—all outcomes of a particular task were equally valid. Cage is in some ways the anti-Diebenkorn: in place of intuition and an instinctive sense of "rightness," Cage used chance methods (most famously the ancient Chinese book of divination, the *I Ching*) to make decisions in his musical compositions and in his visual art. Cage wanted his contribution to be manifest, not in the answers found



John Cage, *Changes and Disappearances 32* (1982), color engraving, drypoint, and photo-etching on blue-gray paper, sheet 28.6 x 55.3 cm. Printed and published by Crown Point Press, San Francisco. National Gallery of Art, Washington, Gift of Kathan Brown, 1996. ©John Cage Trust.

but in the questions asked, and those could be dazzlingly complex. *Changes and Disappearances* (1982) is a series of 32 individual prints, each built from a simple vocabulary of straight drypoint lines, curved engraved lines (the exact curve was dictated by the form of a dropped string) and photo-etched fragments from Thoreau's journals. In accordance with *I Ching* responses, these marks were scattered over 66 small, irregularly shaped plates (the shape and dimension of each plate was also determined by chance operations), and the plates were combined to make the prints. Every aspect of the mark-making, plate-shaping, ink color, ink location, plate location, orientation, combination and recombination was determined by asking questions, and assigning a value to each of the 64 possible answers the *I Ching* can provide. The catalogue gives a statistical portrait of one of these prints, *Changes and Disappearances 32*: 30 different plates, 36 different printings (the rules allow for a plate to be repeated). Determining the properties of just one of those 30 plates required posing 82 different questions; each had 64 possible answers. The number of potential plate combinations for any one print in the series has so many zeroes it is best expressed in scientific

notation: 1.89^{38} . The project took three years to complete.

It might seem that Cage's chance methods would make "failure" in the manner of Close's self-portrait impossible, but then there is *Eninka* (1986). These prints were made by setting a bundle of paper on fire, covering it with dampened paper, and running it through the press. The dampened sheet would come through the press charred and smoke-stained, and with bits of random text that had transferred from the burning newspaper. The images were unpredictable and subtle. One run happened to reproduce a largely legible (and really stupid) advertisement for the movie *Down and Out in Beverly Hills*. Cage chose not to release the print: though produced by chance, it did not look chancy. The following year he made a series of etchings, *Where There is Where There*, using smoke as an acid resist. In 1989, however, Cage found himself unhappy with their appearance and asked the prints' owners to return them for further embellishment. After adding a few small black vertical bars, he returned them to their owners. These displays of will and visual taste could be seen as reversals from his earlier renouncing of personal preference; but in truth he had always, openly, engineered his questions to produce a

very particular range of results. Cage was interested in the reallocation of decision-making, not its abdication.

Cage's approach to art making, and its broader implications for living in the world, figure largely in Kathan Brown's memoir, *Know That You Are Lucky*. In recounting her own history with Crown Point, Brown has written an engaging, personal and social history of art. There are lots of famous names—Cage and Diebenkorn get their own chapters, as does Wayne Thiebaud—and strong opinions (she dislikes Republicans, which is common enough in the art world, and the work of Andy Warhol, which is not). She also, interestingly, disapproves of the word "collaboration" to describe what printers do: they are there to teach, facilitate and solve technical problems for artists, but creative content remains the artist's job. For Brown, printmaking is both a business and a calling that links hard work, technical ingenuity and a philosophical recognition of the limits of intentionality. Beauty is important, as a glance at any group of Crown Point prints will make clear, but she is not in thrall to the artist's hand. Fastidious about the final artwork, she has no particular reverence for proofs, and was concerned that proofs framed and hung in the museum

might be mistaken for the art.

Yet the side-by-side presentation of proof and print at the National Gallery allows the rest of us a rare glimpse into the events and personalities Brown portrays. The Close, Diebenkorn and Cage rooms establish three quite different paradigms for initiating an image and resolving it. Each artist faces different problems, executes different experiments, comes to different understandings.

Joel Fisher's *First Etching* (1980) derives literally from Crown Point precedents: the faintly flecked paper was made from discarded proofs by Sol LeWitt and Robert Kushner that Fisher found kicking around at Crown Point. Two sheets of this paper, hung side-by-side, are united by a single tonal block—elegant, elegiac and more than a little uppity.

Lewitt, who worked frequently at Crown Point, is represented here with four states of the lusciously chromatic, gestural *Curvy Brushstrokes* (1997). It is worth remembering that Lewitt once famously proclaimed, "all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."⁴ *Curvy Brushstrokes* is evidence of the non-perfunctory care Lewitt took in tuning his machine, even on the road.

The two prints by Tom Marioni on view were executed from the same plates, a dozen years apart. *Drawing a Line as Far as I Can Reach* (1984) is a process piece in which the bundle of vertical marks stretched over three plates. After 12 years of weathering the heat and moisture of a bath house where they served as decoration, the plates were reprinted, their new maturity necessitating new ideas about inking, paper and dimensions. Meanwhile, in the proof and print of Julie Mehretu's airy and intricate *Circulation* (2005), we watch an artist playing with a new set of mark-making possibilities: the proof sports a more calligraphic, more literal hand; the clouds that in the final print seem like metaphorical condensations of information read in the proof as straightforward meteorological events.

Creativity almost inevitably requires negotiations between the instigating concept and material realities. Brown recalls, "I learned early on from Diebenkorn that if you want to get 'real' art with prints... you have to sacrifice a lot of time and material. Nothing can be sacred."⁵ In conversation, Judith Brodie



Julie Mehretu, *Circulation* (2005), color etching, aquatint, and engraving with chine collé, image 70.5 x 101 cm, sheet 90.8 x 119.3 cm. Printed and published by Crown Point Press, San Francisco. National Gallery of Art, Washington, Gift of Kathan Brown, 2011. ©Julie Mehretu.



Darren Almond, *Fullmoon@Kitandara: Mountains of the Moon* (2010), color photogravure, image 50.8 x 50.8 cm, sheet 74.3 x 72.55 cm. Printed and published by Crown Point Press, San Francisco. Collection of Kathan Brown. ©Darren Almond.

made the point that not all great artists produce great proofs: Ed Ruscha, who has made many etchings at Crown Point, works with such efficiency he leaves almost no proofs behind. Lewitt and Kushner left enough to supply paper for an entire new edition. Some artists just get the ball rolling, then fiddle their way to glory (Diebenkorn); others need a highly predetermined armature before the first mark is made. Brodie observes in her catalogue essay, “a print project can productively be understood as a concatenation of creative bursts, pauses, and critical reassessments: yes, no, maybe.”⁶

One fascinating corner of the exhibition demonstrates the otherworldly power of the color photogravure process that proved so problematic in the Close self-portrait. Darren Almond hiked 12 days into the Ugandan rain forest to take eerie photographs, exposed only by moonlight over the course of hours; recast as photogravures they have a softness and depth at odds with the documentary quality of photography. Middleton, a well-known nature photographer, made portraits of a number of animals, including the corpse of a passenger pigeon, splendid and extinct. In both cases the entrancing surface of the gravure draws the viewer deep into the photograph.

Crown Point had been working on perfecting photogravure for two decades at the point the Close self-portrait was made. A 19th-century process, photogravure uses a light-sensitive gelatin to produce images of continuous tone (no dot screen), which makes the blacks blacker, the whites brighter, and the slide between the two smoother than other photomechanical methods. Making full-color photogravures requires not only the accurate registration of multiple plates down to the width of a hair, but a sophisticated system of color separations and inking. This is why almost no one bothers to make true color photogravures.

In her memoir, Brown writes of Close’s photogravure as “a thrilling technical breakthrough,” but sagely quotes the artist’s response: “being technically amazing doesn’t make it a work of art.”⁷ Close is fond of antiquated technologies—he works with tapestry, daguerrotype, even the arcane Woodburytype.⁸ These unwieldy processes allow him to meddle with the reproductive syntax, to obstruct the seamless of the photo-



Susan Middleton, *Requiem* (2008), color photogravure, image 52.1 x 41.9 cm, sheet: 78.7 x 66 cm. Printed and published by Crown Point Press, San Francisco. National Gallery of Art, Washington, Gift of Kathan Brown. Courtesy Susan Middleton.

graphic image and to interrupt our viewing long enough to consider its making. Perhaps the beautiful, damned self-portrait just left too little room for maybe. ■

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

Notes:

1. The Achenbach Foundation for Graphic Art in San Francisco also owns a portion of the Crown Point archives.
2. The photogravure process, which essentially turns a photograph into a continuous tone aquatint, is demanding; four-color photogravure is vastly more difficult. The images returned by a Google search of “color photogravure” are mostly Crown Point publications.
3. Yes, No, Maybe, 33.

4. Sol Lewitt, “Paragraphs on Conceptual Art,” *ArtForum*, June 1967.
5. Kathan Brown, e-mail to Judith Brodie, 11 February 2013. Quoted in *Yes, No, Maybe*, 196.
6. *Yes, No, Maybe*, 27.
7. Brown, 69.
8. The Woodburytype is a 19th-century photographic process that, like photogravure, uses light-sensitive gelatin for the exposure, but instead of producing an intaglio plate that can be inked and printed like an etching, the gelatin creates a three-dimensional relief that can be filled with an ink/gelatin mix to produce astonishingly high resolution images. The process has recently been resurrected by Barret Oliver and Two Palms Press in New York.

Fanoon: Center for Print Research

By Jason Urban

Established just two years ago, the Fanoon Center for Fine Print Research is an infant in the world of print publishing. Even its parent, the Painting and Printmaking Department of Virginia Commonwealth University Qatar, is just four years old. Nonetheless, this is an ambitious program angling to put Qatar on the international printmaking map.

Someone told me that there are more tower cranes in the Middle East than anywhere in the world. If Doha, the capital, is representative, I can believe it. The entire city appears to be under construction, even though Qatar, which is about the size of Connecticut, has just two million residents (nine-tenths of them noncitizen guest workers). Skyscrapers are sprouting up all around the city, and infrastructure projects abound: roads are being torn up, expanded and repaved everywhere. Oil and natural gas has made Qatar one of the world's wealthiest countries per capita, but its rulers recognize that these energy resources won't last forever and are diversifying their investments. Home to the state-owned broadcaster Al Jazeera, Qatar has positioned itself as an indispensable diplomatic power in the region, brokering peace deals from Lebanon to Djibouti, and has launched ambitious programs and institutions in media, education and the arts. For the last three years, the Qatari royal family has been the largest purchaser of contemporary and modern art in the world, and Sheikha Al-Mayassa bint Hamad bin Khalifa Al-Thani, who heads the Qatar Museums Authority, was recently declared the most powerful person in the art world by *Art Review*.

Virginia Commonwealth University Qatar started in 1998 as a women-only design school—part of an effort to increase educational opportunities for female students. Today more Qatari women have university educations than men, and the school went co-ed in 2007. VCUQ was the first of eight Western universities to open outposts in Education City, the five-square-mile campus established by the Qatar Foundation for Education, Science and Community Development on the outskirts of Doha.



The Painting and Printmaking Department (PAPR) is located on the second floor of the VCUQ building. Photo: Jason Urban.

Each school has been selected for a particular specialty: Northwestern University for journalism, Texas A&M for petrology, Georgetown for diplomacy, and so on. VCU's purview is the arts.

The school's painting and printmaking program was built by Rhys Himsforth, a British expatriate who had spent a year teaching at VCU's main campus in Richmond, Virginia, before he moved to Doha in 2010. Himsforth and Zach Stensen, a printmaker and teacher who came from the University of Iowa the following year, were charged with equipping the printshop and developing a new curriculum—an exciting and intimidating opportunity. In addition to silkscreen, etching, relief and lithography technologies, they have integrated extensive digital capabilities into their shop, with large-format printers, vinyl cutters and laser engravers. VCUQ's fabrication lab, located one floor below the printshop, houses a CNC router, 3D printers and scanners, and a UV printer. A Risograph machine is on the way.¹ The aim, Stensen says, is “to expand the notion of what

print media can be in the 21st century.”

Having the full support of a wealthy foundation (instead of cash-strapped American universities) is one advantage to working in Qatar. But the task of building a dynamic printshop that is engaged with global contemporary art ideas and yet is sensitive to local needs has its challenges. Some are mundane: getting materials can be difficult (inks dry in transit and spare parts can be slow in coming); customs can slow down larger deliveries for months when foreign shippers fail to include various certified documents required by the Qatari port. More profoundly, the painting and printmaking department is attempting to build a culture. While the arts have ancient traditions in the Middle East, the Western approach of art schools or university-based art education is a recent development. The notion of “impractical” majors such as Studio Art is new: the painting and printmaking program is the first fine art program in Qatar's history.

The Fanoon Center for Fine Print Research was established by Himsforth



Typical view from a car window in Doha, Qatar. Numerous tower cranes hard at work. Photo: Jason Urban.

(with funding from the Qatar Foundation) as a way to supplement students' work in the classroom by introducing them to working artists. I received an invitation from Himsworth last June to be such a visitor; beyond executing a print project with the help of students, my only obligation would be a public lecture. A chance to travel to a part of the world I hadn't seen and make some new work was an offer I couldn't refuse. Apart from logistical questions, I asked Himsworth what "fanoon" meant—it is Arabic for "arts." He explained, "We searched for Arabic words associated with print but none of them had the sound we thought appropriate, whereas fanoon we thought flowed off the tongue pretty well." (Most classes are taught in English, though some faculty are bilingual.)

When the Fanoon program started in 2012, the print studios were still being set up (Stensen estimates they are now about 95% finished), so the artists invited for residencies have so far been those who could operate self-sufficiently in the studio and improvise if problems arose. University of Tennessee Knoxville Professor Koichi Yamamoto, Fanoon's first visiting artist, arrived in November 2012. Over the subsequent twelve months Fanoon has hosted an astonishing number of visitors, including Shaurya Kumar, Tim Phillips, Bryan Jabs + Sean Kuhnke, Katie Vida, Michael Perrone (who has since joined VCU as painting faculty), and Susan Chrysler White in addition to myself. Jenny Schmid was the most recent visitor to Doha this past fall.

Like many university publishing programs, Fanoon offers students a chance to engage with working professionals and demystify the art-making process. During Yamamoto's residency, for instance, students helped print the copper plates and decide on some of the image com-

binations when affixing engraved fragments to his monotype and chine collé works. "The students were shocked by his generosity," reports Stensen, "and thrilled that he was able to entrust them with such an important task."

For my own project, *Temporary Monument*, I was given free access to the facility, and every effort was made to accommodate my choice of materials. As my work utilizes the multiple but doesn't necessarily result in editions, I went with a plan to make an installation. Though I had conceived the piece before I arrived, the final work—which involved screenprinting, bookmaking, and woodworking—ultimately took inspiration from the construction surrounding my hotel.

During my residence I enjoyed the

assistance of Stensen as well as that of recent faculty additions Perrone, Roberta Fleming Jeffries, George Awde and numerous students—a mix of Qataris, resident aliens and American exchange students from VCU's main campus—all warm and helpful. I found it is not uncommon to work side-by-side with students garbed in full abayas, and quickly realized that college students are more or less the same everywhere. At one point I heard Metallica's "Ride the Lightning" coming from the hall and found myself telling a painting and printmaking major from Iraq about the time I saw the band play in Allentown, Pennsylvania, in 1992 (a year before he was born). Though Western culture is pervasive in Doha—its Venice-themed mall, Villaggio, is lined with



Jason Urban, *Temporary Monument* (2013). screenprint, wood, & digital print. Dimensions variable. Singular work. Printed and published by Fanoon: Center for Printmedia Research, Doha, Qatar.



Student assistants Sara Al-Salem and Israa Hashmi printing for Visiting Artist Koichi Yamamoto.

The Gap, H&M and TGIFriday's—Qatar remains in many ways a conservative place. The Metallica fan told me that he had to travel to the country's more liberal neighbor, the United Arab Emirates, if he wanted to hear a live heavy metal performance.

Between screenprint runs there was time to talk and to ask a lot of questions. I was curious how students from this conservative Muslim society managed to have an "authentic" art school experience, when their religion might put them at odds with making certain kinds of images. Stensen put it this way: "As far as art school goes, the majority of our students are Sunni Muslims, but the way their religious views inform their studio work changes from student to student. Some of our art majors believe that they shouldn't depict anything that has a soul (human or animal) and prefer to work in various modes of abstraction, while others are okay drawing gestural versions of the human form, but refrain from focusing on the facial details. There are also Muslim students that interpret the edicts of their faith in a way that allows them to

create whatever they want, and they paint realistic portraits of themselves as, say, an Alaskan Malamute."

These students are in the vanguard of Qatar's attempt to build a sophisticated, cosmopolitan Islamic cultural center. Himsworth observes, "When I arrived in 2010, there was only one gallery in Doha and one museum, the Museum of Islamic Art. Now there are around 16 galleries and as many as 12 museums due to open over the next six years." Recent high-profile exhibitions include solo exhibitions by Damien Hirst, Takashi Murakami, Cai Guo-Qiang and Louise Bourgeois.

At VCUQ, the print studios are nearly complete, and the goal for Fanoon is to expand the cohort of invited artists beyond just experienced printmakers—to include artists who will, in Stenson's words, "engage print from a variety of perspectives and experiences—painting, sculpture, video, photo, performance," particularly those artists with connections to North Africa and the Middle East.

After five days, I don't pretend to be an expert on Qatar, but I think I know print

programs and printshops. Intriguing things are happening at VCUQ. Cultures are mingling and interesting results and greater understanding seem, to me at least, inevitable. The Fanoon Center is poised to show what can be done when vast resources meet a blank slate, big ambitions and talented people of will. ■

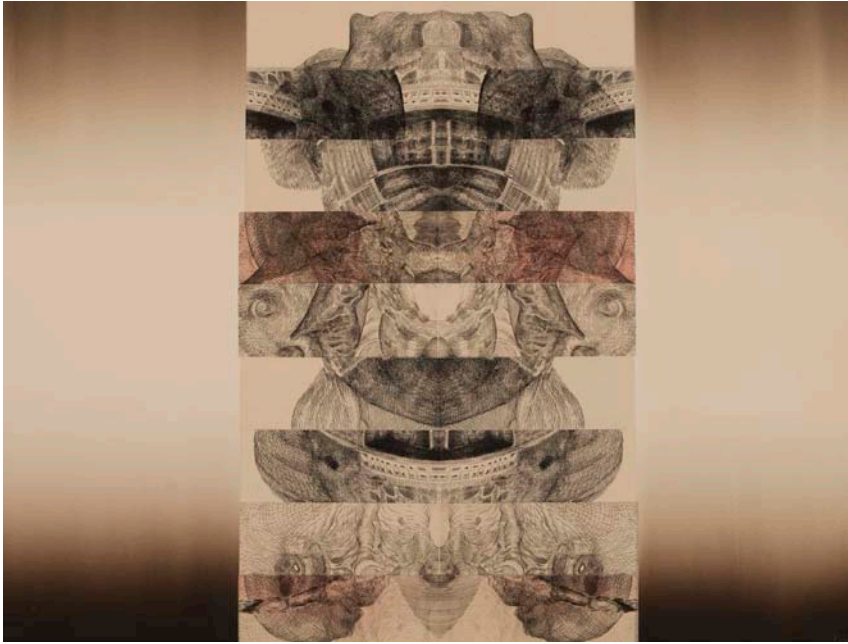
Jason Urban is an artist, writer, teacher and curator based in Austin, Texas. He is also co-founder of the website Printeresting.org.

Notes:

1. The Risograph is essentially a xerox machine that can produce silkscreen-like results. Where as a Xerox machine uses heat to set an image toner, a Risograph prints with actual ink. Like letterpress and other antiquated print processes, the Risograph has experienced something of a renaissance in the design world in recent years.

Links:

<http://www.qatar.vcu.edu/>
<http://vcuq-papr.tumblr.com/>
<http://www.rhyshimsworth.com/>
<http://zachstensenart.com/>



Koichi Yamamoto (in collaboration with VCU Qatar student assistants), **untitled** (2013), monotype, engraving, and collage on paper, 36 x 26 inches. Printed by the artist and published by Fanoon: Center for Printmedia Research, Doha, Qatar.



Susan Chrysler White, **Desert Proscenium** (2013), screenprint with unique alterations by the artist, 30 x 44 inches. Variable edition. Printed and published by Fanoon: Center for Printmedia Research, Doha, Qatar.

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Interdisciplinary Approaches at IMPACT8

By Carrie Ida Edinger

Since its first installment at the University of West England in 1999, the biennial printmaking conference IMPACT has grown into an ambitious, global event. The title—an acronym for International Multi-disciplinary Printmaking, Artists, Concepts, and Techniques—indicates its technological and geographical ambitions. Conferences have been held at higher educational institutions in South Africa, Australia, Finland, Germany, Estonia and this past August in Dundee, Scotland (Duncan at Jordanstone College of Art and Design at the University of Dundee).¹

Subtitled “Borders & Crossings: The Artist as Explorer,” IMPACT8 featured dozens of presentations, panel discussions, and poster sessions on prints from South Africa to the Celtic diaspora. Many were devoted to technical issues—waterless lithography, underglaze tissue printing for ceramics, electrified printmaking with conductive ink. Others veered to the conceptual—“Book is a Four Letter Word,” “Printmaking and the Language of Violence,” “Cover to Cover: The Contribution of the Book to the Reproduction of Linear, Hierarchical Models of Natural History.”

The inaugural Print Festival Scotland was scheduled to coincide with the conference, and stretched beyond Dundee to Edinburgh and Glasgow with exhibitions and studio tours in each city.² Three events piqued my curiosity with the breadth of purpose to which artists are putting print today.

The first of these was hosted by the Dundee-based, artist-supported organization GENERATOR Projects, which provides an adaptable space to develop experimental ideas and exhibit work. During the days of the conference, the space was set up with seating areas and computers (GENERATORprinthouse) for the production of a website devoted to discussing the roles of analog and digital media within contemporary art. Writers and artists were invited to contribute their thoughts for publication in a downloadable PDF; a blog was also set up for conference attendees to offer their observations and concerns about art and print.



Beatrice Haines, *The Old Course/Critchill Manor* (2013), relief print using fingerprint powder, 50 x 45 cm. Edition of 3. Printed and published by the artist at Dundee Contemporary Arts Print Studio, Dundee, Scotland.

At the Hannah Maclure Centre, the exhibition, “Proof,” featured work by Beatrice Haines done in her dual residencies at the Dundee Contemporary Arts (DCA) print studio and the forensics laboratory of the University of Abertay Dundee, where she worked with Dr. Kevin Farrugia. Her exhibition included prints created with fingerprint dust, found objects animated with shaker devices, and an installation of a recreated crime scene. Haines has a longstanding interest in science and in objects as artifacts as well as conveyers of emotion. Working in the lab, she was struck by Farrugia’s observation that scientific instruments can make the invisible visible. By creating her art with forensic science tools, Haines makes “invisible” marks such as fingerprints visible to viewers. Haines used superglue fumes contained in a fume cupboard and Basic Yellow 40 dye to reveal latent fingerprints.

In the exhibition, gallery visitors were given a flashlight and goggles to inspect a

fictional bedroom crime scene. The fluorescent-green lenses of the goggles filtered certain wavelengths of light, revealing fingerprints on objects on the nightstand, the print of a woman’s body on the bed linens, as well as foot- and shoe prints on the floor. Haines also brought fingerprint dust to the DCA print studio and printed directly from objects she had collected from second-hand shops around Dundee. *The Old Course/Critchill Manor* (Fig. 1) is printed from golf club handles, providing ghostly traces of the handles’ form, texture and human contacts.

“The Big Print” was a citywide project that culminated in the printing—by steamroller—of giant, collaborative linocuts about Dundee itself. The Creative Learning Team at the city’s McManus Art Gallery and Museum worked with schools and community groups to generate ideas and drawings about Dundee’s history, culture, architecture, people and the River Tay. Artists from the DCA

print studio laid out selected figures and landscapes, collage-like, on large (180 cm x 70 cm) linoleum blocks. Throughout the summer volunteers came in to carve the blocks. Scott Hudson, a printmaker at the studio, acknowledged that using volunteers meant incorporating a variety of cutting styles and patterns in the final print. He estimated that more than one hundred children and adults in all contributed to the project.

On the last day of the conference, an audience assembled behind bright orange safety barriers in the car park of the College of Art and Design to watch a steamroller drive over the inked blocks to the accompaniment of bagpipes (Figs. 2, 3). Each “pull of the print” brought forth a huge round of applause.

Projects such as these document print’s role as an interactive social platform in keeping with the shared vision of IMPACT8 and Print Festival Scotland. Both events will return in 2015—the festival will again be centered in Dundee while IMPACT will move to the China Academy of Arts in Hangzhou. We can expect more interdisciplinary adventures in print in both locations. ■

Carrie Ida Edinger is an artist and writer. She currently resides in Newark, Delaware, and maintains a blog documenting her investigations with art-based research.

Notes:

1. <http://www.uwe.ac.uk/sca/research/cfpr/dissemination/conferences/impact.html> (accessed 8 September 2013).
2. <http://www.conf.dundee.ac.uk/impact8/home/> (accessed 2 August 2013).

To view the e-papers that were produced during the Print Festival Scotland visit <http://anyoneincapableoftakingsidesshouldsaynothing.wordpress.com/>.

For further information about IMPACT visit <http://www.uwe.ac.uk/sca/research/cfpr/dissemination/conferences/impact.html>.

For further information about IMPACT8 Conference and Print Festival Scotland visit <http://www.conf.dundee.ac.uk/impact8/home/>.



Above: The Big Print assistants hold the large wooden press bed in place, while the steamroller begins the act as the make shift press. Duncan of Jordanstone College of Art and Design’s car park, 31 August 2013. Image courtesy of The Creative Learning Team at the McManus: Dundee’s Art Gallery & Museum.

Below: Attendees of The Big Print event observe the large lino block prints. Duncan of Jordanstone College of Art and Design’s car park, 31 August 2013. Image courtesy of The Creative Learning Team at the McManus: Dundee’s Art Gallery & Museum.



Rachel Domm

Radiating Diamond (2010)
Screenprint, 50 x 40 cm. Edition of 20. Printed and published by the artist, Brooklyn, NY. Available from Printed Matter, New York. \$50.

Marianne Dages

Small Fires No. 1 (2013)
Letterpress, 14 x 10 inches. Edition of 12. Printed and published by the artist, Philadelphia. Available from The Print Center, Philadelphia. \$100.

Leonor Jurado

Untitled (2013)
Acrylic transfer on wood with Palo Santo-scented balm, 8 x 8 inches. Edition of 5. Printed by the artist, Kansas City, MO. Published by *The Hand Magazine*, Prairie Village, KS. \$65.

Margins Imprint

Franklin Magic Square 16 (2013)
Two-color lithograph, 22 x 23 inches. Edition of 20. Printed and published by the artist, South Pasadena, CA. \$100.

Sandy Plotnikoff

Blank CD (2010)
Holographic foil and copy toner on paper, 28 x 21.5 cm. Open edition. Printed and published by the artist, Toronto, Ontario. Available from Art Metropole, Toronto, Ontario. \$50.

Derek Sullivan

Folding Ruler (2013)
Grey foil stamp on die-cut card, silver-colored rivets, 130 cm (extended); 20.5 cm (folded) x 2 cm x 2.5 cm. Edition of 100. Printed by Lunar Caustic Press, Toronto, Ontario. Published by Paul + Wendy Projects, Toronto, Ontario. \$50.

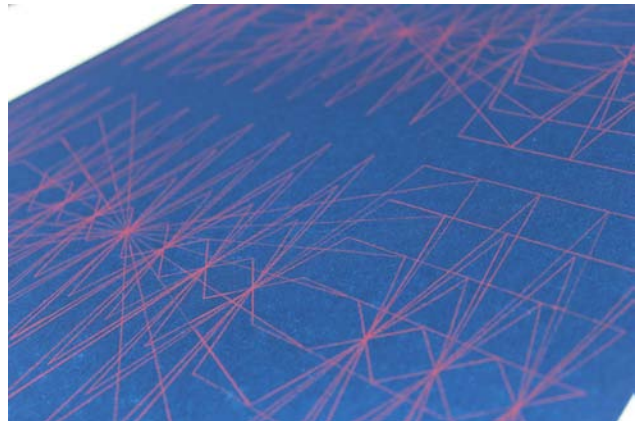
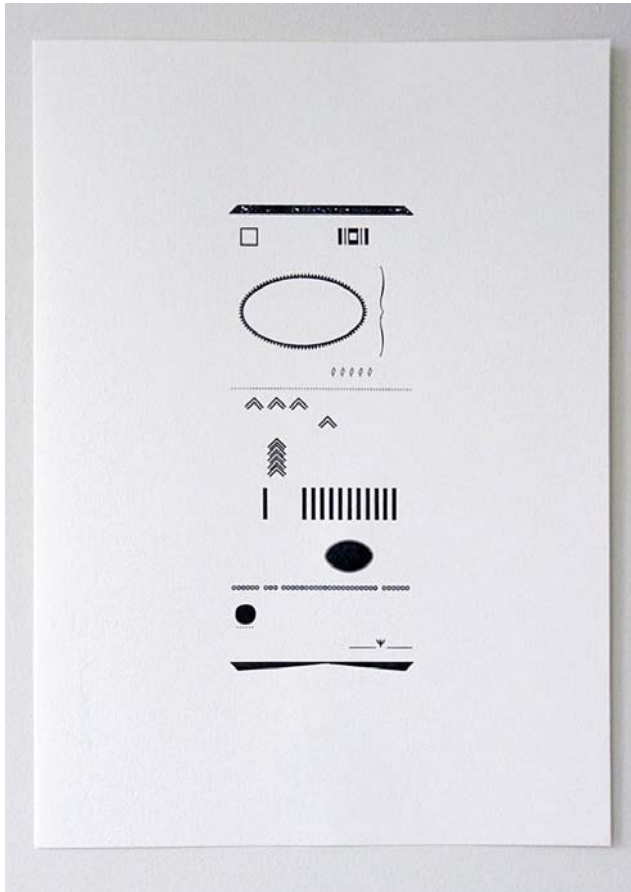
Tris Vonna-Michell

Obsolescence (2013)
Double sided offset print, A1 (59.4 x 84.1 cm) folded to A4 (29.7 x 21 cm). Edition of 100. Printed by Maes, Ghent. Published by MOREpublishers, Brussels. €60.

This page, above: Tris Vonna Mitchell, *Obsolescence* (2013). *Below:* Sandy Plotnikoff, *Blank CD* (2010).

Opposite page, clockwise from top left: Marianne Dages, *Small Fires No. 1* (2013), Derek Sullivan, *Folding Ruler* (2013), Margins Imprint, detail of *Franklin Magic Square* (2013), Leonor Jurado, *Untitled* (2013), Rachel Domm, *Radiating Diamond* (2010).

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**artist's name, title of work, year, medium, dimensions, edition size, printer/publisher information, price and where available.*



News of the Print World

SELECTED NEW EDITIONS

Andi Arnovitz, *ACID!* (2013)

Series of eight prints: sugar lift, aquatint, etching and spit bite, 38 x 55 1/2 cm. Edition of 8. Printed at the Jerusalem Print Workshop, Jerusalem. Published by the artist, Jerusalem. \$2400.



Andi Arnovitz, from the **ACID!** series (2013).

Monika E. Auch, *Blind Date Series_4* (2013)

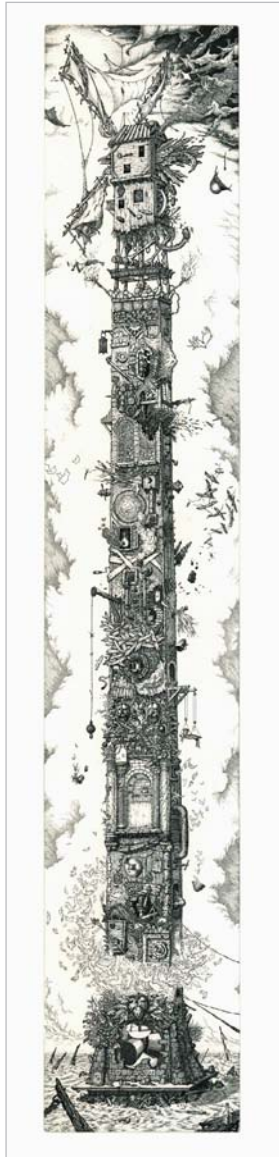
Screenprint on offset lithograph, multiple layers, 48 x 64 cm. Unique image. Printed and published by the artist, Amsterdam. €195.



Monika E. Auch, *Blind Date Series_4* (2013).

David Avery, *Obeliscolychny* (2013)

Etching, 27 3/4 x 5 inches. Edition of 21. Printed and published by the artist, San Francisco. Available through Larry Warnock Fine Arts, Palm Springs, CA and Jane Haslem Gallery, Washington, DC. \$800.



David Avery, *Obeliscolychny* (2013).

Glen Baldrige, *The Collection* (2013)

23-block, 10-color woodcut with laser engraving, image 24 x 35 inches, sheet 28 1/2 x 39 inches. Edition of 15. Co-published by Flying Horse Editions, Orlando, FL; Forth Estate, Brooklyn, NY; and Robert Blackburn Printmaking Workshop, NY. \$3000.



Glen Baldrige, *The Collection* (2013).

Christiane Baumgartner, *With and without Thinking—NYC* (2013)

Suite of four sugar lift aquatints, images 16 x 12 inches, sheets 24 1/2 x 19 inches. Edition of 21. Printed and published by Harlan and Weaver, New York. \$4000 for the suite of four.



Christiane Baumgartner, from the suite *With and without Thinking—NYC* (2013).

Jeff Beekman, *Green Abstract, Red Abstract, Polychrome (white), Polychrome (grey), and Polychrome (black)* (2013)

Photo lithographs, 14 x 14 inches each. Edition of 12 for Green Abstract, 14 for others. Printed by Lee Turner, Newcastle upon Tyne, England. Published by Hole Editions, Newcastle upon Tyne, England. £300.



Jeff Beekman, *Polychrome (white)* (2013).

Lise Blomberg, Erik A. Frandsen, Marianne Grønnow, Per Kirkeby, John Kørner, Tal R, Morten Schelde, Trine Søndergaard & Nicolai Howalt and Danh Vo, *Flora Danica* (2013)

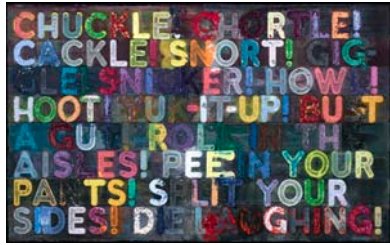
Series of nine prints (engraving, line etching, woodcut, drypoint, sugar lift aquatint and gravure), various sizes. Edition of 20. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €350–2100 each.



Tal R, from the *Flora Danica* series (2013).

Mel Bochner, *Chuckle* (2013)

Monoprint with collage, engraving and embossment on hand-dyed Twinrocker handmade paper, 60 x 96 inches. Unique image. Printed and published by Two Palms, New York. \$80,000.



Mel Bochner, *Chuckle* (2013).

Inaki Bonillas, *Theme and Variation* (2013)

Series of 30 gravures (set of 8), 30 x 21 cm. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €6200 for set of eight.



Inaki Bonillas, *Theme and Variation* (2013).

Katherine Bradford, *Diver, 2 Bathers, Steamboat Emerald, Two Boats, Night Sky, Ferry Boat and Steamboat USA* (2013)

Suite of five solar plates with matte medium and carborundum boxed in a red-cloth-bound portfolio with three letterpress text pages, 16 x 18 inches each. Edition of 10 each. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$700 each, portfolio \$3200.



Katherine Bradford, *2 Bathers* (2013).

Adam Bridgland, *TREASURE (Souvenir of London), (OK London), (Souvenir London), (Soho Sex), (London Bus), (London Airport), (God Bless Our Pope), (London Star), (Motif)* (2013)

Ten screenprints, a two-color frontispiece, accompanying colophon text sheet and acetate overlay in a screenprinted presentation box, 59.4 x 42 cm. Edition of 40. Printed at Jealous Print

Studio, London. Published by TAG Fine Arts, London. £2400.



Adam Bridgland, *TREASURE (OK London)* (2013).

Yael Brotman, *Shack Life II* (2013)

Etching on Japanese paper, roller printing on found paper, foamcore, watercolor, gold leaf, found wire, metal disk, adhesive, 14 x 17 x 17 inches. Unique image. Printed by Fifth Street Studio, Toronto. Published by the artist. Available through Open Studio Printshop, Toronto. \$3200.



Yael Brotman, *Shack Life II* (2013).

Cecily Brown, *Untitled* (2013)

Monotype, 48 x 71 inches. Unique image. Printed and published by Two Palms, New York. \$60,000.



Cecily Brown, *Untitled* (2013).

Victoria Burge, *Island* (2013)

Collagraph, silkscreen, inkjet and chine collé, image 20 1/4 x 15 1/2 inches, sheet 26 1/2 x 20 3/4 inches. Edition of 25. Printed and published by Aspinwall Editions, New York. \$750.



Victoria Burge, *Island* (2013).

Peter Linde Busk, *Untitled* (2013)

Series of four sugar lift aquatint, drypoint and line etchings, 68 1/2 x 54 1/2 cm. Edition of 16. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €500 each.



Peter Linde Busk, *Untitled* (2013).

Susan Goethel Campbell, *Other Cities #6* (2013)

Relief print with perforations, 25 x 39 inches. Edition of 4. Printed and published by the artist, Huntington Woods, MI. Available through View Contemporary, Detroit, MI. \$2800.



Susan Goethel Campbell, *Other Cities #6* (2013).

Enrique Chagoya, *The Thingly Thingness of Things* (2013)

Fifteen-color lithograph, 22 1/4 x 30 inches (irregular polygon). Edition of 30. Printed and published by Shark's Ink, Lyons, CO. \$2800.



Enrique Chagoya, *The Thingly Thingness of Things* (2013).

Dale Chihuly, *Island Dawn* (2013)

Six-color intaglio and lithograph with handwork, 37 x 25 inches. Edition of 125. Printed by Mahaffey Fine Art, Portland, OR. Published by Chihuly Workshop, Seattle, WA. \$2200.



Dale Chihuly, *Island Dawn* (2013).

David A. Clark, *COLOR UP #2* (2012)

Series of nine unique encaustic monoprints, 72 x 54 inches, each panel 24 x 18 inches. Unique images. Printed and published by the artist, Palm Springs, CA. Available from Conrad Wilde Gallery, Tucson, AZ. \$5000.



David A. Clark, *COLOR UP #2* (2012).

Chuck Close, *Zhang Huan II* (2013)

59-color screenprint with airbrush, 48 x 40 inches. Edition of 60. Printed and published by Two Palms, New York. \$25,000.



Chuck Close, *Zhang Huan II* (2013).

Charles Woodruff Coates, *Vision of Rehabilitation* (2013)

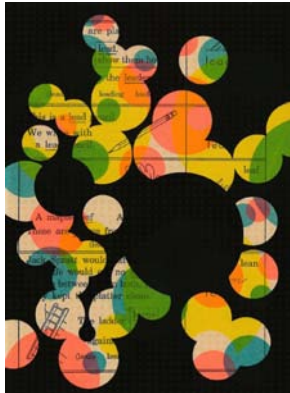
Woodcut, 40 x 58 inches. Edition of 9. Printed and published by the artist, Tucson, AZ. Available through the Atlanta Print Biennial. \$1000.



Charles Woodruff Coates, *Vision of Rehabilitation* (2013).

Tamar Cohen, *A to Z* (2013)

Screenprint, 11 1/5 x 8 1/5 inches. Variable edition of 25. Printed and published by the artist. Available from International Print Center New York, New York. \$450.



Tamar Cohen, *A to Z* (2013).

Melissa Cook, *Still Life with Hydrangeas* (2013)

Monotype with collaged paper and fabric elements, 30 x 22 1/4 inches. Unique image. Printed and published by Manneken Press, Bloomington, IL. \$2200.



Melissa Cook, *Still Life with Hydrangeas* (2013).

Diana Cooper, *Untitled (Black with color)* (2013)

Aquatint and solar plate etching, 28 1/2 x 26 inches. Edition of 15. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$2000.

Untitled (Double Blue) and *Untitled (Grey Black)* (2013)

Solar plate etching, 32 1/2 x 26 inches each. Edition of 12 each. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$1800 each.



Diana Cooper, *Untitled (Double Blue)* (2013).

Caetano de Almeida, *Untitled V (WHE-CA 2013,36)* (2013)

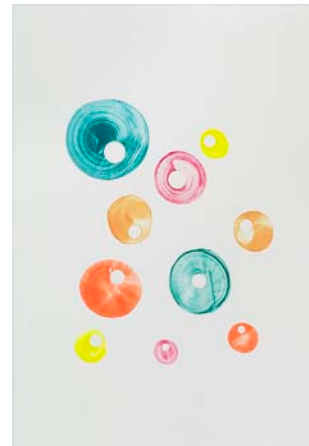
Monotype printed with lithographic inks, 30 1/2 x 21 inches. Unique image. Printed by the artist and Derriere L'Etoile Studios, New York. Published by World House Editions, Middlebury, CT. \$3000.

Untitled II (WHE-CA 2013,2) and *Untitled II (WHE-CA 2013,52)* (2013)

Monotypes printed with lithographic inks, 28 x 20 inches each. Printed by the artist and Derriere L'Etoile Studios, New York. Published by World House Editions, Middlebury, CT. \$3000 each.

Untitled I (WHE-CA 2013,45) (2013)

Monotype printed with lithographic inks, 27 1/4 x 21 inches. Unique image. Printed by the artist and Derriere L'Etoile Studios, New York. Published by World House Editions, Middlebury, CT. \$3000.



Caetano de Almeida, *Untitled V (WHE-CA 2013.36)* (2013).

Tacita Dean, *JG (Offset)* (2013)

Set of 14 handmade offset prints, 30 x 77 1/2 cm. Edition of 12. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €50,000 for set of 14.



Tacita Dean, *JG (Offset)* (2013).

Jeffrey Dell, *Thunder Rock* (2013)

Screenprint on white Yupo, 62 x 42 inches. Edition of 7. Printed and published by the artist, San Marcos, TX. Available through Art Palace Gallery, Houston, TX. \$3500.



Jeffrey Dell, *Thunder Rock* (2013).

Jim Dine, *Chelsea in The Eighties* (2013)

Screenprint and copperplate etching, 133.7 x 77.1 cm. Edition of 12. Printed by the artist, Walla Walla, WA. Published by Alan Cristea Gallery, London. £5750.

***Woodcut With Teal and Yellow* (2013)**

Woodcut with hand-painting, 173 x 97 1/2 cm. Edition of 9. Printed by the artist, Walla Walla, WA. Published by Alan Cristea Gallery, London. £7000.

***Transparent Grey Robe* (2013)**

Woodcut and collograph, 137 x 93.3 cm. Edition of 8. Printed by the artist, Walla Walla, WA. Published by Alan Cristea Gallery, London. £6500.

***Robe With Wasp Nest* (2013)**

Eight-color lithograph with photogravure, 88.9 x 68.6 cm. Edition of 14. Printed by the artist, Walla Walla, WA. Published by Alan Cristea Gallery, London. £4250.



Jim Dine, *Chelsea in The Eighties* (2013).

Peter Doig, *Untitled* (2013)

Etching with aquatint, 9 3/4 x 13 3/4 inches. Edition of 10. Printed and published by Two Palms, New York. \$3500.



Peter Doig, *Untitled* (2013).

Robin Dutton, *Bullfinch, Great Tit and Roses* (2013)

Screenprint, 100 1/2 x 70 1/2 cm. Edition of 45. Printed by Jealous Print Studio, London. Published by TAG Fine Arts, London. £795.



Robin Dutton, *Bullfinch, Great Tit and Roses* (2013).

Tracey Emin, *Sitting With You* (2013)

Etching, 30 1/2 x 23 cm. Edition of 200. Printed by Pauper's Press, London. Published by Counter Editions, London. \$495.



Tracey Emin, *Sitting With You* (2013).

Andrea Ferrigno, *Fragile Lattice* (2013)

Intaglio monotype, 22 x 22 inches. Unique image. Printed by the artist at the University of Iowa. \$1800.



Andrea Ferrigno, *Fragile Lattice* (2013).

Adrian Ghenie, *The Lidless Eye* (2013)

Two-color lithograph with collage, 48 x 32 cm. Variable edition of 25. Printed by Keystone Editions, Berlin. Published by Hantje Cantz Verlag in cooperation with the Galerie Judin, Berlin. €2800.



Adrian Ghenie, *The Lidless Eye* (2013).

Marcelle Hanselaar, *White collar black man* (2013)

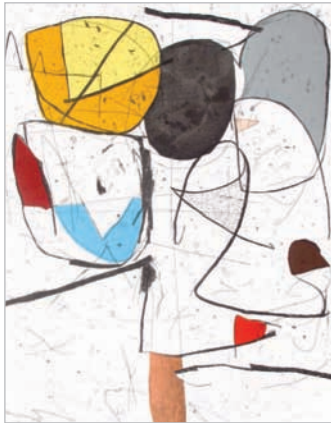
etching with chine collé, 40 x 40 cm. Edition of 30. Printed by Sanju Mathew and the artist, London. Published by Julian Page, London. £795.



Marcelle Hanselaar, *White collar black man* (2013).

Joseph Hart, *Nine Ideas* (2013)

One-plate, one-color intaglio, etching, aquatint, spit bite and 9-piece chine collé, 16 1/2 x 13 1/2 inches. Edition of 25. Printed by Phil Sanders at Robert Blackburn Printmaking Workshop, New York. Published by David Krut Projects, New York. \$800.



Joseph Hart, *Nine Ideas* (2013).

Ellen Heck, *K of Fire* (2013)

Drypoint monoprint, 4 x 6 1/4 inches. Printed and published by the artist, Berkeley, CA. \$300.



Ellen Heck, *K of Fire* (2013).

Jonathan Higgins, *Flow Chart #1-11* (2013)

Series of 11 watercolor monotypes, Each image 16 x 16 inches, each sheet 20 x 20 inches. Unique image. Printed and published by Manneken Press, Bloomington, IL. \$900 each.

***Black Diamond, Magenta Diamond and Green Circle* (2013)**

Three watercolor monotypes, each image 16 x 16 inches, each sheet 20 x 20 inches. Unique images. Printed and published by Manneken Press, Bloomington, IL. \$900 each.



Jonathan Higgins, *Flow Chart #11* (2013).

Sarah Hinckley, *somewhere over 5* (2013)

Collagraph, relief print, 26 x 20 inches. Unique image. Printed and published by Pele Prints, St. Louis, MO. \$2000.



Sarah Hinckley, *somewhere over 5* (2013).

Howard Hodgkin, *Ice* (2013)

Screenprint, 76 x 60 cm. Edition of 350. Printed by King & McGaw, Newhaven, UK. Published by Counter Editions, London. £1000.



Howard Hodgkin, *Ice* (2013).

Carsten Höller, *Puppen* (2013)

Series of six-color gravures, 57 x 75 1/2 cm. Edition of 24. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €3800 each.



Carsten Höller, *Puppen* (2013).

Cassandra Hooper, *Playground* (2013)

Lithograph, 19 x 39 inches. Edition of 5. Printed and published by the artist at the Center for Editions, Purchase College, SUNY. \$1800.



Cassandra Hooper, *Playground* (2013).

Anita S. Hunt, *Subterranean II* (2013)

Etching and aquatint on chine collé gampi, image 9 x 12 inches, sheet 11 x 14 inches. Edition of 7. Printed and published by the artist, Colrain, MA. \$450.



Anita S. Hunt, *Subterranean II* (2013).

Liz Ingram and Bernd Hildebrandt, *Dissolution, Absolution, Convolution* (2013)

Series of three two-panel, multiple-run lithographs with digital printing and chine collé, each panel 120 x 80 cm. Edition of 7. Printed by Keystone Editions, Berlin, Germany. Published by the artists, Edmonton, Alberta, Canada. Available from Keystone Editions. €2000 for each pair.



Liz Ingram and Bernd Hildebrandt, *Dissolution* (2013).

Yvonne Jacquette, *Last Rays* (2013)

Color lithograph, 31 3/4 x 35 3/4 inches. Edition of 30. Printed and published by Shark's Ink, Lyons, CO. \$3500.



Yvonne Jacquette, *Last Rays* (2013).

Roberto Juarez, *Flowers and Pearls* (2013)

Series of nine color monoprints, 26 1/4 x 40 each. Printed and published by Shark's Ink, Lyons, CO. \$3000 each.

Yucca Bloom, Copper Mallow and Cowboy's Delight (2013)

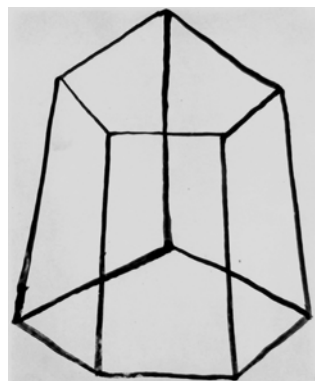
Three series of eight color monoprints, 20 x 20 inches each. Printed and published by Shark's Ink, Lyons, CO. \$2400 each.



Roberto Juarez, *Copper Mallow III* (2013).

Jason Karolak, *Alembic* (2013)

Portfolio of 12 solar plate etchings with three text pages in turquoise box, 12 3/4 x 11 1/2 inches each. Edition of 15, first 8 as boxed suites. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$300 each, portfolio \$3200.



Jason Karolak, *PR-1307* from the *Alembic* portfolio (2013).

Alex Katz, *Moose* (2013)

Woodcut, 21 3/4 x 29 1/2 inches. Edition of 70. Printed and published by Simmelink/Sukimoto Editions, Ventura, CA. Available from Senior & Shopmaker Gallery, New York. \$4000.

Yellow Flags (2013)

Woodcut, 20 1/4 x 29 7/8 inches. Edition of 70. Printed and published by Simmelink/Sukimoto Editions, Ventura, CA. Available from Senior & Shopmaker Gallery, New York. \$4000.

Tracy (2013)

Lithograph and woodcut, 26 x 35 7/8 inches. Edition of 50. Printed and published by Graphicstudio, Tampa, FL. \$6500.



Alex Katz, *Moose* (2013).

Eunice Kim, *Tessellation (48-3) #5-10* (2013)

Six unique collagraph monoprints, 12 x 36 inches each. All printed and published by the artist, Seattle, WA. Available through Davidson Galleries, Seattle, WA. \$1600 each.

Tessellation (144-3) #12 (2013)

Composite of 144 collagraph monoprints, 36 x 36 inches. Unique image. Printed and published by the artist. Available through Davidson Galleries, Seattle, WA. \$4800.



Eunice Kim, *Tessellation (48-3) #7* (2013).

Beryl Korot, *Weaver's Notation—Variation 1* (2013)

Embroidery and inkjet print, 21 1/4 x 21 1/4 inches. Edition of 6. Printed and published by Solo Impression Inc., Bronx, NY. \$4000.



Beryl Korot, *Weaver's Notation—Variation 1* (2013).

Nicola López, *Big Eye* (2013)

Woodcut, 43 1/2 x 39 1/2 inches. Edition of 14. Printed by Andy Rubin, Madison, WI. Published by Tandem Press, Madison, WI. \$4000.



Nicola López, *Big Eye* (2013).

Christian Marclay, *Splat* (2013)

Screenprint with hand-painting, 18 1/4 x 14 inches. Edition of variable edition of 30. Printed and published by Graphicstudio, Tampa, FL. \$4500.



Christian Marclay, *Splat* (2013).

Sarah McEaney, *Viaduct Park Print* (2013)

Screenprint, image 20 x 15 inches, sheet 24 1/2 x 19 inches. Edition of 35. Printed and published by Dolphin Press & Print, Maryland Institute College of Art, Baltimore, MD. Available from The Print Center, Philadelphia. \$500.



Sarah McEaney, *Viaduct Park Print* (2013).

Judy Mensch, *Across the Pool* (2013)

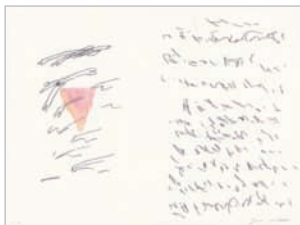
Seven-color photo lithograph, 11 x 14 1/8 inches. Edition of 6. Printed by the artist at Manhattan Graphics Center, New York. Available through The Old Print Shop, New York. \$500.



Judy Mensch, *Across the Pool* (2013).

Julie Mehretu, *Sapphic Strophes* (2011-2013)

Suite of four polymer plate relief prints (three of the four prints have been hand-colored by the artist in 2013), 15 x 20 inches each. Edition of 40. Printed and published by Arion Press, San Francisco. \$10,000 for the suite.



Julie Mehretu, *Sapphic Strophe I* (2011-2013).

James Nares, *Cosmas* (2014)

Screenprint, 28 x 75 inches. Edition of 38. Printed and published by Durham Press, Durham, PA. \$8400.



James Nares, *Cosmas* (2014).

Chris Ofili, *R.I.P. Stephen Lawrence 1974-1993* (2013)

Four-color lithograph with screenprinted glow-in-the-dark text, 45 x 35 2/5 cm. Edition of 100. Printed and published by Counter Editions, London. £600.



Chris Ofili, *R.I.P. Stephen Lawrence 1974-1993* (2013).

Nicole Pietrantoni, *Implications* (2013)

Digital print on Awagami Japanese paper, folded and bound into 30 accordion books that expand to create a panoramic image. Text written by poet Devon Wootten. 9 1/2 x 13 inches folded; 9 x 33 feet installed. Unique image. Printed and published by the artist, Walla Walla, WA. \$8000.



Nicole Pietrantoni, *Implications* (2013).

Luca Pignatelli, *Train* (2012)

Sugar lift etching and collage, 14 x 28 inches. Edition of 40. Printed and published by Stamp-eria d'arte Albicocco, Udine, Italy. \$2000.



Luca Pignatelli, *Train* (2012).

Sarah Pike, *4 Figures in 10 Colors* (2013)

Color lithograph and screenprint, 29 x 20 inches. Edition of 4. Printed and published by the artist, Bennington, VT. \$250.



Sarah Pike, *4 Figures in 10 Colors* (2013).

Tal R, *Boy on Balcony* (2013)

Woodcut, image 50 x 40 cm, sheet 63 1/2 x 52 cm. Edition of 22. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €1600.

Sortedam (2013)

Woodcut, image 80 x 40 cm, sheet 95 x 52 cm. Edition of 14. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €1750.

Lolli (2013)

Woodcut, image 63 1/2 x 40 cm, sheet 76 1/2 x 56 1/2 cm. Edition of 24. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €1600.

Lollipop (2013)

Woodcut, drypoint, image 64 x 40 cm, sheet 77 x 55 1/2. Edition of 24. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €1600.



Tal R, *Boy on Balcony* (2013).

Randi Reiss-McCormack, *Relentless* (2013)

Photopolymer etching on four plates, 40 x 32 inches. Edition of 8. Printed by the artist at Sol Print Studios, Baltimore, MD. Published by Sol Print Studios. \$3500.



Randi Reiss-McCormack, *Relentless* (2013).

Mia Westerlund Rosen, *Guantanamo Series* (2012-13)

Etching, drypoint, solar plate, chine collé, portfolio box with wire fencing front cover, 9 1/5 x 12 inches. Edition of 10. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$4400.



Mia Westerlund Rosen, from the *Guantanamo Series* (2013).

David Row, *Raw Material: Phi (I)* (2013)

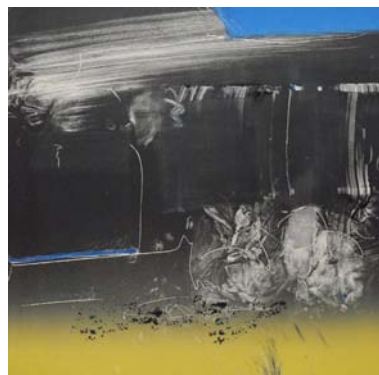
Monotype in watercolor and pencil mounted to 8-ply matboard and dibond, 48 1/2 x 61 1/2 inches. Unique image. Printed and published by Two Palms, New York. \$15,000.



David Row, *Raw Material: Phi (I)* (2013).

Renée Santhouse, *Lava Wall 4* (2012)

Water-based ink monotype, image 16 x 16 inches, paper 30 x 22 inches. Unique image in a series of 6. Printed and published by the artist, Wilton, CT. \$450.



Renée Santhouse, *Lava Wall 4* (2013).

Richard Serra, *Double Rift II* (2013)

Three-panel, one-color etching, 93 1/2 x 142 1/2 inches. Edition of 12. Printed and published by Gemini G.E.L., Los Angeles. \$60,000.



Richard Serra, *Double Rift II* (2013).

Senzo Shabangu, *Carry Them, Through Day and Night, Carry Your Youth Along and In Dreams* (2013)

Four linocuts, 15 x 11 inches each. Edition of 50 each. Printed and Published by David Krut Projects, Johannesburg, Cape Town and New York. \$300 each.



Senzo Shabangu, *Carry Them* (2013).

David Shapiro, *Each Step is a Destination 1* (2013)

Photopolymer intaglio, lithography, and screenprint, 17 x 56 inches. Edition of 20. Printed and published by the Leroy Neiman Center at Columbia University, New York. \$4000.

***Each Step is a Destination 2* (2013)**

Photopolymer intaglio, lithography and screenprint, 17 x 49 1/2 inches. Edition of 14. Printed and published by the Leroy Neiman Center at Columbia University, New York. \$3800.

***Clearing (vertical 1)* (2014)**

Intaglio and relief, 39 1/4 x 16 3/4 inches. Edition of 30. Printed and published by Tandem Press, Madison, WI. \$3000.



David Shapiro, *Clearing (vertical 1)* (2014).

Yasu Shibata, *Hakui* (2013)

Set of three Japanese woodcuts, 10 x 10 inches each. Edition of 12. Printed and published by the artist, New York. Available through Aspinwall Editions, New York. \$1200.

***Kirishima* (2013)**

Set of two Japanese woodcuts, 14 x 14 inches each. Edition of 16. Printed and published by the artist, New York. Available through Aspinwall Editions, New York. \$1000.

***Sara's Math Book* (2013)**

Set of six Japanese woodcuts, 15 x 9 inches each. Edition of 12. Printed and published by the artist, New York. Available through Aspinwall Editions, New York. \$1800.



Yasu Shibata, *Hakui* (2013).

Nomi Silverman, *Job Study* (2013)

Woodcut, 11 3/4 x 9 inches. Edition of 9. Printed by James Reed/Milestone Graphics, Bridgeport CT. Published by the artist, Greenwich, CT. \$450.



Nomi Silverman, *Job Study* (2013).

Lorna Simpson, *Double Portrait* (2013)

Screenprint on felt panel (diptych), each print 34 1/2 x 20 inches, diptych 34 1/2 x 40 inches. Edition of 27. Printed by Axelle Editions, Brooklyn, NY. Published by the Lincoln Center, New York. \$6500.



Lorna Simpson, *Double Portrait* (2013).

Arlene Slavin, *Intersection/Cosmos 2, Intersection/Skies 3, Intersection/Skies 4, and Intersection/Cosmos 3* (2013)
Four hand-painted etched monotypes, 22 x 30 inches each. Unique images. Printed and published by VanDeb Editions, New York. \$2200 each.



Arlene Slavin, *Intersection/Skies 4* (2013).

Thaddeus Strode, *Everybody wants to go to the heaven, but no one wants to die* (2013)
Series of 18 offset, etching and sugar lift prints, 76 x 56 cm. Edition of 6. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €1250 each.



Thaddeus Strode, *Everybody wants to go to the heaven, but no one wants to die* (2013).

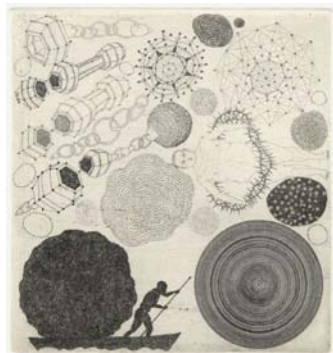
Annie Stromquist, *Arland W.—Before and After*, from the series *Run Out of Town; Dr. Strawn's Early Experiments in Plastic Surgery* (2013)
Digital print from found photographs, 5 x 7 inches. Edition of 20. Printed and published by the artist, Long Beach, CA. \$375.



Annie Stromquist, *Arland W.—Before and After* (2013).

José Antonio Suárez Londoño, *Agua Tibia #286* (2013)
Etching and aquatint on chine collé with thread addition, image 6 x 8 inches, sheet 11 x 11 inches. Edition of 20. Printed and published by Harlan & Weaver, New York. \$600.

Untitled, #285 (2013)
Etching, image 4 1/4 x 4 inches, sheet 7 1/2 x 11 inches. Edition of 20. Printed and published by Harlan & Weaver, New York. \$375.



José Antonio Suárez Londoño, *Untitled, #285* (2013).

Alison Elizabeth Taylor, *Schilderachtig* (2013)
Screenprint, archival inkjet, collage with wood veneer and glitter, 28 1/2 x 22 1/2 inches. Edition of 30. Printed by Erik Hougen and Keigo Takahashi, New York. Published by Lower East Side Printshop, New York. \$2800.



Alison Elizabeth Taylor, *Schilderachtig* (2013).

Janaina Tschäpe, *Solid Shadow* (2013)
Monoprint, 53 x 40 1/8 inches. Unique image. Printed and published by Graphicstudio, Tampa, FL. \$15,000.



Janaina Tschäpe, *Solid Shadow* (2013).

Luc Tuymans, *Orchid* (2013)
Screenprint, image 56 1/2 x 43 1/2 cm, sheet 73 1/2 x 56 cm. Edition of 80. Printed by Tubbax, Antwerp. Published by Graphic Matter, Antwerp. \$5000



Luc Tuymans, *Orchid* (2013).

Danh Vo, *Untitled* (2013)
Set of six photogravures, 50 x 35 cm each. Edition of 24. Printed and published by Niels Borch Jensen Gallery and Editions, Copenhagen. €15,000 for set of six.



Danh Vo, *Untitled* (2013).

EXHIBITIONS OF NOTE

ALBUQUERQUE, NM
“International Juried Printmaking Exhibition”
7 December 2013 – 31 January 2014
New Grounds Gallery
<http://www.newgroundsgallery.com/>
New Grounds Gallery presents its first ever international juried printmaking exhibition. The jurors were UNM printmaking professor Yoshiko Shimano and New Grounds founder and director Regina Held. They selected 25 pieces out of the 132 submitted by 46 artists from around the world.

AUSTIN, TX
“Converging Lines: Eva Hesse and Sol LeWitt”
23 February – 18 May 2014
Blanton Museum of Art
<https://blantonmuseum.org/>
This exhibition celebrates the close friendship between two of the most significant American artists of the post-war era: Eva Hesse (1936–1970) and Sol LeWitt (1928–2007). While their practices

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diverged in innumerable ways—LeWitt’s art is associated with system-based conceptual art and Hesse’s with the body and her own hand—the 40 works on view will highlight the crucial impact that their decade-long friendship had on both their lives and work.

BERLIN

“Spur der Stiene: Tabor Presse Berlin”

6 December 2013 – 31 January 2014
Alte Feuerwache, Kulturehaus Friedrichshain
<http://www.kulturamt-friedrichshain-kreuzberg.de/alte-feuerwache/index.php>
A 30-year retrospective of prints produced by Tabor Presse, including a new portfolio by Matthias Beckmann, texts by Christoph Peters and photography by Klaus Mellenthin.

CASCAIS, PORTUGAL

“Paula Rego/ Honoré Daumier: Scandal, Gossip and Other Stories”

7 November 2013 – 20 April 2014
Casa das Histórias—Museu Paula Rego
<http://www.casadashistoriaspaularego.com>
This exhibition establishes a dialogue between two artists for whom graphic work became a means of expression as direct as drawing itself. The collector Juan Espino Navia has made available his collection of lithographs by Honoré Daumier (1808–1879), most published in the French satirical newspaper *Le Charivari*, for selection by the artist Paula Rego.

FORT WORTH, TX

“James McNeill Whistler: Lithographs from the Steven L. Block Collection at the Speed Art Museum”

25 January – 27 April 2014
Amon Carter Museum of American Art
<http://www.cartermuseum.org/exhibitions/current>
James McNeill Whistler is recognized as a gifted printmaker who pushed lithography and etching in new directions. This exhibition showcases the outstanding collection from the Speed Art Museum and represents the full range of Whistler’s lithographic career, from his early experiments in 1878 to the last works he produced before abandoning the medium in 1897.

GERMANY

“Alfred Flechtheim.com: Art Dealer of the Avant-Garde”

13 October 2013 – 19 January 2014
Fifteen German museums and online
<http://www.alfredflechtheim.com/home/>
The art dealer and collector Alfred Flechtheim (1878–1937) was an important and influential figure on the German art scene during the first third of the 20th century. He championed Rhenish Expressionism and French Cubism, and promoted notable artists such as Max Beckmann, George Grosz and Paul Klee. Flechtheim left Germany in 1933, having accurately interpreted the virulent anti-Semitic attacks that had been launched against him and the artists he supported. The project presents the results of the research into Flechtheim’s influence on modern art in Germany.

INDIANAPOLIS

“The Essential Robert Indiana”

14 February – 4 May 2014
Indianapolis Museum of Art
<http://www.imamuseum.org/exhibition/essential-robert-indiana-o>
The first retrospective of Robert Indiana’s

graphic work in more than 40 years will premiere in the state whose name he adopted as his own. Featuring more than 50 works, including 20 from the IMA’s own collection, the exhibition has been organized with the active participation of the artist and presents a uniquely autobiographical approach to Indiana’s work.

LONDON

“Richard Hamilton: Word and Image, Prints 1963–2007”

14 February – 22 March 2014
Alan Cristea Gallery
<http://www.alancristea.com/>
Coinciding with a major retrospective of Hamilton’s work at Tate Modern, this exhibition looks at the artist’s prolific work in printmaking. Hamilton was committed to exploring and blurring the boundaries of “high” and “low” culture even as they were being reinvented by television, cinema and rock music.

LONDON

“Kino/Film: Soviet Posters of the Silent Screen”

17 January – 29 March 2014
Gallery for Russian Arts and Design
<http://www.grad-london.com/whatson/kino-film-soviet-posters-of-the-silent-screen/>
As the UK/Russia Year of Culture begins, this exhibition examines the golden age of Soviet film posters from the 1920s. The exhibition is co-curated by Elena Sudakova, director of GRAD, and film critic and art historian Lutz Becker.

LONDON

“Moscow Olympics 1980”

10 January – 10 March 2014
GRAD. Gallery for Russian Arts and Design
<http://www.grad-london.com/>
Held on the occasion of the Sochi Olympics, this exhibition looks at design as it was developed for the controversial 1980 Moscow Olympics, an event that sparked significant changes in Soviet attitudes and led to the eventual collapse of the USSR.

LONDON

“OSPAAAL Posters Show”

5 December 2013 – 25 January 2014
Kemistry Gallery
<http://kemistrygallery.co.uk/>
A private collection of over 40 Cuban OSPAAAL (Organization in Solidarity with the People of Africa, Asia, and Latin America) posters will be displayed for the first time at Kemistry Gallery in Shoreditch, London.

MIAMI BEACH, FL

“William Kentridge: 20 works from ‘Universal Archive’”

“Christopher Cozier: The Arrest: Hands Up Hand Out”
5 December 2013 – 30 March 2014
The Betsy Hotel
http://www.thebetsyhotel.com/concierge/exhibit-william-kentridge-at-betsy-.event-calendar-viewItem_3241-en.html
An opportunity prints by William Kentridge and Christopher Cozier published by David Krut.

MUNICH

“Jürgen Partenheimer: The Archive”

31 January – 21 April 2014
Pinakothek der Moderne
<http://www.pinakothek.de/>
The Pinakothek der Moderne presents an exhibi-

tion of selected artists' books and texts by Jürgen Partenheimer alongside his paintings, sculptures and works on paper.

NEW YORK

**"797.2 Sp. Spitz, Mark. F. Mar.
The Splendid Outcast, 1987, 139p"**

21 November 2013 – 18 January 2014
Carolina Nitsch

<http://www.carolinanitsch.com/>

An installation of overprinted, drawn, and painted library cards by Matthew Weinstein.

NEW YORK

"What Say You?"

21 November 2013 – 26 January 2014
Lower East Side Printshop

<http://printshop.org/>

Curated by Dexter Wimberly, *What Say You?* explores the intersection of politics, technology, and consumerism in the work of nine artists.

NEW YORK

"1/One: New Prints"

6 January 2014 – 30 January 2014

Tina Eisenbeis: Etchings

7 January 2014 – 31 January 2014
Manhattan Graphics Center

<http://www.manhattangraphicscenter.org/exhibitions.html/>

NEW YORK

"Out Of Hand: Materializing The Postdigital"

16 October 2013 – 1 June 2014

Museum of Arts and Design

<http://madmuseum.org/exhibition/out-hand>

This exhibition explores the use of advanced methods of digital fabrication in contemporary art production.

NEW YORK

"December/January"

5 December 2013 – 15 January 2014

Senior & Shopmaker Gallery

http://www.seniorandshopmaker.com/exhibitions/2013_December.html

Prints by Jasper Johns, Anish Kapoor, Sol LeWitt, Roy Lichtenstein and Brice Marden.

NEW YORK

"Play Things"

22 November 2013 – 16 March 2014

Stokes and Print Galleries, Schwarzman Building,
The New York Public Library

<http://www.nypl.org/events/exhibitions/play-things>

This exhibition explores how works on paper have actively facilitated playfulness, showcasing works by John Baldessari, Stefano della Bella, Sebastiaan Bremer, Marcel Duchamp, Wenzel Hollar, Eadweard Muybridge, Liliana Porter, Dieter Roth, Alyson Shotz and many others.

NEW YORK

"Paul Resika: Silent Poetry"

11 December 2013 – 22 January 2014

VanDeb Editions

<http://www.vandeb.com/index.html>

Etchings by Paul Resika.

NEW YORK

**"Prints: Dan Flavin, Donald Judd,
Fred Sandback"**

14 January – 1 March 2014

David Zwirner

<http://www.davidzwirner.com/exhibition/prints-dan-flavin-donald-judd-fred-sandback/>

David Zwirner presents an exhibition of prints by Dan Flavin, Donald Judd and Fred Sandback. While predominantly known for their three-dimensional works, drawing and printmaking were valued techniques that each of these artists engaged with throughout their careers. Executed between 1961 and 1994, the selection of prints on view will offer additional insight into each of artist's unique sculptural practices, attitudes and concerns.

NOTRE DAME, IN

**"No Little Art: Dürer's Apocalypse and Northern Renaissance Prints"
"Ornament Doesn't Need Little Flowers:
Anton Wörth and Engraving in the 21st Century"**

12 January – 23 March 2014

Snite Museum, University of Notre Dame

<http://sniteartmuseum.nd.edu/>

Marking the museum's recent acquisition of Dürer's critically important woodcut series *The Apocalypse* (1511), this exhibition places Dürer's achievement in context with prints by Lucas van Leyden, Urs Graf and Michael Wolgemut. The goal is to "examine the impact Dürer had on art making, intellectual pursuits, and art commerce in the sixteenth century."

It is being held concurrently with an exhibition of work by contemporary German artist Anton Wörth (b. 1957), whose engravings engage in an artistic dialog with the virtuoso French 17th-century portrait engraver Robert Nanteuil.

PHILADELPHIA

"Due North"

9 January – 26 January 2014

Icebox Project Space

<http://duenorth2014.com/>

An international collaboration organized by artist-curator Marianne Bernstein, "Due North" transforms the Icebox Project Space in Philadelphia into a winterscape featuring video and prints created by selected artists from Philadelphia and Reykjavik. New works will be presented as the result of a series of group expeditions and residencies in Iceland. "Due North" marks the debut of Philagrafika Projects.

PHILADELPHIA

"Demetrius Oliver: Canicular"

10 January – 22 March 2014

The Print Center

<http://www.printcenter.org/>

Curator John Caperton asked Demetrius Oliver to think as expansively as possible about what constitutes a print; the result is an installation that requires a radical shift in the typical functions of an organization and its gallery spaces.

PRINCETON, NJ

"Edvard Munch: Symbolism and Print"

8 February – 8 June 2014

Princeton University Art Museum

<http://artmuseum.princeton.edu/>

Drawn from the Museum of Modern Art's collection, this exhibition of 26 Munch print includes many of the artist's most powerful images.

FAIRS

LONDON

London Art Fair

15 January – 19 January 2014

Business Design Center Islington

<http://www.londonartfair.co.uk/>

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Visual Artist

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LOS ANGELES**IFPDA Los Angeles Fine Print Fair**

15 January – 19 January 2014
Los Angeles Convention Center
<http://www.laartshow.com/fine-print-fair>

**LOS ANGELES
LA Art Book Fair**

31 January – 2 February 2014
The Geffen Contemporary at MOCA
<http://laartbookfair.net/about>
Free and open to the public, the LA Art Book Fair is a unique event for artists' books, art catalogs, monographs, periodicals and zines presented by over 250 international presses, booksellers, anti-quarians, artists and independent publishers.

**NEW YORK
METRO Show**

22 January – 26 January 2014
Metropolitan Pavilion
<http://www.metroshownyc.com/>

**PORTLAND, OR
Portland Fine Print Fair**

1 February – 2 February 2014
Portland Art Museum
<http://www.portlandfineprintfair.com/>

**SAN FRANCISCO
San Francisco Fine Print Fair**

24 January – 26 January 2014
Golden Gate Club
<http://www.sanfrancisco-fineprintfair.com/>

WORKSHOPS

**NEW YORK
Advanced Printmaking Intensive**

27 May 2014 – 3 July 2014
LeRoy Neiman Center for Print Studies
Columbia University
<http://www.columbia.edu/cu/arts/neiman/>
A six-week intensive course in printmaking for students at all levels with master printers Tomas Vu-Daniel and Craig Zammiello. Visiting artists from past Intensives include Carroll Dunham, Terry Winters, Shahzia Sikander, Nicola Lopez and Kiki Smith.

CONFERENCES

**AUSTIN, TX
PrintAustin**

15 January 2014 – 15 February 2014
<http://printaustin.wordpress.com/>
This month-long event will include juried print exhibitions, artist talks, signings and panels and printmaking demonstrations at several Austin venues.

**SAN FRANCISCO
42nd SGC International Printmaking
Conference**

26 March 2014 – 29 March 2014
<http://sgcisanfrancisco.org/>
The SGC International will host its 42nd annual conference in the San Francisco Bay Area, the first West Coast conference in the organization's history. The conference theme is "Bridges: Spanning Tradition, Innovation, and Activism."

UPCOMING AUCTIONS

**NEW YORK
Important American Furniture,
Folk Art & Prints**

24 January 2014
Christie's
<http://www.christies.com/>

**NEW YORK
Vintage Posters**

25 February 2014
Swann Auction Galleries
<http://www.swanngalleries.com/>

**LONDON
Prints Featuring the St. Ives School**

19 February 2014
Bonhams
<http://www.bonhams.com/>

NEW BOOKS AND CATALOGUES

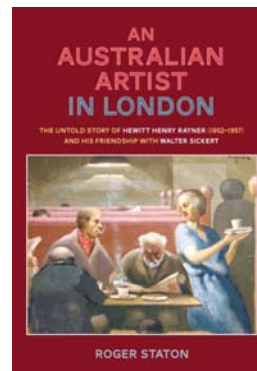
A Decade of New Prints: A Book of Postcards

30 pages of postcards
Published by International Print Center
New York, New York, 2013
\$12.95
Ranging from abstract to conceptual, from figurative and representational to surreal, the 30 prints included in this postcard book document the variety of styles and subject matter and the technical excellence of artists working in the print-making medium. Chosen from over 3,000 prints exhibited at IPCNY through the New Prints Program, these prints offer a snapshot of print-making.



**An Australian Artist in London: The Untold
Story of Hewitt Henry Rayner (1902–1957)
and his Friendship with Walter Sickert**

Roger Staton, with foreword by Matthew Sturgis
320 pages, 95 illustrations, 70 photos.
Published by The Pegasus Press Ltd, London,
2013
\$50
This is the first published book about Henry Rayner. It covers the artist's formative years growing up in Australia and New Zealand, his arrival in England in 1923, his experiences at the Royal Academy Schools and his 30-year struggle to pursue his art in the face of poverty, ill health, war injuries, the economic depression of the 1930s and (as he saw it) the hostility of some people within the British art community.



Out of Hand: Materializing the Postdigital

Greg Lynn; Christiane Paul; et al.
304 pages, 280 illustrations
Published by Black Dog Publishing,
London, 2013
\$34.95
This book examines the increasingly important role of digital fabrication in contemporary art, design, and architecture practice, demonstrating the reciprocal relationship between art and innovation as seen through the lens of emerging 21st-century aesthetics.



**Lateral Inversions: The Prints of
Barry Cleavin**

Melinda Johnston
288 pages, 120 illustrations
Published by Canterbury University Press
Christchurch, New Zealand, 2013
\$55
This book explores a selection of Cleavin's prints from 1966 to 2012, demonstrating the range of his talent and providing significant new insights into his work and thematic concerns.



OTHER NEWS

IFPDA Announces Winner of 2013 IFPDA Book Award

The International Fine Print Dealers Association (IFPDA) announced the winner of the 2013 IFPDA Book Award on 7 November at the Collectors and Curators Breakfast at the IFPDA Print Fair, Park Avenue Armory, New York City. The award was presented by IFPDA Member Susan Teller to Lyle W. Williams, Curator of Prints and Drawings at the McNay Art Museum, for the exhibition catalogue *Estampas de la Raza: Contemporary Prints from the Romo Collection*. The catalogue, published by the McNay and distributed by University of Texas Press, accompanied the exhibition, "Estampas de la Raza: Contemporary Prints from the Romo Collection," which was on view at the museum from 25 September 2012 to 27 January 2013.



IFPDA Announces 2013 Recipient of The Richard Hamilton Acquisition Prize

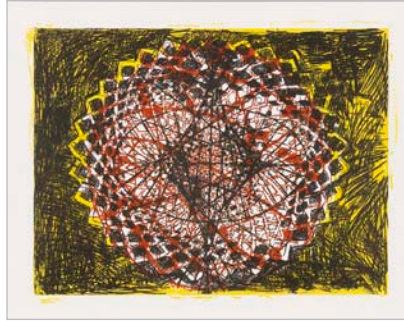
On 6 November 2013, the IFPDA Foundation announced the selection of The British Museum as the 2013 recipient of The Richard Hamilton Acquisition Prize. The prize, sponsored by Champion & Partners, the Boston-based executive search firm, provides \$10,000 for the Museum's acquisition of one or more prints from any period at the 2013 IFPDA Print Fair in New York from November 2013. The prize funded the British Museum's acquisition of Ida Applebroog's 1985 linocut *American Medical Association 1* and *A Performance* (1977-1981), a set of artists' books self-published by Applebroog. These works, chosen by Stephen Coppel, the Jim Slaughter Curator of the Modern Collection in the Department of Prints and Drawings at the British Museum, are the first pieces by Applebroog to enter the Museum's collection.



Call for Entries: International Print Biennale 2014 Print Awards

The 2014 Print Awards are open to international artists focusing on the interpretation of contemporary print processes; including two-dimensional, three-dimensional, video, installation and site-specific work. Selected works will be exhibited as part of the International Print Biennale at the Hatton Gallery in Newcastle Upon Tyne, UK, and Northern Print from 27 June to 8 August 2014.

The 2014 Print Awards are open for entries until 5pm (GMT) 3 March 2014. Please go to <http://www.parkerharris.co.uk/competition/IPB-14> for entry forms and more information.



Terry Winters' created the edition *Clocks and Clouds* for the Foundation for Art and Preservation in Embassies (FAPE). **Above:** Terry Winters, *Clocks and Clouds* (2013), one of three color lithographs, 36 x 46 inches each. Edition of 50. Printed and published by Gemini G.E.L. Gift of the artist and Gemini G.E.L. with additional support provided by Bank of America.

FAPE Announces the 2013 Contribution to the Lee Kimche McGrath Original Print Collection

The Foundation for Art and Preservation in Embassies (FAPE) announced the 2013 contribution to the Lee Kimche McGrath Original Print Collection by artist Terry Winters on 19 November 2013. The original print, entitled *Clocks and Clouds* (2013), was created for and donated to FAPE by the artist for display in U.S. embassies around the world. This will be the 21st print contributed to the Collection and the eighth published courtesy of Gemini G.E.L.

Please submit announcements of exhibitions, publications and other events to info@artinprint.org.

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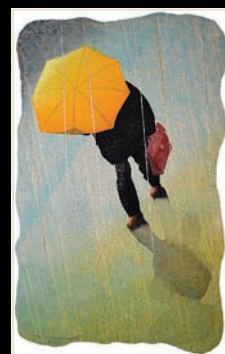
We are excited to announce the inaugural Portland Fine Print Fair. This event will feature 21 important collections from the United States, Canada, and Japan of etchings, woodcuts and lithographs dating from 1500 to the present, and afford an exciting opportunity to peruse and purchase original museum-quality prints.

PREVIEW: Friday, January 31, 6–9 pm
(\$25 in advance, \$35 at the door)

FAIR HOURS: Saturday, February 1, 11am–7pm
Sunday, February 2, 11am–5pm

FREE ADMISSION

www.portlandfineprintfair.com



TWO PALMS

TURNAROUND:ARTS

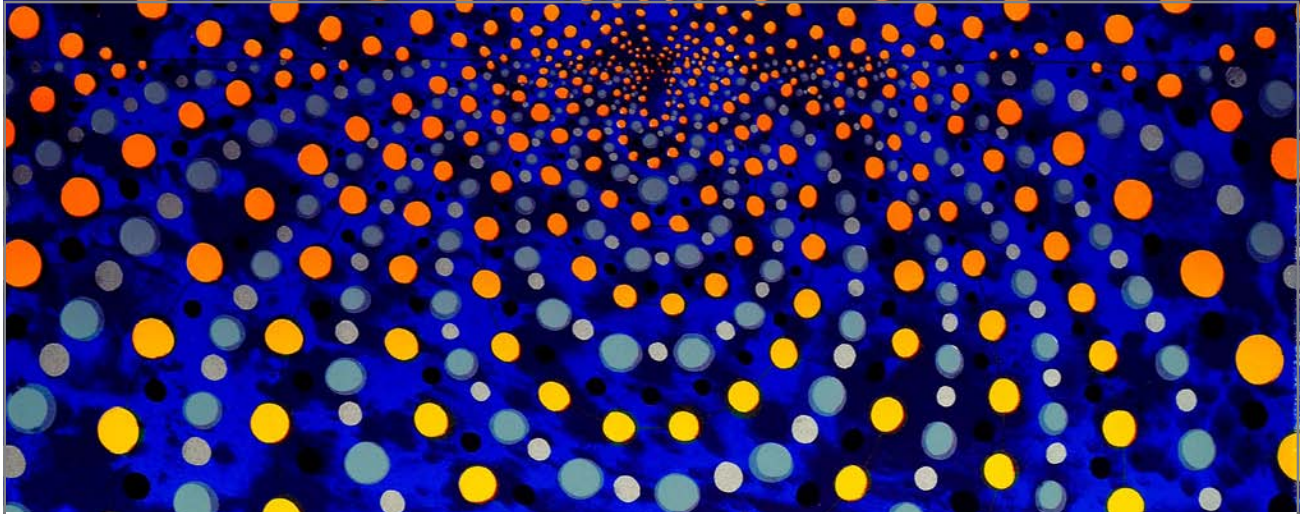
creating success in schools



Two Palms is pleased to announce the release of two photogravure portraits of President Barack Obama by Chuck Close. The artist and Two Palms will donate the entire proceeds from the sale of the Obama portraits to Turnaround Arts.

Turnaround Arts is an initiative of the President's Committee on the Arts and the Humanities, created in cooperation with the U.S. Department of Education and the White House Domestic Policy Council. It is a public-private partnership designed to help transform some of the nation's lowest performing schools through comprehensive and integrated arts education. Turnaround Arts will test the hypothesis that high-quality and integrated arts education can be an effective tool to strengthen school reform efforts, boosting academic achievement, and increasing student motivation in schools facing some of the toughest educational challenges in the country.

Less than 15% of our nation's schools produce over 50% of our dropouts. Students in the highest poverty areas are 50% less likely to take arts or music classes. 3.9 million elementary school children have no access to art classes. Drama and dance in elementary schools has declined 80% in the last ten years. Arts-engaged children are three times more likely to have excellent school attendance records. High-poverty arts-engaged eighth graders achieve higher test scores in science and writing than their non-engaged peers.



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Detail of *Lines of Force (TBR)*, 24 x 20 inches, edition of 20.

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Sarah Crowner, *Untitled (Spotlights)*, 2013

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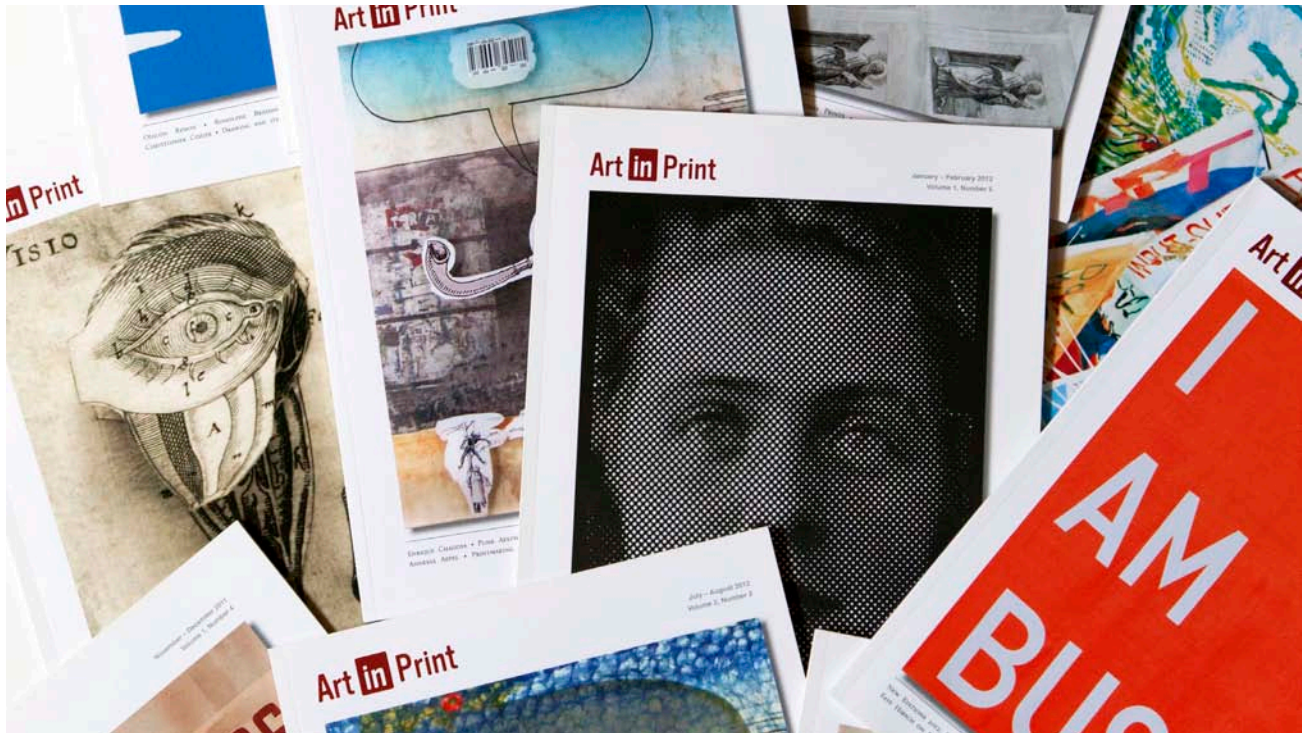
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David Scanavino

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Contributors to this Issue

Sarah Address is the former Managing Editor of *Art on Paper* magazine. Before that, she was in the exhibitions department of Independent Curators International. She earned an MA in Art History from the Courtauld Institute in London and has contributed articles to *FlashArt*, *TimeOut London* and *artlog*.

Julia Beaumont-Jones specializes in 19th-century to contemporary works on paper. From 2007–13 she served as Manager of the Prints and Drawings Rooms, Tate Britain, London.

Catherine Bindman is an editor and art critic who has written extensively on both old master and contemporary prints. She was Deputy Editor at *Art on Paper* magazine and lives in New York.

Carrie Ida Edinger is an artist. Her web-based “collection” project was included in the Currents 2013 Santa Fe International New Media Festival. She lives in Newark, Delaware, and maintains a blog www.carrieidaedinger.blogspot.com documenting her art-based research.

Elleree Erdos works at Craig F. Starr Gallery in New York. A graduate of Williams College, she has worked in the print departments at The Museum of Modern Art and the Sterling and Francine Clark Art Institute, as well as in the American Wing at the Metropolitan Museum of Art.

Aprile Gallant is Curator of Prints, Drawings, and Photographs at the Smith College Museum of Art. She has organized exhibitions on topics ranging from artist’s books (“Too Much Bliss: Twenty Years of Granary Books,” 2006) to contemporary photography (“Photographing Undomesticated Interiors,” 2003). She studied at Colgate University and Oberlin College, and was previously Curator of Prints, Drawings and Photographs at the Portland Museum of Art (Maine).

Faye Hirsch is Editor at Large at *Art in America*, and teaches in the MFA program at SUNY Purchase.

Isabella Kendrick is the News Editor of *Art in Print*. She is a graduate of the School of the Art Institute of Chicago and works as an artist in Chicago.

Benjamin Levy is a Baltimore-based curator and printmaker. He is the Curatorial Assistant in the Department of Prints, Drawings & Photographs at the Baltimore Museum of Art and the co-organizer of the Baltimore Contemporary Print Fair.

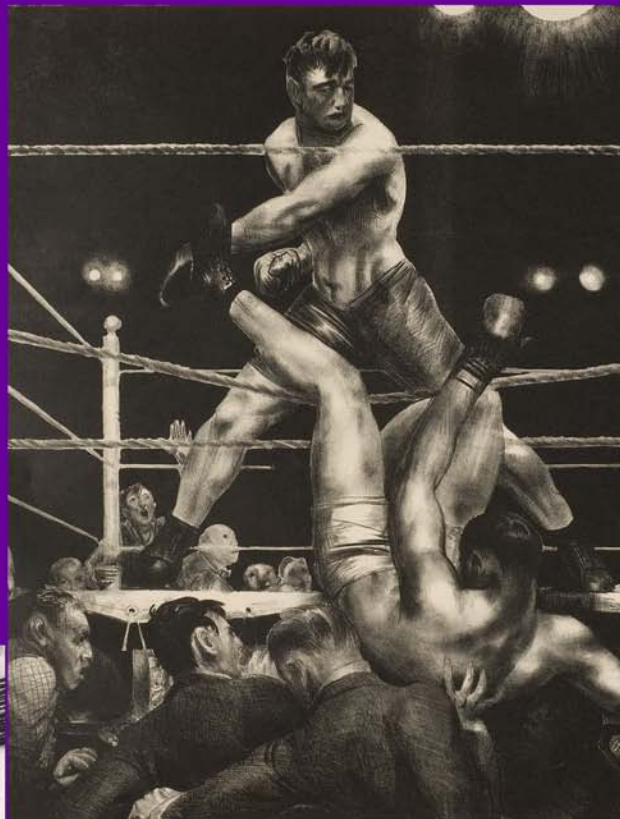
Kate McCrickard is an artist and writer based in Paris. Her publications include a 2012 monograph on the work of William Kentridge for Tate Publishing, a contributing essay to *William Kentridge: Fortuna*, Thames and Hudson, 2013, and contributions to *Print Quarterly* and *Art South Africa* quarterly. Her first solo exhibition of prints and paintings was held at David Krut Projects, New York in March 2008. Her next exhibition will be hosted by Art First Gallery, London in March 2014.

Andrew Raftery is an engraver and print scholar. As Professor of Printmaking at Rhode Island School of Design, he often collaborates with the RISD Museum on exhibitions and educational programs, recently as consulting curator for “The Brilliant Line: The Journey of the Early Modern Engraver, 1480–1650” at the RISD Museum and the Block Museum at Northwestern University.

Jason Urban is an Austin-based artist, writer, teacher and curator. Originally from Northeastern Pennsylvania, Urban earned a BEA from Kutztown University and an MA and MFA from the University of Iowa. His artwork has been exhibited internationally. Urban teaches at the University of Texas at Austin and is a co-founder of *Printeresting.org*. In 2011, Urban and his *Printeresting* colleagues were awarded a Creative Capital | Warhol Foundation Arts Writers Grant.

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.

*George Bellows – Printmaker
Lithographs from a Private
Collection*



*Dempsey and Firpo, 1923–24 (detail)
lithograph, 18 x 22 3/8 inches*



Edward Hopper, *Evening Wind*, 1921 (detail)
etching, 6 7/8 x 8 1/4 inches

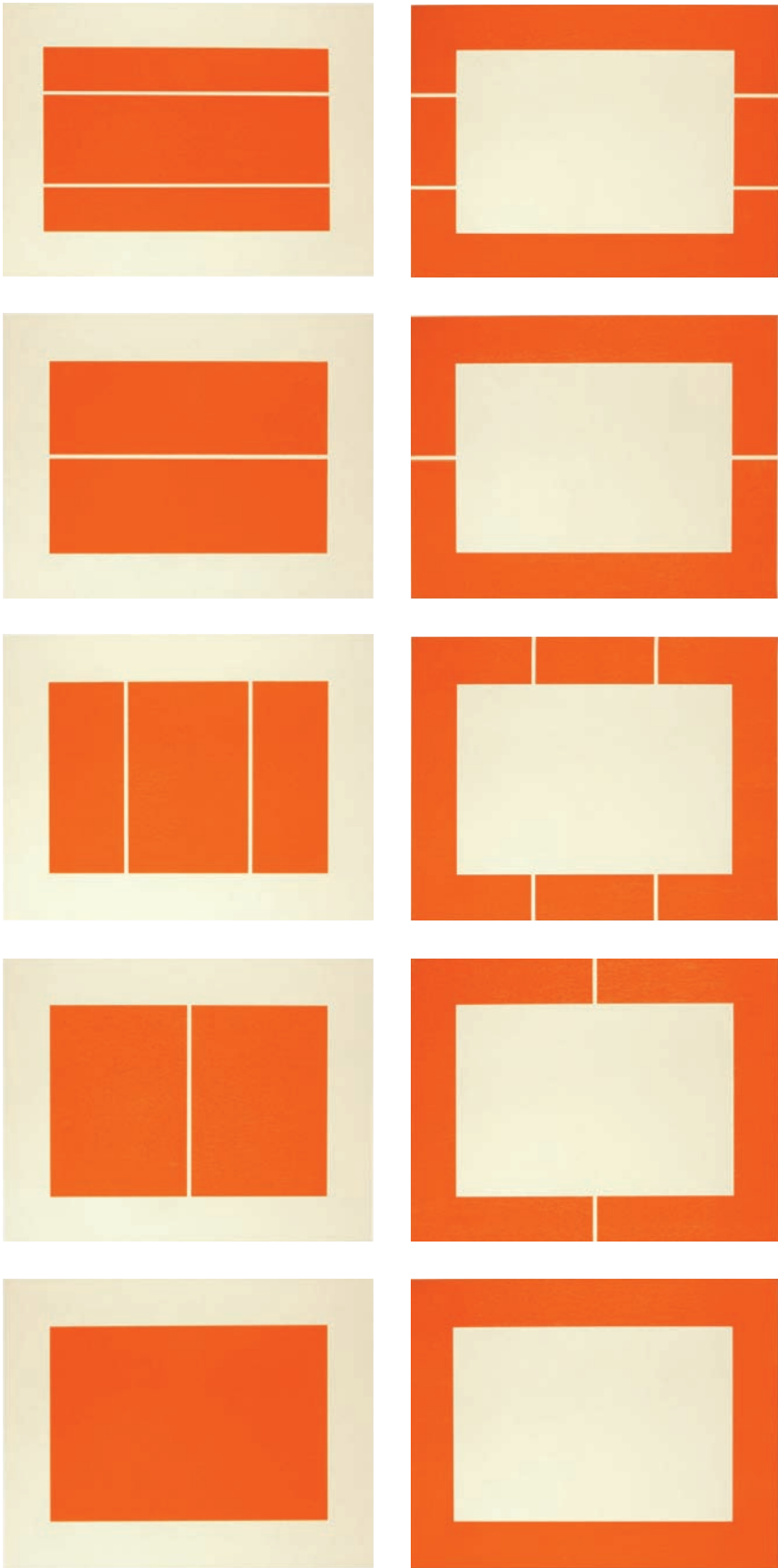
*Whistler, Cassatt, Hopper
Aspects of American Printmaking
1860 to 1920*

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Prints:
Dan Flavin
Donald Judd
Fred Sandback

January - February 2014



Donald Judd
Untitled, 1988
Set of ten woodcuts printed in cadmium red light on Okawara paper
23 1/2 x 31 1/2 inches (60 x 80 cm), each
Edition of 25
Publisher: Brooke Alexander Editions, New York
Art © Judd Foundation. Licensed by VAGA, New York, NY.

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