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Neue Lagersichte 133:

Prints and Books from Schongauer to Degas

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On Globalism

By Susan Tallman

Art in Print’s purloined motto—“without prints you don’t understand the culture of the world”—was uttered by Leo Steinberg with regard to a particular print from his vast collection. A Descent From the Cross, the image derived from Marcantonio Raimondi’s engraving after Raphael, which had been rebuilt in Mughal style by the Indian artist who engraved it sometime after Jesuit missionaries introduced the technique to the subcontinent.

Globalization is often discussed as if it were something new, rather than simply the bulked-up version of age-old exchanges. The globalization of visual culture began in earnest when Asian print and paper technologies and Portuguese navigation techniques came together in Europe in the 15th and 16th centuries. The depicting and distorting, understanding and misunderstanding that ensued have been with us ever since. This issue of Art in Print looks at conversations between New World and Old, East and West, North and South, over the course of five centuries.

Religion, then as now, was a primary motivation, though often in unexpected ways. The first books printed in Arabic, examined here by Evelyn Lincoln, were Christian gospels produced by the Medici Oriental Press in 1590–91, replete with 67 woodblock illustrations of scenes from the New Testament, aimed at converting the subcontinent. Missionaries introduced the technique to Southeast Asia, derived from Marcantonio Raimondi’s engraving after Raphael, which had been rebuilt in Mughal style by the Indian artist whose work is discussed here by Carolee Schneemann, from Steinberg, “the circulating dream of America, while Ruscha’s News, Mews, Brews succinctly summarizes American clichés about Britain.

In Paris, the exhibition of Hungarian-born, Israel-trained, French architect Yona Friedman, shows that with the right tools, a wide world can be built in a tiny room (reviewed by Laurie Hurwitz). And in New York, Elleree Erdos reviews Proof at Planthouse, an exhibition of prints from three master printers, bridging a world of artists.

Finally, Stella Ebner’s Cartier Window (2014), selected by Faye Hirsch as the winner of this issue’s Prix de Print, tidily summarizes the concurrent lure of the homey and the exotic: the New York window of a French company, showing sapphires and leopards, framed in the Nordic pagan fir boughs we use to mark a Christian holiday.

What Steinberg recognized was that even the most seemingly banal act of imitation is the product of myriad interdependent influences. The printed image, if you look at it right, reveals the branching traces of all those cultural exchanges, the discoveries and the blinders. The prints in this issue are artifacts of intellectual curiosity, religious evangelism, political agitation, personal desire and social critique. They are, to borrow once again from Steinberg, “the circulating lifeblood of ideas.”

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In 1590 and 1591 the Tipografia Medicea Orientale (Medici Oriental Press) in Rome published its two much-advertised illustrated versions of the Gospels in Arabic. The *Evangelium sanctum Domini nostri Iesu Christi conscriptum a quatuor Evangelistis Sanctis, idest, Matthaeo, Marco, Luca, et Iohanne* was printed first in Arabic only, then in Arabic with corresponding Latin text between every line (Fig. 1). Sixty-seven woodblock prints of the Gospel scenes appeared in both versions of these luxurious books, illustrating the Life of Christ as told by the apostles Matthew, Mark, Luke and John. Many of the blocks appear multiple times in each book, illustrating the same story as told by the different evangelists. The registering of identical illustrations to these slightly different narratives reinforced the documentary plausibility of the material. The pictures also helped readers who knew the stories, but were unfamiliar with the languages, navigate the Gospels.

The Arabic Gospels were designed to carry out the evangelical mission at the heart of the press. The Tipografia Medicea Orientale was founded in 1584 at the request of Gregory XIII (1502–1585), who dedicated his papacy (1572–1585) to attempting to restore the Eastern Church to Roman orthodoxy. Cardinal Ferdinando de’ Medici (1549–1609), soon to become Grand Duke of Tuscany, provided financial support for the venture, and Giovanni Battista Raimondi (ca. 1536–1614), one of the century’s most erudite Arabists, was brought in as director. Twenty-six years after the press was founded, Raimondi wrote a letter to Phillip III of Spain about the power of the printed books and papal ambitions for them, in what would turn out to be a fruitless effort to sell the king copies of the beautiful Gospels that still remained in his storeroom:

He [Gregory XIII] also desired that there be erected in Rome a print shop for foreign languages, so that all the books pertinent to refuting schisms and heresies might be printed, and to introduce the Gospels in those countries and among those people where preachers cannot penetrate without great danger to their lives, and where they would not meet with any success. He ordered therefore that there be printed 18,000 volumes of the Gospels in Arabic, with Latin translation between the lines, and that they begin to be sent with merchants, or by any other means possible, to all the countries where Arabic was spoken or understood. In these countries they should be exchanged or sold at a very low price, and even deftly given away at any opportunity, lest we not attain our goals. And said Gospels would only have to have been read...
by the infidel Muslims and by others who understand that language to have this effect, having personally seen the experience of many who were converted from the sect of Mohammed to the true Christian faith, without argument and without preaching, but with only a single reading of the Gospel in whatever language into which it was translated. While the circumstances surrounding the foundation of the press were recorded in briefs and letters, there is no written documentation on the woodblock illustrations. When the woodblocks, which miraculously survive, came up for sale a few years ago, Richard S. Field noted that the illustrations were made with great legibility and simplicity. At the same time, they were sophisticated enough to act as ambassadors of modern papal style, with brilliant effects of light and shade. Their visual clarity directly reinforced the scriptural lessons in the accompanying texts.

The designs for all the illustrations seem to have originated with the painter and printmaker Antonio Tempesta (1555–1630). Several of the blocks in the last two Gospels bear his monogram and that of the printer, publisher and woodblock carver, Leonardo Parasole (ca. 1552–1612). Field points out stylistic differences in the blocks, showing a transition from a more descriptive and literal style of cutting, visible in several unused blocks and in some of the images of the first Gospel books, to a more abstract cutting style in the images that appear in the last two books. Some blocks, cut in the more literal style appearing in the early books, were eventually discarded in favor of blocks cut like the later ones, suggesting that a standardized cutting style was implemented at some point in the printing process. We can see this in the case of The Sermon on the Mount, for example, which was cut twice before the printers arrived at the preferred solution, which was in the style of the blocks like those used in the later books of the Arabic text and in the whole interlinear edition. All three blocks still exist, cut from the same design, but exhibiting different conceptions of how Tempesta’s wash drawings might be effectively translated into woodcut hatching (Figs. 2 and 3).

The abstraction Field observes in the...
later blocks results from changes in the method of cutting. The woodcutter subordinated individual shapes to an overall graphic system from which the image emerges through the use of sinuous outlines as well as dots and dashes for facial features and other details. Anonymous figures intended to provide necessary witness are rendered as barely distinguishable shapes in passages of parallel hatching. This abstract chiaroscuro characterizes, for example, *Christ and the Woman Taken in Adultery*, creating drama in the backlit scene of the bystanders who are reduced to vertical lines in the resulting shadow (Fig. 4). An even grayness in the form of a curving screen unifies this crowd of astonished figures; against it, a sharp diagonal shadow throws Christ’s important judgment, written on the ground, into spotlight. *The Visitation*, told only in Luke, needs fewer figures to carry the story (Fig. 5), but here too, broad swathes of parallel lines establish the background that is easily read as hills and a city wall, before which Elizabeth and Mary reach to clasp hands and embrace. The joyful meeting is bracketed by the women’s inclining haloes, their faces modeled in complementary shading as the old dispensation strides forward without hesitation to greet the new one. The strong, angular hatching lines of varying width and unvarying boldness proclaim the momentous nature of the occasion as forcefully as Tempesta’s traditional iconography and his lively and decorative figures. Some blocks, like these, bear both monograms, while some show only that of Parasole or Tempesta. Parasole’s workshop consisted of several possible cutters familiar with Tempesta’s style, including Parasole’s wife, Geronima (ca. 1567–1622).8

The organization of such an ambitious publishing project required the expert coordination of specialists in languages, international commerce and every aspect of printing and censorship. The copious diaries and correspondence of travelers sent to India and Africa to evaluate the market for the books reveal the many fronts on which Raimondi worked to keep the press afloat and under the radar of both the Medici, who tended to micromanage with an eye to maximum financial profit, and of the papal Inquisition, which was excessively concerned about the inadvertent spread, through Arabic materials, of precisely the sorts of her-

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Fig. 5. Leonardo Parasole (after Antonio Tempesta), *The Visitation* from the interlinear version of the *Evangelium* (1591), woodblock print, 10 x 12.6 cm. Rome: Tipografia Medicea.
esies it was trying to extinguish. Among the problems with printing in Arabic in Italy (a process that was not undertaken in Arabic-speaking countries until the 18th century) was the limited availability of credible manuscript exemplars for content and calligraphy, the founding of the difficult type so that it retained the dignity appropriate to a sacred text, and finding compositors fluent enough in the language to proofread the letters backward and forward.⁸ Medici financing was essential to the operation of the press, as was the presence in Rome of Jewish converts and Arabic-speaking Christians who could read, translate and set type in Hebrew and Arabic.¹⁰ Ferdinando de’ Medici not only expected Raimondi to supervise the scholarly and missionary aspects of the press, but also to run it as a profitable business.¹¹ For this reason, and because it was a major interest of Raimondi’s, the press also published Arabic works of geography, medicine and mathematics, all of which proved commercially successful.

There was an avid (although limited) market for books in Oriental languages in Italy and in Northern European universities where scholars lacked the grammars and dictionaries, much less other publications of scholarly interest, indispensable for pursuing their studies.¹² The financial support of the Medici, as well as the scholarly presence of Raimondi, meant that European scholars eagerly anticipated the first publications of the Tipografia Medicea. Unlike Latin or Ancient Greek, Arabic was a living language, still spoken by merchants, diplomats and doctors in their professional transactions.¹³ The major drive for learning such languages among humanist scholars in Europe was to allow them to acquire better knowledge about the oriental roots of Christian religious learning; there was also new impetus, in the wake of failed military actions, to find peaceful ways of converting Muslims and Jews.¹⁴ To learn this language well enough to read and interpret difficult texts required books of exceptional clarity or potentially problematic association with an infidel native speaker. The Flemish Latin teacher, Nicolas Clenardus (1495–1542), worked to establish Arabic learning in the Netherlands in order to fight the spread of Islam without resorting to military means, writing: “The Hebrew books which Bomberg prints in Venice go everywhere to find the Jews, to Egypt, to Africa, to India. It will be the same with the Arabic books that we will print in Louvain.”¹⁵ Clenardus failed to befriend people who could teach him Arabic; this eventually led him to purchase a slave in Granada for this purpose so he could print Arabic works in the Brabant. For European humanists like Clenardus, who had a real stake in learning Arabic in order to carry out peaceful conversions, or to uncover the mysteries they believed lay hidden in the Jewish and Islamic faiths, the luxurious volumes for which the Tipografia Medicea was founded were, however, to prove disappointing.

In spite of all the expense and care taken to provide illustrations for the Arabic Gospels, there is no evidence that the woodcuts were looked on favorably by readers, even those who otherwise noted the beauty of Robert Granjon’s Arabic type.¹⁶ Muslims, who forbade narrative images in sacred texts, would certainly not have wished to see them, and European students of foreign languages did not need them. Scholars, therefore, have assumed that the inclusion of images in these books indicates they were actually intended for the European market in general and to bring Arabic-literate Christians into the Roman church, rather than to convert infidels. Unlike the text, the images were not translated into an Eastern idiom. Illuminated manuscripts of the Gospels were readily available in Byzantium and visualized the tales in a different style and iconography. Lesson. For example, an early unsigned block that is printed three times in the Medici Gospels, shows the Roman idiom used for the illustrations (Fig. 6). The story of the revelation of Christ’s divinity as he prays with three apostles on a high mountain is one of the more abstract subjects in the scriptures. In it, Christ and his robe suddenly turn brilliant white, followed by the arrival of a cloud at once bright and dark that overwhelms the apostles. From the cloud, the voice of God, as in the Baptism, identifies Christ as his beloved son.¹⁷ The woodcut, in which the artist emphasizes the apostles’ fear, shows Christ lofted into the sky with Moses and Elijah, the trio establishing a heaven-borne counterpart to the group of three covering apostles below. Blinded by the radiant figure of Christ and terrified by the thundering cloud, they tumble over each other in the fog and dark in the lower section of the picture.

The airborne Christ, the graceful Moses cradling his tablets, Elijah and the earthbound apostles are all modeled on those in the most successful pictorial ver-
sion of the scene to that date, painted by Raphael for Clement VII (then Cardinal Giulio de’ Medici), and widely disseminated in the West by reproductive prints (Fig. 7). It would be easy for readers unfamiliar with the Roman iconographic tradition to misread this image—to think that the apostles had their hands to their heads because they were dreaming, or had fallen off a cliff, or were perhaps even the same men who appear in the sky, now cast to the ground. In Byzantine representations of this subject, the apostles are instead struck by rays emanating geometrically from the body of Christ, binding his electrified stillness to the turbulence in the souls of the frightened men and turning the whole into a symmetrical emblem (Fig. 8).

Raimondi’s letter to Phillip III ended with a trope that often appeared in the Scriptures: the word of God, like a sword, can convert souls. The immediacy with which images entered the soul through the senses rendered them bloodless crusaders in the eyes of both Raimondi and the pope, transforming the books into effective “drones” that encouraged conversion, especially in regions that were otherwise too dangerous to send missionaries. The fact that they penetrated the hearts of men in the visual idiom of the Roman, rather than the Greek Church, further promoted the plan to encompass the older, Eastern Church in the rites of the younger, Western one. In their own way, the woodcuts proclaimed the Latinity of the Gospels: in whatever language the words were encountered, they referred to events that did not look as Easterners might have expected them to.

In spite of such subtleties, it is generally accepted that the Medici Gospels were a beautiful failure, neither selling well nor accomplishing the goal of mass conversion. Raimondi had trouble controlling the management of the press until he contracted in 1595 to buy it from Duke Ferdinando. In a letter written about that time, Raimondi outlined the major factors leading to the precari-ous financial condition of the business: delays in preparing copy for proofreading because employees were traveling or did not show up regularly; when they did come to work, their insufferable behavior ruined morale. Further, the bad air of the neighborhood in the Campo Marzio caused the death of many workers. Raimondi’s eventual deal with Ferdinando in 1596 included moving the press to the Medici villa at the top of the Pincian Hill, a healthier location.

The images in these Gospels allow us to understand the technical and commercial challenges, as well as the opportunities, presented by this grand first project. Rather than dismiss it as a costly and misguided fiasco, we may more usefully consider it the training ground for a group of printers, publishers and patrons during the period of the Roman Inquisition and the Atlantic Conquest. The surviving unused blocks of the Gospels that had to be recut show the printers carefully readdressing the visual rhetoric of the books after a certain point in the print-
The desired unity of the Church would come to be represented by a uniformity of style throughout the book, introduced by a standardized system of cutting the images from the blocks.

The printers Raimondi finally kept in his employ used the lessons from printing the Gospels to organize related illustrated projects that promoted and enabled the regulation of church ritual, standardizing liturgical celebration wherever books in Latin could be read. The printer and typographer for the Tipografia Medicea, for example, a Lebanese Maronite whose Italian name was Giacomo Luna, teamed up with Leonardo Parasole to print two richly illustrated manuals that would be integral to codifying a standard, reformed celebration of Roman liturgical rites after the Council of Trent: The *Pontificale Romanum Clementis VIII Pont. Max. iussu Restitutum Atque editum* (1595) and the *Caeremoniale episcoporum iussu Clementis VIII* (1596; Fig. 9).

These books describe and illustrate church ritual led by popes and bishops; they contain red and black text, musical notation and images remarkable for their clarity and uniformity of style across the weighty volumes. Some images were used for both volumes, discussing the same rites for different celebrants. Parasole had developed a method for cutting woodblocks to print music that he, Raimondi and Luna had hoped to use in the printing of a reformed Gradual undertaken by Palestrina.

Like the Arabic Gospels, bringing church ritual into line with Tridentine recommendations began with Gregory XIII, was continued by Sixtus V with the cooperation of participating cardinals, and came to fruition with the aid of Cardinal Ippolito Aldobrandini. From the beginning Aldobrandini had helped supervise the evangelical work of the Tipografia Medicea; when he became Pope Clement VIII in 1592 he renewed his attention to the reform of ritual. The images, in both engraved and woodblock versions, prescribed the proper postures, gestures and dress for the celebrants of rituals performed by popes or bishops, from papal elections and imperial coronations to public ceremonies and festivities. Tempesta again provided models, and engravings were made by Francesco Villamena, Camillo Graffico and other printers active in Rome at the turn of the century. The publishing histories of these two books are complex, as different versions disappeared and reappeared with different plates and blocks—and are the material for another story. But the key point here is that publishing for the papacy in Rome in the era of reform required scholarly, courtly, commercial and technical mastery on an unprecedented scale, the coordination of which was effected by much hard work and ingenuity by Raimondi and his team. Science, religion, art and the study of languages came together from a variety of interests coalescing around the publication of a pair of Arabic Gospels that, while not a commercial success, established a fulcrum for inventions and associations in the world beyond the busy offices of the Tipografia Medicea Orientale.
Notes:
1. The interlinear text has 149 illustrations for which 67 blocks were used. Six other blocks were made but not used. See Richard S. Field, Antonio Tempesta’s Blocks and Woodcuts for the Medicean 1591 Arabic Gospels (Chicago: Les Eluminaires, 2011) and the chart on pp. 22–25. Field kindly shared his observations with me as we examined the blocks together.
3. In addition to Field, Antonio Tempesta’s Blocks and Woodcuts, see Sara Fani and Margherita Farina, eds., Le vie delle lettere. La Tipografia Medicea tra Roma e l’Oriente (Florence: Mandragora, 2012), for the most recent studies of the press and the Arabic Gospels, and with a comprehensive bibliography. Also indispensable in this context is Alberto Tinto, La Tipografia Medicea Orientale (Lucca: Fazzi Editore, 1987).
5. These are identified in the chart in Field (ibid., 22–25).
6. Ibid., 3–9, 12–18.
7. Field (ibid., 17) believes that the early blocks might have been cut by Paul Maupin, whose presence in these circles is recorded in 1594.
16. An assessment of Granjon’s prestige and work in making characters for the Medici Press is found in Tinto, 22–56; for the non-success of the books see most recently Fani and Farina, particularly 204–209 and elsewhere.
20. Raimondi’s letter (as referenced in note 3) ends with the following persuasive quotations: “Dicite il Salmista: Lex Domini immaculata convertens animas; et in altro loco: Et sermo Domini gladius acutus penetrans corda hominum” (“The Psalmist says, ‘The Word of God converts souls cleanly,’ and in another place, ‘And the Word of God is a sharp sword that penetrates the heart of man’”).
22. Ibid., 79–80. Raimondi was not able to meet the payments required by that contract but was retained as custodian for life.
23. Luna’s Arabic name was Yaqub ibn Hilal. See Tinto, Tipografia Medicea, 17. The books are: Pontificale Romanum Clementis VIII pont. max. iussu restitutum (Rome: Giacoma Luna at the expense of Leonardo Parasoile, 1595) and Caeremoniale episcoporum iussu Clementis VIII pont. max. editum (Rome: Giacomo Luna, 1596). For Luna see Borbone “Introduzione,” in Fani and Farina, Le vie delle lettere, 29; and Tinto, Tiptografia Medicea, 82–4, on the association between Luna and Parasole in the printing of the Pontifical and the Ceremonial (and note 23 here). See also Manlio Sodi and Achille Maria Triacca, eds., Pontificale Romanum, Editio Princeps [1595–1598] (Vatican City: Libreria Editrice Vaticana, 1997) and Manlio Sodi and Achille Maria Triacca, eds., Caeremoniale Episcoporum, Editio Princeps [1600] (Vatican City: Libreria Editrice Vaticana, 2000), xiv–xx.
27. Sodi and Triacca, Pontificale, xxx in 35.
From a paper warehouse in Nairobi to a lithography studio in Copenhagen, Kenyan-born, U.S.-based artist Wangechi Mutu’s transnational aesthetic takes printed matter we so often consume and discard and transforms it into something of weight and permanence. This conversation took place 28 August 2014.

Zoe Whitley: I’m struck by how foundational works on paper are to your practice. While your work today spans installation, moving image and an array of other media, can we speak a bit about the materiality of paper and what that means to you?

Wangechi Mutu: Well, I don’t know where exactly to start. A childhood anecdote comes to mind: my father was a businessman with a paper distribution company. He was a middleman importing paper from Germany. He had a huge warehouse we played in as children. I remember as a kid being enamored with drawing anyway, but the nice thing was being a kid whose dad had a vast array of paper. As much as he brought home paper, I always ran out and ended up drawing on walls! That motion, that sense of movement across the page was constant for me. I continued with that obsessive level of drawing anyway, but the nice thing was being a kid whose dad had a vast array of paper. As much as he brought home paper, I always ran out and ended up drawing on walls! That motion, that sense of movement across the page was constant for me. I continued with that obsessive level of drawing out my thoughts, even more so than writing. I’m a visual thinker. If I can capture it in an image, through drawing, it helps me think clearly.

That’s why biology and physics were the two scientific subjects I excelled in at school; because they both require capturing information visually, drawing, for example, a cell with its nucleus and organelles. Things come alive when you can draw them. Paper helps establish a mind frame. Some people have journals [to write in], but I often know my state of mind, my anxieties, my fears, my hopes, based on what I record on paper. It’s part of my psyche. It’s also how I plan things that are motion-based or three-dimensional.

Collage is a means of economizing that visual process. I insert something in there—say, a magazine landscape—to convey what I am trying to express. I think drawing is connected to the subconscious. If you free yourself up, things may come up that you aren’t consciously aware of. Whatever rumblings and interests are residing deep within will come out. Drawing pulls it out of you—it’s extracting the minutiae embedded that isn’t yet fully formed. Drawing is a beginning, and it gets more elaborate. Going through collage and now with the print-collage-paintings, I’m increasingly accessing painting, and I never really considered myself a painter before now.

ZW: Collage is usually the first thing one thinks of when visualizing your artwork. I’m fascinated how you have marshalled existing printed matter—usually offset commercial prints from magazines—in
the formation of your aesthetic. When did this experimentation with printed publications begin?

WM: Oh my goodness—I think it began way back, further than I can quite remember, as a child. I can absolutely be sure of using collage for my college applications to American universities. I applied by doing Picasso-esque collages of kitchen scenes—a jug of milk and a chair—using bits and pieces of *Time* and *Newsweek*, having seen Picasso on school trips to museums. I travelled to Spain in 1990, and the modern and contemporary art I saw there made a big impression on me. It seemed to break up space in a way that helped me understand contemporary art. I was interested in how these art forms shifted our perceptions, how African art I recognized had been incorporated into the modernist avant-garde.

All this helped me understand what the American schools were looking for. I was on a beautiful little island called Lamu, off the coast of Kenya. I was there to work, to get away from home and apply to school. It was very remote. I'd take my watercolors and magazines to the port and make pictures. I'd draw still lifes—awful still lifes until my eyes popped out of my head! I was never interested in a simple representation of the world around me. I was much more interested in abstraction.

My first official collages used one reality to create another by fragmenting and playing with the illusion of space and perspective, or disregarding perspective completely. So that was my initial delving into using publications, *Newsweek* and *Time* magazines. Not amazing paper but colorful and varied. My dad was obsessed with finding out what was going on in the world. In our house the radio was on constantly, listening not only to local news but also BBC radio. Often in an African context the radio is the first [thing] to be taken over by militia groups, or the airwaves commandeered to promote propaganda of the ruling party. You often had to circumvent or at least supplement local news. He also ordered *National Geographic* for most of my childhood, which I still use in my work today.

ZW: I consider you a maker of prints for the innovative way you appropriate and repurpose existing prints, literally creating a new visual form from the printed material around us.

WM: There’s something about looking at physical, tangible works that is still relevant because many magazines won’t survive this Internet age. There’s a particular physicality to holding something, the stratified imagery, leafing through pictures. I also like the process of finding things you are interested in but also how that is juxtaposed with the encounter of seeing things you weren’t necessarily interested in.

ZW: Can you recall the first time you ever worked in the medium of printmaking?

WM: I learned how to etch and make aquatint at Cooper Union [in New York]. It was there I had to commit to an image being finished. I always want to go back and work on it more. But printmaking is an extremely disciplined practice. To have them be identical you can’t go back in and rework them. It’s a strange process because...
unless something is framed, I always feel I can go back to it. But with prints, I had to commit. I first made some etchings of dreadlocked people with drooped heads; I was thinking about hair, history and the Mau Mau [the African nationalist movement active in 1950s Kenya].

I felt they [the prints] were successful and I was finally making something my family would be proud of. I was so young and did not necessarily feel supported as an artist at the time. It was an image that I was able to show my parents and my aunts and uncles. I gave one to my uncle and he even had it framed. He has it still. It was not only a technical process of how to create a print but also how to retain the integrity of the image from one print to the next. Printmaking became important for me to distinguish another form of two-dimensional art. I learned the technical basics during my BFA but then didn’t make prints again in graduate school [at Yale]. I have only just gone back to experimenting with printmaking. Ultimately, it’s a collaborative process with the printmaking studios. The ghost collaborators are such a part of it: working with Rasmus Urwald at Edition Copenhagen was an amazing experience. The way that place works is remarkable. [I got] to go somewhere and leave with renewed energy.

I have an extremely laborious technique. My work is to massage and fiddle with many pieces for a long time. Prints lighten the load. I can ask for help in a way that makes sense. I don’t typically trust other people in the decision-making process—I make a lot of decisions while gluing—but prints allow me to let go. More people are allowed to access the work, to see it, to buy it, to live with it. I have really begun to invest a lot more thought in what multiples can do to a number of topics, issues and problems. The Born Free [tote bag] project was surprisingly successful in that regard. In the end, no one needs a new handbag, but if the print helps tap into our psychosis in a capitalist world, then it’s a good thing.

ZW: Your print Homeward Bound (2008) was also created to raise funds and awareness for Ms. Sarah, a victim of Hurricane Katrina.

WM: Yes, it was one part of an installation to commemorate and focus on the aftermath of Hurricane Katrina during the Prospect 1 biennial. But using a title referring to coming back home was important not only for the people affected in the Gulf but also for me personally due to my inability at the time to travel back to Kenya under my visa restrictions. I undertook the process naively. I didn’t understand at the time about New Orleans and the environmental problems and deepseated political and sociohistorical contexts. People close to the coast were devastated by the hurricane, of course, but the area had long been neglected and raped so that there were no longer the natural water forests and mangrove-type swamps that once provided natural protection against extreme weather. The combination of deforestation and the death of plant life from oil contamination contributed significantly.

That print was therefore tied to a much deeper plantation culture and the dirty business of Big Oil. The BP oil spill happened just after. The levees weren’t maintained just as the BP rig hadn’t been maintained.

The process taught me a lot about what it means to “help” or to think you can come in and help. In the end, the house for Ms. Sarah was rebuilt. It was a testament to hard work—not only my own but an architect-activist named Tye Waller. She repurposes bathrooms and kitchens from the Northeast through a salvage firm, given the many well-off people who
make cosmetic updates to their property every few years. She then has the interiors driven down and uses them to rebuild for those in need.

ZW: I can see a parallel in that interstate resourcefulness and salvage mentality found in your own transnational repurposing of images.

WM: I think so. She project-managed for me and we raised the money based on selling 90 percent of the prints. The prints were a vehicle but also raised awareness. They were therapeutic, as I was really trying to sort out my visa to get back home. There was a parallel push in terms of why I was making art. The figure in Homeward Bound is a sea-lion–humanoid braying, asking to be taken home. For me the relationship is poignant between the sheer exertion of will and the weight of the surrounding circumstances.

ZW: I’d also like to discuss your more recent prints, such as the suite of etchings The Original Nine Daughters (2012).

WM: I made that suite of etchings with aquatint, linocut and collage at Pace Prints. The Nine Daughters are part of the Kenyan creation myth, our Adam and Eve. The nine original tribes and clans come from there. They are all freakish poetic hybrids, not literal. Some prints make connections between Renaissance and Victorian etchings, but they are all esoteric. None of the scientific information is accurate. They also have pins in the body as markers of body parts and body types, which recur in my work.

Second born, an etching [with collage] from 2013, is dedicated to my second-born. It took me a year to make, but I wanted to articulate a maternal figure. The mother is in fact holding a child made out of the rescue blankets I use in my installations.

There is also the medical series, Histology of the Different Classes of Uterine Tumors, that I made with Hare and Hound Press in San Antonio. They produced most of it, consulting with me at a distance. Those 12 works are all medical diseases of the female reproductive organs. I wanted them to survive as they were on very acidic, yellowed paper. We printed using an inkjet collage technique with hand additions. I added hair, glitter and rabbit-fur sideburns. All the hand additions were to break up what the
medical prints originally implied about illness and infertility. The added tactility of the collage over the prints changed the dimension of the work.

The interplay in my work of repugnant and seductive aspects renders approachable, tactile and highly visible inequities in gender and in medical research—things we might otherwise avoid or ignore. Printmaking becomes a way to make it relevant and push people to think about it in a contemporary context.

ZW: Moving on to your most recent works, what did the lithographic process bring to bear for you?

WM: What I was so excited about was using the lithographic stone. The ancient surface was able to take on and hold an image in a particular way. The extremely smooth stone is in itself an archive—it holds fossils and arthropods and shells unearthed from the ocean millions of years ago. I thought so much about the stone itself as an archive and how to represent them. I was so influenced by the creatures that were already present. It’s a burial ground for so many organisms, and I’ve represented some of that buried history in the latest work.

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The exhibition “Nguwa na Nyoka” (“Sirens and Serpents” in Kiswahili) presents Mutu’s latest body of print, collage, video and sculptural works at Victoria Miro Gallery in London through 19 December 2014.

Notes:
1. Mutu designed a printed tote bag produced with luxury brand Céline for the Born Free project, which works to end mother-to-child HIV transmission at birth.
2. “Prospect.1 New Orleans” was a 2008–2009 exhibition in the tradition of citywide international exhibitions such as the Venice Biennale. Mutu’s installation piece was constructed on the empty site where the house of Sarah Lastie had once stood (the house had been destroyed by a combination of Katrina and unscrupulous contractors). The print was used to raise money to rebuild the house.
Everyday and Popular Imagery in the Prints of Lorena Villablanca

By Carlos Navarrete

Stories are voices, fragments of life experiences that are reflected in these accounts.
—Álvaro Bisama

The woodcuts of Lorena Villablanca are intuitive, yet unified by certain technical and narrative principles. These have provided a scaffold for the overlapping thematic cycles and visual narratives of her artistic trajectory.

A member of the generation that came of age during Chile’s transition from military dictatorship to democracy, Villablanca is a prominent figure in Chilean art. In the late 1980s and early ‘90s, many of her peers at the School of Art of the Pontifical Catholic University chose to pursue conceptual practices or to investigate the language of photography, but Villablanca turned to woodcut. Over the intervening decades she has continued to exploit the medium’s distinct formal properties, its expressive charge and its connections to popular literary and visual traditions. Through it she has built a vast repertoire of fantastic beings, a cast of characters that articulate the quest for local identity within a global reality.

Her recent retrospective at the Museo Nacional de Bellas Artes in Santiago elucidated her development over the course of 20 years through three major series of works: Los Deformes (The Deformed, 1994–1999), Retratos (Portraits, 2005–2012) and Logar donde todos conviven (Place where everyone coexists, 2005–2012). The early work is roughly gouged and densely packed with fragmented and distorted grotesque creatures crowded into a flat pictorial space; more recently her carving has grown decorous and her subjects more clearly tied to Chilean history and iconography. These varied works are united by their use of brilliant, flat color; the powerful hand-carved gestures of woodcut; and a nonrational gathering together of motifs and images.

Villablanca does not use woodcut to create formal editions—the inking and printing are as singular and expressive as painting—and she will frequently reuse blocks in new images, building on and altering what came before. Her final works are both unique objects and members within a long series of working proofs.

Clear comparisons can be drawn between Villablanca’s concerns and working methods and those of Gert and Uwe Tobias, who similarly employ woodcut as a means of generating large, noneditioned (though often sequential) prints that occupy the social space of painting. For the Tobias brothers as for Villablanca, woodcut is used to draw on the birthright of a vernacular regional culture (in their case, Transylvania) as well as on formal and stylistic aspects of modern art.

In the Deformed prints, Villablanca’s arsenal of carved gestures delineates eccentric anatomies and mutant fauna: hook-nosed flying lizards, rubber-legged demons, pufferfish with human eyes. The emotional intensity and strangeness of the images is heightened by the stark contrasts and brilliant colors disconnected from any objective reality and by compositions in which there is no clear indication of the space inhabited. In Los Retratados (The Portrayed, 1995), trophy heads of deer, angels and monsters in blue, green and orange push and shove within the darkness, while El Submarino Verde (The Green Submarine, 1995) is centered on a large, elongated figure, winged but vulnerably human, naked and bright green.

The influential Chilean artist Pedro Millar discussed this period of Villablanca’s work in terms of its
extreme tension of form, the reverberation of the imaginative; the capacity to establish interactive reactions of form and color, and through them construct an immense oeuvre, loaded with inventiveness and meaning, moving and disturbing at the same time. A marriage between paradise lost and purgatory.¹

In the 1970s Millar had exploited print-making to depict discrete objects of everyday life and as vehicles of expression within a society under military dictatorship. As explained by the poet Enrique Lihn, Millar’s use of the commonplace and of print revived the meanings of a popular craft that, as such, responds to the extensive, precise limitations of a collective subject. In connection with Millar’s work, this must be understood as the elaboration of a concrete meta-language reflecting on the unthinking images of popular terror and piety, rendered symptomatic by the symbols of naïve art.²

For Villablanca, similarly, woodcut enables her to reach back to the “naive” roots of local Chilean culture. The space of these prints is the space of dreams, but it is also the biome of a primitive and native South America. At least some of these creatures have origins in the popular legends of the southern Chilean countryside, which mix Spanish traditions from the colonial era with the mythologies of the region’s aboriginal peoples. Her merger of the quotidian and the fantastic—red bulls, winged mammals, and dewy-eyed lovers sprouting antennae—suggests a visual analogue of the literary Magic Realism so characteristic of Latin America, as does the sense of an embedded narrative that, like mercury, retreats as soon as you try to put your finger on it. There are stories here, but never one story. Instead Villablanca arranges pointers to cross-historical intercultural borrowings (the central figure of one work is a toothy, deranged Donald Duck). Her simplified, distorted figures and use of woodcut also recall a more regionally specific literary and pictorial tradition—the weird proportions, monstrous features and quirky air of innocence of 19th- and early 20th-century “Lira Popular.” This peculiarly Chilean form of penny press consisted of large printed sheets that recounted stories and current events in ten-line stanzas of poetry, ornamented with rough-hewn relief prints. (These were also called “string literature” for the cords from which they hung in the marketplace.) The poets and the artists (often one and the same) were usually anonymous and self-taught, and they drew on oral traditions that stretched back to precolonial Spain.³ (In 2013 the Lira Popular were accepted into UNESCO’s Memory of the World registry.) Such local stylistic references are balanced by a clear nod to German Expressionism. Jaime Cruz has linked

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of the printed image. The saturated color is used to reconcile visually worlds that are irreconcilable conceptually. As in all Villablanca’s prints, time and place are ambiguous; it is left to the viewer to determine whether the subjects inhabit a real or imaginary landscape, the globalized present or the early days of republican Chile.

The title of *Campo de Flores Bordado* (*Embroidered Field of Flowers*, 2006) comes from the opening stanza of the Chilean national anthem:

> Chile, your sky is a pure blue,
> Pure breezes blow across you,
> And your field, embroidered with flowers,
> Is a happy copy of Eden.

Multiple blocks are joined together and repeated, creating a jungle of Chilian botanical specimens, peppered with birds, horses, tiny stick-figure humans and the odd, bandy-legged, birdlike figure that crops up repeatedly in Villablanca’s compositions. In the midst of this “happy copy of Eden” stands Bernardo O’Higgins (1778–1842), the great hero and liberator of Chile, who was born in Villablanca’s hometown of Chillán. The artist explains, “I was trying to reflect a certain identity that is characteristic of my home town ... initially with the face of O’Higgins, and then the national coat of arms and the text of our national anthem.” O’Higgins appears in his dress uniform and bright epaulets against a tangle of copihue vines (the national flower of Chile) arrayed like untidy wallpaper. His presence is a nexus, linking Villablanca’s contemporary, imaginative graphic vision to historical portraiture on the one hand and to the vivid serial drama of the *Lira Popular* on the other.

*El Lugar Donde Todos Conviven* (*The Place Where They All Coexist*, 2005) is the most recent body of work and summarizes the many inquiries conducted, and discoveries made, by the artist over the past 20 years. Trees, vines and longleaf shrubs wrap themselves around Chile’s national crest, around the figure of an actress from the 1950s, around animals in the forest. These woodcuts are her encomium to the botanical kingdom, a metaphor for the interconnectedness of all life.

*La Planeada* (*The Planned One*, 2005) and *Convivencia* (*Coexistence*, 2005) conjure intricate prospects of pleasure, capturing a moment outside any particular time or place where everything is in balance. Beautifully rendered panthers, antelopes and horses share space with Renaissance putti; the bandy-legged bird-flies in and out.

As always, the application of strong, unnatural color distances her subjects from their origins and binds them to their new compositional home. Through woodcut, Villablanca has built a world, at once open-ended and coherent, from fantastic animals and national heroes, the folklore of central southern Chile and the jetsam of European art history.

Villablanca’s woodcuts to those of George Grosz and Ernst Ludwig Kirchner; I would add Karl Schmidt-Rottluff and Emil Nolde to that list. Like these earlier artists, Villablanca taps into streams of imagination and emotion that are universal in nature even if local and specific in their mapping.

In the *Retratos* series this wild irrationality has been sublimated in a calmer visual style. Prints such as *Mamá por siempre* (*Mother Forever*, 2001), *Escudo Patrio* (*National Coat of Arms*, 2005) and *Bianca* (2001) are built around images borrowed from magazines and newspapers of the 1970s, rebuilt in flat, unnatural color and violently cut forms. Simpler and bolder in composition than the earlier work, they combine the luminosity of pop art and the irreverence of woodcut.

The poetics of these vine-wrapped femmes fatales and prancing horses arise from the artist’s deep and personal attachment to images. They are the result of haphazard rummaging through the nooks and crannies of memory, the sum of moments from which intimate daily life is built, now made public by means of the printed image. The saturated color is used to reconcile visually worlds that are irreconcilable conceptually. As in all Villablanca’s prints, time and place are ambiguous; it is left to the viewer to determine whether the subjects inhabit a real or imaginary landscape, the globalized present or the early days of republican Chile.

The statement by Chilean writer and literary critic Alvaro Bisama that opens this essay came to mind as I considered Villablanca’s work. Her prints are voices carved in wood—inventories of quotidian experience loosened from any specific time, space or architecture. They invite us in to discover, amid their many tendrils, our own fables for understanding the world.

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Notes:
1. Pedro Millar, “Grabados de Lorena Villablanca.” Catalogue essay for an exhibition by the artist at the Gallery of the University of Concepcion, Chillan Campus, Chile, 1997.
3. For a better understanding of this form of poetry see: http://www.memoriachilena.cl/602/article-723.html
5. Puro, Chile, es tu cielo azulado,
Puras brisas te cruzan también, Y tu campo de flores bordado Es la copia feliz del Edén.
6. Campo de Flores Bordado was the outcome of a workshop between Chilean and Argentinean artists and the curator Justo Pastor Mellado, who encouraged participants to consider local and regional identities. Carlos Navarrete in conversation with the artist, Santiago, Chile, 29 Jan 2014.
Only in the 17th century did Indian paintings begin to arrive in Europe in some numbers and engravers begin to copy them. These unfamiliar pictures aroused the interest of artists (Mughal miniatures were copied by Rembrandt and his contemporary Willem Schellinks1) as well as scholars. Mughal rulers were a source of fascination—portraits of the emperor Jahangir and his son Shah Jahan were reproduced in Samuel Purchas’s Purchas His Pilgrimes (1625)2 and in later books such as Athanasius Kircher’s China Monumentis Illustrata (1667).3 But early modern Europeans were also deeply curious about the pantheon of Indian divinities.

The early information was largely fanciful: a rooster-footed demon called Deumo, described by Ludovico di Varthema who visited India between 1503 and 1508, became a popular subject of depiction in the 16th century, appearing in widely dispersed editions of Sebastian Münster’s Cosmographia.4 As with many engravings, this figure had a long life and was copied, transformed and reconfigured in a wide variety of compositions for centuries.

Later, when actual Hindu religious paintings became available, they helped familiarize Europeans with Indian spatial and stylistic conventions, and provided important iconographic markers to assist in the recognition and interpretation of Hindu gods. The most dynamic of these works were paintings of the daśāvatāra of Vishnu, his ten major incarnations, which dramatically conveyed the deity’s complex iconography—one god who has many forms. In the five years between 1667 and 1672, three sets of engravings of this subject appeared in books published in the Netherlands.

Each of these volumes had a slightly different purpose and character. Kircher’s China Illustrata, illustrated by an unknown engraver, included images of the ten incarnations amid a variety of other information collected by Jesuit missionaries working in China, India, Egypt and Tibet. Offert Dapper, an Amsterdam-based writer and physician, published his account of Asia in 1672, with plates engraved by Jacob van Meurs.5 And the Dutch Calvinist minister Philippus Baldaeus, who unlike Dapper and Kircher had actually lived and worked in Ceylon and South India, included a section on Hindu gods in his Description of the East India, Malabar and Coromandel coasts (1672), with engravings by Coenraet Decker.6

Kircher’s engraver employed a simple, schematic style. We do not know the exact source material he was working from, but it is likely to have been less elaborate than the colorful paintings on which the other two engravers relied. The texts of the manuscripts Decker and van Meurs worked from both derive from Dutch versions of an earlier Portuguese source, and each included similar Indian paintings.7 Decker’s source had been collected by a Dutch East India Company merchant named Philip Angel and is now in the Norber-
tine Abbey in Postel, Belgium. Van Meurs’ model is held in the British Museum. Both sets of works were probably painted shortly before they arrived in Europe, in roughly the mid-17th century. On the basis of style, Decker’s models are apt to have originated in Mewar and van Meurs’ in Golconda. Very little is known, however, about either the provenance of these paintings or their passage into European hands.

Both Decker and van Meurs transformed the original paintings, adding chiaroscuro and other effects to make them more appealing to European audiences. Van Meurs was particularly inventive (or less concerned with accurate representation of the original work), heightening the drama of the narrative and realism of the depiction through light, shadow and scale. Both artists nonetheless also attempted to convey the original content and to elucidate the subject at hand.

Hindus consider the god Vishnu to have ten major forms, or avatāras, among them Krishna and Rama. Incarnations such as the Buddha, Vishnu’s ninth form, are believed by scholars to have been subsumed into this fold as an expression of Vaishnavism’s (devotion to Vishnu) rise, and Buddhism’s fall, on the Subcontinent. Representations of the daśāvatāra in art accommodate a diverse range of styles across regions, dates and mediums, all bound by a common iconography that ties the representation to the incarnation and the incarnation to Vishnu.

A thorough study of all ten incarnations in the three Dutch volumes is beyond the scope of this article, but a comparative examination of the first two incarnations—Matsya the fish and Kurma the tortoise—shows the kinds of inventions and departures made when artists trained in one representational mode and iconographic tradition are faced with the task of communicating information they are struggling to understand through a visual language they are just starting to learn.

**Matsya**

The version of the Matsya myth recounted in the prints tells of a demon that captures the four Vedas, India’s old-
to one side, with the four-headed figure of the god Brahma hovering above four figures representing the four Vedas on the right. (These positions are reversed left-right from the original paintings.) Brahma appears to be receiving the sacred books from Matsya in both Decker and van Meurs. The reproductions, however, contain numerous departures from the source paintings and misconstrue the original iconography. In Indian depictions Vishnu typically appears with four arms, carrying a lotus, club, discus and conch; Decker and van Meurs both substitute books for the lotus; Kircher mistakes Brahma for a goddess. Van Meurs seems to have misread the four figures representing the Vedas in his model, recasting them as members of a throng of devotees that fills in the background around the figures of Brahma and the fish.

Kurma

In the story of Kurma, Vishnu’s second incarnation, the gods make peace with the demons (asuras) so that together they can churn the cosmic sea and produce the elixir of immortality. They use the sacred books, from the god Brahma and takes them into the ocean. Meanwhile, a great fish (matsya) reveals itself as Vishnu to Manu, the first man, who has faithfully raised it. When a great flood hits the earth, Matsya rescues Manu and many other beings by towing them in a boat through the waters. At the end of the flood, he slays the demon and recovers the Vedas.

Each of the three European authors accompanies the engraving of Matsya with some version of this tale. Kircher tells the story of a goddess and four maids abducted by a demon but freed when Matsya cuts off the demon’s head; Baldaeus and Dapper both recognize that the Vedas, not actual people, have been captured.

The compositions produced by van Meurs (Fig. 1), Decker (Fig. 2) and Kircher’s artist (Fig. 3) are almost identical, indicating that their sources, though distinct, were quite similar (see van Meurs’ model: (Fig. 4)). Each places the fish avatar...
reads his coiffure (which includes the face of the river Ganges descending to Earth through his locks) as a hood.

Van Meurs, who habitually took more liberties in his copying, has moved the treasures produced by the churning to the bottom of the composition to allow Vishnu, floating on a lotus above, to dominate the scene. He also renders the mountain as a waterfall; the original painting depicts a column-like mountain composed of violet and yellow shapes, a frequently used shorthand in Mughal painting for stone. If, like later authors, the artist saw the myth as a reflection of the biblical Great Flood story, a waterfall flowing into the ocean would have made conceptual sense.

Later Engravings

Accurate or not, many of these engravings endured, were reproduced and were occasionally altered over the centuries. In the 18th century Bernard Picart copied the Kircher engravings (by way of an intervening reproduction for a French edition of a 1670 work by Abraham Roger) that combined all ten into a single large engraving. He also faithfully copied the full set of Decker’s images from Baldaeus for his Cérémonies et coutumes religieuses de tous les peuples du monde. Picart’s prints were particularly influential since his massive work had a wide readership across Europe. Working with Jean Fredric Bernard, who sorted through the available textual sources, Picart compiled as much imagery as possible for his seven-volume set. It appears that he did not use the Dapper/van Meurs Vishnu engravings, although he drew from other works in the Dapper volume; Picart, who had experience with actual Indian paintings, may have found van Meurs’ stylistic choices and the addition of so many Europeanized figures inauthentic.

By Picart’s time, many more Indian paintings had been imported to Europe, and he copied a large group of them for the Indian volume of Henri Châtelain’s 1719 Atlas Historique; some of these he reengraved for his own later publication. Most were portraits and depictions of ascetic figures. There was little religious iconography, apart from a single figure of Brahma.

Picart’s engravings of India were in turn copied and transformed to further illustrate India for the European market. Thomas Maurice’s History of Hindostan,
Jansson à Waesberge & E. Weyerstraet, 1668). Originally published in Latin as China Monumentis Illustrata in 1667. Later copies of portraits of Indian rulers became extremely common. In 1672 Olfert Dapper included fanciful depictions of Jahangir (Lach 1993: fig. 115) plus other members of his family, including his grandson Aurangzeb. Authentic sets spanning the entire Mughal Timurid genealogy from Timur (Tamerlane) to contemporary rulers of the 1720s were produced and full sets were engraved in Henri Abraham Chatelain, Atlas Historique, ou Nouvelle Introduction à l’Histoire..., vol. 5 (Amsterdam: Chez les Frères Chatelains, 1719), and Francois Valentijn, Oud en nieuw Oost-Indien,… (Dordrecht: Joannes van Braam, 1724–1726). Curiously these authentic sets made little impact, while the earlier fanciful Dappers were copied often.


5. Olfert Dapper, Asia, of Naukeurige beschryving van het rijk des Grooten Mogols (Amsterdam: Jacob van Meurs, 1672). Published in English using the original plates in 1673.


volume 1, of 1795,14 copied nine images from the Baldaeus group, probably via Picart.15 This time the engravings, along with the findings of scholars of Sanskrit, were explicitly employed to link the myths of Matsya and Kurma to the story of Noah.16

Maurice offers a case study in the purposeful manipulation to which such engravings—originally the product of cross-cultural curiosity and conflicting habits of representation—can be subjected. The religious bias and cultural chauvinism of such later actors have colored the way we view those first artists and their attempts to represent India. They were attempting to translate a visual idiom for which they had no prior conceptual grounding. Equipped with Indian artifacts and European tools, they strove not simply to depict the “other” but to represent a distant way of seeing.

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Notes:
1. For further examples, see Pratapaditya Pal et al., Romance of the Taj Mahal (New York: Thames and Hudson, 1988), 195–98.

Left: Fig. 10. Jacob van Meurs, Kaurans of Kaurmas autaer, de tweede (Kurma avatar, the second) (1672), copperplate engraving, image 29.3 x 18, sheet 31 x 20 cm. From Olfert Dapper. Right: Fig. 8. Anonymous engraver, Krexno (Kurma) (1668), copperplate engraving, image 16.6 x 10, sheet 37.5x 25 cm. From Kircher.

8. The source for van Meur’s engravings was identified as early as 1924 by Jarl Charpentier, but there was much confusion about the actual paintings he mentions since the text used by Dapper that had accompanied the paintings had become separated from them over time (Charpentier 1924). Charpentier discovered that the texts used by Dapper and Baldaeus were versions of the same Dutch text that he studied. Knowing that both text and paintings were in the British Museum, a few intervening scholars chose the wrong group of portraits in the museum and presented them as van Meur’s models (British Museum acquisition nos. 1940,0713,0.35–44). The paintings we now know to be the actual sources are combined with a large group of portraits under the title “Persian Portraits, etc.” They were once labelled as Add. Ms. 5254, but other numbers were later given to them and this set of ten paintings bears the numbers 1974,0617,0.2.58–67.


11. Picart also included four incarnations of Vishnu (Matsya, Kurma, Varaha and Parashurama) in another section of his massive work, the section on Japan. These engravings of Japan were based on Montanus, probably the French edition of 1680; one of them is a copy of fig. 5 here. Recent scholarship on Picart has not considered these images, perhaps because scholars of Japanese art do not recognize the iconography. They bear titles that refer to Buddhist deities on the whole, but the iconography is clearly Hindu.


15. Maurice had the nine Baldaeus/Picart images copied, but used a print from a more recent work by Pierre Sonnerat as his model for Krishna. Perhaps he didn’t understand the complicated composition for this incarnation seen in the earlier engravings.

16. Also copying from Picart in the 1730s and ’40s was Thomas Salmon’s popular Modern History: or, the Present State of all Nations, which was published in various languages (English, Dutch and Italian). The book copied a selection of Picart’s own copies of Baldaeus to illustrate sections on India. In Salmon’s case many of the illustrations merely are window dressing; the actual illustrations are not discussed in the text.

Fig. 9. Bernard Picart, after Coenraet Decker, Premiere incarnation Seconde incarnation (The First and Second Incarnations of Vishnu) (detail of an engraving of the first four) (1721), copperplate engraving, image 17 x 22, sheet 41.5 x 25.5 cm. From Bernard Picart and Jean Frederic Bernard, Cérémonies et coutumes religieuses des peuples idolâtres, Vol. 1. Amsterdam: J. F. Bernard.
Navigating Difference, Connecting Seas
By Christina Aube

The monumental Kunyu quantu (Complete Map of the World), a 19th-century Korean reproduction of a woodcut map designed by the Flemish Jesuit missionary Ferdinand Verbiest in 1674 for the Kangxi emperor of China, featured prominently in the recent Getty Research Institute exhibition "Connecting Seas: A Visual History of Discoveries and Encounters." Verbiest’s map of the eastern and western hemispheres drew on almost a century of European-Chinese cartography beginning with Matteo Ricci’s first efforts in 1583, and was augmented with text-filled cartouches and animal motifs borrowed from earlier European prints. A cosmopolitan world of knowledge was brought to bear and depicted on a grand scale: each hemisphere measures approximately five feet in diameter.

The product of European cartographic principles and an Asian worldview, the Kunyu quantu places the hemispheres so that China lies at the center of the world. This work, which effectively demonstrates that the "foreign" is a relative concept, offered a conceptual core to the exhibition, which included more than 150 objects produced from the 16th century to the present, and examined the visual, cultural and economic exchanges arising from maritime exploration and the motivations that underlay them. Prints, transportable and mass-produced, were particularly critical to the encapsulation and popularization of images about distant lands. They transmitted knowledge—or fantastic, word-of-mouth accounts masquerading as knowledge—to curious publics.
Unsurprisingly, given European dominance of the seas during the period in question, most of the works on display were made in Europe for European audiences, and their subjects were Asian, African and New World peoples and places. As charted in the exhibition, European attitudes and approaches ranged from frank curiosity in the early modern period, to the self-consciously “scientific” acquisition of data during the Enlightenment, to the economic exploitation of colonialism. (The exhibition was divided into three sections, which broke down in large part along chronological lines: “Orienting the World” focused primarily on rare books; “Expeditions and Exploration” featured large-scale print publishing projects of the late–18th and 19th centuries, and “Commerce and Colonialism” included chromolithographs, albumen prints, and photomechanical reproductions produced in the late–19th and 20th centuries.)

The Kunyu quantu makes clear the limits of knowledge of even the most travelled and learned of individuals, and of the difficulty of finding reliable sources. Among the animals Verbiest depicted are a Dürer-esque rhinoceros, an ostrich and a turkey; there is even a unicorn. He drew much of his zoological information (and specific images) from Konrad Gesner’s Historiae Animalium (History of Animals, 1551–1587), a work that had attempted to distinguish the real from the mythical.

European images of distant places frequently included what appear today as bizarre fantasies. The intellectual and diplomat Giovanni Botero’s inclusion of a headless man with a face embedded in his torso, supposedly from the wilds of Asia, in Le relationi universali (Universal Relations, first published 1591–92), drew inspiration from sources originating in the 13th century. Botero himself never set foot in Asia.

The Italian adventurer Giovanni Francesco Gemelli Careri, however, spent roughly five years traveling through Egypt, Turkey, Persia, India, China and the New World. His six-volume account, Giro del mondo (Tour of the World), published between 1699 and 1700, features engravings of monuments, geographical features, flora and peoples. Among its compelling images is a detailed depiction of the 15th-century Porcelain Tower of Nanking (Nanjing) looming above a gathered crowd. The related text, which appears some 40 pages after the image, describes the building’s impressive height and materials.

There were nine stories, as has been said; and in the midst of each of them was a work like a pilaster to set several idols about it. At the foot of the tower the wall of it was twelve foot thick, and eight and a half above. The structure is certainly artificial and strong, and the most stately in all the east; all the carv’d work being gilt, so that it looks like marble, or any other carv’d stone, the Chinese being wonderful ingenious at shaping their bricks in all sorts of figures.

The verbal account is concise and informative, yet the visual images promised to transport readers to realms that, though geographically real, were so distant they could almost have been imaginary. Gemelli Careri’s work was hugely popular and was described by a contemporary as a “true relation” in which the author “omitted nothing.” Though the images provided crucial support and appeal, there are just 50 illustrations in some 2,500 pages of text.

In contrast, the 23 volumes of the Description de l’Égypte (1809–1828), published a little more than a century later, contain some 900 engraved plates. Geographic inquiry was no longer the province of individual adventurers like Gemelli Careri or dependent on unreliable secondary sources; in France at least it had been institutionalized on a grand scale. Napoleon’s campaign in Egypt (1798–1801) ended in humiliating failure, but the savants who accompanied the expedition achieved an unprec-
edent feat of observing, depicting and cataloguing the country—its ancient monuments, landscapes, animals, plants, modern life and customs. The scale of their ambition is visible in the physical size of the publication: the plate volumes measure 29 inches high by 40 inches wide when open. Though the project’s director, Nicolas-Jacques Conté, invented a machine that made it possible to engrave large areas such as skies in a matter of days rather than months, some of the folios took years to produce.

The spectacular color etching and engraving of the column from the Temple of Hathor at Dendera (Tentyris) engraved by Louis-Jean Allais after a design by Jean-Baptiste Lepère invites comparison with Gemelli Careri’s Porcelain Tower. The attention to detail evidenced by the meticulous rendering of hieroglyphics outstrips any of the illustrations in the Giro del mondo, which provided a general sense of structures and lands, not precise elevations. Yet because the columns of the portico were largely buried in sand at the time of the expedition, the French artists necessarily repeated some of the visible hieroglyphics—offering a reminder that meticulousness does not always equate to accuracy. As in Gemelli Careri’s account, image and text joined forces to provide a fuller sense of the foreign. In the Description, however, the plates comprise their own separate volumes.15

The Description de l’Égypte stands as a remarkable monument to the human aspiration to know and understand the world that is also present in the Kunyu quantu. But that desire to know was rarely detached from an equally strong desire to control: the primary purpose of Napoleon’s Egyptian adventure was conquest.

Two works in the final section revealed implicit power relationships between the center and the periphery. The first, a hand-colored, engraved vue d’optique of Batavia (present-day Jakarta) made in the mid-18th century was designed to be seen through a zograscope, an optical device that intensified the colors and heightened the sense of perspective and depth, offering a high-definition experience of the world and facilitating “travel” to distant lands.13

Published in Paris after a design by the Dutch painter and printmaker Jan van Ryne, the bird’s-eye view showed a colonial cityscape punctuated with trading ships in the foreground—an image not just of a busy port but of the strength of the Dutch East India Company. Dutch presence and power is at the heart of this image, embedded in the gridded streets and canals of the walled city, and in the inscribed title, View of the Island and the City of Batavia Belonging to the Dutch for the India Company.14

Unlike Verbiest’s cartographic vision, Gemelli Careri’s adventurous reporting or the French attempt to catalogue all of Egypt, the focus here is not on the indigenous mysteries of the foreign, but on Dutch occupation. This shift of attention away from curiosity about the exotic and toward utilitarian exploitation was even more explicit in the exhibition’s display of colorful, lithographic board games.
The mid-20th century *Jeu des échanges: France-Colonies* (Trading Game: France-Colonies, 1941), encouraged children to plant their nation’s flag on colonial soil, establish a foothold and export natural resources—rice from Laos, wild animals from Dahomey, palm oil from the Ivory Coast—back to the mother country.\(^\text{15}\)

The array of continents at the center of the game board reflects fairly closely that in Verbiest’s *Kunyu quantu* almost three centuries earlier, with one important difference: Verbiest pictured the eastern hemisphere on the left side of the bipartite image, allowing the easternmost part of the Eurasian landmass—China—to appear near the center of the world; the French game, like most contemporary maps, locates the eastern hemisphere on the right, with France and its West African colonies at the center.

The prints exhibited in “Connecting Seas” tell us as much about their audiences and makers as they do about their ostensible subjects.\(^\text{16}\)

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**Notes:**
2. Curated by Peter Bonfitto, David Brafman, Louis Marchesano, Isotta Poggi, Kim Richter and Frances Terpak, the exhibition ran from 7 Dec 2013–13 April 2014.
3. The exhibition featured illustrated books, loose prints and photographs, navigational instruments, optical devices, and blue-and-white porcelain.
5. “Connecting Seas” drew a comparison between the headless figure in Botero’s *Relationi* and a similar figure depicted in a 16th-century Azerbajani manuscript reproducing depictions of foreign lands by the Baghdad scientist Abu Yahya Zakariya ibn Muhammad al-Qazwini (1203–83).
6. While most long-distance travel was conducted under the auspices of church or other institutional sponsorship, Gemelli Careri is believed to have initiated and financed the trip on his own.
13. A walnut zograscope appeared in the exhibition below the engraving.

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The small woodblock print *Rickshaw Cart* (2011) might at first glance be mistaken for a fresh reissue of a 19th-century *Ukiyo-e* pictorial melodrama, given its strong diagonal composition, tipped-up perspective, eloquent black outline and luminous blocks of color, not to mention the grimacing hero and fantastic demon in their racing rickshaws. On closer view, however, the mustachioed figure looks eerily like the videogame plumber-turned-hero Mario, while the shelled villain resembles Mario’s nemesis, Bowser, and the runners recall the sidekick Toad and a Koopa Troopa. Indeed, the cartouche at the top spells out “Mario” while one at the bottom reads “Beloved friends, dear rivals.”

The joint creation of American illustrator Jed Henry and Tokyo-based *mokuhanga* master printer David Bull, *Rickshaw Cart* is the first of their ongoing series, *Ukiyo-e Heroes*. Each of the prints, which now number more than a dozen, places videogame characters of the past 40 years in the stylistic world of Edo-period Japan through hand-cut and -printed woodblocks, published like their forebears in inexpensive, unlimited editions, and distributed (unlike their forebears) through the Internet.

The appearance of these old friends—Mario, Link and the robotic Mega Man, complete with his forearm cannon—in this unexpected setting can delight the inner nerd of viewers whose youth was spent glued to a home gaming system or pumping quarters into a video game console. *Ukiyo-e Heroes* pays homage to Japanese influence on the visual design of videogames as well as to the traditions of Japanese woodblocks. It also resurrects an essential characteristic of those earlier prints that has been often overlooked in celebrating *Ukiyo-e* artistry—their original appeal as totems of mass-market entertainment.

*Ukiyo-e* translates as “pictures of the floating world” and the genre flourished with the rise of urban, mercantile life in the Edo (1615–1867) and Meiji (1868–1912) periods. The prints were popular and populist works of mass-produced art, depicting beautiful courtesans, Kabuki actors, romantic sagas and famous landscapes. Their production was an overtly commercial enterprise: publishers commissioned and financed the work, artists designed the images, carvers translated those designs into matrices, and printers inked, registered and hand-printed each block of the intricate, multicolor compositions.

The aristocracy may have ignored such material as crude, cheap and unoriginal, but it appealed to a growing merchant class, described by Lawrence Bickford as a “remarkably lively, hedonistic, and fatalistic lot who lived for the moment, loved their pleasures and entertainments, and craved souvenirs thereof.”

*Ukiyo-e Heroes* are similarly souvenirs of a popular public amusement, and are also produced in unlimited editions through a clear division of labor: the images are designed by Henry, carved by Bull and printed on Echizen Hosho Washi paper.

Prints such as *Infestation*, in which the
heroine Samus (from Nintendo’s science-fiction game Metroid) battles swarming jellyfish-like alien creatures, wed the dynamic design and delicate physicality of antique Japanese prints to the visual culture of one of contemporary Japan’s most influential exports, the video game.

For many young players, the video games and home gaming systems that boomed in the 1980s constituted their first exposure to aspects of Japanese visual style, much like manga and anime do for younger audiences today. Henry, a children’s book illustrator with a degree in computer animation, cites game designer Yoshitaka Amano as an early artistic influence. Amano was responsible for Nintendo’s Final Fantasy as well as the original 1967 anime version of Speed Racer, and Henry used to draw from the game instruction manuals as a child. This eventually led him to a broader interest in Japanese visual culture, extending back to those woodcut compositions of arched bridges and graceful geishas that, for many Westerners, remain essentialist exemplars of Japan.

Henry observes that prints such as the Kuniyoshi triptych Takiyasha the Witch and the Skeleton Spectre (ca. 1844) can be seen as aesthetic precursors of Japanese gaming design. The drama between the looming skeleton and the intrepid heroes resembles, he says, “an end-of-level boss fight” (the culminating challenge between a gamer and a larger-than-life-antagonist who must be vanquished to move on to the next level of play).

Bull, who is English, was working as a computer programmer in Toronto in 1980 when he was first captivated by Ukiyo-e. Six years later he moved with his family to Japan to learn mokuhanga technique largely through self-study, copying the masters while teaching English to make ends meet. In 1989 he undertook the ambitious project of reproducing the 18th-century Hyakunin Isshu (One Hundred Poems from One Hundred Poets) of Katsukawa Shunsho. It took ten years to complete, but its success established his reputation and enabled Bull to devote himself full-time to block cutting and printing.

In 2010, Henry contacted Bull about the idea of merging contemporary videogame subject matter with traditional print techniques and Ukiyo-e stylistic conceits. Bull translated the Rickshaw Cart drawing into a 16-block impression in the small koban format, and in 2012 they launched Ukiyo-e Heroes on the crowd-source funding site Kickstarter, linking the prints to support of Bull’s workshop. They reached their original goal of $10,200 (the cost of producing the first print) on the first day and eventually raised more than $313,000 before leaving Kickstarter. On their own website, videos detailing the production of each print illuminate the process for viewers who may have been pulled in by the gaming iconography but stay to learn about mokuhanga. To date, more than 8,000 impressions have been sold.

The popular response should not be surprising: video game culture now spans two generations and has grown exponentially in the size of its community, the sophistication of its technology and range of experiences it provides. The isolated manipulation of joysticks in arcades or basement rec rooms has given way to online community tournaments and multiplayer experiences. And while early games were designed for teenage boys, today 68 percent of gamers are adults and 45 percent are women. Gaming has infiltrated mainstream culture in innumerable ways, from educational strategies to job recruitment tools, to the profusion of terms like “game over.” In the past few years there has been increasing recognition of videogame design in the context of art, most notably in the Smithsonian’s 2012 exhibition, “The Art of Video Games.”

Mokuhanga print techniques have, similarly, spread far beyond their original domains. Ukiyo-e aesthetics and techniques have been adopted and adapted by Western artists since the first waves of 19th-century Japonisme. The Shin Hanga movement of the first half of the 20th century involved both Japanese and Western artists and melded nostalgic Ukiyo-e
qualities with more contemporary compositional structures. Prints such as Yoshida Hiroshi’s Grand Canyon (1925) exhibited a broader palette and a larger scope of subject matter, aiming for a more global audience. More recently, Crown Point Press began taking American and European artists to Japan in 1982 to work with master woodblock printers, kicking off a widespread interest in Japanese woodblock. Chuck Close (who worked with Crown Point and with Yasu Shibata) and Neil Welliver (working with Shigemitsu Tsukaguchi) are just two of many who have worked closely with Japanese master printers. Meanwhile thousands of artists around the world pursue mokuhanga technique on their own [see April Vollmer’s article, Art in Print, Jul–Aug 2012].

Ukiyo-e Heroes represents a natural evolution of these trajectories. The gaming world, like the floating world, is one of limitless (if virtual) pleasures, a place of adventure and simulation where players can become anyone and do anything. Henry and Bull offer a bridge to both history and material presence, inviting a community rooted in virtual existence to engage with tangible objects. The prints—visually dynamic, funny, and reverent about both sets of sources—may be regarded as low-tech ephemera or as part of a continuum stretching back to the masterpieces of Hokusai and Hiroshige. Ukiyo-e Heroes reminds us that those prints were also once low-tech ephemera.

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Notes:
2. The paper is made by Iwano Ichibei IX, who has been designated a national living treasure of Japan.
3. Animated Japanese cartoons and graphic novels.
6. Japanese paper sizes can vary with manufacturer. This print measures 9 x 7 inches.
9. The show will be traveling through 2016.
Prix de Print No. 8

Cartier Window by Stella Ebner

Juried by Faye Hirsch

This iteration of the Art in Print Prix de Print has been judged by print scholar Faye Hirsch. The Prix de Print is a bimonthly competition, open to all subscribers, in which a single work is selected by an outside juror to be the subject of a brief essay. For further information on entering the Prix de Print, please go to our website: www.artinprint.org/index.php/about#competitions.

Stella Ebner, Cartier Window (2014)

Before us is a shop window with a jewelry display. To either side, festoons of pine or tinsel hint at Christmas. Above is the brand: a logo unmistakably readable as Cartier, despite its being cut off at the top. Like any fancy Christmas window on Madison, this one includes a gimmick: a video, one presumes, of snow leopards—tinged with pink, like a glacier under a winter sun—bounding through an ice-blue background. Whether belonging to several leopards, or just one, the swiveling profiles at the left and the cropped, bounding pose of the creature in front suggest startled motion. Turquoise and violet shadows enhance the fluidity of the leopard action, as slightly off-register shadows and cartoonlike sparkles give the jewels before them vivacity and allure.

Visiting the artist’s website, we discover that the print is part of a new series (designated “Coming soon . . .”) consisting of nine screenprints. One of these presents an awards ceremony in which a woman is receiving a trophy from a man in a suit. The figures’ heads and shoulders are cut off like the Cartier logo, and our viewpoint is from way below, as if we are members of a press corps below the stage. The shiny trophy is obscured by the blinding reflections of camera flashes, and the only object in full view is a large bouquet of flowers to the left of the action—again, seen from below, not unlike the famous still life by Caravaggio. Among the other prints in the series is a darkened, uninhabited interior of a Japanese restaurant, its only decoration a brightly lit screen decorated with the reproduction of an Ukiyo-e woodcut. In another, a man in shorts with his head cropped off lies on a sofa near a coffee table on which a partly finished jigsaw puzzle depicts Van Gogh’s Starry Night. For its part, Cartier Window brings to mind early lithographs by James Rosenquist or works in various media by Wayne Thiebaud—especially his woodcuts of a cake and candy apples produced in the 1980s at Crown Point Press in Kyoto with Tadashi Toda, a master of Ukiyo-e.

I must continue this Prix with a disclaimer. I am a colleague of Ebner’s at Purchase College, where we both teach. I had no idea, however, that she had made Cartier Window when I saw it among the blind entries. Call me stupid, but I thought to myself, “Gee, this is similar to work I have seen by Stella Ebner. Is this way of creating screenprint, with effects like Ukiyo-e woodcut, gaining traction among printmakers? Is it right to select it feeling that the artist might be copying her style?” In the end, I couldn’t resist its seductions—and of course it wound up being by Ebner. So, for this Prix, selected in all fairness, I overcame a certain ethical ambivalence to indulge my sheer pleasure in the winner. And, as it turns out, I was able to speak with the artist directly about her process.

Having grown tired of the lengthy time required by woodcut, the effects of which she loves, Ebner has developed a method of making screenprints that produces the painterly effects and oddities of registration that can happen in the Ukiyo-e manner. I asked her how many colors she used for Cartier Window, and she responded by showing me 36 Mylars, each a different size or shape, each representing a different layer of the print. She reuses colors, but in layering them (in a way reminiscent of woodblock painting) she creates varying densities of transparency or opacity, subtly altering her hues in the process and creating a color-based sense of depth. Thus, in Cartier Window, the leopards do indeed appear one in front of another. And throughout the print, we feel a dramatic recession into pools of color, even as the image remains fundamentally flat.

Ebner pays homage to numerous art historical sources, but there is something...
quite contemporary in these scenes—all combining, the artist informs me, the flawed memory of real things seen and pure invention. Their contemporaneity lies in their focus on modest spectacles: low-level awards ceremonies; high-school sports events; historical reenactments; the ads and milieux of consumer culture. In every print, we are asked to question the way we receive images—the secondary, tertiary or umpteenth-airy ways they are delivered to us. That message of compromised origins feels especially appropriate to the medium of prints, even as the handwrought quality of Ebner’s versions provides a delicious palliative to our relentless, lens-based culture and its phantom effects.

Stella Ebner, Cartier Window (2014). Detail below.

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EXHIBITION REVIEW

The Rake’s Progress

By Julia Beaumont-Jones

"Hockney, Printmaker"
Dulwich Picture Gallery, London
5 February – 11 May 2014
Bowes Museum, County Durham
7 June – 28 September 2014

Hockney, Printmaker
By Richard Lloyd
160 pages, 130 color illustrations
Published by Scala Arts & Heritage Publishers Ltd, London, 2014
£25 / $39.95

The exhibition “Hockney, Printmaker,” shown in two British locations this year, marked the 60th anniversary of the artist’s first print, the lithograph Self-Portrait (1954). This retrospective of some of David Hockney’s most personal, playful and eloquent works seems to have satisfied the critics’ desire to revisit the autobiographical and graphic elements the artist neglected in his recent Yorkshire landscapes. Those oil paintings, multicamera films and iPad drawings, vivid and voluminous, were showcased in “David Hockney RA: A Bigger Picture” at the Royal Academy of Arts and other venues in 2012–13. The curators positioned these works as ambivalent sequels to the artist’s investigations in Polaroid, photocollage, fax and video.1 Yet while critics doffed their caps to his lifetime of restless reinvention and his eminence as one of Britain’s most celebrated artists, they felt something was missing. The provocative wit and swagger of his youth appeared to have been supplanted in later life by simplistic pastoral visions. Some critics hankered after the self-mythology and Los Angeles glamor of Hockney’s most famous figurative works, while others mourned the intuitive sophistication of his earlier draftsmanship.2

“Hockney, Printmaker” presented more than one hundred works, from his teenage experiments at Bradford School of Art to his mature collaborative workshop projects. This extensive survey of etchings, lithographs, “homemade” fax...
prints and inkjet computer drawings established the graphic work, often overlooked, as an inventive, important element of the artist’s oeuvre, belying his modest assertion: “I am not a printmaker. I’m a painter who makes a few prints.” While it is true Hockney took up printmaking when a student as a secondary practice to painting, in its considerable quantity, subject matter, experimental range and stylistic synthesis over time, this oeuvre clearly reflects a serious commitment to the medium. As the exhibition revealed, Hockney has been anything but a dilettante printmaker.

The show, arranged broadly chronologically and by medium, was divided into two main areas: etching, and lithography and other media. This scheme addressed Hockney’s prints within the traditional designations of disegno and colore, in which the lyrical etched line was employed for drawn, narrative subjects, while vibrant, saturated hues were used to create atmospheric, sometimes painterly effects. *Illustrations for Fourteen Poems from C.P. Cavafy* (etchings with aquatint, 1966) and *The Weather Series* (six lithographs with screenprint in colors, 1973) exemplify these two extremes, with precise outline on the one hand and limpid tusche washes on the other (see, for example, *Rain*, from *The Weather Series*). This curatorial model engaged the viewer in the expressive distinctions Hockney makes between different print techniques and the ways he tests their formal boundaries. It revealed most compellingly his sensitive and sophisticated understanding of techniques, his awareness of their capacities and limitations, and his interest in their art-historical legacies. As Craig Hartley has observed, “His techniques are inextricably linked to meaning. Most of his pictures are about picture-making, and many of his prints are about printmaking. They were made for a knowing audience: an audience knowing the techniques.” This focus on technique draws us into Hockney’s own discourse on printmaking, establishing the exhibition as a historiography as much as a survey.

The etchings Hockney made as a student at the Royal College of Art between 1961 and 1963, with their crude hard-ground lines and smudgy aquatint markings, reveal his early interest in the spontaneity of drawing directly onto the plate. The exhibition began with the witty autobiographical images that constitute some of his first works in the medium. *Myself and My Heroes* (1961) shows the insecure young artist paying homage to Walt Whitman and Mahatma Gandhi, crowned with halos. In *The Fires of Furious Desire* (1961) Hockney draws on William Blake’s poem “O Flames of Furious Desire” as he explores sexual yearning—his head enveloped in flames, he imagines a vision of love: two shadowy figures representing himself and his lover holding hands. A charming naïveté suggested by the lively art brut drawing style is also found in his paintings of the period. But while the painted line seems fluid and considered, the scratchy line of the prints creates a more vivid sense of immediacy. This might also account for the more successful narrative quality of the early prints over the paintings; the vigor of the drawn line commands a sense of movement while its blackness asserts permanence and authorial weight. The graffiti-like inscriptions further define these ink images as stories of sorts. Indeed, they mark the beginning of the “graphic tales” Hockney would pursue through the 1960s, among them *A Rake’s Progress* (1961–63), *Illustrations for Fourteen Poems from C.P. Cavafy* (1966) and *Illustrations for Six Fairy Tales from the Brothers Grimm* (1969), all shown in complete sets. *A Rake’s Progress*, based on Hogarth’s famous series of eight engravings from 1735, is Hockney’s most explicit reference to the history of printmaking. He took the titles of Hogarth’s plates as his starting point but updated the story as an autobiographical tale of his adventures in New York City in 1961 and extended it to 16 plates. The appeal of the Hogarth prints lay in the notion of “telling a story just visually,” as Hockney put it, adding that “Hogarth’s story has no words, it’s a graphic tale. You have to interpret it all.” Hockney employs numerous methods on the etching plate and in the overall composition to tantalize the eye and guide the viewer through each episode. In *The Arrival* (plate i) and *The Wallet Begins to Empty* (plate 6A), hard, rapidly drawn etching lines delineate figures in motion, while softer, nuanced flourishing of aquatint indicate solid structures and changes of mood. Variations in bitting give subtle tonality to static objects like the plant in *Receiving the Inheritance* (plate 1A). Bold patches and strokes of red aquatint amplify the emotional energy of otherwise monochrome scenes: in *The Gospel Singing* (*Good People*) *Madison Square Garden*, a splotchy red cloud shape hovers above the worshippers like a heavily presence, while in *Cast Aside* (plate 7A), a similar blood-red form reinforces the sense of peril as the artist is fed to a monster.

*A Rake’s Progress* is celebrated as the
artist’s most directly narrative subject. Working as a student with limited technical assistance, Hockney rejected the technical complexity of multicolor etching, preferring the simplicity of inking the plate just once. He also valued the clarity of the etched line: “All the early etchings deal with line, and somehow the line telling the story seemed appealing, whereas in the paintings you get involved with other things, the paint, the texture, and narrative is harder to deal with.”

The Illustrations for Fourteen Poems from C.P. Cavafy are good examples of this principle: the coupled figures, drawn from life with spare etched lines, are set against predominantly white backgrounds with barely a suggestion of further definition. Only two images indicate Cavafy’s Alexandrian setting. Hockney’s narrative series emulate the intaglio language of the popular British satirical prints of the 18th and 19th centuries, exploiting the constraints of line and tone.

While Hockney continued to regard etching as a primarily linear discipline, over time he expanded his use of the textural, tonal and eventually color techniques offered by the medium. His Illustrations for Six Fairy Tales from the Brothers Grimm, published in 1970 in both book and portfolio editions, remains one of his most ambitious printmaking projects. Increasingly sophisticated handling of his subjects is evident in prints such as The Pot Boiling from Fundevogel (Foundling-Bird), where a pan of bubbling water is depicted through hard-ground crosshatching to suggest the solidity of metal and various aquatint bites to describe the volume and heat of the liquid. Similarly, the contrasting textures of limp straw and solid gold in Straw on the Left, Gold on the Right from Rumpelstiltskin are evoked by soft-ground and hard-ground etched lines. Hockney had been introduced to soft-ground etching through the printer Maurice Payne, but his crosshatching was inspired by the prints of Giorgio Morandi. In obvious homage to the Italian artist, Hockney employed it in A Black Cat Leaping from The Boy Who Left Home to Learn to Fear as an effective middle ground for positioning light or dark figures; in A Wooded Landscape from Fundevogel for building form, mass and shadow; and in numerous works to achieve deeper blacks than aquatint alone provided.

The prints present fragments from the stories, rather than full narratives—the compositions are highly distilled and exquisitely detailed celebrations of the characters’ idiosyncrasies, and lure us into those strange fairytale territories.

Hockney’s collaboration with Aldo Crommelynck elevated his etching to an altogether new level: “I learned more in three months about etching than in all the years I’d been doing it,” he recalls. “I discovered many, many techniques that I just hadn’t been able to do before.” Hockney had an enduring fascination with Picasso, with whom Crommelynck had worked, and in 1973 began an etching with Crommelynck in memory of Picasso. Hockney’s painterly treatment of Picasso in Artist and Model (1973–74) was his first successful experiment with sugar-lift, the master’s trademark technique. The color-printing methods, however, effected the greatest change in Hockney’s etching. Crommelynck had invented for Picasso (too late for him to adopt it) a system for precisely registering each plate with a wooden frame, giving the artist free rein to draw directly onto the matrix, using multiple color separations with ease. In Contrejour in the French Style (1974), Hockney fully exploited the method, using eight colors applied with three plates. All these discoveries were
synthesized in *The Blue Guitar* (1976–77), Hockney’s 20-etching tribute to Picasso. Inspired by poet Wallace Stevens’ belief in the power of art to transform reality, Hockney draws an analogy between printmaking and poetry as imaginative forms of art, each with its own possibilities for interpreting the world. The print *Etching is the Subject* is titled in reference to Stevens’ line, “poetry is the subject of the poem.” *The Blue Guitar* is ultimately about etching itself and lays bare Hockney’s stylistic concerns as informed by Picasso’s methods and motifs.

Color dominated the second section of the exhibition, mainly through lithographs. Many of these were made with master printer Ken Tyler, first at Gemini GEL in Los Angeles and subsequently at Tyler Workshop and Tyler Graphics outside New York. Tyler’s sensitivity to the gestural styles of painters, his conviction that prints can be as painterly as paintings and produced on a comparable scale, and his joy in experimenting with inks and color find clear expression in the swimming-pool subjects made with Hockney beginning in 1967.11 These lithographs mark a departure from his draftsmanship-printmaker concern with line, and a transition to the role of painter-printmaker, interested in emulating in print the vibrant painterly effects of his works on canvas. Rather than being translations of paintings, for example *A Bigger Splash* (1967) and *Portrait of an Artist* (Pool with Two Figures, 1972), these are new compositions that take lithography to an expressive level above that of the works on canvas. The challenge of depicting water, its reflections, colors and ripples led to the experimental paper-pulp works, *95 Paper Pools* (1978), which Hockney described as “like paintings.”10 He also worked with crayon and liquid tusche markings for *Lithographs of Water Made of Lines* (1978–80), whose individual titles name specific materials and techniques as if they are ingredients in the creative process.13

With his spare crayon lines (more akin to his visual language in etching) and limpid blue washes, the artist urges the viewer to consider the unique expressive qualities of different printmaking techniques. His gestural use of tusche in *Afternoon Swimming* (1980), however, makes it as painterly as a lithograph can possibly be.

The final room united Hockney’s boldest mixed-media works from Tyler Graphics with his fax prints and recent inkjet drawings under the category “other media.” *Moving Focus* (1984–85), a series of 29 large portraits, still lifes and domestic interiors, was perhaps Hockney’s most ambitious collaboration with Tyler. For *Hotel Acatlan: Second Day* (1984–85), Hockney sketched with inks and crayons on layers of transparent Mylar—each of which would become a different color plate—so he could see how the plates would combine to create the whole. Altogether the prints of *Moving Focus* involved more than 500 colors, hand-painted sculptural frames and various combinations of lithography, etching, screenprinting and collage. The studio, Hockney observed, offered “something you couldn’t do on your own—something you don’t even know about.”14

In contrast to such grand scale, the small series of homemade fax prints, produced soon after, in 1986, are intriguingly modest objects, made without technical assistance. They point to the artist’s attempt to reclaim control of his own image-making, rather in the manner of his recent prints created with iPhones, iPads and inkjet printers. Surprisingly, only two digital prints were included in this otherwise broad survey. Hockney himself has classified them as “computer drawings,” suggesting he thinks of them as something other than printmaking.

Nonetheless, the digital print *Rain on the Studio Window* (2009) made for an eloquent reprise of his lifelong interest in the depiction of water.

“Hockney, Printmaker” not only delivered a vast quantity of diverse material, it intelligently addressed the artist’s chief concerns as a printmaker. It offered a useful reminder that many of Hockney’s most celebrated early works—*A Rake’s Progress*, the Cavafy illustrations, *Six Fairy Tales*—are, in fact, prints. And student prints also brought us (happily) face to face with Hockney the enfant terrible, the “seven stone weakling” and antihero whose visions of gay love and sexual longing, pop icons and muscular alter egos, very early assured his place as one of the most daring and inventive artists of his time.16

Julia Beaumont-Jones specializes in 19th-century to contemporary works on paper. From 2005–13 she served as Manager of the Prints and Drawings Rooms, Tate Britain, London.

Notes:


2. Alastair Sooke in “David Hockney: A Bigger Picture, Royal Academy of Arts Review,” The Daily Telegraph, 16 Jan 2012, wrote: “You would be forgiven for asking: what happened? After all, Hockney is best known as the raunchy Californian sensualist who painted sun-kissed boys gliding through the azure swimming pools of Los Angeles in the Sixties. And yet here he presents himself as a modest pastoralist, content to hymn the bounty of nature with quiet exultation—dancing, like Wordsworth, among the daffodils ... The radical has come over all conservative.” http://www.telegraph.co.uk/culture/celebrity/david-

3. Nikos Stangos, ed., *David Hockney by David Hockney*, 1986, is intriguingly modest objects, made without technical assistance. They point to the artist’s attempt to reclaim control of his own image-making, rather in the manner of his recent prints created with iPhones, iPads and inkjet printers. Surprisingly, only two digital prints were included in this otherwise broad survey. Hockney himself has classified them as “computer drawings,” suggesting he thinks of them as something other than printmaking. Nonetheless, the digital print *Rain on the Studio Window* (2009) made for an eloquent reprise of his lifelong interest in the depiction of water.


6. Stangos, David Hockney, 91.

7. Ibid., 91–92.

8. Megan Lucas, “David Hockney: A Bigger Picture, Royal Academy—Review,” Evening Standard, 19 Jan 2012, reminisced nostalgically: “There was a time in the 1970s when I thought him one of the best draughtsmen of the 20th century, wonderfully skillful, observant, subtle, sympathetic, spare, every touch of pencil, pen or crayon essential to the evocation of the subject, whether it be a portrait or light flooding a spare room.” http://www.standard.co.uk/opinion/exhibitions/david-

9. The Guardian, 18 September 2012. Review, Royal Academy, London,” The Observer, 22 Jan 2012 said that: “Hockney is justly admired, not to say adored, for his pictorial ingenuity, his superlative draughtsmanship, his deft and witty inventions ... This is the first Hockney show I have seen that appeared completely in earnest.” http://www.theguardian.com/artanddesign/2012/jan/22/david-hockney-bigger-picture-review; and Brian Sewell in “David Hockney, RA: A Bigger Picture, Royal Academy—Review,” Evening Standard, 19 Jan 2012, reminisced nostalgically: “There was a time in the 1970s when I thought him one of the best draughtsmen of the 20th century, wonderfully skillful, observant, subtle, sympathetic, spare, every touch of pencil, pen or crayon essential to the evocation of the subject, whether it be a portrait or light flooding a spare room.”

10. Julia Beaumont-Jones specializes in 19th-century to contemporary works on paper. From 2005–13 she served as Manager of the Prints and Drawings Rooms, Tate Britain, London.


12. Alastair Sooke in “David Hockney: A Bigger Picture, Royal Academy of Arts Review,” The Daily Telegraph, 16 Jan 2012, wrote: “You would be forgiven for asking: what happened? After all, Hockney is best known as the raunchy Californian sensualist who painted sun-kissed boys gliding through the azure swimming pools of Los Angeles in the Sixties. And yet here he presents himself as a modest pastoralist, content to hymn the bounty of nature with quiet exultation—dancing, like Wordsworth, among the daffodils ... The radical has come over all conservative.” http://www.telegraph.co.uk/culture/celebrity/david-

13. Nikos Stangos, ed., *David Hockney: A Bigger Picture, Royal Academy—Review*, The Observer, 22 Jan 2012 said that: “Hockney is justly admired, not to say adored, for his pictorial ingenuity, his superlative draughtsmanship, his deft and witty inventions ... This is the first Hockney show I have seen that appeared completely in earnest.” http://www.theguardian.com/artanddesign/2012/jan/22/david-hockney-bigger-picture-review; and Brian Sewell in “David Hockney, RA: A Bigger Picture, Royal Academy—Review,” Evening Standard, 19 Jan 2012, reminisced nostalgically: “There was a time in the 1970s when I thought him one of the best draughtsmen of the 20th century, wonderfully skillful, observant, subtle, sympathetic, spare, every touch of pencil, pen or crayon essential to the evocation of the subject, whether it be a portrait or light flooding a spare room.”

EXHIBITION REVIEW

27 Square Meters, 1001 Nights

By Laurie Hurwitz

“Yona Friedman: 1001 nuits + 1 jour”
6 June – 3 September, 2014
mfc-michèle didier, Paris

1001 nuits + 1 jour
By Yona Friedman
mfc-michèle didier, Paris, 2014
286 pages and 4 cover pages, limited edition of 75 copies and 25 artist’s proofs.
Certificate signed and numbered by the artist, €1,700.

“M y studio on the Boulevard Pasteur was small (27 square meters),” reminisces the 91-year-old Hungarian architect Yona Friedman in the preface to 1001 nuits + 1 jour, his new artist’s book. Describing this tiny Parisian atelier, he explains, “I didn’t repaint the walls, but covered them with drawings ... of my secret, imaginary world.” In 1968, when Friedman relocated to a more spacious apartment, the drawings were taken down. He recently rediscovered them in a drawer, “older and aged, both the drawings and myself, even more moving than before.”

The charming and spirited exhibition “1001 nuits + 1 jour” (1,001 nights + 1 day) presented both the book and a group of reproduced drawings in a scatter hang. The book, a playful rather than precious object, enables its owner to recreate Friedman’s original décor or to invent a new one. As in a children’s sticker book, each drawing has been pre-cut by laser and can be easily detached from the page (and, if needed, painlessly slipped back into position), dovetailing nicely with the notions that are central to Freidman’s work.

Born in Budapest in 1923, Friedman studied architecture in his hometown, then immigrated to Haifa in 1946, where he pursued his studies while living on a kibbutz. In 1967 he settled in Paris, where he founded the GEAM (Groupe d’Etude d’Architecture Mobile). In the group’s manifesto, Friedman argued for a theory of self-planning: flexible housing that allowed freedom of choice for the residents. Architects would provide the foundations and structure, while occupants would customize their dwellings by way of “infrastructures that are neither determined nor determining,” in direct contrast to functionalist ideas that dominated the postwar period. His concept of the ville spatiale (spatial city) proposed an elevated, three-dimensional structure whose inhabitants could create their own living space.

The whimsical drawings he made in that early studio pictured faraway lands and fantastical creatures and evoke the work of Victor Brauner, Paul Klee and Max Ernst, as well as cave paintings and cartoons. Rectangular, circular or irregularly shaped, they freely mix references and time periods, and are divided into six categories: animals, myths, cities, African fairy tales, fragments and miracles.

In that tiny apartment, Friedman’s imagination knew no boundaries. Conventions were turned upside down. He drew places he would like to have lived—Noah’s ark, Paris, Taj Mahal-like marvels, a mountain in the sunlight, the submerged city of Atlantis or an oasis without a desert. He drew women and lovers, mermaids and the Three Graces. He drew centaurs and knights, birds and butterflies, and a creature that seems half-monkey and half-crocodile. His mixed-up legends give home to Don Quixote, Napoleon, Hercules, Isis and Osiris. Samson is exchangeable with Gilgamesh; Saint George battles a crocodile rather than a dragon. Animals become like men while men become like animals.

On two of the gallery walls, bare, spiky branches (supplied by the Parisian park service) ran from floor to ceiling, a prototype reconstructed virgin forest imagined by Friedman for his apartment on the Boulevard Garibaldi but never realized. The installation resonated with the book and the wall of reproductions; visually compelling, it invited viewers to participate and to complete it using their own imaginations.

Laurie Hurwitz is a curator at the Maison européenne de la photographie and the Paris correspondent for ARTnews magazine.
Notes:
1. The style also recalls the animated film series African Tales, made by Friedman and his wife, film editor Denise Charvein, between 1960 and 1963. The films were shown in Africa by the French filmmaker and anthropologist Jean Rouch, and one of them won the Golden Lion Award at the Venice Film Festival in 1962. The series was recently rediscovered and restored by CNEAI, the Centre National Edition Art Image in Paris. One of them, Les aventures de cheveux lion, can be seen online: [http://vimeo.com/83679337](http://vimeo.com/83679337).

2. Since then, Friedman has lived on the Rue Garibaldi in Paris’s 15th district, in a kind of constantly evolving, walk-in laboratory. His merzbau is documented in French artist Camille Henrot’s 2007 Film Spatial, a portrait of Yona Friedman seen through his apartment, and through the point of view of his dog, Baltkis. Amidst the jumble of drawings, masks, books, papers, mirrors, toys and boxes, one finds his architectural inventions: lamellaires, made of cash-register rolls, merzstructures, from pharmaceutical packages; gribouillis (scribbles) and macaronis, fashioned from wire or cables; trains, which string together wine corks and needles; froissés crumpled-paper structures... His drawings and maquettes from the Garibaldi studio have since been acquired by the collection of the French CNAP, the Centre National des Arts Plastiques.
EXHIBITION REVIEW

Ruscha’s Course of Empire

By Faye Hirsch

“Ed Ruscha: Prints and Photographs”
Gagosian Gallery, New York
8 May – 27 September 2014

New York was not one of the venues for the retrospective “Ed Ruscha: Editions 1959–99,” organized by Siri Engberg at the Walker Art Center 15 years ago. It traveled to Los Angeles, where Ruscha has long resided, and to Tampa, but not to the Northeast. A New Yorker, I remember feeling really disappointed about that at the time. Ruscha is one of a handful of postwar artists for whom the printed image (photographs, books, portfolios and wall-mounted editions) has been as important as any of his work in monumental mediums. He began making prints in graduate school at Chouinard Art Institute (now CalArts), which he entered in 1956, and took them up professionally in 1963. Photography was a constant for Ruscha in those early days. Offset books such as Twentysix Gasoline Stations (1963) and Every Building on the Sunset Strip (1966) revolutionized the artist’s book and pointed the way to the deadpan serial imagery of the New Topographics photography of the following decade. Already by the mid-1960s in screenprint and lithography Ruscha was exploiting the multiple meanings in signage (Hollywood, Standard gas stations) and other forms of text, with its innate ties to print, and making poetry of banal vernacular imagery. Some might argue that of all the mediums in which Ruscha has worked, none has more capably embodied his interests.

A summer exhibition curated by Robert Monk at Gagosian’s Madison Avenue space sampled 139 prints and photographs—many in groups and series—from 1959 to the present and whetted the appetite for an update to the Walker show. It ran nearly concurrently with Jeff Koons’s four-floor behemoth at the Whitney across the street, offering a lyrical, strangely handwrought alternative to his heady cynicism and allowing for an almost textbook demonstration of the two artists’ post-Pop divergences.

Even at 139 works, the Ruscha show made no claims of being comprehensive. The great silhouette prints (galleons, an anchor, wheat, a dog) that Ruscha began producing in various mediums in the late 1980s were absent, as were certain classic images such as the street intersections. Among the prints, the focus was on works with text; most of the photographs were taken in the early 1960s but printed after 2000. Monk, a director at the gallery with a long history in prints, has an excellent eye, and the show looked simply great.

The 1970 portfolio News, Mews, Pews, Brews, Stews & Dues, whose title words are screenprinted in “ink” made of organic foodstuffs ranging from chocolate to Bolognese sauce, was generously displayed in big vitrines. The four screenprints of the 1975 Tropical Fish Series depict neither tropics nor fish. Made at Gemini G.E.L. and related to the film Miracle, which Ruscha was shooting at the time, the prints were created by photographing rhyming sets of found objects in horizontal rows then recasting them vertically against lushly colored fabrics, anticipating the effects of digital manipulation. “Sweets, Meats, Sheets” includes a bag of Hershey’s kisses, three packaged steaks, and a new set of sheets still in plastic; the objects seem to rise supernaturally—and cinematically—from their crinkly backdrop.

From the late ’80s, the show included a dozen of the artist’s so-called Suggestors,
in which words of certainty ("definite," "correct," "true," etc.) materialize against raking grids that suggest colored light refracted through a window. Collectively titled That Is Right (1989), the lithographs were produced at Hamilton Press in Venice, Calif. Ed Hamilton was one of many printers represented in the show; Ruscha has worked with a stellar international roster of shops, including Tamarind, ULAE, Cirrus, Mixografia, Atelier Crommelynck, Alecto, Crown Point and Gemini, among others, a scope that plays an important role in the works’ rich material and technical diversity. It’s hard to think of another artist who has worked in so many major ateliers.

By 1999, Engberg’s catalogue raisonné had logged 374 prints of one sort or another and 17 books, but many more have appeared since. And that show did not include photographs meant to be viewed as such, rather than in books. At Gagosian, the placement of groups of
photographs alongside prints allowed a ready, enlightening, comparison; in both, Ruscha eschews, as much as possible, overt human presence and extraneous detail. However, there is a difference. One is always aware of the indexical nature of the photograph—we are fairly certain that a dinner party produced the poignant leftovers in Joyce Wallace’s Automatic Table Arrangement (1962/2005). In Roof Top Views (1961/2003) and Roof Top Views 50 Years Later (2012), Ruscha shot neighborhoods from the same angle a half century apart; the photos were exhibited one above the other, allowing us to peer closely at the changes from one era to the other. A cool early ’60s series of consumer products (Spam, Sunmaid raisins, et al.) feels downright nostalgic, given the sheer plethora of today’s competing brands, and gives us a sense of the epoch. By contrast, the prints are dramatic fictions. The four looming Standard station screenprints made between 1966 and ’69, with their raking perspectives and rainbow skies, are downright mythic, a sharp contrast to the banal gas stations of the photographic series. Flies and ants (screenprints again, 1972), though reproduced faithfully and to scale against faux-woodgrain backdrops, are displayed in gorgeous golden ambience for no apparent reason, spread out in an irregular all-over scattering and producing a surreal frisson. One sees Ruscha’s agency more readily in the prints, where in the photographs his cool, almost passive witnessing is more the point. And of course, there are those texts—signs, phrases, random words—often with a punning humor that arises from the signifying properties of the words but also through how they are formally deployed. The word “carp” in Carp with Fly (lithograph, 1969) flops around liquidly on its page; “news” in News, Mews, Pews alludes to the tabloid culture in London, where Ruscha made the prints. The self-confident words in That Is Right are spelled out in large capitals printed in a ghostly white ink that seems to appear and disappear, undoing certainty before our very eyes.

The sweep of time represented in the show allows us to see, beyond the wit- tiness, a kind of melancholy. The generic items—upholstery, tires, mufflers, parts—denoted in signs on the topmost part of the facades of blank buildings in the Archi-Props series (1993/1997; all seven lithos were present) are delivered in a delicate upper case that feels strangely obso-
EXHIBITION REVIEW

Gauguin at MoMA

By Calvin Brown

"Gauguin: Metamorphoses"
The Museum of Modern Art, New York
8 March – 8 June 2014

Gauguin: Metamorphoses
By Starr Figura with additional texts by Elizabeth C. Childs, Hal Foster and Erica Mosier
Published by the Museum of Modern Art, New York, 2014
248 pages, 222 color illustrations, $60

The Museum of Modern Art’s sumptuous “Gauguin: Metamorphoses” this past spring was the first large-scale exhibition to foreground the celebrated painter’s extraordinary graphic achievements and frame them within the context not only of his paintings but also of his woodcarvings, ceramics and writings. Organized by Starr Figura, the museum’s curator of prints and drawings, the exhibition comprised some 150 works, among them 120 works on paper and a selection of around 30 related paintings and sculptures, including five ceramic pieces and 18 woodcarvings. The astonishing array of zincographs, woodcuts, monotypes and transfer drawings that were the focus of the exhibition confirmed the artist’s position as one of the most expressive and groundbreaking printmakers of the modern era.

Paul Gauguin made prints only sporadically during the last 14 years of his life, mostly producing them in sets at critical junctures in his career as graphic summations of his pictorial ideas. “Gauguin: Metamorphoses” chronologically traced the artist’s development as an experimental printmaker and featured his three major print cycles in their entirety: the Volpini Suite, a portfolio of 11 zincographs on bright yellow paper made in Paris in 1889; Noa Noa (Fragrant Scent), the set of ten innovative woodcuts made in Paris in 1893 and 1894 and intended to illustrate the publication of the fictionalized journal of his first Tahitian sojourn of 1891–93; and the Vollard Suite, a seldom-seen series of 14 woodcuts based on Oceanic and European themes mixed with local subjects that he produced in Tahiti in 1898–99. These three cycles were shown together with multiple artist’s proofs, related prints and woodblocks, allowing for a closer understanding of the complexity of his creative process. But the most striking revelation was the evidence of how his experimental printmaking influenced his drawing style; this could be seen in the subtle beauty of his watercolor monotypes from 1894 to 1895 and in the graphic power of his oil-transfer drawings of 1899–1903. First catalogued and exhibited as a group by Richard Field in 1973, selections of Gauguin’s watercolor monotypes and transfer drawings have since been included in most major Gauguin retrospectives, yet the generous quantity of these works at MoMA made clear how profoundly the printed image transformed his vision as an artist at this late stage of his career.

The mapping of Gauguin’s transfor-
tation of his iconic figures, emblematic poses and various cultural themes across multiple mediums provided the broader context for an examination of the specific role of the artist as printmaker.

At the beginning of the exhibition the curators asserted a close relationship between the artist’s ceramics and his prints, presenting three early clay sculptures based on Breton pastoral themes in a single display case near all 11 sheets of the *Volpini Suite*, on loan from the Metropolitan Museum of Art. This portfolio of professionally printed zincographs, published to coincide with a Symbolist exhibition in 1889, reflect themes inspired by trips to Martinique, Arles and Brittany, some of which appear in the ceramics shown here. Gauguin had an idiosyncratic gift for the decorative arts, and by 1889 had produced nearly one hundred imaginatively decorated stoneware cups, bowls, and vases in Ernest Chaplet’s Paris studio. *Cup Decorated with the Figure of a Bathing Girl* (1887–88) and *Vase with a Figure of a Girl Bathing under the Trees* (ca. 1887–88) both incorporate the figure of a Breton girl shyly glancing over her shoulder as she tentatively steps into the water. She is depicted again in the *Volpini Suite* in the frontispiece, *Leda (Projet d’assiette, Leda: Design for a China Plate)*, in which her head and shoulders become those of Leda embraced by the swan from Ovid’s *Metamorphoses* (with her sons Castor and Pollux rendered as ducklings) and foregrounded in *Baigneuses Bretonnes* (Bathers in Brittany). *Vase Decorated with Breton Scenes* (1886–87) depicts a group of young women in the traditional clothing of the region; they reappear in simplified and abstracted form in the zincograph *Bretonnes à la barrier* (Breton Women Beside a Fence) from the *Volpini Suite*.

Gauguin’s most innovative contribution to 19th-century printmaking is represented by his first woodcuts—the ten comprising the *Noa Noa Suite* in which he paraphrased themes derived from his Tahitian paintings and sculpture. The exhibition featured six of the eight surviving woodblocks for *Noa Noa*, a woodcarving project of superb skill and delicacy that also reflected the aesthetic “primitivism” of his sculptures and reliefs of this period. Several of Gauguin’s unique impressions of each of the ten woodcuts were displayed in multiple states from the series, printed and colored by hand. Of particular note were the four proofs, favored impressions of the artist, that had been trimmed to the image and mounted on a distinctive light-blue board.

An entire wall of this section of the exhibition was devoted to a impressive display of the complete set of *Noa Noa* woodcuts, editioned from Gauguin’s blocks in 1894 by Louis Roy. Although lacking the nuanced subtlety of the artist’s own proofs, Roy’s impressions retain much of the savage intensity that influenced future generations of printmakers.

The relationship between Gauguin’s woodcarving and his woodcuts was further clarified in this section by six of the curious *ti’i*, sculptures the artist made in Tahiti between 1891 and 1893. Boldly carved from short sections of indigenous wood, these faux-ethnographic totems, which Gauguin called his “barbaric bibe lots,” represent ancient Polynesian gods as he envisioned them; they were also the models for his woodcut *Te atua* (The Gods), one of the most complex images in the *Noa Noa Suite*.

Interspersed among the woodcuts was a selection of six of the magnificent canvases Gauguin painted in Tahiti in 1891 and 1893 and incorporating motifs he would paraphrase in his *Noa Noa* woodcuts the following year. In the painting *Mata mua* (In Olden Times, 1892; Carmen Thyssen-Bornemisza Collection, Madrid), Gauguin imagined an idyllic Tahitian past in which young women dance at the feet of an enormous idol. By contrast, in the woodcut of the same subject, *Maruru* (Offerings of Gratitude) from the *Noa Noa Suite*, Gauguin simplified the composition with deft gouging of the wood that transformed his vibrant
finished drawing on the other side. When compared to the controlled elegance of his original drawing, the transferred image appears physically raw, uncontrolled and darkly suggestive. Gauguin’s overwhelming preference for his innovative monotype drawing technique in his later years suggests that the ghostly appearance of his hand-printed woodcut proofs had completely transformed his graphic style.

In her catalogue essay, one of four that make up the first half of the book, Starr Figura reinforces a central idea in the exhibition—that Gauguin’s “creative process involved repeating and recombining motifs from one work to another, and allow[ed] them to metamorphose over time and across mediums.” Figura provides an admirably succinct and scholarly overview of Gauguin’s evolution as a printmaker, organized chronologically in the same manner as the exhibition, and addresses the transformation of Gauguin’s subjects over a decade of experimentation with innovative print and drawing techniques. Elizabeth C. Childs, in “The Art of the ‘Ultra-Sauvage,’” traces the artist’s history with woodcarving, seeing it ultimately as a “central component of his expression.” Hal Foster takes a psychological approach to Gauguin’s
symbolically.” A rebus of visual signs to be read thinking of “painting as a kind of dream (1899), Foster sees Gauguin of Dreams be resolved. Invoking Freud’s Interpretation of Dreams, leading him to compare his identity as a sophisticated member of the Parisian avant-garde and his part-Peruvian heritage, he argues that Gauguin’s problematic biography in his essay “The Primitivist’s Dilemma.” He posits that the artist’s persona was divided between his identity as a sophisticated member of the Parisian avant-garde and his part-Peruvian heritage, leading him to compose a fractured “primitivist” art based on cultural contradictions that could not be resolved. Invoking Freud’s Interpretation of Dreams (1899), Foster sees Gauguin thinking of “painting as a kind of dream just as Freud thinks of dreams as a kind of picture, a rebus of visual signs to be read symbolically.” Finally, Erika Mosher, a paper conservator at MoMA, provides an exhaustive technical analysis of the innovative techniques used in Gauguin’s woodcuts and oil-transfer drawings.

The second half of this beautifully designed publication is a fully illustrated catalogue of all the exhibited works, again divided into three chronological sections covering Gauguin’s travels between 1886 and his death in the Marquesas Islands in 1903. Within these sections, Figura and curatorial assistant Lotte Johnson organize the material under 16 subject headings, each introduced by a single page of text. The headings reflect Gauguin’s titles, such as Watched by the Spirits of the Dead, The Gods and Oviri, or follow more general themes such as Tahitian Eve, Monumental Frieze and Departure. The works are illustrated in multiple impressions and in diverse media, but without further comment or analysis. While this structure makes for a beautiful layout and allows the reader to trace the evolution of Gauguin’s subjects over time, it also awkwardly breaks up the continuity of his major print series; one is forced to leaf back and forth through the illustrations to reassemble them. This minor inconvenience is relieved by the precisely captioned list of illustrated works that follows, reconstructing the sequence of the exhibition. This exceptionally well-written and highly accessible exhibition catalogue will undoubtedly be an indispensable resource for the study of Gauguin’s graphic work for years to come.

Calvin Brown is the Associate Curator of Prints and Drawings at the Princeton University Art Museum.

Notes:
3. Although the prints in the Noa Noa Suite are generally referred to as woodcuts in the literature, Gauguin actually cut the images into commercial end-grain boxwood blocks traditionally used for wood engravings but printed them without a press in the manner of side-grain woodcuts.
7. Richard Brettell and Elizabeth Prelinger have independently discussed the frieze-like nature of the suite and speculated on the possible sequencing of these prints for reasons succinctly summarized in the catalogue; this sequencing informed the hanging of the prints in the exhibition. See Brettell, Art of Paul Gauguin, 424–428. Elizabeth Prelinger, “The Vollard Suite,” in Tobia Bezzola and Elizabeth Prelinger, Paul Gauguin: The Prints (Munich: Prestel Verlag, 2012), 103–129.
American journalist Eugene Lyons coined the term “Red Decade” for the period in the 1930s when the Russian Revolution energized leftists in the United States. The Block Museum’s recent exhibition showcased works created by artists involved in the American Communist Party’s John Reed Clubs during the Great Depression. Organized chronologically by curators John Murphy and Jill Bugajski, the exhibition included 130 mostly black-and-white prints, a small number of books, drawings, paintings and periodicals, and an innovative catalogue that brings the underlying question of what responsibilities artists have to society (if any) into the present.

The exhibition focused on John Reed Clubs (later renamed and reorganized as the American Artists’ Congress), dozens of which were founded in cities across the country in the pursuit of economic justice through revolution-inspiring art, exhibitions and classes. Many of the JRC works feature scenes of working-class empowerment, such as Chicagorean Mitchell Siporin’s Worker’s Families (1937), a woodcut of a proud family standing in front of a factory. Others are concerned with race. When nine African-American youths in Scottsboro, Alabama, were falsely convicted for the rape of two white women, the American Communist Party helped organize an appeal. Prentiss Taylor’s beautiful lithograph The Town of Scottsboro (1932) shows the nine “Scottsboro Boys” reaching toward rays of the sun.

Dynamic skies and angular shapes prevail in many works, which borrowed stylistic conventions from Mexican murals and Italian Futurism as well as the Ashcan School, a synthesis that helped develop “socialist realism” as a style. But the relationship between style, political message and social function was sometimes problematic. The scaffolding and factory buildings of Stuart Davis’s lithograph New Jersey Landscape (Seine Cart, 1939) are part of the working man’s world, but Davis’s innovative rendering through thick schematic lines and flat shapes was condemned by some of his peers as bordering on abstraction, a “bourgeois” approach they felt would be illegible to working-class audiences.

Jaclyn Jacunski is an artist and is the Research Associate for the Shapiro Center for Research and Collaboration at the School of the Art Institute of Chicago.
EXHIBITION REVIEW

Collective Brilliance

By John Murphy

"What May Come: The Taller de Gráfica Popular and the Mexican Political Print"
Art Institute of Chicago
4 July - 12 October 2014

What May Come: the Taller de Gráfica Popular and the Mexican Political Print
By Diane Miliotes
Published by the Art Institute of Chicago, 2014
40 pages with 25 color illustrations
$9.95

From 1937 until the mid-1950s, the Taller de Gráfica Popular (TGP) workshop produced the most inventive, provocative and topical prints in Mexico. Published as broadsides, posters, handbills and portfolios, TGP prints showcased the possibilities of graphic art as a powerful and polemical instrument. Founding members Leopoldo Méndez, Pablo O'Higgins and Luis Arenal stated in their group's Declaration of Principles that "art must reflect the social reality of the times" but that art "can only truly serve the people if it is of the very highest plastic quality." The Declaration outlined the TGP's ambitions to make work collectively of a quality that would engage with contemporary issues and events, "serve the people," contribute to Mexican culture, oppose reactionary forces and establish solidarity with international progressive movements.

"What May Come: The Taller de Gráfica Popular and the Mexican Political Print" advanced the Art Institute of Chicago's longstanding commitment to collecting and exhibiting the modern art of Mexico. AIC curators in the 1930s and '40s discerned the historical importance as well as aesthetic value of socially conscious printmaking coming out of Mexico, launching major exhibitions in the mid-40s that introduced the TGP to an American audience. The AIC boasts one of the most significant TGP collections in the United States, a rich repository of the most significant TGP collections in the United States, a rich repository of the most significant TGP collections.

Leopoldo Méndez’s Portrait of Posada in his Workshop (1956) was this exhibition’s opening salvo, a bracing linocut that honors the TGP’s forerunner, José Guadalupe Posada, the influential pre-revolutionary illustrator who brought political printmaking to a pitch of aesthetic invention and mass popularity. For 20th-century Mexican artists, Posada was a model for how an artist could communicate sophisticated social criticism to a mass audience using an inventive formal vocabulary. In Méndez’s print he is a sculptural, prophet-like figure, gazing with Old Testament intensity at a scene of injustice outside his window: horse-mounted officials terrorizing a crowd. Méndez emphasizes Posada’s strong, artisanal hands; he clutches his burin like a dagger ready for an upward thrust. Rarely has the concept “art as a weapon” been so concretely visualized.

The title of the exhibition derived from Méndez’s What May Come (1945), an engraving that acts as both a self-portrait and an allegory of the socially engaged artist. Lying foreshortened on a sheaf of pages, Méndez pictures himself as a figure of contemplative melancholy, chin propped on palm, a skeleton’s bony finger guiding his hand. His inner eye hallucinates a symbol-laden landscape: the eagle of the Mexican republic crucified, its talons strangled by the coil of a serpent’s tail, a serpent’s whose jaws disgorge the reactionary powers of church, state and military. What May Come, made at the end of World War II, hints at future horrors if progressive partisans (including artists) do not continue to fight fascism in all its insidious forms.

With nearly 50 of the 100-odd objects in the show credited to his hand, Méndez dominated the galleries; for an exhibition about a workshop collective, “What May Come” came close to being a one-man show. The co-founders of the TGP, Luis Arenal and Pablo O’Higgins, made only fleeting cameos—especially surprising in O’Higgins’ case considering the exhibition catalogue describes him as the TGP’s “premiere lithographer.” This is more an observation than a criticism, since on the evidence of the displayed works it is clear that Méndez was the most dynamic and innovative artist to emerge from the group. His formal rigor, expressive use of line and unmatched graphic invention help explain his disproportionate presence, not to mention his leadership role in the TGP.

What May Come had been commissioned by the Art Institute’s Print and Drawings Club in 1945, and the exhibition illuminated the TGP’s cultural connections to Chicago, both through the museum and via artists such as Eleanor Coen and Max Kahn, the husband-wife team who were the first Chicago-based artists to collaborate with the TGP.
Coen and Kahn’s presence in Mexico is a reminder of the magnetism of the country for leftist artists in the 1930s, drawn into the orbit of the “Big Three” (Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco) and excited by the aesthetic and political possibilities of mural painting and print media. African-American artists Elizabeth Catlett and John Wilson likewise made indelible images during their tenures with the TGP, images that addressed racial violence using an expressive social realism consistent with the TGP’s approach.

The bilingual wall texts, labels and catalogue highlighted the museum’s ongoing engagement with Chicago’s Spanish-speaking community, progressing beyond the “cultural diplomacy” of the 40s (in which Mexico was a “good neighbor”) to active collaboration with local institutions such as the National Museum of Mexican Art and the Mexican consulate. The eloquent and accessible catalogue masterfully distills the history of the TGP—a tall order considering the workshop’s complex engagement with geopolitical events in the years before and after World War II.

The galleries offered a broad survey of persistent TGP themes: Mexican life, nationality and history; caricature, satire and the press; antifasism and war. These are complicated issues to parse in a limited space, but “What May Come” was thematically ambitious—appropriate to the reach and sweep of the TGP in its two-decade heyday. The result was a thought-provoking survey of one of the most influential workshops in the 20th century, as well as a testament to the creative vitality and political urgency of mid-century printmaking in Mexico.

John Murphy is a PhD candidate in Art History at Northwestern University. His dissertation investigates early 20th-century American Arts & Crafts communities.

Notes:

Leopoldo Méndez, What May Come (Mexico, 1945) (1945), wood engraving in black on grayish-ivory China paper, image 30.3 x 17.6 cm, sheet 42.1 x 32.6 cm. The Art Institute of Chicago. ©2014 Artists Rights Society (ARS), New York / SOMAAP, Mexico City.

Read the latest installment of Sarah Kirk Hanley’s Ink Blog at www.artinprint.org/index.php/ink.
EXHIBITION REVIEW

Lingen, Melby, Miller

By Elleree Erdos

"Proof: Lingen—Melby—Miller"

Planthouse, New York

27 June – 22 August 2014

A year after taking root in a vacant flower shop on West 28th Street in New York City, Planthouse has become a home to daring exhibitions by emerging artists as well as a supportive venue for prints. "Proof" was the gallery’s first project to include the work of eminent artists such as Chuck Close, Joel Shapiro and Vija Celmins. The exhibition’s focus, however, was not these “big names” but the critical contribution of three New York–based master printers: Ruth Lingen, Jennifer Melby and Leslie Miller.

Each has been running a press with a distinct area of expertise since the 1980s. As the director of the Brooklyn studio Pace Paper, Lingen works closely with artists of Pace Prints on papermaking, letterpress and artists’ books; Melby works in intaglio and publishes through Jennifer Melby Editions; and Miller’s Grenfell Press publishes artists’ books and prints in woodcut, linocut and pochoir. Planthouse founders Brad Ewing and Katie Michel culled 41 works from the presses’ flat files—etchings, woodcuts, reduction linocuts, handmade paper and extravagant explorations of mixed processes.

Though the show’s theme was clearly stated in the press release and title, on the walls the prints were allowed to speak for themselves. The checklist did not explain which prints came from which presses, though techniques and specialties could be matched; the added detective work encouraged viewers to pay attention to process and aspects of connoisseurship in a way that rarely happens in galleries.

In the “Cooler” (the back room that once served as a flower refrigerator), prints were densely hung, salon style, but in the two main spaces, each of the 24 works on view was treated as a masterpiece, elegantly framed and given ample breathing room. Streamlined wood tables by the sculptor Grayson Cox served as pedestals for the artists’ books.

Arranged in chronological groupings, the prints engaged each other in the space: the large skull in Jim Dine’s Head from Darker River (1998, printed by Lingen) fixed its grinning gaze on the scrupulously modeled features of a Chuck Close reduction linoleum cut self-portrait, S.P. II (1997, Lingen also), whose deliberate grid echoed the repetitive marks of Celmins’ Wood Engraving, No Title (1995, printed by Miller). Bringing the printer’s role to the fore, “Proof” asked that the viewer consider something like Dine’s skull not simply as an aestheticized, metaphor-laden sign, but also as a masterpiece of its peculiar medium: cardboard relief etching.

Robert Gober’s unsettling doctor’s appointment card, Urology Appointment (2007, Lingen), is usually considered from a conceptual standpoint—a play on the commonplace object, resituated as art. But in the context of “Proof” the physical differences between an actual appointment card and the Gober (made with wood engraving, lead type and polymer engraving) demanded recognition.

In another project printed by Lingen, Jessica Stockholder and poet Jeremy Stigler collaborated on Led Almost by my Tie (2006), a book combining letterpress, lithography, digital and collage affixed to balsa wood, set within a sculptural wall unit. Stockholder drew the lithographs and Lingen did the typography and printing onto papers, mylars and other plastics, including shower curtain material, resulting in a work with components by both the artists’ hands as well as the printer’s. Two etchings printed by Melby,
similar in size and refinement, use the medium to quite different ends. William Bailey’s serene, black-and-white etching, *Still Life* (c. 1983), is abstracted from reality and drawn from memory. Certain details—impossible overlaps and improbable shadows—reveal the fiction and prompt the viewer to wonder what actually existed as the image source. Mark Tansey’s small color etching *Interview II* (1983) hung nearby. A punning homage to Elihu Vedder’s *The Questioner of the Sphinx* (1863), Tansey’s print affects the look of a historical photograph but the microphone the young man holds up to the mouth of the sphinx turns the situation into a New Yorker-style cartoon. (The year after the etching, Tansey made a related oil painting, *Secret of the Sphinx* (Homage to Elihu Vedder)).

Robert Ryman’s linoleum and rubber relief print, *Second Conversation* (2013), is first and foremost a conceptual object—a flat, off-white field. A faint strip of text running sideways down the center functions as Ryman’s signature: “Ryman 03.” At the top, the work is editioned: “PP” (for “printer’s proof”) appears above the Roman numeral III. Finally, two nails interrupt the work’s center and pin it to the wall. Ryman’s work acquires meaning from the walls and space around it. Here the placement of the nails—aesthetically spare and practical in purpose—begs us to question the boundaries of the work of art. Two faint arrows at the top left and top middle punctuate this inquiry and dictate the orientation of the work (the sideways signature is potentially confusing). The inclusion of such a visually austere object in this process-focused exhibition encouraged a deeper consideration of the methods and materials of creation.

As Michel noted, “prints can be shrouded in mystery.” Too often we view objects simply as images or representations, overlooking the technical intricacies and numerous choices that lead to their creation. “Proof” invited a conversation about process—the logistics, materials, skills, interactions and decisions that underlie any body of work. Acknowledging the printer’s role opens up the discussion and elucidates some, if not all, of that mysterious shroud.
Graduate students in SAIC’s Department of Printmedia engage issues of contemporary art by employing a wide variety of printing techniques and developing technologies and media. They work across disciplines to create prints, artists’ books, three-dimensional objects, installations, new media and time arts. The Printmedia department’s fundamental philosophy is interdisciplinary—it prizes experimentation and the processes of research and discovery necessary to bring ideas from conception to fruition.

Learn more at saic.edu/printmedia

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News of the Print World

Selected New Editions

Radcliffe Bailey, Eshu’s Ghost (2014)
Archival pigment print, collagraph, monotype and chine collé, 64 x 41 inches (paper cut to shape of image). Variable edition of 8. Printed by Tom Reed, St. Louis, MO. Published by Island Press, St. Louis. $8,000.

Mark Brandenburg, Untitled (2014)
Suite of 12 photo etching and aquatints, image 53.5 x 46 cm each, sheet 54.5 x 48 cm each. Edition of 12. Printed by Kristof Baranski at Städttische Galerie, Wolfsburg, Germany. Published by Galerie Sabine Knust, Munich. €9,500.

John Buck, The Yarn (2014)

Katherine Bull, Treading Soft Ground (2014)
Series of ten soft ground etchings, 35.6 x 63.5 cm each. Edition of 3. Printed and published by Warren Editions, Cape Town, South Africa. Individual prints R9,900, series R90,000.

Tom Burckhardt, Incognito (2014)
Seven-color lithograph, 24 x 32 inches. Edition of 20. Printed and published by Shark’s Ink, Lyons, CO. $1,800.

Georg Baselitz, Fare Well Bill (2014)
Set of ten aquatint and line etchings, nine images 85.1 x 64.9 cm, one image 103.8 x 76.5 cm. Edition of 15. Printed by Mette Ulstrup at Niels Borch Jensen, Copenhagen. Published by Galerie Sabine Knust, Munich. €28,000.

Chuck Close, Phil (2014)

Louisiana Bendolph, As I Leave Shall I Return, Look Underneath, Doorway to a Dream and Housetop Block At My Mother’s Knees (2014)
Color soft ground etchings with aquatint, second two with spitbite aquatint, 34 x 26 1/2 inches, 37 x 32 inches, 28 1/2 x 32 1/2 inches, 23 x 32 inches. Edition of 50 each. Printed and published by Paulson Bott Press, Berkeley, CA. $2,500 and $2,000.

Brian D. Cohen, from Pierrot Lunaire (2014)
Etching, letterpress, and sheet aluminum (23 pages), 15 x 22 x 1 inches. Edition of 25. Printed by Dan Carr and Julia Ferrari of Golgonooza Letterpress, Ashuelot, NH. Published by Bridge Press, Westminster Station, Vermont. $3,000.

Taiko Chandler, Untitled (2014)

Katherine Bull, Treading Soft Ground (2014)
Suzi Davidoff, Garden Suite–May 4 (2014)
Series of monotypes, 31 x 44 inches each. Unique images. Printed by Tracy Mayrello and Corde- lia Blanchard, Austin, TX. Published by Flatbed Press, Austin. $2,800.

Didier Demozay, DD III (2014)

Nancy Doniger, Circus I (2014)
Photopolymer intaglio with monoprint, 16 1/2 x 7 5/8 inches. Unique image. Printed by the artist at Zea Mays Printmaking Studio, Florence, MA. Published by the artist, Brooklyn, NY. $400.

Blaise Drummond, The Union Trust Company (2014)

Gillian Gelzer, Take Five I-V (2014)

Wayne Gonzales, Crowd (2014)
Five copper plate etchings, image 8 x 8 inches each, sheet 18 x 14 inches each. Edition of 40. Printed by Greg Burnet, New York. Published by Graphic Matter, Antwerp, Belgium. $8,500.


Jaz Graf, Graffiti Series (2014)
Monotype, image 8 1/2 x 10 1/2 inches, sheet 11 x 14 inches. Unique image. Printed by the artist at Manhattan Graphics Center, New York. Published by the artist, New York. $60.

Chine collé woodcuts, 73 x 41 inches. Edition of 7. Printed by Tracy Mayrello and Cordelia Blanchard, Austin, TX. Published by Flatbed Press, Austin, TX. $2,400.


Grace Graupe-Pillard, Grace in Clover Leaf Gown/James from Delving into Art series (2014)


Ann Hamilton, poche (2014)

Judy Ledgerwood, Untitled (2014)
Series of five monotypes, 22 x 30 inches each. Unique images. Printed and published by Manneken Press, Bloomington, IL. $4,200 each.

Channing Lefebvre, The Mystery of Numbers (2014)

Pat Lipsky, Contrast and Context (2014)

**Katherine Marmaras, ...blooming (red) (2014)**
Water-based woodcut, 28 x 38 cm. Unique image. Printed and published by the artist, Melbourne, Victoria, Australia. $300AUD.

**Enoc Perez, Fontainebleau, Miami (2014)**

**Mel Ramos, Batman and Superman (2014)**
Woodcuts with acrylic, image 37 x 26 3/4 inches each, sheet 44 x 30 inches each. Edition of 3 each. Printed by Nicholas Price and Tallulah Terry, Oakland, CA. Published by Magnolia Editions, Oakland. Price on request.

**Rosalyn Richards, Veiled (2014)**

**Judy Mensch, Land (2014)**
Seven-color photolithograph, image 5 1/4 x 7 inches, sheet 11 x 12 inches. Edition of 16. Printed by the artist at Manhattan Graphics Center, New York. Published by the artist, New York. $250.

**Mary Prince, The Flying Place (2014)**

**Richard Pasquarelli, New Amsterdam No. 1–3 (2014)**

**Rosalyn Richards, Veiled (2014).**

**Ed Ruscha, Cash for Tools I–2, Dead End I–3 and For Sale from Rusty Signs (2014)**
Mixografía® prints on handmade paper, 24 x 24 inches each. Edition of 50 (Cash for Tools, Dead End) and 85 (For Sale) each. Printed and published by Mixografia, Los Angeles. Price on request.

**Richard Ryan, Bird in Tree (2014)**
Woodcut, image 36 x 36 inches, sheet 64 x 43 inches. Edition of 35. Printed and published by James Stroud at Center Street Studio, Milton Village, MA. $4,000 (prepublication price).
Analia Saban, *Three Stripe Hand Towel (with Stain)* (2014)

Alison Saar, *Shorn* (2014)
Woodcut, 32 x 19 inches. Edition of 30. Printed by Bruce Crownover, Madison, WI. Published by Tandem Press, Madison. $1,500.

Soft ground, open bite, spite bite aquatint, soap ground aquatint and polishing (from a series of six) image 49 x 39.5 cm, sheet 78.5 x 53.5 cm. Edition of 12. Printed by Mette Ulstrup, Copenhagen. Published by Niels Borch Jensen, Copenhagen. $3,000.

Tomas Saraceno, *Outer space seems not so unfamiliar* (working title) (2014)
Photogravure, 88.5 x 62 cm. Edition of 18. Printed by Julie Dam, Copenhagen. Published by Niels Borch Jensen, Copenhagen. €1,000.

Paula Schuette Kraemer, *A Game and Bravo!* (2014)
Drypoint and soft ground etching, drypoint and watercolor drypoint, 22 7/8 x 22 7/8 inches each. Edition of 10 each. Printed and published by Open Gate Press, Madison, WI. $400 each.


Yasu Shibata, *3 White Squares and 6 White Squares* (2014)


Tomas Saraceno, *Outer space seems not so unfamiliar* (2014).


Monoprint, archival pigment print with hand painting and diamond dust, 28 1/2 x 41 inches. Unique image. Printed and published by Stewart & Stewart, Bloomfield Hills, MI. $3,500.


Linda Soberman, *Conversation/Paris 1* (2014)


Charline Von Heyl, *Snoopy (Black V), L’Étranger, Schatzi and Schmutzi* (2014)

Etching with chine collé, image 22 x 28 inches, sheet 30 x 35 inches. Edition of 35. Printed and published by James Stroud and Ryder Stroud at Center Street Studio, Milton Village, MA. $1,200.

Quinten Williams, *Choke Point* (2014)

Relief and collagraph, 44 x 40 inches. Edition of 4. Printed by Amanda Verbeck, St. Louis, MO. Published by Pele Prints, St. Louis. $1,500.
Exhibitions of Note

ALBUQUERQUE
“The Making of Landscapes: Monotypes by Jacqui Lewnes”
7 – 29 November 2014
New Grounds Print Workshop & Gallery
http://www.newgroundsgallery.com/
Lewnes’ monotypes are dream-like representations of New Mexico landscapes, inspired by long motorcycle rides.

ALPISRBACH, GERMANY
“The Palace at 3 a.m. (Ordo Inversus)”
12 October 2014 – 1 February 2015
Monastery Alpirsbach
A site-specific installation of woodcuts by Christoph M. Loos.

AUSTIN, TX
“QR/PR”
7 November – 3 December 2014
02 Gallery
http://www.flatbedpress.com/
Elaborate color woodcuts, lithographs and monotypes by Veronica Ceci, master printer at Flatbed Press.

“New Editions and Monotypes”
6 October 2014 – 10 February 2015
Flatbed Press
http://flatbedpress.com/

BERLIN
“Jean-Michel Basquiat Through Nicholas Taylor”
13 September – 8 November 2014
Niels Borch Jensen Gallery & Editions
http://www.nielsborchjensen.com/
This exhibition presents a series of intimate photogravure portraits, capturing the early moments of the close friendship that developed between the two artists.

CHICAGO
“Ghosts and Demons in Japanese Prints”
10 October 2014 – 4 January 2015
Art Institute of Chicago
http://www.artic.edu/exhibition/ghosts-and-demons-japanese-prints
Drawn from the Clarence Buckingham Collection of Japanese Prints, the exhibition includes work such as Hokusai’s One Hundred Stories (Hyaku monogatari).

DES MOINES, IA
“From Icon to Abstraction: Goncharova, Kruchenykh + Rozanova and The Great War”
20 September 2014 – 15 February 2015
Des Moines Art Center
http://www.desmoinesartcenter.org/exhibitions/FROM-ICON-TO-ABSTRACTIONnew.aspx
This exhibition compares these avant-garde Russian artists’ Modernist visions of war.

GARRISON, NY
“The Hudson River Portfolio: A Beginning for the Hudson River School”
3 August – 30 November 2014
Boscobel House & Gardens
http://www.boscobel.org/events-and-exhibitions/special-exhibitions/
A suite of aquatints made between 1821 and 1825 by John Hill from watercolors by William G. Wall.

HUNTINGTON, PA
“Philagrafika: 10 Years of Innovative Printmaking”
25 September – 1 November 2014
Juanita College Museum of Art
http://www.jamia.edu/services/museum/1415/Philagrafika.html
Prints by Alice Oh, Virgil Marti, Dennis Lo, and Candy DePew, and others.

LIVERPOOL
“Transmitting Andy Warhol”
7 November 2014 – 8 February 2015
Tate Liverpool
More than 100 works, including television commercials, films, prints and the entire print run Interview magazine, are assembled to show how Warhol combined making, marketing, publicity and distribution within his art.

LONDON
“Howard Hodgkin, Green Thoughts”
11 October – 15 November 2014
Alan Cristea Gallery
http://www.alancristea.com/schedule.php
Nineteen new editions by one of Britain’s most eminent artists.

“The Print Show”
12 November 2014 – 3 January 2015
Flowers Gallery
http://www.flowersgallery.com/
Featuring work by Glen Baxter, Bernard Cohen, Tom Hammick, Nicola Hicks, Lucy Jones, Freya Payne, Carol Robertson, Michael Sandle, Richard Smith and Tai-Shan Schierenberg.


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Steven Sorman
and others

2014 IFPDA Print Fair • NYC • 5-9 November

French painter Marc Desgrandchamps takes on Pliny the Elder in his new artist’s book, Fragments, at Michael Woolworth Publications, Paris. First glance at E/AB Fair in New York City or on michaelwoolworth.com

Second glance in Paris on December 4th 2014.
**“Fredun Shapur: Playing with Design”**
9 October – 15 November 2014
Kemistry Gallery
http://kemistrygallery.co.uk/
Like Bruno Munari or Charles Eames, Fredun Shapur has produced a wide-ranging body of work that also engages children.

**“Jane Hammond: Works on Paper”**
16 October – 7 November 2014
Sims Reed Gallery
http://gallery.simsreed.com/
The artist’s first solo exhibition in London surveys works on paper from the past decade.

**MIAMI**
**“Beatriz Milhazes: Jardim Botânico”**
19 September 2014 – 1 January 2015
Pérez Art Museum Miami
http://www.pamm.org/
The first major US survey of the work of Beatriz Milhazes, this exhibition covers three decades of her production, including more than 50 large-scale paintings, screenprints and collages.

**NEW YORK**
**“Thinking in Print: New Works on Paper”**
4 September 2014 – 4 January 2015
Art and Picture Collections at Mid-Manhattan Library
http://www.nypl.org/events/exhibitions/mary-judge-thinking-print-art-wall-third-exhibition-series
A site-specific exhibition of unique relief prints on handmade paper produced by artist Mary Judge in collaboration with Wildwood Press.

**“Pat Keck: Color Woodcuts”**
1 – 15 November 2014
G. W. Einstein Company, Inc.
http://www.gweinsteincompany.com/
A survey of the last 20 years of Pat Keck’s color woodcuts, printed by the artist.

**“New Projects”**
30 October – 6 December 2014
Gemini G.E.L. at Joni Moisant Weyl
http://www.gwel.com/

**“New Prints 2014/Autumn”**
25 October – 13 December 2014
International Print Center New York
http://www.ipcny.org/
The 49th iteration of IPCNY’s New Prints Program, a series of juried exhibitions featuring prints made within the past twelve months.

**“Treasure Island”**
1 October – 9 November 2014
Lower East Side Printshop
http://www.printshop.org/web/Collect/Exhibitions/index.html
Guest curated by NYC/DC-based curator and writer Julie Chae, this exhibition alludes to the era of maritime exploration from the Enlightenment through Romanticism.

**“Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague”**
4 November 2014 – 1 February 2015
Metropolitan Museum of Art
http://www.metmuseum.org/exhibitions/listings/2014/bartholomeus-spranger
The first major exhibition devoted to Bartholomeus Spranger (1546–1611), who served a cardinal, a pope, and two Holy Roman Emperors.

**“Sturtevant: Double Trouble”**
9 November 2014 – 22 February 2015
Museum of Modern Art
http://www.moma.org/visit/exhibitions
Sturtevant began “repeating” the works of her contemporaries in 1964, using some of the most iconic artworks of her generation as a source and catalyst for an exploration of originality, authorship, and the interior structures of art and image culture. This exhibition is the first comprehensive survey in America of Sturtevant’s 50-year career, and the only institutional presentation of her work organized in the United States since her solo show at the Everson Museum of Art in 1973.

"40° 42' N / 37° 48' S"
16 October – 8 November 2014
National Arts Club
http://www.nysetchers.org/events_list.php
A joint exhibition of intaglio prints by artists from New York and Melbourne, Australia.

17 October 2014 – 15 February 2015
New York Public Library
http://www.nypl.org/events/exhibitions/sublime-prints-j-w-m-turner-and-thomas-moran-
Shown in adjoining galleries, the two artists, from two sides of the Atlantic, offer complementary and sometimes divergent views of nature.

"Kenny Scharf Monoprints"
10 October – 8 November 2014
Pace Prints
http://www.paceprints.com/exhibitions
Scharf’s surrealistic, pop style work deals with earth and space, the natural and the artificial.

"Jacob Kainen: Very Large Monotypes"
3 November – 14 December 2014
Pia Gallo with Conrad Graeber Fine Art
http://www.piagallo.com/?v=exhibitions
Kainen combined his painting skills with printmaking processes learned during his time working for the WPA Federal Arts Project to create these works.

"InkSplash 2014"
25 October – 16 November 2014
Rockaway Artists Alliance Studio 7 Gallery
http://www.rockawayartistsalliance.org/
A juried exhibition of original prints, including intaglio, monoprint, original experimental technique, and traditional photo printing.

"The New York Collection for Stockholm: A Print Portfolio from the New York Public Library"
8 October – 8 November 2014
The Art Gallery at the College of Staten Island
http://www.csi.cuny.edu/artgallery/

"Print Facets: Five Centuries of Printmakers"
12 September – 25 October 2014
The Curator Gallery
http://www.thecuratorgallery.com/
From the 17th-century mezzotint printers whose techniques pulled light out of darkness, to the inventions of sugar lift and spit bite methods, this exhibition explores the rich and complex medium of print art.

"Dürer, Rembrandt, Tiepolo: The Jansma Print Collection from the Grand Rapids Art Museum"
17 October – 18 January 2015
Museum of Biblical Art
http://mobiya.org/exhibitions/durer-rembrandt-tiepolo
Spanning five centuries of printmaking, the Jansma Collection includes work by Albrecht Dürer, Rembrandt van Rijn, Giovanni Domenico Tiepolo, Edouard Manet, and Max Pechstein, as well as 21 engravings by William Blake.

"The Floral Ghost"
24 October – 12 December 2014
Planthouse
http://planthouse.net/exhibitions/
Along with writer Susan Orlean, artists Simryn Gill, Florian Meisenberg, Katia Santibañez, Philip Taaffe, Fred Tomaselli and Anton Würth consider plants and the perpetually changing nature of the city.

"Clare Romano and John Ross: 70 Years of Printmaking"
14 September – 10 December 2014
Center for Contemporary Printmaking
http://www.contemprints.org/index.php/exhibitions
A selection of works by two prolific printmakers who were artists, educators, world travelers and authors of several publications.

"William Blake: Apprentice and Master"
4 December 2014 – 1 March 2015
Ashmolean Museum
http://www.ashmolean.org/
Inclusion more than 90 of Blake's most celebrated works, this exhibition examines the three key phases in the life and work of one of Britain’s most influential and original artists.

PARIS
"Muntundas: ...Et avec cela?"
7 November – 17 December 2014
The artist’s work concerns mass media, hyper-consumption and modern technologies used as tools for perception and manipulation.

"Print Party Revelation"
19 December 2014 – 3 January 2015
The real names of the artists who made the 16 prints that were presented under a pseudonym during the Print Party held last March will finally be revealed to the public.

NORWALK, CT
"Clare Romano and John Ross: 70 Years of Printmaking"
14 September – 10 December 2014
Center for Contemporary Printmaking
http://www.contemprints.org/index.php/exhibitions
A selection of works by two prolific printmakers who were artists, educators, world travelers and authors of several publications.

OXFORD, UK
"William Blake: Apprentice and Master"
4 December 2014 – 1 March 2015
Ashmolean Museum
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Including more than 90 of Blake's most celebrated works, this exhibition examines the three key phases in the life and work of one of Britain's most influential and original artists.

PORTLAND
“Semblant Geometries”
17 October – 15 November 2014
Photo & Print Gallery, Pacific Northwest College of Art
http://www.pnca.edu/
New works on paper by Portland-based artist Heather Lee Birdsong that explore the question, “Where do math and metaphor meet?”

PURCHASE, NY
“Antonio Frasconi: Stand Up and Be Counted”
29 September – 19 November 2014
School of Art + Design, Purchase College
http://www.purchase.edu/Departments/AcademicPrograms/Arts/ArtDesign/
Antonio Frasconi (1919-2013) was committed to social and political issues in his artistic practice, as well as experimentation with the printed page.

ROME, ITALY
“Tobias Rehberger: Wrap it up”
19 September 2014 – 11 January 2015
Contemporary Art Museum of Rome
http://www.museomacro.org/it/tobias-rehberger-wrap-it
An overview of the artist’s works on paper, including drawings, collages and prints.

SAN JUAN, PUERTO RICO
“The IV Poly/Graphic San Juan Triennial: Latin American and the Caribbean”
24 October 2014 – 17 February 2016
http://www.icp.gobierno.pr/
This Triennial will examine the formal and conceptual displacements of the graphic image between different fields, media, backgrounds, senses, and especially, its exit to the three-dimensional space, with emphasis on installations.

SEATTLE
“M.C. Escher: Selected Prints”
3 October – 14 November 2014
Davidson Galleries
http://www.davidsongalleries.com/home.php

SOUTH HADLEY, MA
“Plant Lithographs by Ellsworth Kelly, 1964-66”
30 August – 14 December 2014
Mount Holyoke College Art Museum
Kelly’s botanical prints, made at Maeght Editions in Paris.

SYDNEY
“Chuck Close: Prints, Process, Collaboration”
20 November 2014 – 8 March 2015
Museum of Contemporary Art Australia
http://www.mca.com.au
The largest survey of Close’s art to be presented in Australia. Blurring the boundaries between photography and printmaking, Close has employed a wide range of techniques from mezzotint to mokuhanga woodcut.

TOLEDO, OH
“Looks Good on Paper: Masterworks and Favorites”
10 October 2014 – 11 January 2015
Toledo Museum of Art
http://www.toledomuseum.org/exhibitions/looks-good/
Approximately 100 prints, drawings, watercolors, pastels, books and photographs.

WASHINGTON, DC
“From Neoclassicism to Futurism: Italian Prints and Drawings, 1800–1925”
1 September 2014 – 1 February 2015
National Gallery of Art
http://www.nga.gov/content/ngaweb/exhibitions.html
An introduction to this little-known period of Italian art through some 70 prints, drawings, and illustrated books.

WICHITA, KS
“Bruce Conner: Somebody Else’s Prints”
5 September – 14 December 2014
Ulrich Museum of Art, Wichita State University
http://www.ulrichmuseum.wichita.edu/exhibition-bruce-conner/
The first major exhibition of Conner’s work in a decade includes rarely seen work from the Conner Family Trust and private collections.

Conferences
NEW YORK
“Beyond Connoisseurship: Rethinking Prints from the Belle Âpreuve (1875) to the Present”
7 November 2014
Martin E. Segal Theatre, The Graduate Center, City University of New York
http://rethinkingprints.commons.gc.cuny.edu/
This conference will present talks by emerging and established curators and academics who are applying innovative methodologies to the study of printmaking (from ca. 1875 to the present) and connecting it to broader art historical trends.

Fairs
BROOKLYN
“Prints Gone Wild”
7 November 2014
Littlefield
http://www.cannonballpress.com/

NEW YORK
“IFPDA Print Fair”
5 November 2014 – 9 November 2014
Park Avenue Armory
http://www.ifpda.org/content/print-fair
“Editions/Artists’ Books Fair”
6 November 2014 – 9 November 2014
Art Beam Building
http://eabfair.org/
“New York Satellite Print Fair”
7 November 2014 – 9 November 2014
Bohemian National Hall
http://www.nysatellite-printfair.com/

SEOUL
“Art Edition”
13 November 2014 – 16 November 2014
Hangaram Art Museum of Seoul Arts Center
http://www.artedition.kr/
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New Books

**El Lugar Donde Todos Conviven**
(The Place Where We All Live Together)
Lorena Villalba
Unpaginated
Published by Museo Nacional de Bellas Artes, Santiago, Chile, 2014

**Goya: Order & Disorder**
Text by Stephanie Loeb-Stepanek, Frederick Ilchman, Janis A. Tomlinson, Clifford S. Ackley, Jane E. Braun, Manuela B. Mena-Marqués, Gudrun Maurer, Elisabetta Polidori, Sue W. Reed, Benjamin Weiss and Juliet Wilson-Bareau
400 pages, 260 color illustrations
Published by Published by MFA Publications, Museum of Fine Arts, Boston, 2014 $65.

**Kelley Walker**
Text by Robert Hobbs
116 pages, 233 color illustrations
Published by Paula Cooper Gallery, New York, 2014 $60.

**Women and Print: A Contemporary View**
Edited by Mary Davis MacNaughton; texts by Sienna Brown, Margaret Mathews-Berenson, and Mary Davis MacNaughton
120 pages, fully illustrated in color
Published by Scripps College, Claremont, CA, 2014 $25

Other News

**Norway Announces New Printmaking Award**
At the beginning of October, Queen Sonja of Norway and master printer Bill Goldston of Universal Limited Art Editions (ULAE) introduced the Kjell Nupen Memorial Grant, which will be awarded to emerging graphic artists from the Nordic countries. The award will be presented every second year in commemoration of Norwegian artist Kjell Nupen, who passed away earlier this year. The grant, a collaboration between the H.M. Queen Sonja Art Foundation and ULAE, includes a residency at ULAE and a cash prize of NOK 50,000 for expenses. The foundation board will select the recipient.

The new award complements the existing Queen Sonja Print Award, which consists of a cash prize of NOK 400,000 and a one-week residency at Atelje Larsen in Helsingborg, Sweden. While previously been reserved for Nordic artists, the Queen Sonja Print Award will now be open to nominees from around the world.

**Highpoint Center Announces Recipients of Jerome Emerging Printmakers Residency**
Highpoint Center for Printmaking has announced the recipients of the 12th Jerome Emerging Printmakers Residency: Kieran Riley Abbott, Christopher Alday and Drew Peterson. Each artist will receive nine months of access to the printshop as well as technical support, critiques and a stipend. The residency is open to emerging Minnesota printmakers.

**Riva Castleman, MoMA Curator, Dies at 84**
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New Prints
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Marcus Rees Roberts
Kristian Krokfors
Hugo Wilson
Alison Lambert
ABOUT THE COMPETITION
The Center for Contemporary Printmaking is delighted to announce the 10th Biennial International Miniature Print Competition and Exhibition. This juried competition and exhibition, limited to works that are no more than four square inches (25.8 square cm), encourages artists to explore the miniature print format. The exhibition is an opportunity for artists and the public to view the current concerns of printmakers from around the world. Since its inception in 1997, the competition has attracted entries by more than 1500 international artists and representing every state in the U.S.A.

Center for Contemporary Printmaking, Mathews Park, 299 West Ave, Norwalk CT 06850

ENTRY DEADLINE:
March 14, 2015 (Postmark)

JUROR:
Lyle Williams, Curator of Prints and Drawings at the McNay Art Museum, San Antonio, Texas

Visit www.contemprints.org for more information and to download an entry form.

Laura Kinneberg, Fluorite, Silkscreen & Letterpress, (actual size) 2013 First Prize Winner

Deborah Freedman, With or Without You 10, 2014, 26 1/2” x 56” Watercolor monotype

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ENRIQUE CHAGOYA
NEW CODEX

Detail of La Bestia’s Guide to the Birth of the Cool (2014), color lithograph with chine colle on handmade Amate paper, 8½ x 92 inches, edition of 30

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HONORABLE MENTIONS
Kunisada’s Tokaido: Riddles in Japanese
Woodblock Prints By Andreas Marks
Artists and Amateurs: Etching in Eighteenth Century France
By Perrin Stein
Fresh Impressions: Early Modern Japanese Prints
By Carolyn M. Putney, Kendall H. Brown, Koyama Shuko, Paul Binnie

Rembrandt van Rijn NHD 90/XIV, Self-portrait in a soft hat and a patterned cloak, 1631, etching with touches of drypoint, 14.8 x 13.0 cm, Amsterdam Rijksmuseum
Richard Ryan

New Woodcut

Bird in Tree (detail)
woodcut on Kozo paper
56 x 36 inches (image)
edition 35
2014

will be featured at

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Contributors to this Issue

Christina Aube is a curatorial assistant at the Getty Research Institute. She received her Ph.D. in art history at the University of Delaware in 2013. Her dissertation, "Michel de Marolles and the Rise of Printmaking in the Grand Siècle," examined the writings of the 17th-century print collector Michel de Marolles.

Julia Beaumont-Jones specializes in 19th-century to contemporary works on paper. From 2005–13 she served as Manager of the Prints and Drawings Rooms, Tate Britain, London.


Robert J. Del Bontà is an independent scholar of South Asian art and culture. Since receiving his PhD (University of Michigan, 1978), he has curated many shows on Indian art and European art on India. “Strange and Wondrous” at the Sackler Gallery in Washington, DC, highlighted other aspects of European engravings relating to India from his collection.

Ellorea Erdos is a graduate student at Columbia University and 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.

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

Laurie Hurwitz is a curator at the Maison européenne de la photographie in Paris, France. She has written on art and design for Art & Auction, frieze, Metropolis, Aperture, Sculpture, Revue Dada and Connaissance des arts. She is Paris correspondent for ARTnews magazine.

Jaclyn Jacunski is an artist and is the Research Associate for the Shapiro Center for Research and Collaboration at the School of the Art Institute of Chicago. She earned her MFA from SAIC and BFA from the University of Wisconsin, Madison. She has been an artist in residence at Spudnik Press, Director of the Chicago Printer's Guild and worked as an assistant to master printers at Tandem Press.

Evelyn Lincoln is Professor of the History of Art & Architecture and Italian Studies at Brown University. She writes about the history of printmaking and the book in the early modern period and is the author of Brilliant Discourse: Pictures and Readers in Early Modern Rome (Yale University Press, 2014), and The Invention of the Italian Renaissance Printmaker (Yale University Press, 2000).


Carlos Navarrete is a visual artist and art critic based in Santiago, Chile. His work has been included in the Sao Paulo Bienal (2008) and the Poly-Graphic Triennial in San Juan, Puerto Rico (2009). He has written regularly for magazines and catalogues since 1990.

Andrew Saluti is the Assistant Director of the Syracuse University Art Galleries and is a faculty member of the Graduate Program in Museum Studies. His curatorial focus is the art of the print.

Zoe Whitley holds curatorial positions at Tate Britain and Tate Modern. Previously she was a curator at the Victoria & Albert Museum and co-curated the Afrofuturist exhibition “The Shadows Took Shape” at the Studio Museum in Harlem. She is co-author of In Black and White: Prints from Africa and the Diaspora.

Susan Tallman is the Editor-in-Chief of Art in Print. She has written extensively about prints, issues of multiplicity and authenticity, and other aspects of contemporary art.
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**Volume One / March 2011 – February 2012**

- Volume 1, Number 1
- Volume 1, Number 2
- Volume 1, Number 3
- Volume 1, Number 4
- Volume 1, Number 5
- Volume 1, Number 6

**Volume Two / March 2012 – February 2013**

- Volume 2, Number 1
- Volume 2, Number 2
- Volume 2, Number 3
- Volume 2, Number 4
- Volume 2, Number 5
- Volume 2, Number 6

**Volume Three / March 2013 – February 2014**

- Volume 3, Number 1
- Volume 3, Number 2
- Volume 3, Number 3
- Volume 3, Number 4
- Volume 3, Number 5
- Volume 3, Number 6

**Volume Four / March 2014 – February 2015**

- Volume 4, Number 1
- Volume 4, Number 2
- Volume 4, Number 3

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BAROQUE TIME MACHINE 1, 2014, Woodblock Monoprint on Handmade Japanese Paper, 79 x 79 inches (200 x 200 cm)

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