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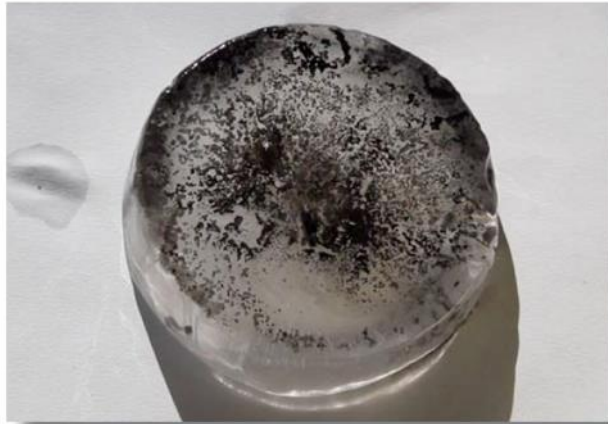
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Art **in** Print

The Global Journal of Prints and Ideas
March – April 2018
Volume 7, Number 6



NEW EDITIONS FROM APFELBAUM TO WILSON • GLENN BROWN • NICOLE EISENMAN • MATT SAUNDERS • SWOON • AND MORE
NINA KATCHADOURIAN SPEAKS WITH ISLAND PRESS • BODO KORSIG • TODD NORSTEN • BOSTON PRINTMAKERS • PRIX DE PRINT • NEWS



Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation
Portland Art Museum

A PASSION FOR SHARING ART

Current Exhibitions

Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation
Palm Springs Art Museum
Palm Springs, CA • Mar 3, 2018 - May 28, 2018

Enrique Chagoya: Reimagining the New World
Nevada Museum of Art
Reno, NV • Mar 3, 2018 - Jul 8, 2018

Louise Bourgeois: Selections from Jordan D. Schnitzer and His Family Foundation
Pendleton Center for the Arts
Pendleton, OR • Mar 16, 2018 - Apr 28, 2018

John Baldessari: Interference Effects
Missoula Art Museum
Missoula, MT • Mar 27, 2018 - Aug 25, 2018

Person(a): Portraits from the Collection of Jordan D. Schnitzer and His Family Foundation
Jordan Schnitzer Museum of Art at WSU
Pullman, WA • Apr 6, 2018 - Aug 4, 2018

“For me, waking up each day without art around me would be like waking up without the sun. When you live with art around you, your mind and soul are filled with the beauty of life and the creativity of the human spirit.”

– JORDAN D. SCHNITZER

Established in 1997, the Jordan Schnitzer Family Foundation has organized over 100 exhibitions in over 100 museums of post-WWII prints and multiples by American artists from Jordan D. Schnitzer and His Family Foundation. The Foundation provides programming for students, seniors, artists in residency and lecture series and the collection is made available at no charge to museums.

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Art in Print



March – April 2018
Volume 7, Number 6

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On the Cover: Eszter Sziksz, video stills from
Guardian (2017), screenprint on ice. Printed
by the artist.

This Page: Arlene Shechet, detail of *Significant
Other* (2017), ongoing series of woodblock prints.
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Art Works.

It's All Political

By Susan Tallman

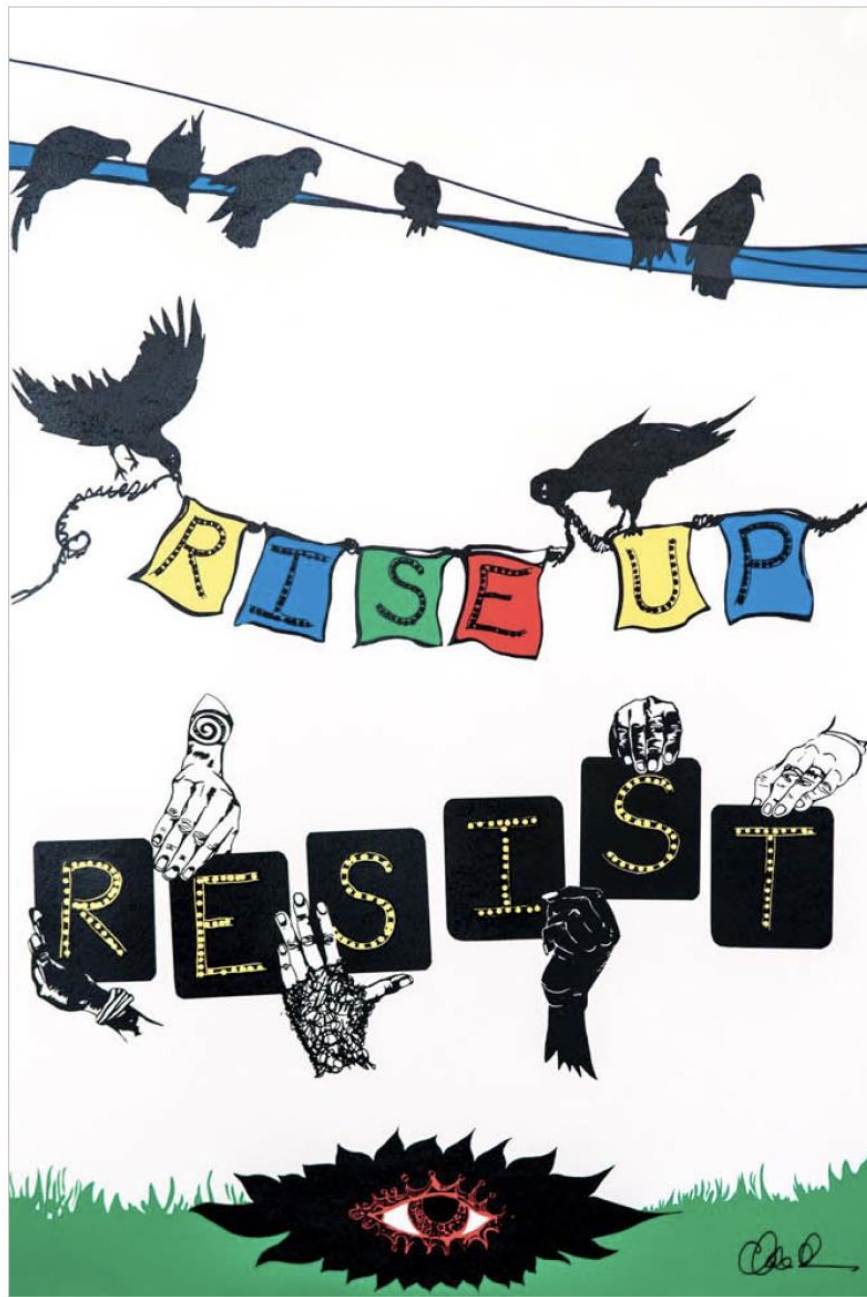
Two thousand seventeen, in its final throes, was dubbed the Year of Women, acknowledging a stretch of activism that began with the Women's March on Washington in January and ran through December with #MeToo. There are a few problems with this appellation: first, fobbing off half the population with a 365-day patch seems to leave the millennial to either side in the default position of patriarchy; second, women didn't suddenly become politicized in 2017 (please see history of civilization); and third, women were hardly the only people to become politicized in this particular 12-month stretch.

In 2017 *everything* became political. The contemporary art world is no stranger to grandstanding political gestures, but as was made clear at New York Print Week in October, political content now suffuses every venue, contemporary and historical, topical and abstract.

One of the most sobering displays of Print Week was at the Satellite Fair, where M. Lee Stone Fine Prints hung a wall with anti-lynching prints produced in the mid-20th century by artists such as Elizabeth Catlett, John Steuart Curry and Louis Lozowick, as well as lesser-known figures. Though visual style may have changed over the past 80 years, the subject matter of grieving mothers and angry white men, guns in hand, feels horrifically current.

Among artists and publishers producing new editions, the gloves are now off. Images addressing specific policies, events and political persons have moved from the periphery to the center of art production, while the work of artists long concerned with injustice and inequality now lands a more visceral punch.

At the usually staid IFPDA Fine Print Fair, Two Palms Press showcased Downtown 4 Democracy (D4D) editions, whose sales support strategic political actions such as the Democratic effort to retake Congress. The editions range from the allegorical (Cecily Brown's lithe redrawing of Pieter Breughel's 1559 *Battle Between Carnival and Lent*), to the wittily referential (Jonathan Horowitz's golden update of Jasper Johns's 1969 *Moratorium* poster), to the literal (Marilyn Minter's hydrocal



Chitra Ganesh, *Rise Up (Protest Poster)* (2017), five-color screenprint, 22 x 14 1/4 inches. Edition of 200 (approximate). Printed and published by Durham Press, Durham, PA. Sold out.

Trump Plaque, which simply presents the predator-in-chief's name and face above his own words).

Inaugurating a new protest poster project at the fair, Durham Press distributed 200 screenprints by Chitra Ganesh

in which crows and hands of many colors assemble the message "RISE UP / RESIST." Offered on a pay-what-you-can basis, the prints raised \$1,300 for the Center for Popular Democracy's hurricane relief efforts in Puerto Rico. At the INK Miami Fair in



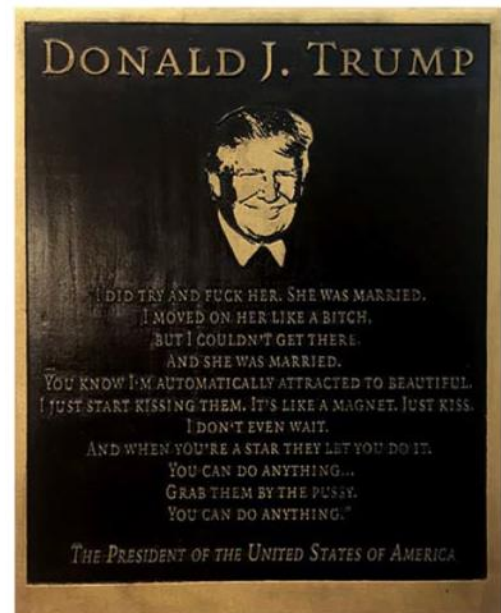
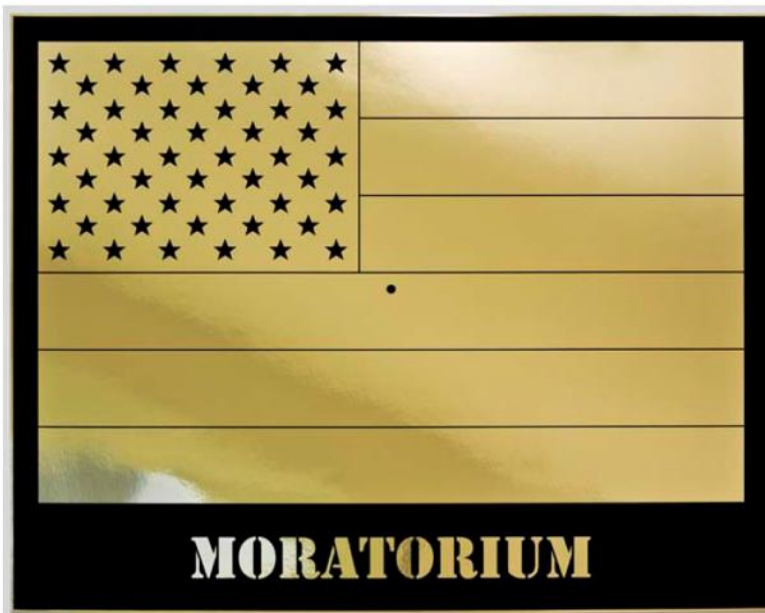
John Steuart Curry, *Manhunt* (1934), lithograph, 9 3/4 x 12 7/8 inches. Edition of 50. Published by Contemporary Print Group, New York and distributed by Raymond and Raymond, Inc. in a portfolio entitled *The American Scene, Series 2*. Image courtesy M. Lee Stone Fine Prints, Inc.

December, the screenprinted poster was a vibrantly colored target by Polly Apfelbaum with “ME TOO” emblazoned in the center, which raised \$2,000 for the gender justice organization, the Third Wave Fund. (Durham plans to continue this effort, though some works may be in limited editions with set prices.)

The Women’s March lives on in multiple projects, including Soledad Salamé’s hand-colored solar etching after photographs taken at the march, on view at Goya Contemporary, the first of which shows four women in pink “pussy hats” gazing at the Capitol. At the E/AB Fair, Planthouse drew an enthusiastic response to *Say a*

Little Prayer for U.S., a set of screenprinted linen prayer flags by the Victory Garden collective (Louise Eastment, Jess Frost, Tara Geer, Wendy Small, Janis Stemmermann and Katie Michel). The linen flags are a more permanent distillation of the hundreds of paper flags contributed by artists to a summer exhibition of the same name—both are meant to continue the momentum of the march, and bear messages ranging from “Save the EPA” to a mute portrait of Ruth Bader Ginsberg.

The complexities of racial and cultural identity were investigated and articulated in numerous projects, ranging from Fred Wilson’s enigmatic nod to Alexander Pushkin, *Queen of Spades* (2016) at Eminence Grise Editions to Kara Walker’s magisterial etching triptych *Resurrection Story with Patrons* (2017), printed and published by Burnet Editions. Walker’s print augments her familiar antebellum shadow drama with a strong smack of Christian iconography: its central section—in which Lilliputian figures use ropes to pull upright a black female torso—is flanked by panels in the manner of an altarpiece with donor portraits to either side. The silhouetted “donors” are black in physiognomy but white in color, and their attire suggests the 18th century. The three parts are unified by long diagonal boards that shift in character from scene to scene—architectural beams, the shattered ribs of a ship, a carried cross.



Left: Jonathan Horowitz, *Moratorium (Gold Rainbow American Flag)* (2017), screenprint on Legion Mirricard gold foil paper, 22 5/8 x 28 3/8 inches. Edition of 100. Courtesy the artist and Downtown for Democracy. \$500. Right: Marilyn Minter, *Trump Plaque* (2017) hydrocal, 11 x 14 x 3/4 inches. Edition of 100. Courtesy the artist and Downtown for Democracy. \$1,000. Free downloadable poster edition: <http://bit.ly/2o5b7KT>.



Above: Cecily Brown, *The Battle Between Carnival and Lent (after Breughel)* (2017), archival pigment print, 18 x 24 inches. Edition of 100. Printed and published by Two Palms Press, New York, for Downtown 4 Democracy. Courtesy the artist and Downtown for Democracy.

The precariousness of hope, rather than the stability of despair, seems the critical subject here.

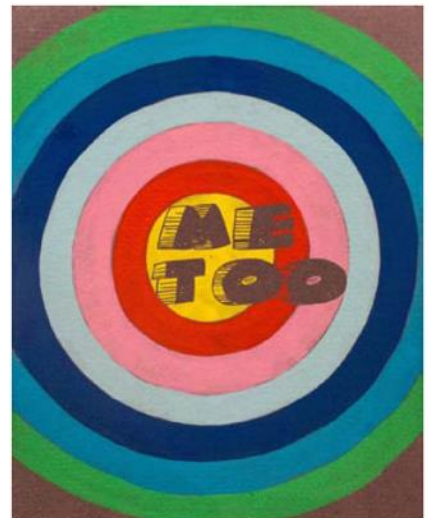
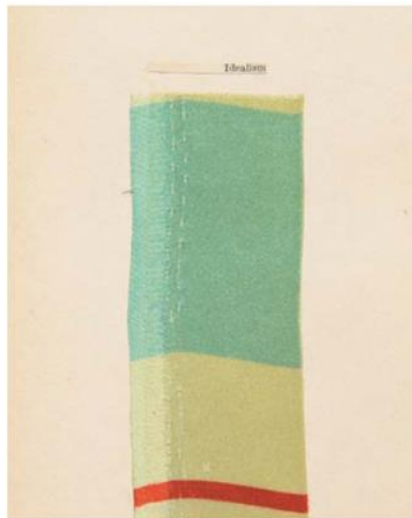
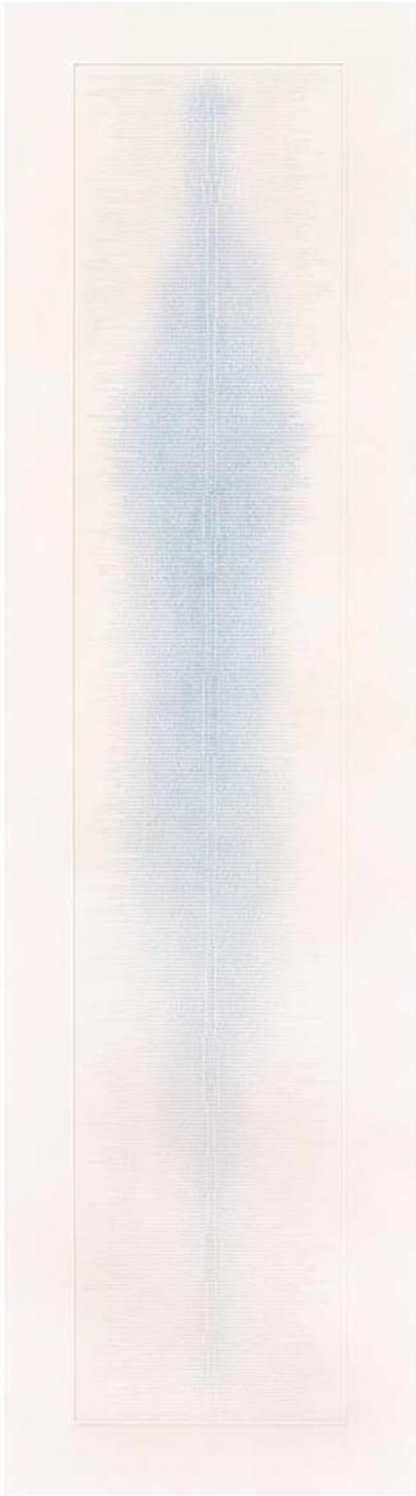
The plights of migrants and refugees was a recurring subject, both hopeful and heartbreaking. In Ramiro Rodriguez's woodcut *La Que Bebe No Vuelve* (2016, Segura Art Studio) pictures a story the artist's grandmother told of crossing the Rio Grande as a child: she had heard that those who drink the water never returned to Mexico—she drank, while her sister abstained, but both remained in the States. The magical small etchings of José Antonio Suarez Londoño (shown by Harlan and Weaver) are always elliptical and complex—spaces littered with figures and diagrams and animals and elegant webs of line. Thus the boat shapes, silhouetted fish and human body parts in his etching *No. 294* (2016) might seem simply dream-like, were it not for the subtitle, *Lampedusa*—the Mediterranean island between

Libya and Sicily off of which thousands of refugees have drowned trying to reach Europe. Even dreams cannot escape the political wreckage.

This small print—a work by a Latin American artist about a crisis connecting North Africa and Europe—is a reminder that despite the American habit of sucking all the air out of the room (and all the attention out of the media), the current unraveling of political and ethical norms is a global phenomenon. *The Crying Game* (2015–2017), a suite of 30 etchings by the Dutch-British artist Marcelle Hanselaar, released concurrent with Print Week, is a broad survey of villainy and victimization: rape, mutilation, sexual slavery, chemical warfare, acid attacks, torture in many flavors. Hanselaar acknowledges her debt to Goya and Dix as models of both powerful narrative summary and incendiary outrage. Unlike them, she has not experienced war firsthand, but her

most affecting images are of street fights, screaming couples and junkies—neighborhood tragedies we may walk by on any given day.

Gemini at Joni Weyl's Ann Hamilton exhibition featured three bodies of work: large, luxurious photoscreenprints of zoological specimens from a natural history museum, a series of book end-pages collaged with fabric and snippets of text, and sheets that from a distance appear as elongated clouds of color. Closer up, it is clear that these clouds are composed of blind-stamped words. The nearly seven-foot-tall *RIGHTS* and the smaller *EQUAL AND INALIENABLE RIGHTS OF ALL* both employ the preamble to the Universal Declaration of Human Rights, established by the fledgling United Nations in 1948. (Despite legal challenges from, among others, the United States of America, the UDHR remains the de facto international standard against which



on of his rights and obligations AND of any criminal charge against him
 nor to attacks upon his honour AND reputation. Everyone has the right
 to freedom of movement AND residence within the borders of any country,
 including his own, AND to return to his country. Article 13. Everyone has
 the right to seek AND to enjoy in other countries with in accordance with
 the principles of the United Nations Charter. Article 14. (1) Men AND women
 of full age, without any distinction, have the right to marry AND to found
 a family. They are entitled to marriage, during marriage AND at its dissolution,
 (2) Marriage is entered into only with the free AND full consent of the intending
 spouses. (3) The family is the natural AND fundamental group unit of society
 entitled to protection by society AND the State. Article 17. (1) Everyone
 has the right to freedom of thought, conscience AND religion; this right includes
 freedom to change his religion or belief, AND freedom, either alone or in com-



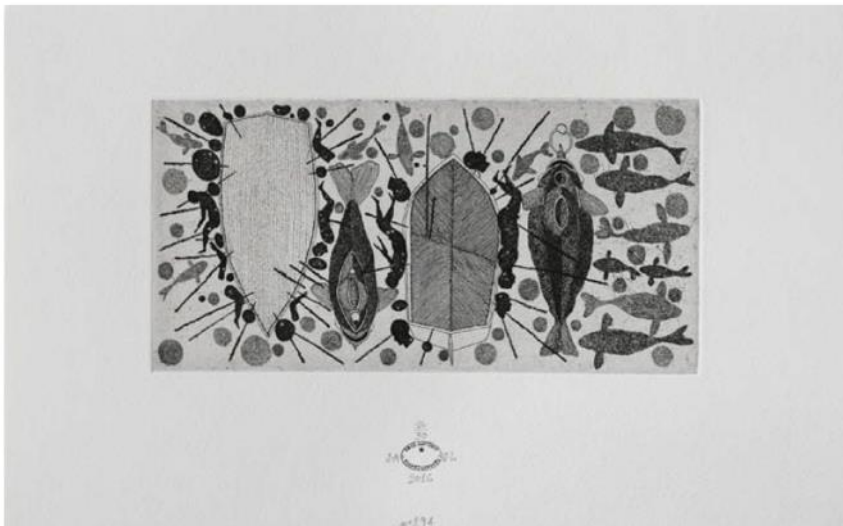
Above: Kara Walker, *Resurrection Story with Patrons* (2017), set of three etchings with aquatint, sugar-lift, spit-bite and dry-point, 39 3/4 x 30 inches, 39 3/4 x 49 inches and 39 3/4 x 30 inches. Printed by Gregory Burnet, Burnet Editions, New York. Published by Sikkema Jenkins & Co., New York. ©Kara Walker. Sold out.

the protection and violation of human rights are measured.) The artist created a concordance—a form of indexing, usually reserved for scripture, in which individual words are identified and grouped, but presented within their original verbal context. She then arranged the con-

cordance such that the indexed words are stacked in a vertical spine that spells out sections of the declaration's opening statement: "Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of free-

dom, justice and peace in the world..."

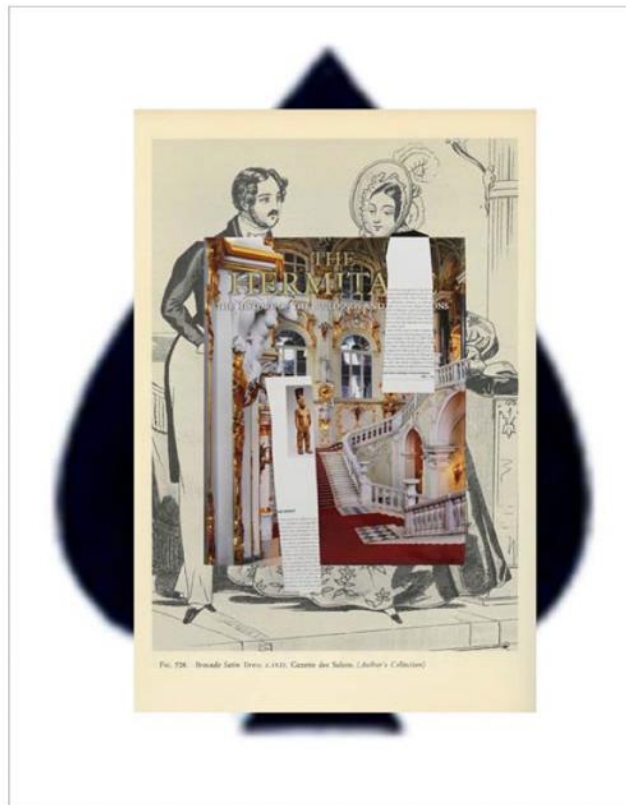
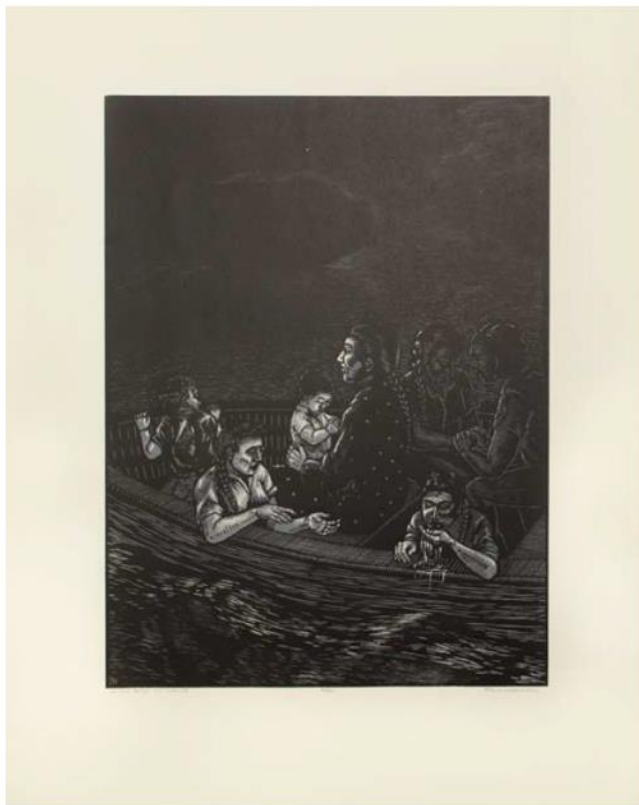
A third print, *THE ANIMAL HAND*, applies the concordance technique to Aristotle's *On the Soul*, and forms a bridge between the UDHR pieces and animal screenprints produced at the same time. The book-page collages—one of which



Above left: José Antonio Suárez Londoño, *n.294 Lampedusa* (2016), line etching, image 4 x 8 inches, sheet 7 1/2 x 12 1/4 inches. Edition of 30. Printed and published by Harlan & Weaver, Inc., New York. \$425. Above right: Jaume Plensa, *WE* (2016–2017), photopolymer letterpress print, 16 x 23 inches. Edition of 14. Printed and published by Bleu Acier, Inc., Tampa. \$1,900.

Opposite page, clockwise from upper left: Ann Hamilton, *RIGHTS* (2017), blind embossment with hand-applied ink, 79 1/2 x 21 1/2 inches. Edition of 22. Printed and published by Gemini G.E.L., Los Angeles. \$8,500. ©2017 Ann Hamilton and Gemini G.E.L. LLC; Soledad Salamé, *The Women's March 2017* (2017), hand-colored solar-plate etching, 13 1/2 x 15 inches. Edition of 20. Printed by the artist, Baltimore. Published by Goya Contemporary, Baltimore. \$900. Courtesy Goya Contemporary, Baltimore; Polly Apfelbaum, *Me Too (Protest Poster)* (2017), eight-color screenprint, 20 x 16 inches. Edition of 200 (approximate). Printed and published by Durham Press, Durham, PA. Unsigned and unnumbered, stamped on back by Durham Press. Sold out; Victory Garden (Louise Eastman, Jess Frost, Tara Geer, Katie Michel, Wendy Small and Janis Stemmermann), *Say a Little Prayer for U.S. (Deluxe Edition)* (2017), twelve flags with connecting ribbon, screenprint on natural linen with letterpress broadside, individual flags 8 x 9 1/2 inches, 108 inches long unfurled. Edition of 10. Published by Planthouse, New York. \$750; Ann Hamilton, detail of *Page 37* from *Pages* (2017), series of cloth and word collages on book endpapers, approx. 8 1/2 x 5 3/4 inches each. Unique work. Printed and published by Gemini G.E.L., Los Angeles. \$6,450 each. ©2017 Ann Hamilton and Gemini G.E.L. LLC.





Above Left: Ramiro Rodriguez, *La que bebe no vuelve* (2016), woodcut, 33 x 26.5 inches. Edition of 40. Printed and published by Segura Arts Studio, South Bend, IN. \$750. *Above Right:* Fred Wilson, from *Queen of Spades* (2016), suite of three pigment prints on Hot Press, 32 x 24 1/2 inches each. Contained in a linen portfolio with an English translation of the complete Pushkin text of the story. Edition of 18. Printed by Andre Ribuoli, New York. Published by Eminence Grise Editions, New York. \$7,500. *Left:* Marcelle Hanselaar, *The Promised Land* from *The Crying Game* (2015–2017), etching and aquatint, 25 x 20 cm. Edition of 30. Printed by the artist, London. Published by Julian Page, London. \$700.

bears the single word “idealism” above a textile swatch—similarly bridge the physical and the conceptual. In another year, this grouping might have been understood as a prompt to consider the ontology of being human, the glory and tragedy of the human compulsion for knowledge and control. But in 2017, in America, the hanging of these fragile, hopeful texts alongside eyeless birds and long-dead bush babies appeared to be a statement of clear and present danger.

William Kentridge once observed, “I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain things. An art (and a politics) in which my optimism is kept in check and my nihilism at bay.” Keeping optimism in check is no longer our problem, but the battle against nihilism needs all hands on deck.

In this context even small gestures can be powerful, such as Jaime Plensa’s simple letterpress print, done with

Bleu Acier. Like a Victorian wood engraving showing how to make shadow puppets, the image shows a pair of silhouetted hands whose extended fingers somehow cast a shadow spelling out the word WE. The print summarizes Plensa’s perennial concerns as a sculptor—community, connectedness, transparency, the intersections of individual bodies and shared language—but in 2017 it was hard not to also read it as a truncated echo of “YES WE CAN.” ■