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Art in Print

The Global Journal of Prints and Ideas
September – October 2018
Volume 8, Number 3

Edge of Visibility • Ad Reinhardt • Walid Raad • Matthew Kenyon • Johann Michael Püchler the Younger
Samuel Levi Jones • Boris Margo's Cellocuts • Watermarks as Art • Danh Vo • Prix de Print • News

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On the Cover: *Chris Ofili, detail of* ***Black Shunga 8*** *(2008–15) from* ***Black Shunga****, portfolio of eleven etchings with gravure on pigmented paper. Printed and published by Two Palms, NY. Courtesy of the artist and Two Palms, NY.*

This Page: *Walid Raad, detail from* ***Views from Inner to Outer Compartments*** *(2013). Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.*

Art in Print
3500 N. Lake Shore Drive
Suite 10A
Chicago, IL 60657-1927
www.artinprint.org
info@artinprint.org
1.844.ARTINPR (1.844.278.4677)
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On the Edge of Visibility

By Susan Tallman

Visual art is meant to be looked at. And yet, for centuries artists have made work that is strategically and literally hard to see: too small, too dark or too intricate to make easy friends with the human retina. Such art is difficult to show and even more difficult to reproduce, so this fall *Art in Print* is partnering with International Print Center New York (IPCNY) to produce both an issue and an exhibition, "Edge of Visibility," on view 4 October – 19 December 2018. (For details and public programming, visit *ipcny.org/visibility*.) This issue of the journal is a catalogue of sorts, with an annotated guide to the exhibition as well as essays and interviews that shed light on the works on view.

Viewing is at the heart of this exercise—what it means to see, physically, metaphysically, socially and politically. Like all good art, these works carry multiple avenues of thought that overlap and intersect in myriad ways, but among them distinct motivations can be discerned.

For a start, there is the Mosaic injunction against images, and the primacy given to language in religions of the book. The millennium-old Jewish tradition of forming pictures from micrographic texts, seen here in a remarkable 19th-century print by Levi David van Gelder, was adapted to Christian subjects in the 17th century by Johann Michael Püchler, and to post-Civil War American politics by William Pratt. Fiona Banner takes the form forward into our own cinematic era.

In the mid-20th century Ad Reinhardt and Boris Margo used fastidious differentiations of color and texture to make images that can only be seen once the eye has had time to adapt. Like Susan York's auratic lithographs, they conjure a perceptual sublime.

The edge of visibility is an uncertain place; things are there and then gone. On the cover of the 24 September 2001 *New Yorker*, Art Spiegelman and Françoise Mouly captured the shock of sudden absence through silhouettes of the Twin Towers against black sky; in November 2016, Megan Foster screenprinted a silhouetted flag at half mast in darkness—an elegy for democracy itself. Philippe Parreno's *Fade to Black* screenprints appear to be blank rectangles of color when seen in normal light. Turn out the lights, however, and images phosphoresce into view before waning away.

The dubious visibility of the paranormal is summoned in Barbara Bloom's UFO watermarks, Christian Marclay's record jacket collage *Untitled (Ghost)* and Kerry James Marshall's *Frankenstein* and *Bride of Frankenstein*. As Bloom has pointed out (and the Internet has confirmed ad nauseam) we don't so much believe what we see, as see what we already believe. Vision is social and political as well as optical.

Race-based invisibility and its consequences are the explicit subjects of Samuel Levi Jones's black-on-black *48 Portraits*, and of Glenn Ligon's cream-on-cream redux of Zora Neale Hurston's 1928 essay "How It Feels To Be Colored Me." Walid Raad addresses cultural and historical erasure globally in his spare white-on-white delineations of architectural museum voids.

These are covert pictures. In most cases our initial idea about them will be wrong, and rightly so. The winsome ornament of Timorous Beasties' *Devil Damask* wallpaper covers the clandestine entry of a certain fallen angel. Matt Kenyon and Douglas Easterly's *Notepad* is designed to infiltrate government archives with incriminating information. Chris Ofili's opalescent *Black Shunga* etchings and William Kentridge's *Sheets of Evidence* lure viewers into unexpected intimacy—beautiful traps waiting to be sprung by our rapacious desire to look.

Art in Print is deeply grateful to IPCNY and its Board of Trustees and Program Committee for supporting this project and partnership, and to the funders and lenders whose generosity made the exhibition possible. We especially thank its director Judy Hecker and her staff—Stephanie Trejo, LJ McNerney and Megan Duffy—and interns for sharing our fascination with this body of work, and for bringing it into the light with such enthusiasm, professionalism and aplomb. Finally, we thank the artists, publishers and printers for creating art that challenges us to think with our eyes. ■

Art in Print

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Edge of Visibility

A Guide to the Exhibition

On View
4 October – 19 December, 2018

International Print Center New York
508 West 26th Street, 5A
New York, NY 10001

ipcny.org/visibility

Curated by
Susan Tallman

Texts by
Katherine Coogan, Judy Hecker, Isabelle Ivory,
Nicole Noel, Lucy Plowe, Ioann Popov, Susan Tallman

About IPCNY
International Print Center New York (IPCNY) is New York's flagship non-profit arts institution dedicated to the innovative presentation of prints by emerging, established, national, and international artists. Founded in 2000, the print center is a vibrant hub and exhibition space located in New York's Chelsea gallery district. IPCNY's artist-centered approach engages the medium in all its varied potential, and includes guest-curated exhibitions that present dynamic, new scholarship as well as biannual New Prints open-call exhibitions for work created in the last twelve months. A lively array of public programs engages audiences more deeply with the works on display. A 501(c)(3) institution, IPCNY depends on foundation, government, and individual support, as well as members' contributions to fund its programs.

Support for all programs and exhibitions at IPCNY is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and by Foundations including: Lily Auchincloss Foundation, Inc., the Milton & Sally Avery Arts Foundation, Inc., Deborah Loeb Brice Foundation, The Greenwich Collection Ltd., Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, PECO Foundation, the Sweatt Foundation, the Thompson Family Foundation, the New York Community Trust, and the Wege Foundation; along with major individual support.

Fiona Banner (British, born 1966)
Top Gun (1996). Gelatin silver bromide print, sheet 11 3/4 x 25 1/4 inches. Edition of 25. Printed by Augustus Martin, London. Published by The Vanity Press and Laure Genillard, London. Collection of Judy Hecker and Matt Furman.

The written word is at the core of Fiona Banner's art—inherently, in her artist's books and posters; pictorially, in the texts she prints over appropriated images; or obsessively, in the wordscapes she makes summarizing iconic films. She founded her imprint, The Vanity Press, with the publication of *The Nam* (1997), a 1,000-page compilation of six well known Vietnam films described by the artist in their entirety, spliced together.
This *Top Gun* print is based on Banner's first wordscape, a 1994 freehand drawing in which she wrote out a description of the entire 1986 Tom Cruise film from the viewer's perspective. (For the print the text was typeset.) The print's proportions mimic those of a movie screen, but its size—just 10 by 23 inches—renders the text nearly illegible. Containing the whole narrative in one small frame, *Top Gun* conjures both the epic grandeur and the ephemeral slippage of cinema.

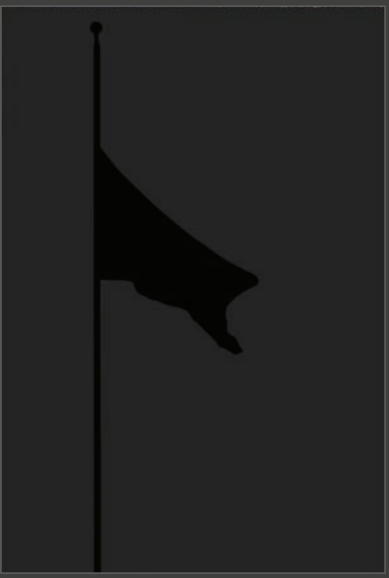
Barbara Bloom (American, born 1951)
Watermark III from *Esprit de l'Escalier* (1988) (pictured). One from the series of seven watermarked handmade paper sheets, framed with lightbox, 37 x 31 x 2 inches (lightbox). Edition of 15. Printed and published by Dieu Donné Papermill, New York. Courtesy of the artist and David Lewis, New York.

Watermark portrait teacup from *The Reign of Narcissism* (1989). Watermarked porcelain teacup and printed saucer, 2 1/4 x 5 1/2 x 5 1/2 inches. Fabricated by Barbara Flügel Porzellan, Selb, Austria. Published by the artist. Private collection.

The backlit paper sheet on view here is one of seven included in Barbara Bloom's 1988 project *Esprit de l'Escalier*. Like its siblings, it offers hazy "proof" of the existence of UFOs, in the form of a photographic watermark made from sensationalist newspaper clippings. Visible only when lit from behind, the otherwise blank sheet requires the viewer to suspect the presence of an image—to be predisposed to belief—much like evidence of the paranormal. The tease of the porcelain teacup from Bloom's *Reign of Narcissism* is slightly different: as the drinker drains the dregs from the cup, light passing though its base reveals a glowing cameo of the artist. (See article by Kate McCrickard this issue).

Jacques Callot (French, 1592–1635)
Mysteries of the Passion (*Variae Tum Passionis Christi, Tum Vitiae Beatae Mariae Virginis*) (ca. 1631). Complete set of 20 etchings plus frontispiece by Abraham Bosse, seven with a diameter of 1 1/4 inches; seven with a length of 1 7/8 inches, and six with a length of 1 1/2 inches. Collection of Harris Schrank, New York.

Best known for his 1633 etching series *The Miseries and Misfortunes of War*, one of the first works of "anti-war" art in Europe, Jacques Callot focused almost entirely on skillful draftsmanship and printmaking, fitting grand themes into small spaces. To enhance the precision of his etching, he introduced a new hard varnish and a specialized type etching needle, the *échoppe*, which mimicked the taper and swell of engraved line. In Florence from 1612 to 1621, he drew battles, genre scenes, and biblical stories, and recorded the court pageants of the Medici. Returning to his hometown of Nancy, France, he concentrated on religious imagery in works such as the *Mysteries of the Passion* (ca. 1631). While most Callot prints are small, the ovals and rondels of this series are less than two inches in diameter; their subjects, which survey the life of Jesus, from the Annunciation to the Entombment, are best seen under magnification. Their scale reflects their intended use: they were meant to be cut out and mounted on medallions to be worn as protection against the Plague.



Megan Foster (American, born 1977)
Untitled from *Prints for Protest* (2016). Screenprint, sheet 22 x 15 inches. Edition of 50. Printed by the artist, New York. Published by Prints for Protest, Providence, RI. Courtesy of the artist.

Megan Foster's screenprint was created in the aftermath of the 2016 presidential election, when Foster joined with a number of RISD colleagues, students and alumni in founding Prints for Protest, a project that raises money for organizations that protect civil rights, such as the ACLU, Black Lives Matter, Planned Parenthood, and others. With a minimum donation of $25, the prints were meant to be accessible to a broad public.

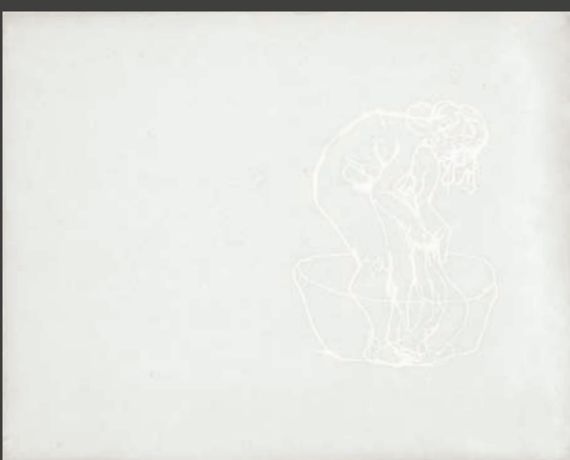
Foster frequently uses silhouettes and flat color forms to recast magazine clippings, film stills and staged photographs, and to juxtapose the natural and artificial—wild animals assume glow-in-the-dark colors, trees stand black against psychedelic skies. In her 2016 contribution to Prints for Protest, however, the silhouette of a flag at half mast is set against a near-black, charcoal gray sky. Flying in darkness, the flag is doubly strange, as flags are meant to be lowered at sunset—a symbol of mourning that is also a harbinger of civil order lurching toward chaos.

Levi David van Gelder (Dutch, 1815–1878)
Micrographic Composition for Rosh Hashana and Yom Kippur (ca. 1865). Lithograph on paper backed on linen, with twelve original collage elements, 46 1/2 x 35 1/4 inches. Published by Joseph Brillant and Meyer Rabinowitz, New York. Private collection, New York.

The Jewish tradition of using tiny lettering to form pictures from the written word dates back to the ninth century. Most examples were completed in pen-and-ink, but in the mid-19th century, the Amsterdam-born artist and lithographer Levi David van Gelder produced a number of complex micrographic lithographs. The earliest, produced in Amsterdam in the 1840s, interweave texts in Dutch and Hebrew with biblical and other vignettes. Most of these were designed as mizrah plaques, meant to be hung in Jewish homes to indicate the direction of prayer. In 1853, van Gelder moved to Great Britain, where he adopted English as the lexical medium for his artwork and began experimenting with larger format works. After immigrating with his family to the U.S., he settled in Chicago in 1864, where he published at least three monumental lithographic devotional plaques, significantly larger and exponentially more intricate than his earlier Dutch works. A Freemason (he served as the Captain General of the Siloam Masonic Lodge in Chicago), van Gelder frequently augmented scriptural material with Masonic devices such as the square and compass or the Eye of Providence. His compositions packed illustrative medallions in and around ornamental text, large and miniscule, sometimes further elaborated with collaged materials in color—a singular melding of 19th-century commercial design, religious tradition, and intuitive *horror vacui*. *Art in Print* will be publishing a monographic article by David Wachtel on van Gelder's career in the coming months.

Samuel Levi Jones (American, born 1978)
48 Portraits (Underexposed) (2012). 24 from the set of 48 digital prints on pulped encyclopedia pages, sheets 24 1/2 x 22 inches each; overall 8 x 11 1/2 feet. Edition of 2. Printed and published by the artist. Courtesy of Galerie Lelong & Co., New York, and PATRON, Chicago. ©Samuel Levi Jones.

Samuel Levi Jones' print series is a response to Gerhard Richter's famous *48 Portraits*, painted for the 1972 Venice Biennale. Working from photographs clipped from encyclopedias and biographical dictionaries, Richter convened a group that is all white, all male, and includes neither artists nor politicians. Jones, however, selects the kinds of faces that, until recently, did not appear in encyclopedias at all; printing black faces in black ink on black paper made from a pulped encyclopedia, he marks social invisibility with a physical statement. For the current installation, the artist has chosen to show only the 24 women from the original set. (See interview with Leah Ollman this issue).



William Kentridge (South African, born 1955)
Sheets of Evidence (2009). Book of 18 watermarked pages, 12 1/2 x 15 inches. Edition of 20. Printed and published by Dieu Donné, New York. Collection of Susan Gosin.

Sheets of Evidence pulls together William Kentridge's attentiveness to interpersonal drama, figurative drawing, printed language and the sequential framing of film. The book's eighteen pages bear his drawings and quick bursts of text, embedded as watermarks, which only become visible when the page is lifted by the viewer. What is then seen—a series of intimate marital moments and hidden thoughts—affirms both the complexity of desire and the dubiousness of scrutinizing the lives of others. (See article by Kate McCrickard this issue).

Matthew Kenyon (American, born 1977) and **Douglas Easterly** (American, born 1968)
Notepad (third edition, 2015). Printed notepads, 11 x 8 1/2 x 13/16 inches each. Open edition. Printed and published by SWAMP, Buffalo, NY. Courtesy of the artists.

Kenyon and Easterly's seemingly innocuous yellow note pads are latter day Trojan horses: under magnification their ruled lines can be seen to be composed of words—the names and death dates of Iraqi civilians killed during and following the 2003 American invasion. The minuteness of the text enabled it to enter United States government archives, when the pads were used unwittingly as office supplies on Capitol Hill, or by civilians, knowingly, to write to their representatives. In Kenyon's words, *Notepad* creates a "dispersed, circulating memorial." (See interview between Kenyon and Johnny Plastini this issue.)

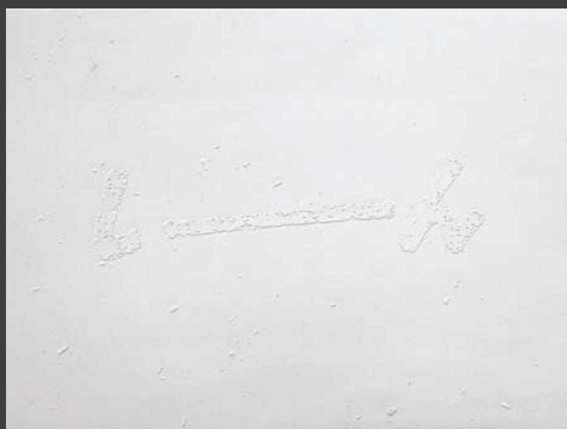
Glenn Ligon (American, born 1960)
Untitled (Cancellation Prints) (1992 and 2003). Etching with aquatint, sugar-lift and spitbite, diptych, sheet 28 1/4 x 20 inches each. Edition of 15 with 5 APs. Printed by Burnet Editions, New York. Published by the artist. Courtesy of the artist, Luhring Augustine, New York, Regen Projects, Los Angeles, and Thomas Dane Gallery, London. ©Glenn Ligon.

Glenn Ligon's art explores cultural and social identities through texts and artifacts of American history and literature. His 1992 *Four Untitled Etchings* used stenciled texts from Zora Neale Hurston's 1928 essay "How It Feels To Be Colored Me" and Ralph Ellison's 1952 novel, *Invisible Man*. As in his larger oilstick word paintings and works on paper, the letters gradually decay as the text moves from top to bottom. The two Hurston quotes, which acknowledge the author's sensation of feeling "most colored" when "thrown against sharp white background" were printed in black ink on white paper; the Ellison quote, which deals with the invisibility of being a black man in white America, was printed black-on-black.

In 2003 Ligon returned to the two Hurston plates, which had been struck through with large Xs after completion of the edition. (Such defacement has historically been a standard print practice to prevent subsequent expansions of a limited editions). The diptych *Cancellation Prints* subverts this protocol, by editioning the cancelled plates, and complicates the implications of Hurston's statement by printing it in ivory ink (close to a pale causasian skin tone) on white paper, suggesting that questions of visibility, invisibility, social context and self-perception are not as simple as black and white.

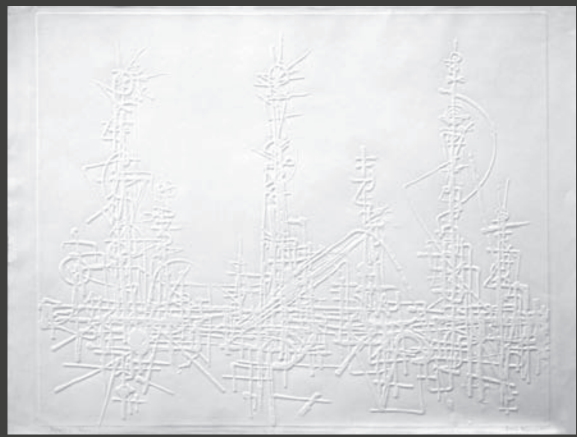
Christian Marclay (American and Swiss, born 1955)
Untitled (Ghost) (1988). Altered record cover, 12 1/4 x 12 1/4 inches. Unique. Private collection.

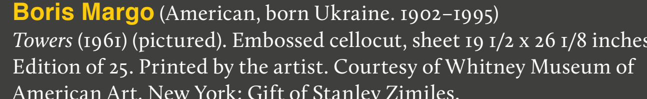
Sound and its representation have been Christian Marclay's metier for four decades. In performances, installations, sculptures, wall works and, most famously, his 24-hour video *The Clock* (2010), Marclay has evoked the structure, temporal passage, social implications and perceptual phenomena of sound. Active as a DJ on the improvised music scene of the 1980s, Marclay made use of phonographic records and album covers as material for installations and collages. *Untitled (Ghost)* (1988) is a found album cover from which Marclay removed identifying language, leaving what initially appears to be simply a square of worn and faded white cardboard—a circular ring of wear marks attests to the record it once housed, while gray smudges gradually resolve into the shadows of a face, faintly printed to begin with, now abraded into near invisibility—the look of the sounds of silence.



Christian Marclay (American and Swiss, born 1955)
Silence (2015). Blind embossing, 14 3/4 x 19 7/8 inches. Edition of 25. Printed by Huguenot Editions at Worton Hall Studios, London. Published by Aargauer Kunsthaus, Switzerland. Private collection. Courtesy of Paula Cooper Gallery, New York.

Marclay's *Silence* (2015) brings together the artist's ongoing exploration of onomatopoeia—the soundless spelling out of noise—and of Japanese manga comics, in which the look of sound is given graphic voice. An uninked "blind" embossment, it replicates an enlarged manga clipping, and sets in play a complicated game of substitutions: a work of visual art that is almost impossible to see but can be felt, denoting a written word that is almost impossible to read, invoking sound that cannot be heard.





Boris Margo (American, born Ukraine. 1902–1995)
Towers (1961) (pictured). Embossed cellocut, sheet 19 1/2 x 26 1/8 inches. Edition of 25. Printed by the artist. Courtesy of Whitney Museum of American Art, New York; Gift of Stanley Zimiles.

G-4 (1961). Embossed cellocut, sheet 10 7/16 x 13 1/8 inches. Unique. Printed by the artist. Courtesy of Whitney Museum of American Art, New York; Gift of Murray Zimiles.

E-5 (1961). Embossed cellocut, sheet 10 1/4 x 13 5/8 inches. Unique. Printed by the artist. Courtesy of Whitney Museum of American Art, New York; Gift of Stanley Zimiles.

In 1932 the painter Boris Margo invented his own print medium, "cellocut," using acetone to liquify celluloid film and build up relief plates that he printed in multiple colors. In the '60s, however, Margo began making inkless cellocuts that demanded slower, more deliberate viewing. While a few were editioned, many, like *G-4* and *E-5* here, were unique, experimental works through which he investigated concerns with atomic energy and cosmic life forces. (See article by Faye Hirsch this issue.)

Kerry James Marshall (American, born 1955)
Frankenstein and *Bride of Frankenstein* (2010). Hardground etchings with aquatint, sheet 24 1/2 x 19 inches each. Editions of 50. Printed and published by Paulson Bott Press, Berkeley, CA. Courtesy of the artist and Paulson Fontaine Press, Berkeley, CA.

One of the most important American painters of his generation, Kerry James Marshall committed to depicting only black figures early on in his career, using the figurative tropes of the European art historical canon to create new narratives of contemporary African American experience. In 2009, Marshall painted a pair of standing black nudes, male and female, which he titled *Frankenstein* and *Bride of Frankenstein*. The following year he created two etchings of the same subjects. The figures take confrontational, full frontal postures that, like the title, suggest the potential threat that black bodies convey in racist tropes, but their nakedness and isolation leave them pointedly vulnerable. While in the two paintings the figures are set against color backgrounds and contextualized with props, in the prints darkness and simplicity rule: the bodies are formed of a tight network of etched lines, set against a solid black aquatint background. Their presense is discernible mainly through scattered fragments of white, the negative space between Marshall's lines, forcing the viewer to look hard to see what is being shown.

Chris Ofili (British, born 1968)
Black Shunga 8 (2008–15) from *Black Shunga*. Portfolio of 11 etchings with gravure on pigmented paper, sheet 26 3/8 x 17 1/2 inches each. Edition of 20. Printed and published by Two Palms, NY. Courtesy of the artist and Two Palms, NY.

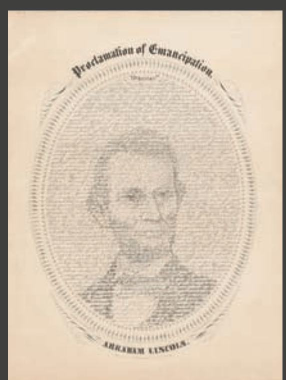
British painter Chris Ofili has drawn on cultural sources ranging from the Bible to the blues, and employed unexpected materials, from beads to (famously) elephant dung. His "Blue Rider" paintings, begun after his move to Trinidad in 2005, were named for the influential Munich artists' group that hoped to synthesize art, music and spirit. But Ofili's paintings are literally blue—worked in deep azures and silver, meant to evoke the dwindling visibility of Caribbean twilight.

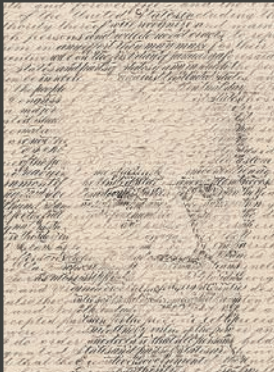
The eleven etchings of *Black Shunga* are still more teasing in their game of revelation and concealment. Coated with color-shifting metallic powder, then printed with blotches that might be clouds or waterstains, the prints change character with the fall of light and angle of sight. It is only when seen up close that the thread-like silver lines of drawing become visible, and only when one is intimately engaged with the surface do those lines resolve into the outlines of human figures—men and women involved in a variety of sexual acts. These images derive from *Shunga*—the erotic prints of Edo period Japan (1603 to 1868). Ofili's delicate drawings echo the sinuous descriptive line of those woodblocks, but his figures are hollow, open to the unstable metallic blue and black of the background. This there-and-not-there quality expands the eroticism of the subject, making complicit the viewer who seeks pleasure through looking.

Philippe Parreno (French, born 1964)
Three screenprints from the series *Fade to Black*:
A Wise Chinese Monk Shitting Light, lamp prototype for Alejandro Jodorowsky, 2006 (2013) (pictured), sheet 39 1/2 x 55 1/2 inches.
Vermillion Sands, 2004 (2013), sheet 39 1/2 x 55 1/2 inches.
A Penny For Your Thoughts, website, 2006 (2013), sheet 55 1/2 x 39 1/2 inches.
Screenprints in phosphorescent ink (shown unilluminated and illuminated). Editions of 6.
Printed and published by the artist. Courtesy of the artist and 1301PE, Los Angeles.

Fade to Black (2005). Book of 11 screenprints in phosphorescent ink, 13 3/8 x 9 3/8 inches. Edition of 520 unsigned and 60 signed copies. Printed and published by mfc-michèle didier, Brussels. Collection of David Platzker/Specific Object, New York.

Phillipe Parreno's *Fade to Black* project is a collection of images printed in phosphorescent ink, documenting the artist's unrealized proposals. Concerned with the broader human experience of art rather than with objects in isolation, Parreno's exhibitions employ sound, film, installations, sculpture and other forms in carefully crafted productions that reflect on memory, fiction and reality. *Fade to Black* consists of an artist's book and two poster series, one printed on brightly colored papers and one on white. When encountered in a lit room, the presence of the images can be perceived only in that the ink imparts a slight textural change to the surface; turn the lights out, however, and the pictures phosphoresce, emitting the light they absorbed during exposure. The ink then gradually loses its "charge" and, as promised, fades to black. Seemingly cavalier, the prints invoke the most fundamental of cosmological properties: light, darkness and time.





William Pratt (American, 1822–1893)
Emancipation Proclamation/Abraham Lincoln (Emancipations Proklamation/ Abraham Lincoln) (1865) (pictured). Lithograph, sheet 15 3/16 x 12 inches.

Artist Unknown, attributed to William Pratt (American, 1822–1893)
National Platform: as adopted by the Chicago Republican Convention, 1868 (1868). Lithograph, sheet 14 3/16 x 11 inches.
Both printed and published by A. Hageboeck, Davenport, IA. Courtesy of the American Antiquarian Society, Worcester, MA.

William Henry Pratt was a self-taught calligrapher and natural scientist who for much of his life taught penmanship, first in Illinois, then in Davenport, Iowa. In the 1860s, his remarkable skills and ingenuity came together in a series of portrait broadsides produced with the Davenport lithographer A. Hageboeck, in which he rendered likenesses of American heroes through handwritten texts: Washington's face emerged from the Constitution and the Declaration of Independence, Ulysses S. Grant's from the words of the Republican party platform during Reconstruction, and Abraham Lincoln's visage took form from the Emancipation Proclamation. This last must have been particularly popular as examples survive in both English and German. Pratt's interweaving of landmark policy and portraiture in these prints encapsulates the way that political leaders were remembered.

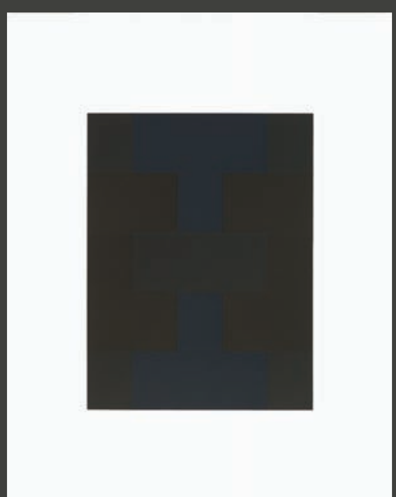
Johann Michael Püchler (German, active 1680–1702)
The Perpetual Calendar with Portraits of Leopold I and his sons Joseph and Charles (1702). Engraving, sheet 11 x 8 1/16 inches. Lent by The Metropolitan Museum of Art, Purchase, Charles Z. Offin Art Fund Inc., Gift 2018.

Portrait of Martin Luther (ca. 1680–1702). Engraving, sheet 3 3/4 x 2 5/8 inches. Lent by The Metropolitan Museum of Art, Purchase, Jean A. Bonna Gift, 2007.

Born into a family of writing masters, Püchler made his name with elaborate engravings that incorporate micrographic text, including portraits, religious images and courtly productions such as his *Perpetual Calendar*. As in the Jewish micrographic tradition, texts are carefully matched to the depicted subject. In his portrait of Martin Luther, for example, the hair is built of excerpts from the apocryphal book of Jesus Sirach, which Luther translated. (See article by Freyda Spira this issue.)

Walid Raad (Lebanese, born 1967)
Views from Inner to Outer Compartments (2013). Portfolio of nine photo-engravings, sheet 17 5/16 x 19 inches each. Edition of 10. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Private collection, New York. Courtesy of Paula Cooper Gallery, New York. ©Walid Raad.

Raad's portfolio distills the architectural component of the museum experience through the minimal outlining of specific doorways in a number of institutions. Printed white-on-white and isolated from their original contexts, either architectural or informational, Raad's line drawings float on the page, simultaneously ghostly and precise, an eloquent statement of the artist's core concerns with how history is built and lost by the way we treat its artifacts. (See article by Elleree Erdos this issue.)



Ad Reinhardt (American, 1913–1967)
#1 (pictured), *#8, #9* and *#10* from *10 Screenprints by Ad Reinhardt* (1966). Screenprints, sheets 22 x 17 inches each. Editions of 250. Printed by Sirocco Screenprints, Inc. and Ives-Sillman, Inc., New Haven, CT. Published by the Wadsworth Atheneum, Hartford, CT. Courtesy of Whitney Museum of American Art, New York; transfer from the Frances Mulhall Achilles Library, Special Collections, Whitney Museum of American Art, New York.

Reinhardt's ten screenprints employ the geometric compositions and almost imperceptible chromatic distinctions of his well-known black paintings, but in their sequencing, they produce narrative and perceptual effects that his individual paintings do not. In the portfolio, Reinhardt strategically varies the near-black hues and values such that the viewer's eye, looking closely and following the progression from one print to the next, is slowly prepared to see the final and densest print. (See article by Brian T. Leahy this issue.)

Art Spiegelman (American, born 1948) and **Françoise Mouly** (French, born 1955)
9/11/2001 (2001). Cover design for *The New Yorker* magazine, issue 24 Sept. 2001, 10 3/4 x 7 7/8 inches. Private collection.

Created in the immediate aftermath of the 9/11 attacks on the World Trade Center, this *New Yorker* cover appears initially solid black, until the silhouettes of the Twin Towers materialize like ghosts when light falls just right. The cover was a collaboration between spouses Art Spiegelman, who was a staff artist for the *New Yorker* at the time, and Françoise Mouly, the magazine's art editor since 1993. In the days after 9/11, Mouly felt that no image could do the tragedy justice and wanted to print a black cover. Spiegelman had created an image that underscored the jarring shock of the tragedy, depicting the Twin Towers covered in a black shroud and set against the blue fall sky. He wanted his cover to run, but seeing that it wasn't likely, he suggested to Mouly that she add black silhouettes of the towers to the black cover. Mouly drew up the cover, giving credit to Spiegelman, and it ran in the September 24 issue. Seventeen years later, it still captures the sudden void of 9/11 and its aftermath.

Timorous Beasties (established 1990, Glasgow)
Alistair McAuley (Scottish, born 1967) and **Paul Simmons** (Scottish, born 1967)
Devil Damask (2006) detail. Flock wallpaper, roll 10 meters x 52 cm wide, repeat 72.6 cm. Open edition. Printed and published by Timorous Beasties, Glasgow. Courtesy of Timorous Beasties, Glasgow. ©2006 Timorous Beasties.

Producers of wallpapers and textiles, Timorous Beasties was established in Glasgow in 1990 by designers Alistair McAuley and Paul Simmons. Their *Devil Damask Flock Wallpaper* is representative of their practice of merging old-fashioned formats with contemporary content. Damask is a type of patterned weaving that came to Europe in the 14th century from the Middle East (the name derives from Damascus), and widely familiar today through its use in table linens. Though they can employ different colors Damask patterns are often composed of monochrome fibers of different degrees of sheen, making the "image" visually elusive. Timorous Beasties' wallpaper uses flocking to mimic the textural variation of damask, and while the ornate pattern is suggestive of the paisley and floral motifs typical of damask linens, careful viewing reveals devil heads lurking amid the leaves and petals.

Building on the British Arts and Crafts tradition, with its Ruskinian emphasis on human society and the function of natural beauty, Timorous Beasties' designs bring elements of nature into these spaces—such as the leaves included in *Devil Damask Flock Wallpaper*—with an innovative, often ironic take on traditional designs.

Susan York (American, born 1951)
Achromatopsia 1 (yellow) (pictured) *(orange) (red)* (2015). Three double-sided lithographs, sheet 15 7/8 x 9 3/4 inches each. Edition of 20. Printed and published by Tamarind Institute, Albuquerque, NM. Courtesy of Tamarind Institute, Albuquerque, NM.

Susan York is a sculptor who often works with cast graphite, setting clean lines against the material's inherent irregularities, and engaging the surrounding space. The relationship between graphite as a drawing medium and graphite as a dimensional material is explicit in her current installation for the Drawing Center Foundation, which consists of graphite replicas of visible parts of the building's structural base, as well as graphite drawings of the same.

Though most of her work is in grey and black, *Achromatopsia I (yellow) (orange) (red)* explores how people who have total colorblindness see the world. Each print is a double-sided lithograph: each recto is printed in a different shade of gray; each verso is printed with yellow, orange or red. Framed so that the sheet floats in front of the backing board, the prints appear to glow—the colors reflecting off the backing to create a chromatic aura around the gray rectangle. An echo of color, set off by ink that remains out of sight.

Johann Michael Püchler the Younger: Micrography in Print

By Freyda Spira

Buried in a volume that functioned as both an *album amicorum* and a collection album amassed by the Swiss politician Hans Wilpert Zoller (1673–1757) is an engraving by the early 18th-century artist Johann Michael Püchler the Younger[1] (Fig. 1). When the album was catalogued for sale in 2006, nearly all its 54 drawings and 3 prints were identified, but despite being published as *Püchler* by Robert Zijlma in 1992, the engraved portrait of Martin Luther was misattributed to the even lesser known Dutch artist Johannes Georgius Otto.[2] Although Püchler and Zoller were contemporaries, and Zoller had traveled extensively in the region where Püchler was active, it is possible that even Zoller did not know the attribution of the unsigned work. Nonetheless, its elaborate engraving demonstrates a command of calligraphy and ornamental forms that is characteristic of Püchler's portrait style, which invariably includes flowing lines of micrographic text.

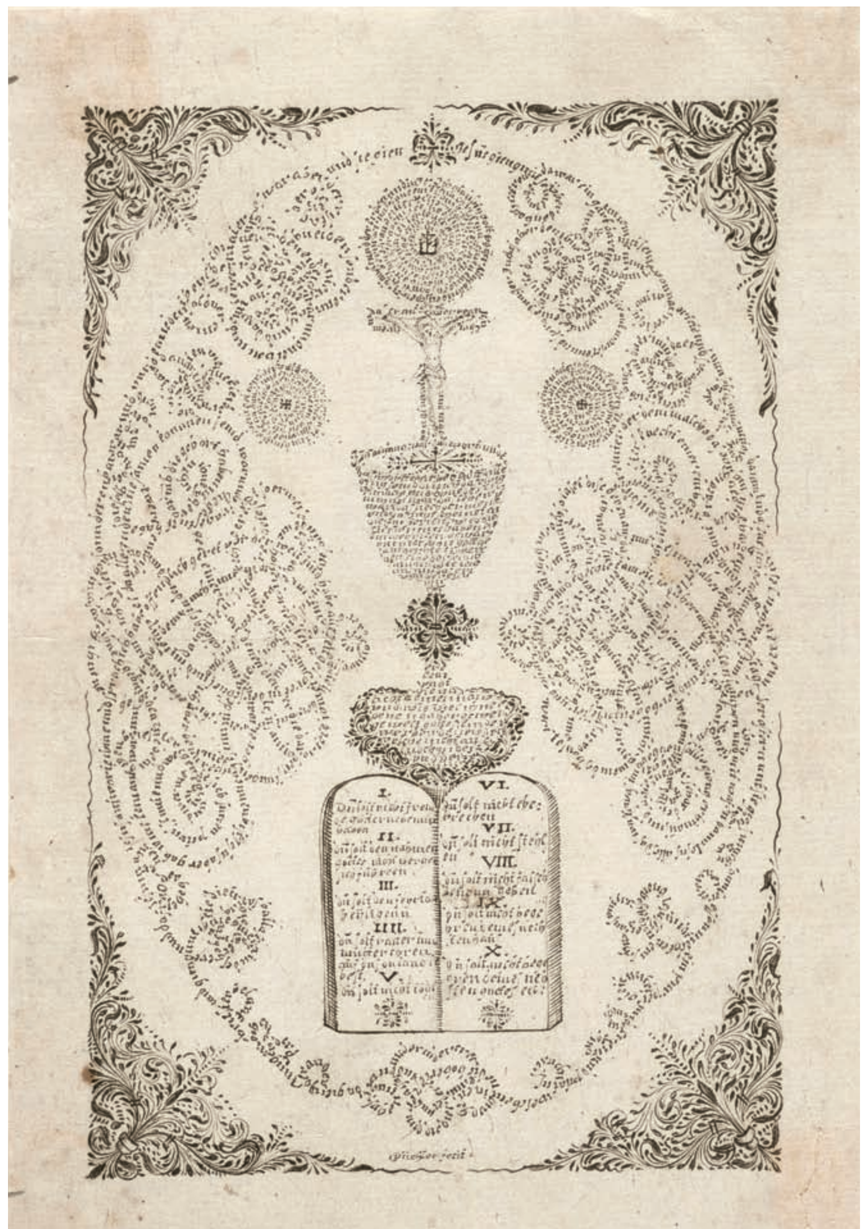
Micrography, a traditionally Jewish art form dating to the ninth century, began as a way for scribes—who strictly copied the text of the Old Testament—to add Talmudic commentary in a much less restrained manner that exposed their own ingenuity in the margins of manuscripts.[3] In this case, the micrography in the surrounding oval consists of a laudatory text about Luther, while the German reformer's mane is composed of lines from the apocryphal book of Jesus Sirach or Ecclesiasticus, which Luther translated. In Luther's prologue to Sirach, he noted that this book of wisdom was especially useful to the common man, because it was a book about domestic propriety—something very important to Luther, who left the Catholic Church in order to marry.[4] The overall composition relies on Lucas Cranach the Elder's 16th-century portraits of Luther, but its ingenious use of micrography in print to form the figures and its frame is extraordinary.[5]

Püchler hailed from an illustrious family of *Schönschreiber*, or writing masters, who created finely and painstakingly wrought images through infinitesimal text. His father, also called Johann Michael (active 1649–66) was baptized in Linz but moved to Schwäbisch Gmünd as an adult where he married and had five children.[6] He worked as a barber-surgeon and writing master in Vienna for Archduke Leopold Wilhelm of Austria as well as in Nuremberg. There is still some confusion in the literature about the various members of the Püchler family because of the duplication of names. Johann Michael the Elder had two sons, Johann Michael and Johann Philipp (cited in 1653 in Schwäbisch Gmünd), also a surgeon and micrographer; and there is the

(Fig. 1) *Johann Michael Püchler,* ***Portrait of Martin Luther*** *(ca. 1680–1702), engraving, 95 x 267 cm. Metropolitan Museum of Art, New York.*

possibility that there was a third micrographer called Johann Michael active in Schwäbisch Gmünd during this period. Unlike his father and brother, who created micrographic scenes, portraits, coat of arms and calendars in pen and ink, most often on commission, Johann Michael transformed the painstaking practice of micrography by introducing similar types of images into the mass market through engravings.

In his prints Püchler often combines Biblical and liturgical texts—including the Lord's Prayer, excerpts from the Gospel of John, and in certain cases the Apostle's Creed—into complex compositions. In two rare engravings, both extant in only one impression,[7] Püchler adapted another Cranach conception, this time an *Allegory of Law and Grace* (also known as An Allegory of the Old and New Testaments).[8] (Fig. 2) In one of these engravings, now in Coburg, the scene is surrounded by palmettes and meandering vegetal scrolls that create a frame for the tableau. Within is another structure, this time of words that describe the contents of the image: the Ten Commandments appear on the two tablets, the Lord's Prayer fills the surface of the wafer at the apex of the image, and the chalice contains the prologue from the Gospel of John wherein Jesus first poses the question, who or what are you seeking?[9] This question is asked again and repeatedly in John 18, which Püchler exploits to create his interwoven frame. Jesus answers "it is me," which leads to his arrest and crucifixion, seen at the center of Püchler's print.



(Fig. 2) *Johann Michael Püchler,* ***Allegory of the Old and New Testaments*** *(ca. 1680-1702), engraving, 10.5 x 6.7 cm. Kunstsammlungen der Veste Coburg, III,417,6b.*

This combination of texts is something Püchler returned to in his work on four occasions, including in the lower corners of his 1702 *Perpetual Calendar.*[10] (Fig. 3) Based on the medieval conception of a continuous calendar, Püchler created a remarkable engraving that combines a sense of time with the importance of an imperial legacy. Nestled between the micrographic depictions of the communion chalice and the tablets of the Ten Commandments is a perpetual calendar. This circular calendar names and personifies the twelve months, and each of the 365 days is marked with the name of the saint with whom it is associated. Within this circular band are maps of the four continents and, at the very center, God appears to and is recognized by Adam and Eve in the Garden of Eden.

The engraving is dedicated to the Holy Roman Emperor Leopold I, whose portrait bust and coats of arms are surrounded by an imposing imperial eagle made up of barely legible lines of text. Slightly below and flanking the eagle are portraits of Leopold's sons, Joseph and Charles, whose long perukes, like their father's, are formed of micrographic text. These two sons were the result of Leopold's third and final marriage in 1676 to Eleonor Magdalene of Palatinate–Neuburg. Both went on to become emperors: Joseph I in 1705 upon the death of their father, and Charles VI in 1711 with the passing of his brother. From the evidence of Püchler's engravings, it seems he served the Hapsburg court producing micrographic portraits of many of its leaders, including a double-portrait of Leopold I and Eleonor, as well as portraits of his two favored sons throughout the course of their political careers.[11] This idea of Püchler working with or for the court, as his father had done, is reinforced by the slightly more legible inscription that he included in the frame of the Calendar, which not only names Leopold as emperor, but also, and quite remarkably, claims the design and making of the engraving as Püchler's own, along with the date.

Expanding on Zijlma's limited inventory of 27 engravings, Friedrich Polleross recorded 61 works on paper including drawings in his 2009 catalogue.[12] In most instances, Püchler did not sign his works; instead he seems to have relied on viewers recognizing his characteristic, nearly indecipherable micrography, the inclusion of Christian religious content, and the decorative details that often frame the sheets. By transferring the art of micrography practiced by his family into print, Püchler may well have increased the taste for micrography beyond the court and one-off commissions to a wider, more diverse market. ■

Freyda Spira is an Associate Curator in the Department of Drawings and Prints at the Metropolitan Museum of Art.

(Fig. 3) *Johann Michael Püchler, **The Perpetual Calendar with Portraits of Leopold I and his sons Joseph and Charles** (1702), engraving, 11 x 8 1/16 inches. The Metropolitan Museum of Art, New York.*

Notes:

1. The Zoller album was purchased in 2007 by the Metropolitan Museum of Art (2007.223).

2. Robert Zijlma, Hollstein's German Engravings, Etchings and Woodcuts 1400-1700, vol. 33: Michael Pregel to Johann Reisenleither, *edited by Tilman Falk (Roosdaal: Koninklijke Van Poll, 1992), 69, no. 21. Püchler created six variants of the Luther portrait; see Hollstein,* vol. 33*, 66-70, nos. 17-22. For the sales catalogue, see Erhard Linse with C. Herren,* Graphik und Bücher aus verschiedenen Sammlungen*, 22–29 November 2006 (Bern: Auktionshaus Stuker), lot 9060, no. 48.*

3. For more on the technique of micrography, see Leila Avrin, Hebrew Micrography: One Thousand Years of Art in Script *(Jerusalem: Israel Museum, 1981). The use of micrography can be traced to biblical codices from Israel and Egypt in the ninth century.*

4. For more on Luther and the book of Sirach, see Susan C. Karant-Nunn, The Personal Luther: Essays on the Reformer from a Cultural Historical Perspective *(Leiden; Boston: Brill, 2018), 13-16.*

5. Cranach created painted and printed portraits of Martin Luther as well as double-portraits with his wife, Catharina von Bora. For more on Cranach paintings, see Max J. Friedländer and Jakob Rosenberg, The Paintings of Lucas Cranach, *translated by Heinz Norden (Ithaca, N.Y.: Cornell University Press, 1978), nos. 312-314, 423; and for prints see Karel Gerard Boon,* Hollstein's German Engravings, Etchings and Woodcuts 1400-1700, vol. 6: Cranach to Drusse*, edited by Robert Walter Hans Peter Scheller (Amsterdam: Menno Hertzberger, 1969), 7-9, nos. 6-8.*

6. Friedrich Polleross, Schrift-Bilder. Zum Werk des Mikrographen Johann Michael Püchler d.J. (1679-1709), in Beständig Im Wandel: Innovationen - Verwandlungen - Konkretisierungen: Festschrift Für Karl Möseneder Zum 60. Geburtstag*, edited by Christian Hecht and Karl Möseneder (Berlin: Matthes & Seitz, 2009), 262-63.*

7. Hollstein, vol. 33, 53, no. 2 (Coburg); the other is in the Museum und Galerie im Prediger, Schwäbisch Gmünd, inv. JEB 256; see Polleross, 267, no. 38. Polleross expands Püchler's oeuvre. Missing from Zijlma's Hollstein is an engraving dated 1680 of Christ on the Cross with the tablets of Moses. Its ornamented oval frame is made of up-looping knots with the text of Luke 23. Two impressions of this print are known: Herzog Anton Ulrich Museum, Braunschweig, inv. AB3.10; and Museum und Galerie im Prediger, Schwäbisch Gmünd, inv. JEB258.

8. Cranach's Allegory of Law and Grace *was first painted and then adapted into a woodcut by his son Cranach the Younger. See Lucas Cranach,* The Law and the Gospel, *ca. 1529, Schlossmuseum, Gotha. For the woodcut, see Hollstein, vol. 6, 124, no. 14.*

9. John 1:38.

10. Hollstein, vol. 33, 74, no. 27; and Polleross 2009, 267, no. 38.

11. The double portrait is not listed in Hollstein but came on the market in 1999. See Susan Schulman and Carolyn Bullard, Old Master and Modern Prints, catalogue 2 *(New York: Susan Schulman, Fall 1999), no. 15. See also Hollstein, vol. 33, 59-63, nos. 11-14.*

12. Polleross 2009, 266-270.

Ad Reinhardt's Narrative Vision

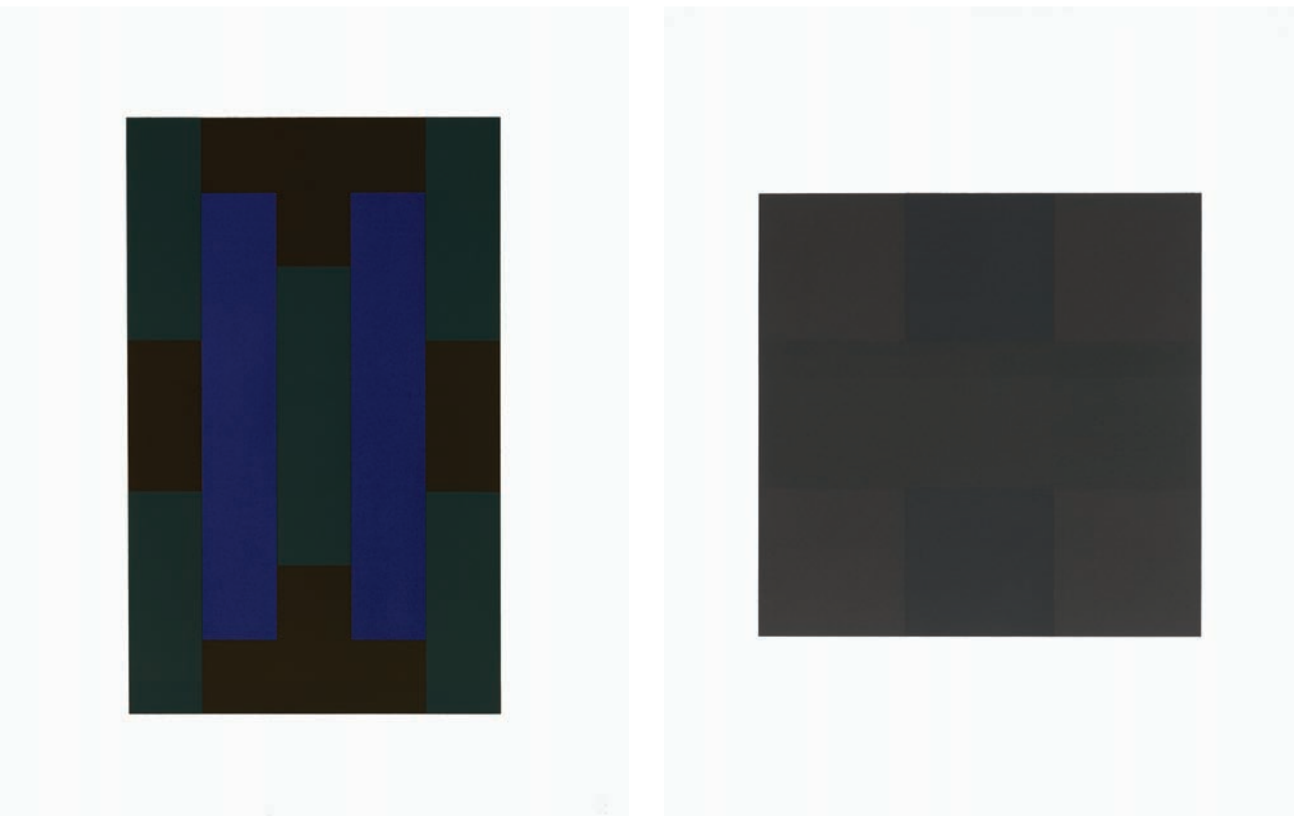
By Brian T. Leahy

In 1966, not long before his death, Ad Reinhardt (1913–1967) produced a portfolio succinctly titled *10 Screenprints*. Reinhardt's decision to invest time and energy in this project, organized by curator Sam Wagstaff and published by the Wadsworth Atheneum, seems curious; after all, wasn't Reinhardt famously the staunchest defender of art as art, and especially of painting as painting? For the previous six years he had almost exclusively produced black-hued, five-foot-square canvases, resolving a long-standing problem of how to achieve a purely negative painting: one of "no composition, no contrast, no struggle, no dynamism," as art historian Yve-Alain Bois describes it.[1] Why, then, did Reinhardt turn to screenprinting, a medium with deep historical relations to industry and replication? This would seem to violate his own statements: "The one work for a fine artist, the one painting, is the painting of the one-size canvas . . . Everything into irreducibility, unreproducibility, imperceptibility . . . No art as commodity or jobbery."[2]

While Reinhardt had long investigated the particularities of painting processes and materials, he began his artistic career in print, though of a more commercial sort. Working as a newspaper staff artist, art director, layout artist and typographer for 20 years, Reinhardt was consistently engaged with mechanisms of printing, reproduction and distribution.[3] His cartoons satirizing artists and the art world appeared in leftist publications such as *New Masses* and *PM*. In one well-known 1946 example, a flippant museumgoer points at an abstract painting and laughingly asks what it could possibly represent; the tables are turned when the painting sprouts a stern expression and pointed finger, and pins the crisis of representation on the shocked gentleman's own social performance: "WHAT DO YOU REPRESENT?"[4] This investigation of the limits of representation carried forward into the artist's painting.

Ad Reinhardt, ***#1*** from ***10 Screenprints*** (1966), screenprint, 22 x 17 inches. Yale University Art Gallery, Anonymous gift. ©2012 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.

In these early cartoons Reinhardt was already implicitly engaged with translating painting into printed form. Yet *10 Screenprints*, produced after his self-styled "last paintings," posed a wholly different set of questions about the possibilities and problems of transmuting the artist's carefully calibrated oil colors into ink on paper. Wagstaff had invited Reinhardt to participate in a 1964 group portfolio, *Ten Works by Ten Painters*, for which Reinhardt made one print. This reintroduction to printed formats, after his black paintings, seemed to whet Reinhardt's appetite for the possibilities of translating his painted images into print. His experience on that project with the screenprint team of Norman Ives and Sewell Sillman—who had trained with Josef Albers at Yale and demonstrated remarkable precision in chromatic tonal values in printing Albers's famous *Interaction of Color* (1963)—encouraged him to undertake an entire portfolio of his own images two years later. At the end of his career, Reinhardt took on the challenge of producing a printed portfolio that was not simply meant to represent abstract painting in a cartoonish fashion but to visually function in ways analogous to his black paintings.[5]



Left: *Ad Reinhardt, **#5 f**rom **10 Screenprints** (1966), screenprint, 22 x 17 inches. Yale University Art Gallery, Anonymous gift. ©2012 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.* **Right:** *Ad Reinhardt, **#10** from **10 Screenprints** (1966), screenprint, 22 x 17 inches. Yale University Art Gallery, Anonymous gift. ©2012 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.*

As many writers have noted at length, Reinhardt's so-called black paintings are not simply black: they rely on subtle distinctions in hue and value that one can only see by paying attention over time. The 1966 portfolio is no different. *10 Screenprints* opens with a vertical rectangular field of dark ink. As the eye adjusts, the image emerges. In the first print, a chocolate ground sets off a blue-flecked "I" shape, which is bisected by a horizontal band of darker black ink. The design is regular, symmetrical and geometric; the next three prints maintain these criteria but elongate the field into a skinnier rectangle and introduce a dusky magenta into the changing geometric configurations. By the fifth print, Reinhardt has opened up the tonal range: now that one's eyes have grown accustomed to these snug value relations, the two vertical blue bars seem astonishingly bright against a field of blue-grays and maroon-browns.

This shift over the course of *10 Screenprints* underscores a narrative strategy already latent in Reinhardt's black paintings. The portfolio format provided a way to circumvent the capacity of the museum to fix his paintings as masterly originals. While the artist's black paintings either work or don't work based on the viewer's willingness to sustain attention—none have ever pointed accusingly at casual passersby, however much Reinhardt may have wanted them to—the portfolio engages the viewer's visual perception sequentially. The initial prints provide a visual puzzle, one that requires slow looking, but as the viewer proceeds through the subsequent prints, the eye adjusts, affecting the visibility of the later prints. Unlike the isolated painting on the wall, the screenprints rely on their neighbors.

Despite Reinhardt's statements on the "irreducibility" and "unreproducibility" of his paintings, seriality and substitutability were central to his thinking about them. The black paintings are bound up with ideas about mutual exchangeability; in many senses, Reinhardt was attempting to make only one painting, of which every black painting was a version. In fact, when the delicate surfaces of black paintings in museum collections were damaged—as they frequently were—Reinhardt sometimes offered to simply send a new painting in its place.[6] This assertion of the black paintings' mutual exchangeability flew in the face of the desire for unique, auratic objects.[7] While museums and the market might want Reinhardt's black paintings to be individually significant, for Reinhardt they were multiples.

Indeed, Reinhardt was more concerned with negation as a rhetorical move than as a visual reality. The black paintings are not simply monochromatic claims on some foundational philosophical ground, despite what it might seem if one takes his prodigious writings entirely at face value. Rather, in negating *painterly* concerns such as composition, draftsmanship and color, the black paintings address what one might call questions of *print*: seriality and repetition. After a major exhibition across three commercial galleries in 1965 and a retrospective at the Jewish Museum in 1966, Reinhardt chose the portfolio format to experiment with the narrative and rhetorical aspects of the black paintings' seriality.

As a number of commentators have

noted, time functions strangely in Reinhardt's black paintings. They demand that viewers take time to see them—what Bois calls the "narrativization of the viewer's gaze"—yet they allude to timelessness in their insistent solemnity.[8] In a 1965 self-interview—a format that provides some sense of the artist's tongue-in-cheek relation to his own bombastic statements—Reinhardt underscores the necessity of repetition over time: "Are you still saying the one thing you say needs to be said over and over again and that this thing is the only thing for an artist to say?" "Yes," he responds to himself.[9] While the black paintings let Reinhardt say his "one thing" again and again, the portfolio provided the means to sidestep auratic uniqueness and to construct an experience of vision over time.

The sequential format paradoxically provided a means for Reinhardt to produce negation via repetition, developing a narrative structure of vision so that the images function not as ends in themselves but as moments in a set of reciprocal relations with the viewer. Invisibility was not purely a phenomenological issue for Reinhardt but rather a narrative question: how do stories—whether institutional, political, figural or compositional—affect our ability to see what is in front of us?

The last print in the series has the tightest tonal range, but coming on the heels of the previous nine prints, its central geometric cross stands out vibrantly. Out of context, this would be the portfolio's most difficult image to see—the print closest to the limits of perception. But Reinhardt has brought us through nine chapters, a brief course in how to see these images, and then he has taken us back to the edge of visibility. And so by the time we reach the final print, we not only know how to see it, but we reenter the world with a different relationship to vision—physically and figuratively—than when we began. ■

Brian T. Leahy is an artist and art historian living in Chicago.

Notes:

1. *Yve-Alain Bois, "The Limit of Almost," in* Ad Reinhardt *(New York: Rizzoli; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; 1991), 25.*
2. *Ad Reinhardt, "Art-as-Art," reprinted in* Ad Reinhardt, *122.*
3. *See Michael Corris,* Ad Reinhardt *(London: Reaktion, 2008).*
4. *See Corris, "Cartoons and Communists," in* Ad Reinhardt, *33–59 (London: Reaktion, 2008). For a reproduction of the cartoon in question, see Annika Marie, "Ad Reinhardt: Mystic or Materialist, Priest or Proletarian?,"* Art Bulletin *96, no. 4 (2014), 472.*
5. *Elizabeth Reede, "Ad Reinhardt: Visual Perception and the Screenprint Portfolios,"* Print Quarterly *28, no. 1 (March 2011): 41–43.*
6. *Carol Stringari, "The Art of Seeing," in* Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting *(New York: Guggenheim Museum, 2008), 20.*
7. *For more on the implications of this issue, see Marie.*
8. *Bois, 28.*
9. *Ad Reinhardt, "Reinhardt Paints a Picture,"* ARTNews *64, no. 1 (March 1965), 40. republished as "From the Archives: Ad Reinhardt Interviews Himself, in 1965,"* www.artnews.com/2017/10/13/from-the-archives-ad-reinhardt-interviews-himself-in-1965/.

The Vanishing: Walid Raad

By Elleree Erdos

Walid Raad, ***Views from Inner to Outer Compartments*** *(2013), one from the set of nine etchings, 17 5/16 x 19 inches. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.*

In *Views from Inner to Outer Compartments* (2013), a portfolio of nine photoengravings, Walid Raad lays bare the architectural framework that shapes the traditional museum experience. In white ink on white paper we see (though barely) the outlines of doorways from European museums. The decisive precision of the lines, laid out by Raad using architectural drafting software (AutoCAD), and the pristine printing of the plates by Jacob Samuel result in flawlessly clean, authoritative, yet visually elusive images. Centered on the plate, the architecture is discernible only through the lines between floor and wall, and between doorways and the open air of the rooms beyond. The spaces hover, ungrounded, familiar yet barren. One print shows a movable wall—a distinct feature of museums—flanked by doorways leading right and left; all the others depict a succession of rooms, doorway upon doorway opening into room upon room. Echoed by the serial succession of the portfolio, this multiplicity of passages invokes a sense of being lost in space and time (a feeling not uncommon when making one's way through a blockbuster show). Like an archive or an exhibition, the portfolio format usually promises completion or at least a wholeness of understanding, but here immersion is strategically disorienting.

To *see* these images at all requires concentrated looking—the lines are fine and the ink color differs from that of the paper only in being very slightly more golden. Once the eye adjusts, however, Raad's spare geometries and subtle architectural flourishes create convincing space and depth—we recognize where we are and we become acutely aware of what is missing. A wall, an archway, or the tiny stepped edges of wooden molding help us to identify the titular "compartments" as those of museums, but their artworks and objects—the lifeblood of those institutions—are nowhere to be seen.

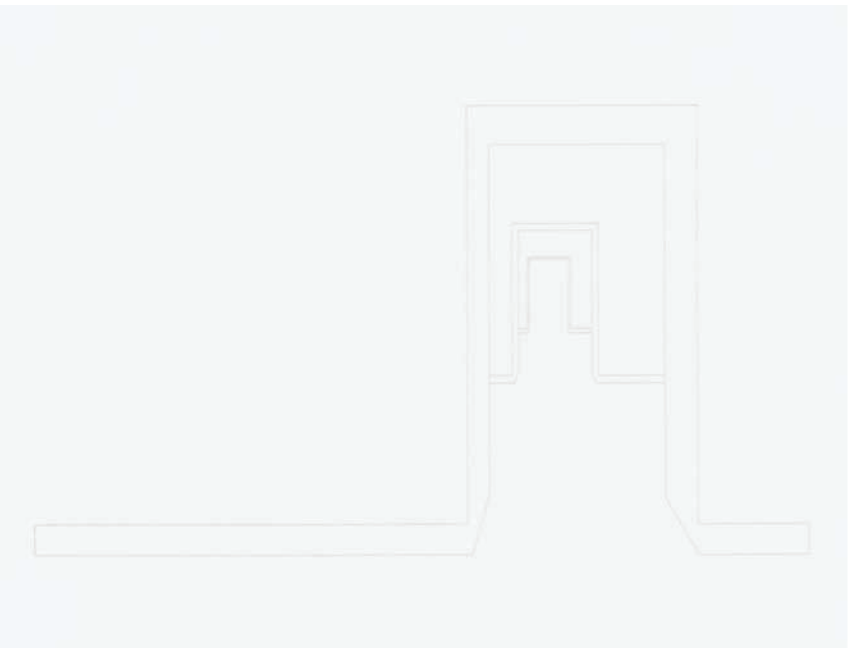
Born in Lebanon in 1967, Raad has a complex relationship to history and its

Walid Raad, **Views from Inner to Outer Compartments** (2013), one from the set of nine etchings, 17 5/16 x 19 inches. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.

artifacts. He grew up during the nation's 16-year Civil War (1975–1991) and came to the U.S. as a teenager in 1983; he earned a BFA in photography at the Rochester Institute of Technology and then a PhD in Cultural and Visual Studies at the University of Rochester. His art frequently employs photography, video, texts and other forms of seemingly objective documentation, but these often prove to be untrustworthy. Having roots in a country whose history has been continually rewritten to affirm shifting sectarian landscapes, Raad is acutely aware that human accounts of the past are not static truths but moving targets.[1] And as his recent work has suggested, this is as true of art history as of any other discipline.

The nine photoengravings of *Views from Inner to Outer Compartments* are part of Raad's larger ongoing project *Scratching on things I could disavow* (2007–present), which looks at the art museums and cultural institutions that have proliferated in the Middle East in recent decades. From Qatar's spectacular art-buying spree and splashy museum-building program, to the opening of the Louvre's Jean Nouvel–designed building last year in Abu Dhabi and the Guggenheim's much-postponed Abu Dhabi satellite by Frank Gehry, Western art and architects have gained a firm foothold in the Persian Gulf. Meanwhile, biennales and art fairs are being sponsored in Sharjah (United Arab Emirates), Ramallah, Beirut and Dubai, and contemporary art galleries are popping up throughout the region. With this activity has come a renewed interest in Islamic art, both its antiquities and its modern and contemporary works, though this meeting of East and West is not without its problems: the Louvre and the Guggenheim are among the institutions cited by Human Rights Watch for abuse of migrant labor in the UAE, and many question the motives behind the assertion of such "soft power" in geopolitics.[2] For Raad, these events and institutions not only represent an assertion of wealth and speculation against a backdrop of cultural and military conflict; they reframe Arab art history within a particular set of institutional conventions—white walls, Plexiglas vitrines, catalogue essays and lectures—in ways that enforce a limited, directed reading of the objects on view.

During his 2015–2016 retrospective at the Museum of Modern Art, Raad teased visitors with a performance in the form of a guided tour, the text of which was also available on the audio guide and wall panels. Standing in a gallery that could be seen from balconies above, he began a lecture in front of a digitally animated flow chart of names and statistics. As he meandered through the space, however, his accounts became questionable: pointing to a small-scale model like those used by curators to plan exhibitions, Raad claimed that a gallerist in Lebanon once shrunk his art to 1/100th of its actual size; at another point he mentioned that



Walid Raad, **Views from Inner to Outer Compartments** (2013), one from the set of nine etchings, 17 5/16 x 19 inches. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.

Walid Raad, **Views from Inner to Outer Compartments** (2013), one from the set of nine etchings, 17 5/16 x 19 inches. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.

artists had dispatched him information from the future telepathically. He also told a story about an Arab man who "hit a wall" as he tried to enter a new museum; when he turned to warn the crowd, he was arrested and sent to a psychiatric facility.[3] The artist seamlessly conflated the roles of lecturer and storyteller, fact and fiction.

In his earlier, 15-year-long project, *The Atlas Group* (1989–2004), Raad presented himself as the founder of an organization established to research and document Lebanon's Civil War. But while the documents, photographs and videos of the Atlas Group Archive derive from real, primary sources—newspapers, family albums and photographs Raad took in Lebanon—the organization is not. Raad has refitted the documents put on view with fictional storylines conveyed through wall text or narrative performances and has given them aesthetic housings—recast in colorful collages and serial grids of uniformly cropped and printed pictures. Again, the viewer is left unsure of who and what to trust.

Raad refers to the Lebanese artist, author and filmmaker Jalal Toufic's idea that following catastrophe an artwork may be "extant but not available"[4]—physically present but robbed of meaning.[5] Thus documents and fragmented artifacts may be overlooked by the very communities that produced them, since what they refer to has been destroyed or re-presented by the victors of a conflict.[6] For Toufic, it is the responsibility of artists within the community to "disclose the withdrawal and/or to resurrect what has been withdrawn."[7]

Raad has responded to Toufic's call by attempting to make absence perceptible. *Views from Inner to Outer Compartments* makes visible the doorways we unconsciously walk through and the thresholds we absentmindedly cross. Monumental museum walls become delicate structures on the verge of vanishing, and within the vast whiteness of the prints, we become aware of the missing objects we expect to find but cannot.

The immediate precursor for the print portfolio was *Section 88: Views from inner to outer compartment_ACT XXI_Scene VIII* (2011), a wall-mounted construction of white high-density foam articulating the wall and doorway moldings of a museum gallery seen in perspective (its composition is repeated, though reversed left-right, in one of the engravings). The wall work in turn derived from a 14-minute video, *Section 88: View from outer to inner compartments* (2010), in which digital images of museum doorways fade away and superimpose on one another to dizzying and disorienting effect. Postdating the portfolio is a 2015 sculpture created for the opening of the Mathaf Arab Museum of Modern Art in Doha, Qatar, that derives from another of the structures depicted in the prints. The 2015 version is a wooden construction of hanging doorways reminiscent of a stage set. When viewed frontally, augmented by dramatic lighting, the construction presents the illusion of an endless labyrinth of doorways, but from every other angle, the trick is revealed. As Eva Respini notes, Raad's "blank, empty museum spaces might look innocuous and almost serenely abstract, but geopolitical realities are ever present for Raad and are often hidden in plain sight."[8]

Views from Inner to Outer Compartments gives us walls with no art; but a subsequent portfolio, commissioned by the Louvre to mark the reopening of its Islamic Art Department in 2012, does the inverse. *Preface to the third edition* (2012–2015) consists of 28 digitally manipulated photographs of Islamic art objects from the Louvre's collection—things without spaces rather than spaces without things. The works pictured are some of the 294 objects traveling to the Louvre Abu Dhabi between 2016 and 2046. According to the artist, such artifacts undergo an inexplicable transformation during their journey:

> *While no one will doubt the subsequent changes, the nature and reason of their onset will be contested. Many will attribute them to the weather, asserting that the "corrosion" began soon after the exquisitely crafted, climate-controlled crates were opened in the Arabian Desert. Others will insist they are immaterial and psychological, expressed only in the dreams and psychological orders of noncitizens working in the Emirate. And a few, the rare few, will speculate that they are aesthetic and came into view only once, in the . . . photographs produced by an artist during her Emirati-sponsored visit to the museum in 2026.*[9]

This alteration is conveyed in the prints by superimposing the shape or patterning of one kind of thing onto another: an inscribed metal helmet acquires the translucent carved surface of a cut crystal ewer; a ceramic cup adopts a mouth and nose as it morphs into an ancient stone sculpture. Often only one of the sources is readily discernible: a carved architectural capital, a water jug, the floral pattern of a bookbinding. In a further iteration,

Walid Raad, **Views from Inner to Outer Compartments** (2013), one from the set of nine etchings, 17 5/16 x 19 inches. Printed and published by Edition Jacob Samuel, Santa Monica, CA. Courtesy Johan Deumens Gallery. ©Walid Raad.

Preface to the third edition_Acknowledgement (2014–2015), these hybrid images became sculptural objects with the help of a 3-D printer. Formal elements of the original objects are present—visible—but what we see is not a faithful representation. Raad might well ask whether any representation is faithful.

The power of Raad's work lies in its acknowledgement and acceptance of the tension between the desire to make history visible, and the inadequacy of any visual representation to encapsulate lived experience and complex events.[10] The serial format of *Views from Inner to Outer Compartments* encourages a prolonged encounter with images that appear simple, even empty. The shift from seeing the depiction of a thing to seeing the representation of its absence is unsettling and forces us to consider what it is we are looking *for*. But in embracing this unorthodox experience of looking beyond what is in front of our eyes, we may gain the capacity to recognize the multiple story lines inherent in the making and telling of history—to see the invisible. ■

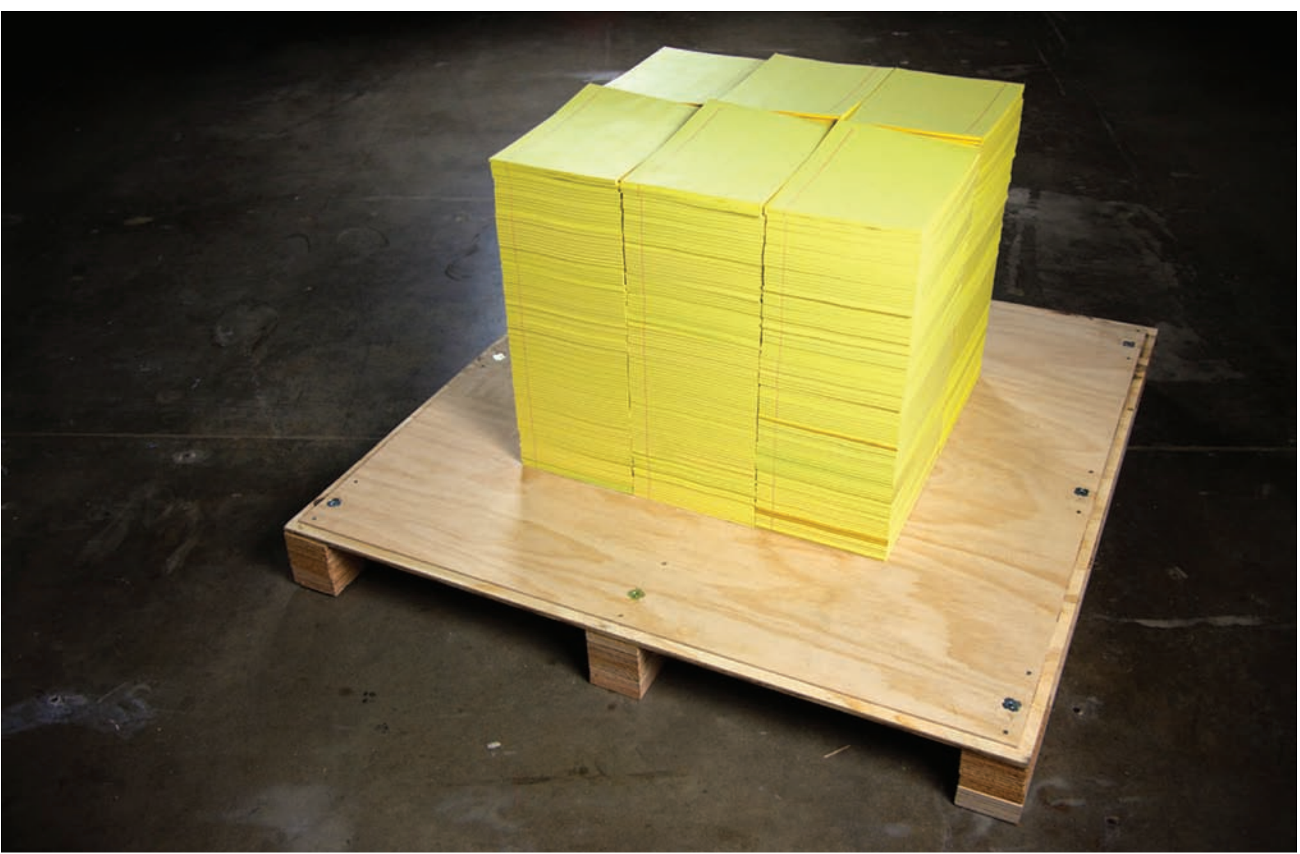
Elleree Erdos is a freelance writer and curator based in New York.

Notes:

1. Eva Respini, "Slippery Delays and Optical Mysteries: The Work of Walid Raad," Walid Raad (New York: The Museum of Modern Art, 2015), 29.
2. Since 2009, the Louvre, Guggenheim, and NYU have been accused by Human Rights Watch and others of systematic human rights violations of migrant workers on Abu Dhabi's Saadiyat Island. See https://www.hrw.org/report/2015/02/10/migrant-workers-rights-saadiyat-island-united-arab-emirates/2015-progress-report). Many have argued that the presence of French and American cultural institutions in the Gulf is a component of larger geopolitical strategies (see James McAuley, "The world-famous Louvre Museum starts a lucrative new chapter in Abu Dhabi," Washington Post, 8 Nov. 2017, https://www.washingtonpost.com/world/middle_east/the-world-famous-louvre-museum-starts-a-lucrative-new-chapter-in-abu-dhabi/2017/11/07/b4cb0fa2-be4e-11e7-9294-705f80164f6e_story.html?noredirect=on&utm_term=.0b497af9a88b).
3. Respini, 46.
4. Respini, 45.
5. Art historian Kaelen Wilson-Goldie sees "rupture" as a useful model for thinking through unrest in the Middle East, and considers how the interludes between upheavals offer sites of interrogation that provoke radical critique in art. (See Kaelan Wilson-Goldie, "On Rupture," Frieze Magazine, no. 154 (April 2013), 120–123.) T.J. Demos refers to catastrophes as representing a "disruption in the continuity of a system" that results in the creation of information that aids in making the catastrophe immediately and easily graspable; rather than convey a direct truth, the information dispersed immediately after a catastrophe is an amalgamation of fact, fantasy and imagination that result in a form of subjective storytelling. (See Demos, The Migrant Image: The Art and Politics of Documentary during Global Crisis [Durham: Duke University Press, 2009]).
6. Toufic, 12.
7. Toufic, 61.
8. Ibid.
9. Raad quoted in Respini, 44.
10. Demos, 171.

Covert Ops: Matthew Kenyon and the SWAMP Notepads

A Conversation between Matthew Kenyon and Johnny Plastini



*Matthew Kenyon and Douglas Easterly, installation view of **Notepad** (2007), printed notepads, 11 x 8 1/2 x 13/16 inches each pad. Printed and published by SWAMP, Buffalo, NY. Courtesy of the artists.*

Notepad takes the form of ruled yellow tablets, bound and perforated at the top, seemingly indistinguishable from those that kick around millions of offices and stationery supply stores. The difference is that rules on these pages are not solid lines but microprinted text, legible only under magnification, that carries the names and death dates of Iraqi civilians killed during and following the American-led invasion of 2003.

The first *Notepads* were produced through SWAMP (Studies of Work Atmosphere and Mass Production), a collective established by artists Matthew Kenyon and Doug Easterly in 1999 to address "the effects of global corporate operations, mass media and communication, [and] military-industrial complexes." Since 2012, it has been run solely by Kenyon, who has continued to produce and distribute new editions of *Notepad*.

Casualty figures are always estimations and are inevitably exploited for propagandistic spin by both victors and victims. In the case of Iraq, with several nation states and multiple insurgencies all in the fray, the determination of who counts as a civilian is also open to question. Depending on who is doing the counting, and what their methods and sources are, the number of civilian post-invasion violent deaths in Iraq varies from tens to hundreds of thousands. Kenyon sources his information from a variety of research consortiums such as Iraq Body Count (IBC), as well as from the U.S. military SIGACTS (Significant Activities) reports released by Wikileaks in 2010.[1] The United States does not keep centralized tallies of deaths beyond those of its own forces. It was this fact—the absence of any official record of thousands of lives lost as a direct or indirect result of American action—that prompted *Notepad.*

Between 2007 and 2010, one hundred *Notepads* were covertly placed into stationery supplies on Capitol Hill (Kenyon declines to say how this was accomplished). *Notepad* pages have also been distributed overtly, with a clear statement of their content, in the hopes that citizens will use them to correspond with their elected officials. In the first instance, the pads have presumably been employed unknowingly by politicians or their aides to jot down memos or draft ideas; in the second, the letter writers act as willing accomplices, aware that

correspondence received is catalogued, registered and archived.

The following is a distillation of conversations conducted in May 2018 between Kenyon and artist Johnny Plastini.

Johnny Plastini *Notepad* is arguably your best-known work—it's in the design collection at the Museum of Modern Art—and has been shown internationally. Could you discuss how the project developed?

Matthew Kenyon Initially, *Notepad* was about smuggling these specially made pads of yellow paper into governmental archives. Each ruled line on the paper contains the details of individual Iraqi civilian deaths as microprinted text. When members of the government or their staffs write on these "blank" sheets, the notepaper becomes part of our collective political history. At the end of the day—or the end of the administration—these sheets are gathered up and archived. The unacknowledged civilian body count data eventually makes its way into our nation's history.

JP The smuggling of the *Notepads* into governmental archives is reminiscent of the six-artist microprinted tile for the *Moon Museum* (1969) that was covertly attached onto the Apollo 12 lunar lander;[2] however the *Notepads* have also been used by willing and aware individuals who knew what they were writing on. How have your goals for *Notepad* evolved since the first edition of the project?

MK After the first successful tablet smuggling into the Capitol, I wanted to expand the infiltration effort by distributing sheets of the *Notepad* for free, so that people could use them to write letters to current and former members of government. Letters from constituents are also recorded and archived.

JP How do people get access to *Notepad* pages?

MK They can be ordered online through the SWAMP website and when I gave a talk at a TED conference in 2015 everyone present got one in a manila envelope on their seat. Also, I often exhibit the *Notepad* as a block from which people can pull sheets of paper over the course of the show. The work begins in a more monumental form and gradually diminishes as people use the paper.

JP The *Notepads* echo Felix Gonzalez-Torres's stack pieces, with their function as distributed memorials, however their depletion suggests an important physical proliferation of raw data, rather than a poetic symbol of the fragility of life. How do you view your work in relation to Gonzalez-Torres's?

MK The difference is that people use the *Notepad* paper to write letters, and those letters infiltrate official agencies. As a dispersed, circulating memorial, it lives in the world, and is harder to dismiss or sweep under the rug.

There is something powerful about a civilian taking the time to pick up a magnifying lens and read the lines of civilian names in the *Notepad*. The dispassionate military taxonomy used to construct a partial account of thousands of Iraqi civilian deaths is sinister when you view it as a literal subtext to the blank page.

Another important precedent for me is Chris Burden's *The Other Vietnam Memorial* (1991). He used very different methods, including actual civilian names as well as computer-generated fabrications, to achieve an approximate representation of four million names of Vietnamese civilian casualties.

With the *Notepad*, after reading the details, some viewers decide to pick up a pen and write a letter to a politician. Knowing the subtext of the page makes writing on it a gesture of individual reflection—the personal nature of handwriting combined with a type of circulating memorial. This juxtaposition allows letter writers to acknowledge their own relationship to complacency and complicity in systems of global war.

JP Do you know of particular governmental officials who have received them?

MK After seeing the impact of the project, I have been sharing the *Notepad* one-on-one with former members of the U.S. and coalition governments and allowing for their feedback. I was curious if, after leaving office, members of the "Coalition of the Willing" could acknowledge their own complicity.

JP And?

MK It varies. The Danish Speaker of Parliament and foreign minister, Mogens Lykketoft, met with me in his office for over an hour, and shared his experience and thoughts about the lead-up to the invasion. On the other hand, the meeting with Alberto Gonzales [the former US attorney general who wrote the infamous "torture memo" arguing that certain combatants were not entitled to the protections of the Geneva Convention] was short. He made a series of jokes in poor taste, thanked me, and had his security men escort me away.

JP There have been three editions of *Notepad* so far. How specifically does each edition change from one to the next?

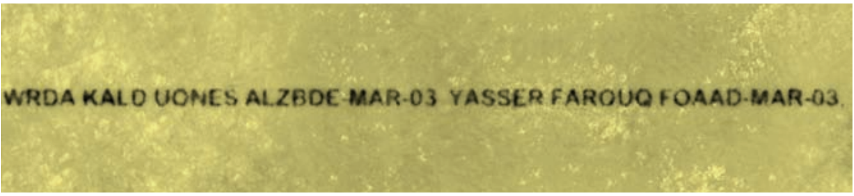
MK Each edition has expanded the civilian dataset included within the microtext lines. For example, the second edition used civilian casualty information from the Iraq war logs released by Wikileaks in 2010.

It's hard to assess how much damage has been done when a conflict is still ongoing. But there have been recent articles written about civilian casualties in Iraq, such as "The Uncounted," an important piece by Azmat Khan and Anand Gopal in *The New York Times Magazine* that discusses discrepancies of uncounted casualties.[3]

JP You are usually described as a "new media" artist, and your work often employs digital technologies to comment on social phenomena. It also often employs the seemingly ordinary or mundane. How did you come to microprinting?

MK I actually began working with print materials from a very early age because my father (now retired) was a paper salesman who worked with commercial printers, and sometimes made microprinted documents for banks and other entities that employ communications that needed to be secure. For example, if you look at the signature line on a check, you'll often find that it's made of microprinted text, frequently including the name of the bank.

The *Notepad* was printed by a commercial printing firm; because most of the clients for this printing technique are banks or law-related entities, it remains a pretty specialized field. But it is still done using offset lithography—digital printing has not yet caught up to litho's resolution and quality. The plates are made using optical reduction—the images start large



Above: *The artisti Matt Kenyon examining* ***Notepad*** *(2007).*

and are reduced.

Microprinting offered a tangible method that we could combine with digital ways of documenting, collecting and releasing the names of Iraqi civilians. Because of its relationship to authenticating checks and currency, it is a trusted form, which we've hidden in the innocuous context of a yellow legal pad.

JP Have you used similar methods for other projects?

MK For *Point of Sale Portraits* (2005) Doug Easterly and I manipulated the ubiquitous receipt paper used in cash registers. Most receipts are printed on special paper coated with a thin thermally sensitive emulsion. The ink is incorporated into the emulsion so that the printer only needs to supply heat to make a mark. It is all designed for efficiency: no need for cashiers to waste time changing ink cartridges or ribbons.

We came up with a way to selectively remove this emulsion from the paper so we could control which areas went dark when exposed to heat. We took photos of shoppers entering and exiting a store and used their profiles (like silhouettes) to form the thermal print stencil.

One of my early jobs was as a cashier at grocery store in Louisiana, and I remembered that we had the habit of keeping an extra roll or two next to each machine. So I would grab a roll from a shop, modify it in the studio (this would take several days), then return it either by handing it to the cashier and saying that I found it on the floor or just placing it back next to the register where it came from. Eventually it would be loaded into the printer and used—on the rare moment when cashiers noticed a portrait showing up on a receipt, they would always suspect the printer, not the paper. There is something unassuming about a blank roll of paper or the empty lines on a sheet of paper.

JP Conventionally, public monuments and memorials are erected as stationary sculpture, often with text tied to a specific location and date. Once received by members of government, a letter written on your *Notepad* paper may be archived. How does the *Notepad* project consider ideas of permanence and impermanence as a monument through print media?

MK When I think of permanence in this project, I think of the fact that our government has refused to enter an account of civilian casualties into the permanent record. As Tommy Franks, the general in charge of the 2003 invasion explained, “We're not counting bodies.”[4]

I think of my students, who are entering college without having known a time when the US wasn't at war in the Middle East. I'm now working on the fourth edition of *Notepad*, because unfortunately the war hasn't really ended for many people. The conflict in the Middle East has expanded in the last 15 years to include additional countries there and in North Africa. And the impact on the families and friends of those killed and maimed is ongoing.

There is the permanence of the archival record, and there is the social permanence of war. Coming from a military family, where my father and stepfather were both Vietnam vets, I wanted to make a monument that would address both types of permanence. ■

Johnny Plastini is an assistant professor and area coordinator of printmaking at Colorodo State University.

Matthew Kenyon is a new media sculptor and Assistant Professor of Graphic Design and Emerging Practices at SUNY Buffalo.

Notes:

1. Iraq Body Count is a Web-based research effort to record civilian deaths in Iraq since the 2003 invasion. Its database is compiled from published reports by commercial news media, NGOs and official agencies. See www.iraqbody-count.org. In October 2010 Wikileaks released 391,832 US Army field reports documenting the Iraq War from 2004 to 2009. For an overview of how different organizations have estimated Iraq War casualties, see the Wikipedia entry on “Casualties of the Iraq War,” wikipedia.org/wiki/Casualties_of_the_Iraq_War.

2. The Moon Museum *was a project conceived by the artist Forrest Myers and produced with the assistance of Experiments in Art and Technology, and Bell Labs engineers. It consists of a ceramic wafer, one-half-inch high, bearing microprinted work by six contemporary artists: Myers, Robert Rauschenberg, David Novros, John Chamberlain, Claes Oldenburg and Andy Warhol. Failing to secure cooperation from NASA, Myers made contact with an aircraft engineer who agreed to place one tile on the lander, and subsequently confirmed that he had done so. The tile was produced in a small edition; one is in the collection of the Museum of Modern Art and was exhibited as part of the recent Rauschenberg retrospective at Tate Modern and MoMA. See Grace Glueck, “New York Sculptor Says Intrepid Put Art on Moon,”* The New York Times*, 22 Nov. 1969; https://timesmachine.nytimes.com/timesmachine/1969/11/22/79437774.html.*

3. Azmat Khan and Anand Gopal, “The Uncounted,” New York Times Magazine*, 16 Nov. 2017; https://www.nytimes.com/interactive/2017/11/16/magazine/uncounted-civilian-casualties-iraq-airstrikes.html.*

4. News conference at Bagram Air Base, Afghanistan (March 2002) in reference to Afghan deaths due to invasion; quoted in Edward Epstein, “Success in Afghan war hard to gauge,” SFGATE*, 23 Mar. 2002; https://www.sfgate.com/news/article/Success-in-Afghan-war-hard-to-gauge-U-S-2861604.php.*

Keep Looking: Samuel Levi Jones Speaks with Leah Ollman

*Samuel Levi Jones, **48 Portraits (Underexposed)** (2012), digital prints on pulped encyclopedia pages, 24 1/2 x 22 inches each, 8 x 23 feet overall. Printed and published by the artist. Courtesy of Galerie Lelong & Co., New York, and PATRON, Chicago. ©Samuel Levi Jones.*

In 2011, Samuel Levi Jones was given a set of encyclopedias by a fellow grad student at Mills College in Oakland, California. While most turn to such compendia for what's contained within, Jones was driven to examine what the books lacked—namely, serious representation of African-American lives and accomplishments. The presumption—and abuse—of historical and cultural authority has driven his work ever since. He has taken to ripping the covers off of encyclopedias, law books and medical texts, then stitching them together in grid patterns or quilt-like patchwork designs—dismantling the material as a metaphor for dismantling unjust structures of power. In 2014, the Studio Museum in Harlem awarded Jones the Joyce Alexander Wein Artist Prize in recognition of his work and promise.

Before he starting skinning books, Jones made two pieces from the 1972 Encyclopedia Brittanica his friend gave him. One, *48 Portraits (Underexposed)*, consists of inkjet images of African-American notables, 24 women and 24 men, printed on paper made from pulped pages of the encyclopedia, with such low contrast as to be barely discernible from the deep gray ground. The work came in response to Gerhard Richter's 48 portraits of 19th- and 20th-century luminaries painted for the German Pavilion at the 1972 Venice Biennale.[1]

Jones, who maintains studios in Indianapolis and Chicago, spoke with Leah Ollman about the thread of critical engagement that has run through his work from the beginning.

Leah Ollman What was it about the Richter piece that provoked you to answer it?

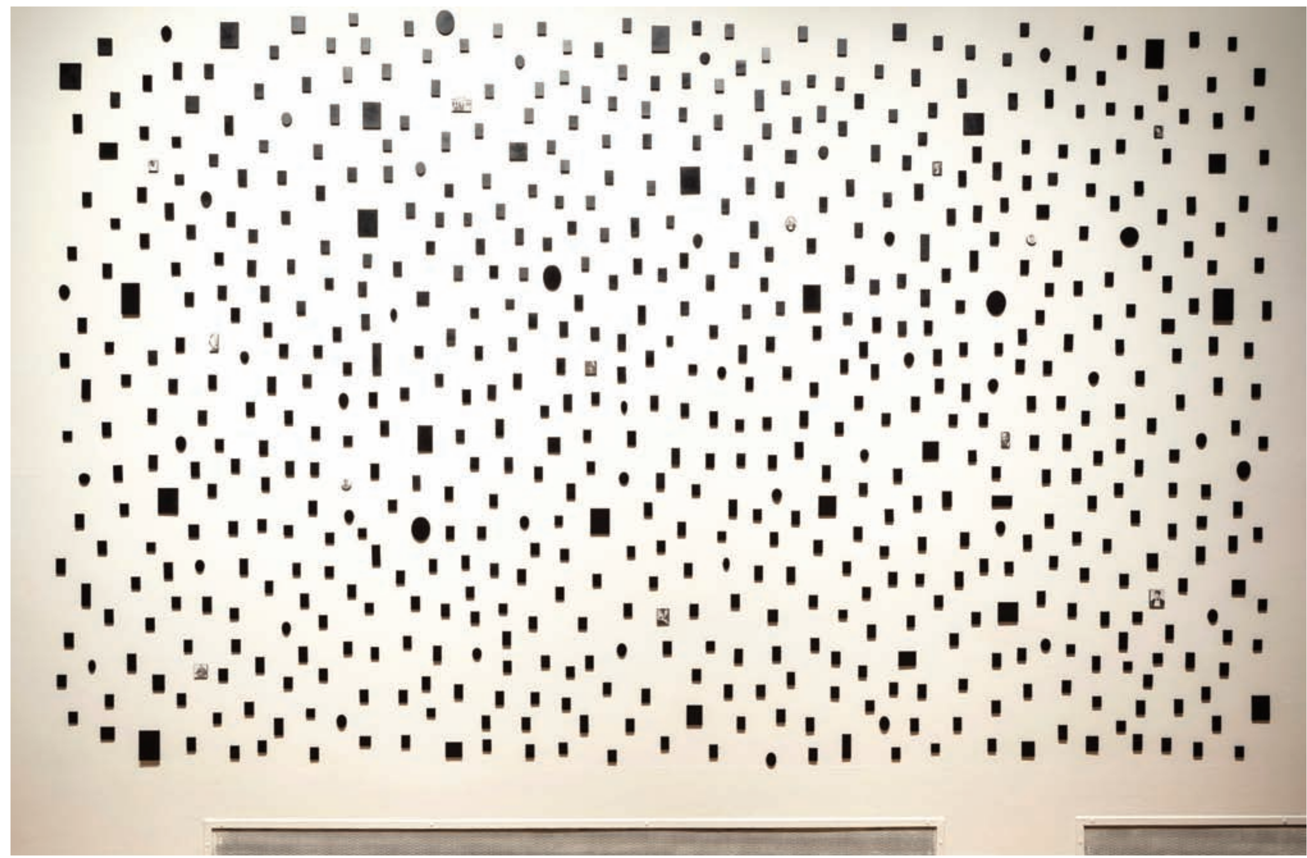
Samuel Levi Jones A friend of mine mentioned Richter's piece to me because of the fact that the portraits were all of white men. I thought, what's so important about this? I was thinking about this singular representation of people, and about the overlooking of everything else, about individuals who had done interesting things that weren't talked about in history classes, and how that work was just a perpetuation of it. I immediately started thumbing through the pages of the encyclopedia, and—well, it was predominantly white men.

LO How did you find the portraits you used in your piece?

SLJ The library at Mills College, being a women's college, had alternative sources to what you'd typically see—African-American encyclopedias, books that contained women. It was helpful, being in that context.[2]

LO Before *48 Portraits (Underexposed)*, you made another piece based on that Brittanica set.

SLJ Yes, *736 Portraits* came first. I started by removing formal portraits of people [from the encyclopedia pages]. There were black individuals in the encyclopedia who were sports figures, who may have been



Above: *Samuel Levi Jones, installation view of* ***736 Portraits*** *(2012), spray paint and encyclopedia pages on masonite, 16 x 20 feet. Courtesy Galerie Lelong & Co., New York. ©Samuel Levi Jones. Image courtesy Phil Bond photography. Photo: Phil Bond.* ***Below:*** *detail of the installation.*

included under basketball or track and field. I didn't utilize those figures. I used others who weren't under a subcategory but who had their own place within the encyclopedia, under their own last name. There were thirteen African-Americans. All the rest of the portraits were white figures. For *736 Portraits*, what I did was reverse, or omit, the white figures by turning the panels they were mounted on around so they faced the wall. Those objects were like black squares, about a quarter- or a half-inch thick. I spread them out and dispersed the black figures in amongst those, highlighting the black figures by having them face out, so that you can actually see their portraits.

LO How did you come to the format of *48 Portraits* (*Underexposed*)?

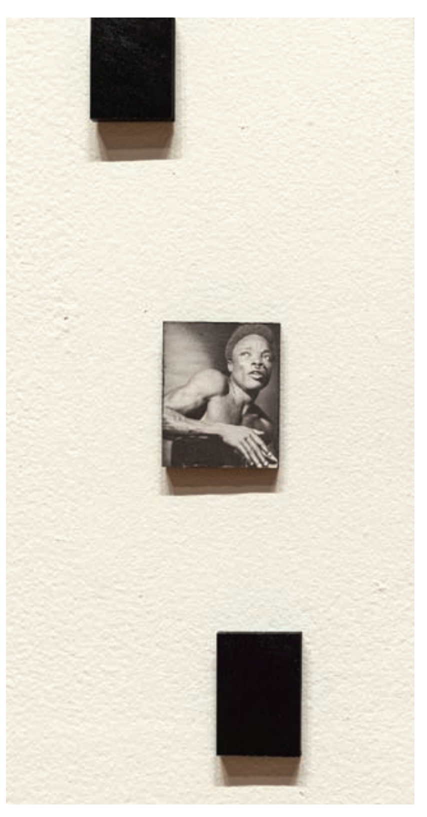
SLJ I made five different versions. In the first one, you could totally tell who the person was. Then I began abstracting it. I blew the portraits way up, then cropped the faces so you could see only parts of features. You just saw large dots. That was too obscure. Then I underexposed the portraits so they were barely visible. If people didn't stop and spend a moment for their eyes to adjust, they would think the portraits were just black squares. I had to tell them to keep looking. I was playing with trying to be visible, and pushing against being visible.

LO Were you pursuing the visibility/invisibility metaphor from the start?

SLJ No, it was eventually what I came to. Simply highlighting individuals who weren't visible from that source was my initial idea, but it needed to be pushed. Different iterations came through conversations with faculty and my peers.

LO You want to bring some attention to these unrecognized figures, but you present it as a challenge. You make the viewer work for it.

SLJ I think there's a lot of important information we could use that we miss out on for various reasons, through distractions or through laziness. If you take a moment and start digging a little deeper, you can find things that are extremely relevant—



and then question the reasons why that information isn't available, why it is hidden. And then, you can go further into the layers of obscurity, and try to connect the dots as to what it all means. I think this piece is a way of encouraging individuals to do that, to look beyond what we're presented. There has to be a push to encourage individuals to be curious.

LO There's a through-line in photography, from its beginning, of making visible what is not visible to the naked eye. You invert that, and make what is visually available harder to see.

SLJ It's an interesting thing, when you think about photography in relation to events—historical events—and the legitimization of whether things happened or not. Photography used to be more trusted. Now, even though there's proof, we're back to questioning what is factual and what isn't factual. And when something happens, and the documentation gets presented as fact, what do we do with it? Holding someone accountable isn't happening, or it's happening very little. And now we're provided with so much information, there's the fear that we are becoming numb.

LO In your work using the covers of encyclopedias and other reference books, the spines are often facing in, so the titles can't be read, again making less accessible something that's typically clear.

SLJ More and more now, I'll use text within the titles, and there are a few works I've made where there's text on the works. I'll redact some of the text that exists on the covers and make different words or phrases. Maybe that's something that can be pushed a little bit more. It just depends on how I'm feeling in the moment.

LO From the start, you've intentionally shown us only part of what's there to see and to know, calling attention to what's left out visually, verbally and by extension culturally and historically.

SLJ I'm encouraging unlearning what we know and what we think we know, and being open to the idea of relearning—not so much through these texts but through alternative texts, texts that are kept out of classrooms for certain reasons, different information from different sources. Growing up, I was never much of a reader. Over the past few years, I've been trying to read more, and reading things that would never have been presented to me as an option. That's what I'm getting at.

LO You're helping people recognize what they haven't been exposed to, what's been suppressed, what's been invisible?

SLJ Yeah. And even encouraging people to look at things that societal norms might label as crazy.

LO There's a lot of trust involved when we assume a source of information is valid. The texts you use implicitly claim to be authoritative. What do you want to set in motion when you destroy those books?

SLJ I'm looking at the power structure of information, how information is distributed, who controls it. In reality, those sources were created by individuals, who, for the most part, we don't know anything about. We need to take the time to engage with anyone and everyone as if they are just as important and powerful as any source there is, and to look within ourselves and feel that we are just as powerful as those other sources.

LO Most reference texts are used now in digital form, but there's still a huge visceral impact seeing the material versions ripped and flayed.

SLJ I have a friend who gives me a hard time about destroying books. That's only happened a couple of times. Maybe more people are feeling it but aren't so bold as to say it. I'd rather have a conversation about the destruction of the body—the way that we destroy each other and each other's bodies—than the destruction of a book, which I'm using as a reference to the destruction of the body. To go beyond that to the deeper meaning.

LO I was wondering if you felt any resonance between your work and the dialogue now around memorials that honor proponents of racism and other injustices. Does the movement to take them down or recontextualize them feel like it comes from a similar impetus?

SLJ It is interesting. Those memorials represent something from a historical standpoint. The things that those individuals stood for are still happening, but in a different way. Removing the object without having the conversation around how those same things are still happening— without dealing with them—is not solving the problem. In some ways, it's like removal is buffering the real problems. It's a way to say, let's get rid of this

*Samuel Levi Jones, detail of **Joshua** (2016), deconstructed Illinois law books on canvas, 61.5 x 77 inches. Courtesy of Galerie Lelong & Co., New York. ©Samuel Levi Jones.*

Samuel Levi Jones, **No Fucking Liberty** (2017), football skins, grass stains, dirt, 44 x 40 inches. Courtesy of Galerie Lelong & Co., New York. ©Samuel Levi Jones.

to get people to calm down, but the real issues aren't being addressed.

LO And once you start removing these markers, how far are you willing to go?

SLJ Just imagine obliterating Mount Rushmore, what discussions that would lead to. There's a huge amount of reconciliation that has to be done. The removal of those statues is just a minor scratch upon the surface that you have to look at a certain way in the light to even see. More destruction needs to happen.

I think that through destruction, conversation happens. The deeper you go with the deconstruction, the more you provoke discussion, or even policy change. What's going on with the object reflects what's going on behind the object, a greater collective consciousness.

In reference to my work, it's like I don't simply "remove" a book, but try to talk about the underpinnings of why I'm removing it.

My concern is that we engage with the current moment as much as we're engaging with the past. We're letting things continue that shouldn't be continuing. There's so much more that we could be doing. Even though I'm optimistic, I have frustrations, and those are my frustrations.

LO In addition to the work using book covers, you've also made sculptures out of pulped texts. Recently you started making pieces using football skins and other football equipment. Some of it is from schools you attended. What significance does that material hold for you?

SLJ I come from a working-class town [Marion, Indiana] where sports were extremely prevalent and important—you don't make it out of the town unless you're able to retain information and regurgitate it well, or you're a very talented athlete. What little athletic ability I had enabled me to go to a university. It wasn't until I left that I was able to think about other things and different possibilities, and to engage with art.

I went back to the place I came from and got that material to revisit it, rethink it. I'm grappling with it, being told that [football] was the important thing. I think of the NFL and all the complications of that, and how up until 2015 it was a tax-exempt entity. People go along with that and don't question it, people who frequent these events and pay all this money, and these entities don't give back to the cities, where schools are struggling. Those are the things I'm thinking about. There are so many layers to it, even at a collegiate level, the billions of dollars that college sports bring in. Where is that money going?

One piece I made, I took to the university where I played, and rubbed it in the turf of the practice field for 60 minutes, which is the duration of a game. Another piece I took to the junior high school where I very first played. Dealing with the actual material takes me back to that place and where I was at that time. It's really strange, like having a dream.

LO Good dream or bad dream?

SLJ Both. From junior high through college, there were these really good moments, and there were bad moments. I finished on a bad note, so it's like jostling with those bad things, getting through it, and engaging with the positive. So what do I do with those football materials? You can't just put negative energy into it. There's some positive energy that has to go into it as well.

I don't want to engage with the work and the material and the thoughts that I'm having about what's going on from the stance of being a pessimist. I try to imagine a positive outcome from it. ■

Leah Ollman writes for the Los Angeles Times *and is a Corresponding Editor for* Art in America.

Samuel Levi Jones is an artist whose work explores the framing of power structures and struggles between exclusion and equality.

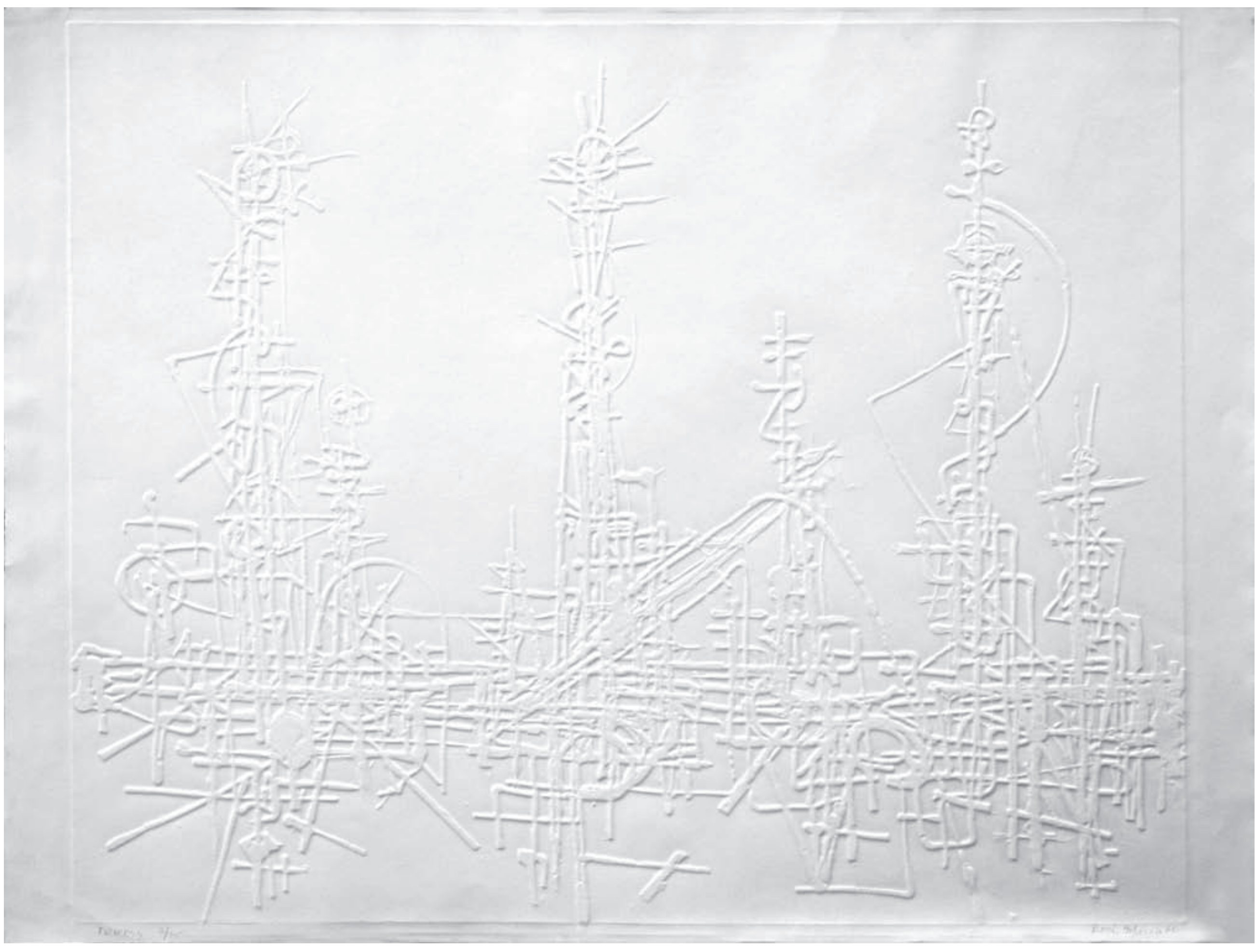
Notes:

1. See: www.gerhard-richter.com/en/art/paintings/photo-paintings/portraits-people-20/48-portraits-5860?&categoryid=20&p=4&sp=32&tab=collection-tabs.

2. Mills College was founded as a women's college in 1852. While the graduate programs admit men, the undergraduate school remains a women's college.

Soul Terrain: Boris Margo's 1960s Cellocuts

By Faye Hirsch



*Boris Margo, **Towers** (1961), embossed cellocut, 19 1/2 x 26 1/8 inches. Printed by the artist. Private collection. Courtesy of Murray Zimiles.*

"As time goes on," wrote the artist Boris Margo in 1961, "I find the greatest virtues in simplicity. One result of this growing conviction is that color, to me, becomes most effective when least evident. Many of my recent cellocuts exist primarily through the shadows cast on the white paper."[1] Margo (1902–1995) had recently begun a new phase of his printmaking, one that nearly or entirely eliminated color. Between 1961 and 1968 he would produce more than five dozen embossed prints, unique and editioned, made from plates built up in the "cellocut" relief technique he had invented some 30 years earlier. Mainly abstract, with forms recalling ancient monuments, urban structures, inscribed stelae, planets, or eggs, and sometimes including indecipherable "texts" combining pure invention and snippets of known alphabets, these works were either uninked, their white-on-white surfaces legible in part via subtle shadows cast by the raised portions, or inked, mainly on their flat portions, in a single pastel hue against which the uninked, embossed image stood out. This monochromatic turn sets these works apart from Margo's better-known earlier prints, which embraced a wide range of color. During what would be essentially his last decade of printmaking activity, Margo distilled his artistic language into what might be interpreted as a purified, more cerebral vocabulary with resonances in contemporary Minimalism and late modernist, Japanese-inflected design.

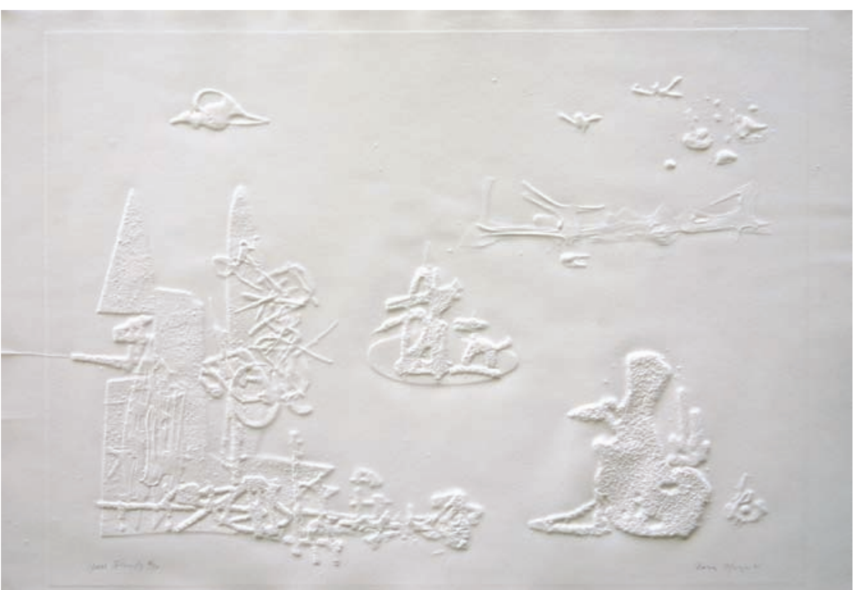
Margo developed the cellocut in 1932, when he noticed some cast-off celluloid film on a New York City sidewalk and wondered if he might make something with it. Such use of discards was an ingrained habit. Born in Volochysk, Western Ukraine, in 1902, Margo was educated as an artist in Odessa, Moscow and Leningrad between 1918 and 1928, years of economic deprivation, particularly following the Bolshevik revolution. He recalled making brushes of cat's fur and horsehair at the Polytechnik in Odessa; burlap was used in place of canvas.[2] In Leningrad in 1927 he studied with the revolutionary Russian artist Pavel Filonov under

Boris Margo, **Elsewhere** (1965), embossed cellocut, image 16 3/4 x 21 7/8 inches, sheet 22 5/16 x 29 13/16 inches. AP. Printed by the artist. Private collection. Courtesy of Murray Zimiles.

makeshift conditions "in a loft provided by the printers' union in exchange for posters."[3] Margo emigrated to the West in 1928, first joining his mother, brother and sister in Montreal, then settling in New York City. In 1941 he married the artist Jan Gelb, with whom he remained until her death in 1978. He never lost his knack for creating possibilities out of material exigency. Margo's nephew, the artist Murray Zimiles, recalls how straitened Margo's economic circumstances were in the early 1930s. Celluloid was cheap and plentiful, and Margo first used it for drypoints and etchings. Contacting one manufacturer, DuPont, to learn more about its properties, he discovered that acetone dissolves celluloid into a manipulable liquid form that hardened, and he began building up plates with the sinewy, liquescent forms for which he became known. The plates were inked in relief à *la poupée* with hard and soft rollers, and for some 30 years were printed in a colorful, if somewhat somber, palette.[4]

Margo is a fascinating artist who has been eclipsed by fellow immigrant contemporaries such as his good friend Arshile Gorky and his onetime studio mate Mark Rothko. In his painting, he practiced *decalcomania*, a form of Surrealist mark-making, in which images from one painted surface are pressed onto another, not unlike monotype. Having abandoned representational art by the 1930s, Margo created surreal abstract landscapes reminiscent of works by Yves Tanguy or Roberto Matta (he knew them both).[5] The viscous, driplike forms in his early abstract prints and paintings have been compared to those of Gorky or the early Jackson Pollock.[6] While Margo's early works are admired among a small coterie of aficionados of Surrealist-tinged Abstract Expressionist printmaking, the embossments of his last decade remain virtually unknown. These elegant works, with their simplified compositions, speak to the cultural preoccupations of the early 1960s: the threat and promise of atomic power, the lure of space exploration, a tendency toward spiritual seeking and aspirations for world peace.

While a number of artists made inkless embossments in the 1960s (and embossing is common in the Japanese art that Margo admired), his sustained use of it sets him apart.[7] The embossments were made mainly by adhering a cellocut plate, along with cardboard cutouts, to a Prestwood support and then covered with a thin sheet of aluminum. If color was added, it was done through stencils laid over the original embossed sheet. Throughout the decade he extended the "blind" aesthetic to larger, three-dimensional freestanding paintings and furniture-like sculptures that he made by stretching fiberglass and canvas over shaped wooden supports to which he adhered actual cellocut plates. In both sculptures and prints Margo also incorporated sand, marble dust and other granular materials to add contrasting textures, further developing the tactile quality of the surfaces. "Is there any material simpler or more common than sand?" he asked in 1964. "All colors are in its grains; therefore it stays warmly neutral. It is a speck of the rock we all live on—and that itself is a speck, we are told."[8] Particularly in the inkless prints, discerning images and textures can present a challenge, and they photograph



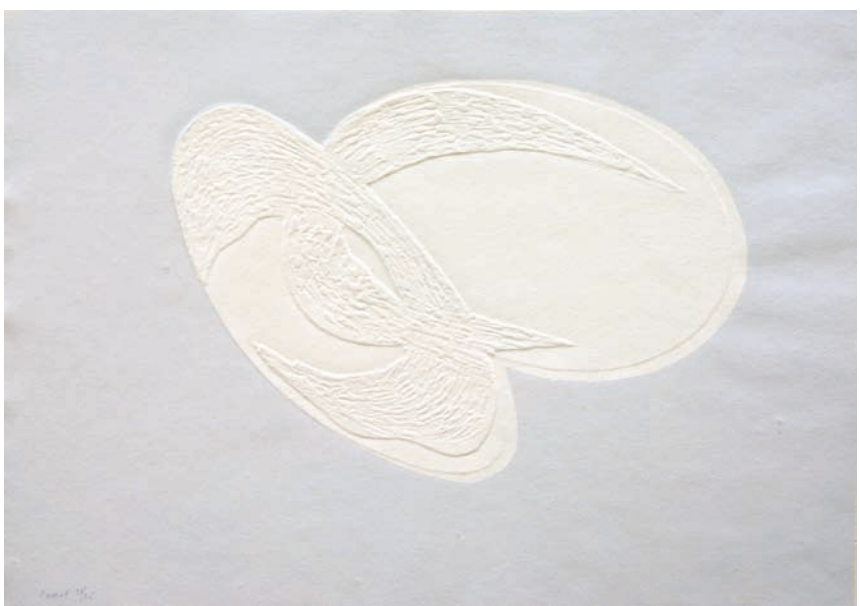
Boris Margo, **Space Islands** (1965), embossed cellocut, image 17 11/16 × 24 inches, sheet 19 5/8 x 27 5/16 inches. AP. Printed by the artist. Private collection. Courtesy of Murray Zimiles.

poorly. Slowing the process of looking, Margo clearly intended to impart a more meditative way of seeing. But he maintained a restless, experimental approach, often making small changes within editions and printing many unique versions. In 1963, for example, he created *Forest*, one of four or five allover linear abstractions, in an edition of 25. In one unique, untitled example owned by Zimiles, he simply inked the back of the plate, making a reversed version of the composition. It is impossible at this writing to know how many such variants exist, and how many were discarded or lost.

While some motifs recur over time, it seems each year or two Margo would adopt a new subject, as in those allover abstractions made in 1962–63 but never again. Apart from that small group, the quasi-spiritual nature of the prints remains constant, and is enhanced through titles that Margo must have approved, though it was Gelb who created them after discussing with Margo the meaning of a just-completed work.[9] Even at his most abstract, Margo was drawn to biomorphic forms and landscape-like compositions. In 1947 he wrote,

> *My symbolism is oriented toward science, the machine; light as well as nature. ... Nature's spectacles, the vast happenings in the sky, the stresses within the soul; these also demand expression. Light, the light of our time: the bulbs set like stars to reflect in darkened store windows, the glare and fireworks of pouring steel, of arc-welding; this kind of light influences my work.*[10]

By the 1960s, in the inkless embossments, light would play a more physical role. And now his interests extended to the less visible side of nature—atomic energy, for example, and biology on a molecular level. One recurrent image, particularly in the earliest embossments, from 1961, is an ovoid brimming with viscous lines and blotches, as though with inner life, and sometimes splitting as if to release energy. The first inkless series of 1961, as far as I can tell, consists of unique, relatively lightly embossed, egglike forms titled with a letter and number (*G-2*, *E-5*, etc.). "It is the 'atomic energy' of the rising life force with which I am concerned," he said of these "cosmic eggs," "ancient symbols of beginning," as he characterized them.[11] The ovoid was adaptable: the largest of his embossed prints, *Germinating* (1961), is a two-sheet vertical work, 70 inches tall, showing an elongated pod split down the center to reveal what look like seeds.[12] Netting in the surface may have been the result of a screen of some sort that Margo attached to the surface of the plate. Intimations of a generative sexuality carried forward in four works titled *He* and *She* (1962), in which textured inkless spheres and ovoids balance and tease each other over colored flats. Later, in 1964, Margo concentrated more on the sphere, and a textured surface might in one place evoke a coin (*Medallion*), in another, a planet (*One World*).



Boris Margo, **Comet** (1962), embossed cellocut, image 17 13/16 x 24 5/16 inches, sheet 19 1/2 x 25 11/16 inches. Edition of 25. Printed by the artist. Private collection. Courtesy of Murray Zimiles.

One cannot help but be reminded in such works of the surface of the moon, a subject much on everyone's mind in the mid-1960s. Outer space in general had been a preoccupation of culture at large for well over a decade, as evinced in Jackson Pollock's 1947 painting *Galaxy*. Kristen A. Hoving has written about the influence on Pollock of photographs of cosmic phenomena in popular magazines, present in "nearly every issue" from the late 1940s on.[13] And Margo wrote of "nature's spectacles, the vast happenings in the sky, the stresses within the soul" in the November 1947 issue of *Magazine of Art*, which featured his painting *Stellar Gyration* on the cover.[14] His linkage of the cosmos to the soul, the connection between the universal and the particular, is key to understanding the expressive underpinnings of Margo's "science."

In 1964, at the peak of the "space race" between the U.S. and Soviet Union, Americans were absorbing the images beamed from the space probe Ranger 7, which offered the first contact with the near side of the moon. The lunar surface that is now so familiar from high-definition color photographs was first seen in 1964 as grainy black-and-white irregular shadows indicating a rocky, cratered terrain.[15] As Gelb wrote, "For a brief period—during the time we were all fascinated by the first close-up photos of the moon and our astronauts' 'space-walks'—[Margo] made a series of inkless relief cellocuts that had reference to the forms in the fantastic landscapes of his early, surreal work."[16] Margo's personal imagery had become newly relevant, and his colorless technique, producing abstract landscapes that rely on cast shadow, feel like low-relief terrains. In Margo's inkless landscapes of 1965, linear tangles and angular, figure-like shapes drift across the surface, sometimes contextualized with a delicate horizon (*Elsewhere*, *Space Islands*, *Attraction*, *A Moon*). The inked *Tale of a Comet* (1965) focuses on a large medallion that Margo surrounded with a star-like penumbra and a few random splotches that evoke space debris. The mottled surface, textured with sand, suggests a link between microcosm and macrocosm, between the grains constituting the material substance of the prints and the cosmic allusiveness of the imagery. One of his most beautiful prints dates to 1966, *Alone but Not Lonely*,

Boris Margo, **Alone But Not Lonely** (1966), embossed cellocut, image 26 7/8 x 16 3/4 inches, sheet 29 3/16 x 20 5/8 inches. Printed by the artist. Edition of 20. Private collection. Courtesy of Murray Zimiles.

in which white "space" debris rains down through a grayish, inked ground. It seems to give visual expression to sentiments he voiced in a letter to Betty Parsons, his dealer, in 1958:

> *I am serenely alone, but not lonely—Western man has made too much, I think, of the cult of togetherness. Mother-and-child, man-and-wife—we speak of these as though they were units. But I consider such fusing neither possible nor desirable. My paintings' parallel lines, each one separate but not isolated, seem to me to symbolize man's true state. They convey to me the mystery of his varied exertions, which parallel the activities of his fellows without merging him with them or obscuring his individuality.*[17]

According to Zimiles, in the 1960s Margo began signing some of his paintings (though not his prints) with a pseudonym, Voda, a Russian word for water, and "was deeply involved in reading Lao Tzu," feeling "that he wanted to deal with issues of peace."[18] He also at this time invented an alphabet—"an amalgam," wrote Gelb, "of all the world's alphabets," with characters drawn from Hebrew, Arabic and other scripts. As he wrote in 1964:

> *It has been my aim in recent works to use calligraphy symbolically: to combine the written alphabets of many languages into an esthetic whole where they can unite in an entity greater than the sum of its parts.*[19]

To art historian Laurence Schmeckebier, the cosmic egg easily morphed into "the related, almost mystical connotations of calligraphy and the spiritual unity of mankind."[20] First appearing in two prints from 1962, the lightly embossed *Alphabet #1* and *Alphabet #2*, Margo's new "language" is purely abstract; hieroglyphs and letters are ranged on lines as in a notebook, and larger characters seem almost to be "stamped" to one side like a chop or artist's monogram. Devastated by the assassination of John F. Kennedy in 1963, Margo created a tribute to him in three versions—a print, an aluminum relief and a white-on-white canvas, all titled *In Memoriam*—one of the few cases where the imagery was nearly the same in different formats. The composition of the print is a diptych resembling an inscribed cenotaph or illuminated codex. The left half presents the abstract form of a sphere penetrated by pointed lozenges within a ground of medallions and squares. In one square, the letter *A* conjures the monogram of Albrecht Dürer; in another, one recognizes the Hebrew letter *Shin*, which can signify a name for God. The right half resembles a lineated page from a Celtic manuscript, with *JFK* forming the large initials next to the fanciful text that unfolds within the lines.

It is clear that, in his alphabet, Margo meant to communicate nothing less than the power of art to speak a universal language: "These characters, the Sanskrit, the Hebrew, Russian, our alphabet, Chinese characters, all of that became just a beautiful little page," he told Dorothy Seckler in 1965.[21] His text was not meant to be read and understood in a strict sense—it was not Esperanto. (Though Esperanto's inventor, the Polish-Jewish ophthalmologist L.L. Zamenhof, apparently considered it "not as a lingua franca for doing business or making diplomacy but as a form of creative expression,"

Nico Israel writes.)[22] Margo strung his invented characters together, to form abstract inscriptions that seem to denote hidden meanings. Following *In Memoriam*, Margo created a series of "walls," composed of textured or inscribed blocks, and forms like open books, bearing messages in his invented script. The walls evoke ancient structures; in the largest of them, *Great Wall* (1964), irregularly shaped blocks are spaced slightly apart beneath a vaguely pagoda-shaped roof, as if loosened by an earthquake. The script is dense in three later works, *Tablet* (1966), *Columns* and *Totemic* (both 1967), vertical structures in which the letters morph into little more than a pebbled texture.

One need only compare Margo's white-on-white work of the 1960s to that of contemporaries like Robert Ryman to see how pictorial his abstractions remained. Absorbed as he may have been in experimentation, Margo never took the step of reducing the work to its material underpinnings. And while there is no formulaic way of reading his prints, he meant them to communicate something beyond the frame. During that final decade of production, he seemed to draw not only on the alphabets of the world, but on an awareness of other cultures that was part and parcel of a growing globalism. Margo was consumed with the promise of the United Nations in promoting world peace, and his curiosity about Chinese and Japanese mystical writings, particularly those of Lao Tzu, imparted to his work a whiff of East Asian aesthetics that was not lost on contemporary viewers. Writing in the *New York Times* about a 1964 show at World House Gallery, Brian O'Doherty observed, "Changing drastically, this artist seems to have broken through a personal sound barrier to a streamlined region where all is fluent and easeful, Japanese style. He has learned a great deal from the muted tones and well-bred elegance of Japanese household forms and the value of understatement so subtle that it discriminates against the viewer of coarser sensibilities."[23] While O'Doherty was writing about Margo's sculptured canvases, the observation pertains as well to the prints. With their pared-down forms and color, and their pervasive script that cannot be read, they marked a radical departure for an artist worthy of deeper study. ■

Faye Hirsch is Editor at Large at Art in America.

Notes:

1. Laurence Schmeckebier, Alexandra Schmeckebier and Jan Gelb, Boris Margo: Graphic Work, 1932–1968 *(Syracuse, NY: Syracuse University Art Galleries, 1968), 37. This publication is based on the collection at Syracuse University, one of the most comprehensive of Margo's prints, and includes a catalogue raisonné of the prints through 1968 by Margo's wife, Jan Gelb, and Alexandra Schemeckebier. I have found anumber of missing examples, however, and given Margo's experimental practice, there are many variants and unique examples that are not owned by Syracuse and therefore not in the book. Other strong public collections of Margo's prints may be found at the New York Public Library, Yale University Art Gallery, Whitney Museum of American Art and the Neuberger Museum, Purchase College SUNY. Margo suffered a stroke in 1968 and produced very little after that date; he made just a few prints in the following years, as his nephew Murray Zimiles has informed me in an email of 30 July 2018, using plates he had made prior to that year. Moreover, after the stroke, Gelb asked him to sign unsigned works that were lying around in the studio, including, Zimiles writes, "one of a kind and experimental works." He adds: "Although she helped him with that chore she may have let him do some on his own where he may have misdated a few."*

2. Margo: "In those few years [in Russia], I lived from the Dark Ages to the present." Quoted in Schmeckebier, 10.

3. Schmeckebier, 11.

4. There are slightly varying accounts of Margo's invention of the cellocut and descriptions of the technique; among the best are the two essays in Boris Margo: A Retrospective *(Provincetown, MA: Provincetown Art Association and Museum; St. Petersburg, FL: Museum of Fine Arts, 1988), (unpaginated). The first, "Boris," is a first-hand memoir by the artist and printmaker Murray Zimiles, Margo's nephew ("He always told me to 'look down' when I walked so I could find wonderful discards") and the other by Jeffrey Wechsler, "Individualism in Context: The Art of Boris Margo."*

5. As opposed to Surrealism, Margo often stated that his primary influence was "the 'Golden Age' of Russian avant-garde art," from 1923 to 1927, which was central to his early education.

6. Margo exhibited with Pollock at Betty Parsons Gallery, New York, his dealer from 1947 to 1962.

7. On embossing, see Pat Gilmour, "Embossing," Grove Art Online, *2003, accessed 19 July 2018, groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000025965. Among the artists engaged in embossing in the 1960s whom Gilmour mentions are Günther Uecker, Kazumasa Nagai and Roman Viesulas.*

8. Schmeckebier, 37.

9. Wechsler, "Individualism in Context," n.p.

10. In The Magazine of Art, 1947, quoted in Schmeckebier, 34.

11. "Notes re Gelb and Margo 1961," unsigned typed transcript, Jan Gelb and Boris Margo Papers, Syracuse University, Box 6.

12. It was produced in a small variant edition of inked and uninked versions.

13. Kristen A. Hoving, "Jackson Pollock's 'Galaxy': Outer Space and Artist's Space in Pollock's Cosmic Paintings," American Art *16, no. 1 (Spring 2002), 88.*

14. Ibid., 93.

15. The Ranger mission flew some nine missions altogether; the images from Ranger 7 may be viewed at https://photojournal.jpl.nasa.gov/mission/Ranger%2B7.

16. Jan Gelb, handwritten note, "The Boris Margo Project," Jan Gelb and Boris Margo Papers, Syracuse University, Box 3.

17. Letter to Betty Parsons, 1958, quoted in Schmeckebier, 36.

18. Zimiles, "Boris," n.p.

19. Jan Gelb, typed notes, "The Boris Margo Project," Jan Gelb and Boris Margo Papers, Syracuse University, Box 3.

20. Schmeckebier, 14.

21. Dorothy Seckler, interview with Boris Margo, 28 August 1965, transcript of the oral history at the Archives of American Art, Smithsonian Institution, Washington, DC, 40.

22. Nico Israel, "Esperantic Modernism: Joyce, Universal Language, and Political Gesture," Modernism/Modernity *24, no. 1 (January 2017), 3.*

23. Brian O'Doherty, The New York Times, *23 May 1964, 20.*

Minding the Gaps: Watermarks as Art

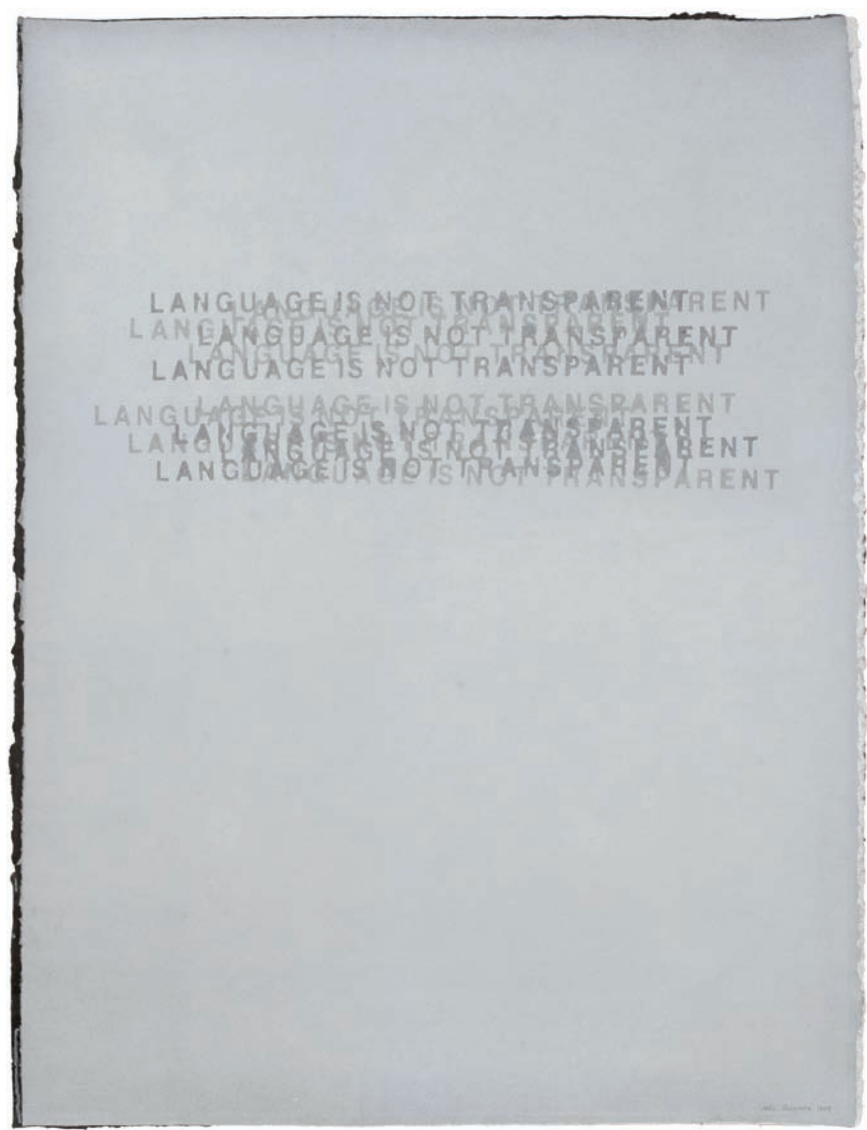
By Kate McCrickard and Susan Tallman

In 1907 Charles Moïse Briquet (1839–1918) published his magnum opus, *Les Filigranes* (Watermarks), the definitive study of the light-borne symbols and images that had haunted European paper almost from the beginning. In four volumes he reproduced some 16,000 European watermarks—an impressive number, but barely a third of the 44,000 designs that Briquet, the progeny of a family of Swiss paper merchants, had traced by hand. In the process of creating this taxonomy of the secretly visible, Briquet lost his sight; by the time his life's work was published, he was blind.[1]

It is hard not to read Briquet's story—its plot hinging on visibility and darkness, moved along by obsession, revelation and loss—as a poetic allegory for the watermark itself. Used for centuries as an instrument of authentication, the watermark has in recent decades acquired new life as a medium of contemporary art, exploited for its visual subtlety and textural ambiguity, for its societal associations with currency and official documents, and most poignantly, for its flirtatious games of disclosure and reticence.

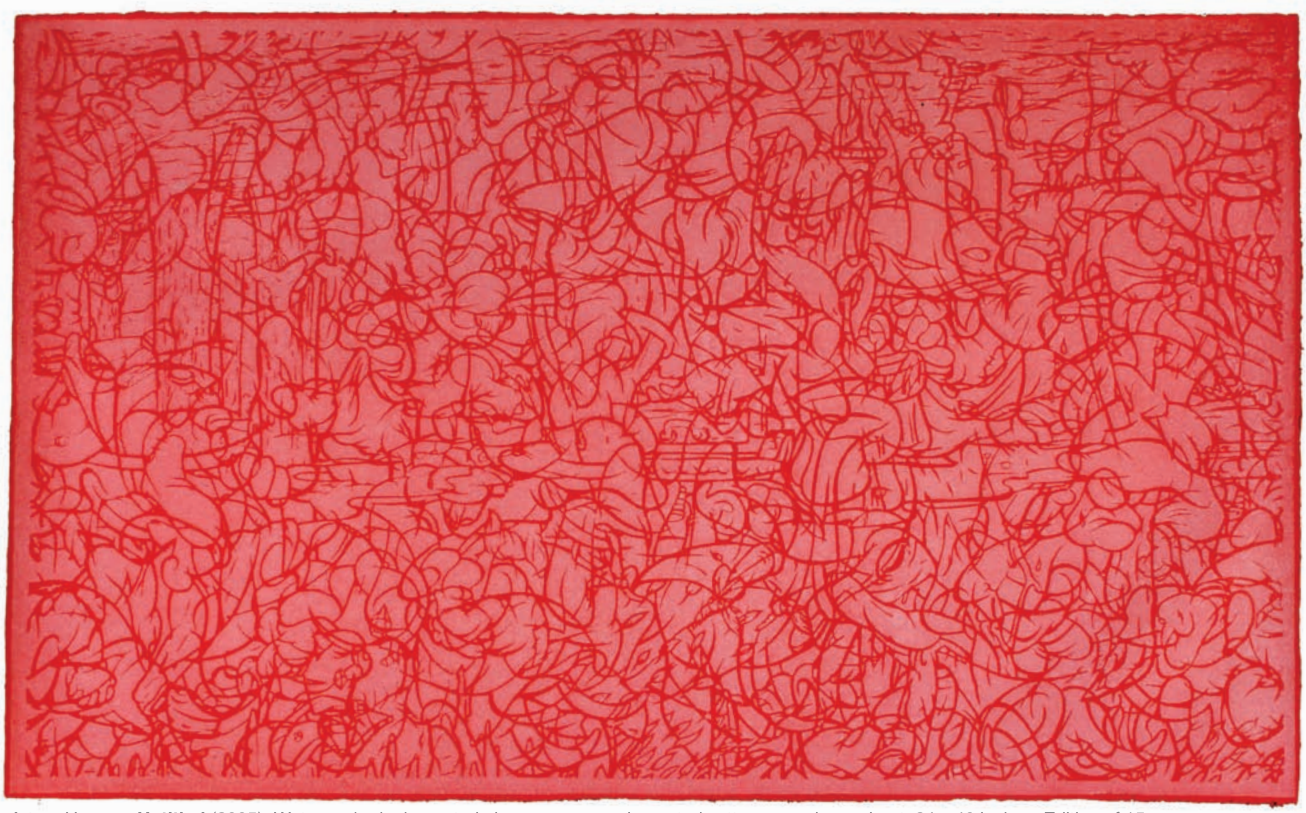
The practice of casting a "birth certificate" inside a sheet of paper arose in Europe during the last quarter of the 13th century as the market for paper, new to the continent, was growing fierce. The first examples may have been inspired by accidental "papermaker's tears"—translucent spots of thinner paper—that result when drips of water fall onto paper as the mould and deckle is pulled from the vat. By 1282 artisans at the Fabriano workshop were tying wire designs to the lattice of their papermaking moulds (leaving discernible dots that indicate the stitching) to produce thin paper areas that could be seen when the sheet was held up to the light or placed on a dark surface.

These reclusive designs were pragmatic in intent: they distinguished ateliers from their competitors and also from the Middle Eastern imports that were subject to periodical papal embargoes. Their makers, however, seem also to have taken delight in fashioning fantastical beasts, fruit, flowers, tools, weapons and details of human anatomy in their papers. By the year 1600 tens of thousands of watermarks were in circulation, giving later researchers like Briquet the challenge of rich typologies of annulets, basilisks, blazons, dovecotes, foolscaps, jesters and paschal lambs. With the industrialization of paper production in the 19th century came cylinder moulds and the sophisticated light-and-shade watermarks that became essential elements in counterfeit-proofing official documents such as passports, stamps and bank notes.[2]



Mel Bochner, **Language is Not Transparent** (1999), unique work in handmade paper, watermarked translucent abaca on black cotton base sheet, sheet 40 x 30 inches. Published by Dieu Donné Papermill, New York.

Across these centuries, artists were happy to draw and print on watermarked paper but showed little interest in the watermark itself. It was not until the 1970s and '80s, when new conceptual approaches to processes and materials sparked a fresh consideration of paper as a medium, that contemporary artists seem



*Arturo Herrera, **Untitled** (2005). Watermarked, pigmented abaca paper on pigmented cotton paper base sheet, 24 x 40 inches. Edition of 15. Published by Dieu Donné Papermill, New York.*

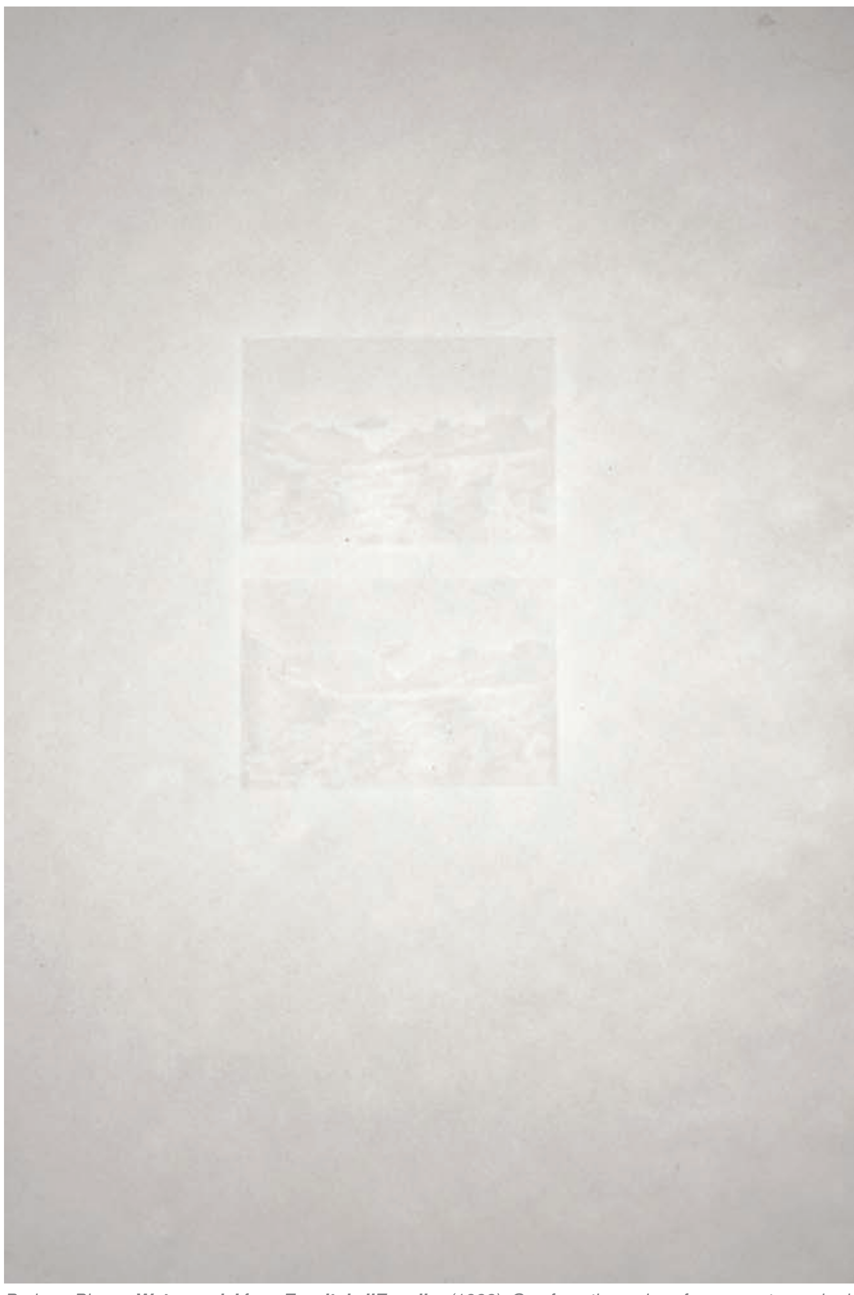
to have given thought to the watermark.

In one early example, Chris Burden's replica 10,000 lira note, *Diecimila,* made with Crown Point Press in 1977, the watermark is present as part of a larger quotation—the original Italian bank note bore a watermark portrait of Michelangelo, so Burden's two-sided photo-etching followed suit. Other artists have used it to call attention to social and environmental losses: *The Ghost Trees* (2008), by the Bay Area-based Michelle Wilson, consists of monumental paper panels that, when backlit, reveal uprooted trees; shredded junk mail on the floor draws the connection between waste and deforestation.

Burden's watermark was fabricated by the artist and polymath Donald Farnsworth, while Wilson takes a low-tech approach, using hot-melt glue on textile interfacing in the paper mould to produce the thick-thin watermark effect, but the center of artist-made watermark production has been the collaborative New York paper mill Dieu Donné, founded by Susan Gosin and Bruce Wineberg in 1976. Gosin began investigating watermarks as a graduate student at the University of Wisconsin-Madison, studying under the papermaker and book artist Walter Hamady. She noticed that when dry pigment was added to a watermark, "it would move almost like sand along a stream, lining the edges of the watermark, like drawing."[3] It was a technique she would later bring to a project with writer Naomi Lazard, *The Lectures in Arkady* (1986). In addition to three linear watermarks embedded in pages of printed text, the Lazard book includes three light-and-shade watermarks, made by shaping the papermaking screen into mountains and valleys to create continuous tone. For one image they "flooded" the light-and-shade watermark with pigments. Gosin describes it as "a magical way to work, drawing with water."

Working with Mel Bochner in 1999 and Arturo Herrera in 2005, Dieu Donné papermakers developed watermarks based on the artists' drawings, which were then laid over darker sheets of paper to make the images visible, though to very different ends. Bochner worked with Mina Takahashi and Pat Almonrode to translate an iconic rubber-stamp drawing from 1969 into a large-scale paper work.[4] In the original drawing, the statement "language is not transparent" is layered atop itself in successively fainter, unreinked impressions; to approximate this jittery reiteration, they created a multi-layered watermark using adhesive vinyl lettering. "The lines of text are not merely stacked on top of each other," Takahashi explains. "We wanted to read discrete lines of language neatly overlapping, but what happened was that the spaces where the letters overlap became forms in their own right, new letter forms, new language that resonated with Bochner's argument that language is not transparent."[5] These layers were registered and adhered to the paper mould to achieve multiple thicknesses during formation and then cast in over-beaten abaca paper (this fiber, found in a certain type of banana tree, becomes almost translucent when over beaten). They then couched the watermarked sheet onto black paper, making Bochner's transparent language opaque—a pun reverberating into the distance.

The looping skeins of Herrera's image derive circuitously and almost—but not quite—unidentifiably from the Disney renderings of *Snow White and the Seven Dwarves*, sliced, diced, recombined and recomposed. True to Herrera's virtuosic excisions as a collagist, the watermark



Barbara Bloom, **Watermark I** from **Esprit de l'Escalier** (1988). One from the series of seven watermarked handmade paper sheets, framed with lightbox. 37 x 31 x 2 inches (lightbox), edition of 15. Printed and published by Dieu Donné Papermill, New York. Courtesy of the artist and David Lewis, New York.

was cut from vinyl. What appear as positive red lines in the final image are actually absences—the darker undersheet showing through the watermarked top sheet. The subject matter has disappeared, leaving behind an abstracted array of stylistic "tells"—linear bulges, swells and folds—whose cartoonishness is little more than a scent, impossible to pin down.

Still more elusive, however, are the watermark projects of Barbara Bloom, Chuck Close and William Kentridge, in which pigment is abjured and the covertness of the watermark becomes an instrument of content in itself. For Bloom, the allure of the watermark lies in its intermittent, ambivalent secrecy and the way it embodies certain habits of mind. For a 1988 exhibition at Hallwall's in Buffalo, she convened several groups of works that touch on questions of knowledge, perception and belief under the title *Esprit de l'Escalier*. This nuanced French phrase translates as "spirit of the staircase," but is more aptly explained as "20/20 hindsight": the realization, halfway down the stairs, of an opportunity missed in the party you've just left. Bloom's art is habitually elliptical and she often relies on the traces of things—footprints, lipstick smudges, tea stains; in the words of Susan Tallman, she likes "the standing in of one thing for another: the object for the person, the seat for the body, the presence for the absence."[6] Some works in the show played on the title's "spirit" with allusions to séances, ghost photography and levitation.

One room was lined with seven wall-mounted light boxes, each bearing a sheet of white paper, aglow with small soft scenes of land and sky; if one looks carefully, the skies can all be seen to harbor peculiar ovoids. Each sheet bears a photographic, light-and-shade watermark reproducing images foraged from a popular press hell-bent on proving the alien invasion of the USA (Bloom has a sizeable collection of parapsychological photography). One shows the famous saucer that was shot in July 1952 flying above telephone wires in Passaic, NJ. In another, a man and a young boy point up at three blobs suspended in the air. To create the watermarks, Bloom worked with the commercial papermaking equipment manufacturer J.J. Plank Corporation; Dieu Donné then pulled the sheets using a creamy white matted cotton fiber.[7] The images are almost ineffable—a passing cloud might be an irregular dimple in the paper, or evidence of extraterrestrial life, depending on one's druthers. At bottom right of each sheet glows the artist's signature—another statement of authenticity, also in watermark form. When lit from the front, however, neither image nor signature can be seen. If someone came across one of these sheets lying on a table, it would be perfectly reasonable to pick up a pencil and start drawing on it. Bloom chose an art form that you cannot see to depict something that may not be there—viewers who seek proof of UFOs will "see" a flying saucer; doubting Thomases will find blurry tones and form, or perhaps just a blank sheet of paper. These may well be the most celebrated examples of watermark art: *Esprit de l'Escalier* won the Due Mille prize at the 1988 Venice Biennale.

Bloom's subsequent *Reign of Narcissism* installation (1989) used a parallel ceramic form. In this project, the artist's absent presence is spread around ubiquitously—

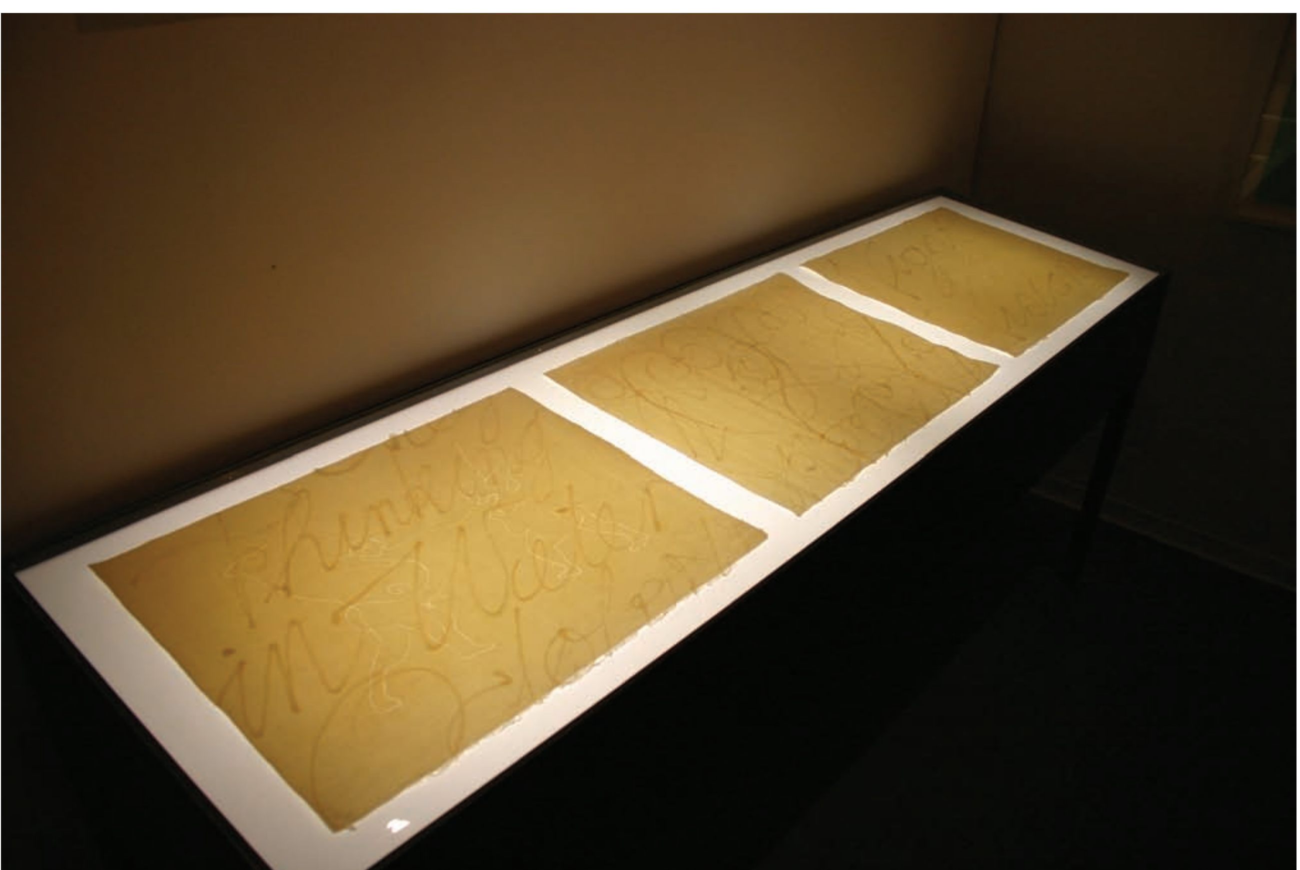
Barbara Bloom, "watermark" porcelain cups with printed saucers, from ***The Reign of Narcissism*** *(1989). Fabricated by Barbara Flügel Porzellan, Selb, Austria. Published by the artist.*

her fingerprints on a silk scarf, her dental charts stamped onto the upholstery of replica Louis XVI guilt wood fauteuils, and embedded in the bottoms of six porcelain teacups, the artist's portrait. Made in Selb, Bavaria, these porcelain watermarks work on the same principal of thickness and thinness; when the cup is tipped up to drain the last drop of tea, light shining through the thinner areas of porcelain reveal Bloom's face hovering beneath the glaze. When placed back on the saucer, she disappears.

For Chuck Close's 2007 watermark self-portrait, Dieu Donné worked with banknote designers at the venerable Crane and Company paper mill in Massachusetts to develop a dimensional watermark from one of the artist's daguerreotypes.[8] Floating in a small standing frame designed by the artist, the face shimmers, picked out from the white paper sheet with a touch of black carbon pigment, moving in and out of sight, three-dimensional yet intangible. Yet, even in an image as intimate as this, the watermark's societal role is present by association: the first Crane paper mill supplied Paul Revere with paper for colonial bills "issued in defence of American Liberty," and the company remains the paper provider for all U.S. currency.

William Kentridge, like Bloom, is drawn to oblique ways of viewing. He has, over his career, employed a variety of devices—phenakistiscopes, stereoscopes, anamorphic films—to explore the space between what we see and what we know. Like John Baskerville (1707–1775), who invented a smooth white paper to showcase his strong black typeface, Kentridge generally considers the irregularities of handmade paper unhelpful for the fluid charcoal of his drawing or the rich burrs of drypoint. In 2002, when Gosin floated the idea of working with Dieu Donné, he was enticed not by handmade paper as a *support* for images, but by the laid lines and watermarks cast inside each sheet.[9] He imagined a sequence of watermarked pages, like a flipbook in invisible ink. It would have been a perfect vehicle for the artist-*presidigitateur* character that features in so much of his work—conjuring, erasing and losing drawings, bringing them in and out of visibility in stop-motion films such as the *7 Fragments for Georges Méliès* (2003). Though the metalsmithing required to produce the wire watermarks for such a flipbook proved to be impossibly laborious, Kentridge did produce a three-sheet suite, *Thinking in Water* (2002), in which a central paper pulp painting of arabesque designs is flanked by two watermark sheets.

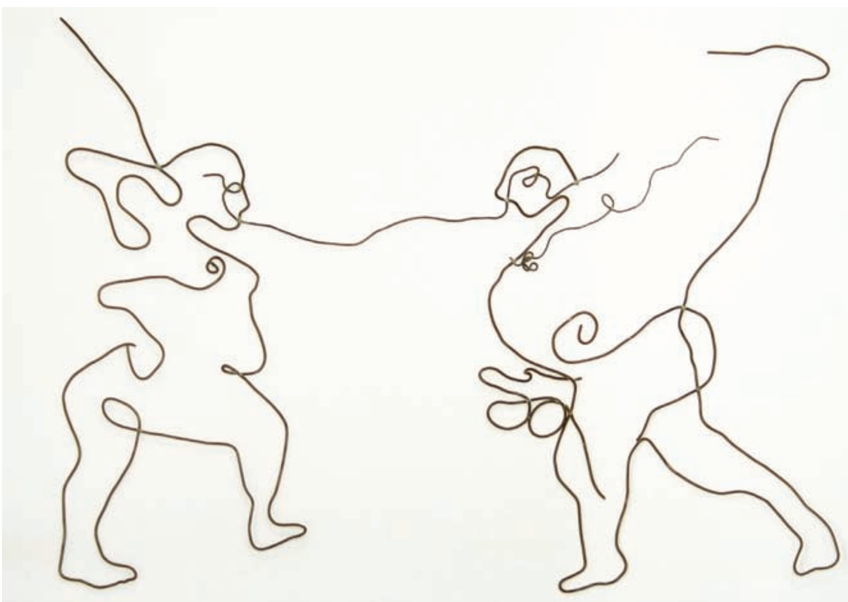
Both were made with wire by the artist. The first shows a man and woman facing off in an erotic dance, a nipple and a hipbone suggested by the scrolled end of a length of wire; the second presents a Kentridge stalwart, the typewriter. The paper sheets were handmade cotton linter and linen rag, pigmented in golden ochre; Kentridge then worked over the two watermarks, applying paper pulp from a squirt bottle, thickening particular areas so when backlit they appear darker than the mid-tone of the laid paper sheet and the bright highlight of the watermarks. He also designed a steel vitrine light box



Above: *William Kentridge, installation view of* ***Thinking in Water*** *(2002), suite of three images in pigmented cotton linter and linen rag paper; two images with wire watermarks; all with hand pulp painting by the artist, 17 3/4 × 24 in. Published by David Krut Fine Art, New York and Dieu Donné Papermill, New York.*
Below: *detail of wire from* ***Thinking in Water****.*

to insure the works' visibility.[10]

Kentridge's second watermark project with Dieu Donné, *Sheets of Evidence*, was completed in 2009 and consists of an 18-page book, without front or back covers, printed images or text. Lifting its pages to the light, however, reveals a sequence of intimate images, words and phrases—watermarks of scanned texts and drawings, cut into an adhesive-backed rubber and attached to wove moulds.[11] We see a woman washing clothes in a round tub; another, naked from the waist down, watched by a man as she lifts a garment over her head; a couple making love; the statement "Making a Place for the Secret" floats above a still life of apples on a cake stand. One page shows a couple, recognizable as the artist and his wife, arms crossed and shirts open. The language here is as elliptical as the watermark. Kentridge toys with the solidity of words, with the intractability of language taken out of context, reveling in visual wit. A page titled "Problems in Couplings" also includes the statements "Three-in-bed gambler wins bet, loses lover," and "When you drink tea you are bringing a thief into the body. It goes to every little nerve worker and robs it of energy." Another page warns, "What Lies in Store, What Lies in Wait, What Lies Asleep." The final page shows a skull.



*William Kentridge, **Sheets of Evidence** (2009), book of 18 watermarked pages, 12 1/2 x 15 inches. Printed and published by Dieu Donné, New York.*

Seeing watermarks requires both a play of light and a leap of faith. Cast inside the paper sheet as it is made, watermarks are both blind traces and evidence. On the one hand they invoke the authority of institutions, from treasuries to commerce; on the other they offer the delight of deception, of seeing and recognition, of being fooled by the hands of a close-up magician making objects disappear before your deliberately dumbfounded eyes. They reward us with the pleasure of being in on the secret—of feeling we are among those who know where to look. Most importantly, perhaps, they remind us that the relationship between what we see and what we know is never really settled. ■

Kate McCrickard is an artist and writer based in Paris.

Notes:

1. See Allan Stevenson's review of The Briquet Album: A Miscellany on Watermarks, Supplementing Dr. Briquet's "Les Filigranes" *by E.J. Labarre, in* The Library Quarterly *25, no. 1 (January 1955), 132.*

2. The cylinder mould causes marked gradations of grayscale tone created through areas of relief on the actual surface of the roll. The roll can be repeatedly used once the paper dries to change densities.

3. All quotes taken from a phone conversation with Susan Gosin, 1 July 2018.

4. Bochner was one of six artists selected by drawing connoisseur Wynn Kramarsky to create a work as part of a project called "Drawn to Scale," celebrating the studio's acquisition of a large papermaking platen press.

5. Anything attached to the woven wires or screen of a papermaking mould will work as a watermark cast within the sheet. Quotes taken from email correspondence with Mina Takahashi, July 2018.

6. Susan Tallman, "Artist Project: Barbara Bloom," Frieze *138, 1 April 2011, frieze.com/article/artist-project-barbara-bloom.*

7. Susan Tallman, "Esprit de L'Escalier: Prints by Barbara Bloom, Prints and Editions," Arts Magazine*, 16 May 1988, 15–16.*

8. Susan Gosin and Mina Takahashi, Paper/Print: Hand Papermaking, 1960's To Today *(New York: IPCNY, 2018), 16.*

9. Susan Stewart, William Kentridge Prints *(New York: David Krut Publishing, 2002), 136.*

10. Kentridge made variations on the paper pulp writing within the edition as each sheet in the edition is hand-worked.

11. Julie L. Melby, "Sheets of Evidence," Graphic Arts*, 30 November 2010, princeton.edu/~graphicarts/2010/11/sheets_of_evidence.html.*

EXHIBITION REVIEW

Danh Vo's (Art)ifacts

By Nicole Meily

"Danh Vo: Take My Breath Away"
Solomon R. Guggenheim Museum
New York, NY
9 February – 9 May 2018

Danh Vo: Take My Breath Away
By Katherine Brinson; exhibition history by Susan Thompson
Solomon R. Guggenheim Museum, New York, 2018
348 pages, with color illustrations, $65

Hung close to the ground, its crystals just barely touching the floor, a two-tier 19th-century chandelier was one of the first objects visitors encountered in the Solomon R. Guggenheim's recent Danh Vo retrospective, curated by Katherine Brinson. The grounded chandelier, titled *08:03, 28.05* (2009), was one of three in the exhibition; *16:32, 26.05* (2009) was placed upright in a shipping crate and *08:43, 26.05* (2009) was shown in fragments on the floor. Beyond their value as ornamental light-emitting décor, these chandeliers, as their object labels conveyed, are also historical objects: they had graced the Hôtel Majestic during the signing of the 1973 Paris Peace Accords that ended the Vietnam War. For Vo, a member of the Vietnamese diaspora that followed (born in Vietnam, he grew up in Denmark), such artifacts are reminders of complex geopolitical forces as well as of the myriad private desires and personal accommodations out of which geopolitics and individual identity arise.

Danh Vo, **Bye bye** (2010), photogravure, sheet 65 x 52 cm, edition of 24 plus 6 AP. Printed and published by Niels Borch Jensen Editions. ©Danh Vo. Courtesy Niels Borch Jensen Editions, Copenhagen/Berlin.

The titles of the chandeliers mark the time and date of their detachment, under Vo's instructions, from the hotel's ceiling—the moment when, in a sense, they were reborn as "art." Most of the works at the Guggenheim had this dual identity of art and artifact: specific objects with specific histories whose meanings are inextricably tied to what and where they once were. The exceptions are the 11 photogravures that were scattered throughout the show, which reproduce rather than represent their subjects, and in a manner that calls attention to itself, raising further questions about identity in both psychological and epistemic ways.

Vo sources his materials in various ways. The patriotic ephemera from the first centennial of the Declaration of the Independence in the assemblage *She was more like a beauty queen from a movie scene* (2009) were acquired at auction. The ring, Dupont lighter and Rolex watch that constitute the sculpture *If you were to climb the Himalayas tomorrow* (2006) belonged to the artist's father, Phung Vo. Historical documents appeared frequently in glass vitrines: a White House dinner menu dated 25 November 1963, three days after the assassination of President John F. Kennedy, in *22.11.1963* (2010); 14 letters from Henry Kissinger to Leonard Lyons at the *New York Post* in *Untitled* (2008); photographs of Vietnamese—mostly men—from the archive of Joseph Carrier, a counterinsurgency analyst during the Vietnam War, in *Good Life* (2007).

Vo's habits of appropriation, decon-

struction and recontextualization raise familiar questions of authorship and authenticity. When does a White House dinner menu cease to be an artifact and become an artwork? Can it assume both labels at the same time? How important is it that we believe in the object's authenticity? The chandeliers' meaning is tied to their provenance rather than their design. Reproduction, however, is predicated on looking like without being the thing represented. And this makes Vo's use of photogravure, and the intermingling of photogravures with "original" objects, provocative.

The subjects of the gravures cover the same ground as his other work: personal accessories, historical artifacts, photographs and ephemera. One, titled *06.01.1945* (2014), reproduces a newspaper clipping from the *New York Times* announcing the marriage of Barbara Pierce and George H.W. Bush. Most, however, reproduce photographs. *Looty, 1865* (2013), replicates a mounted sepia-toned photograph of a Pekingese resting on the brocaded seat of an elaborately carved chair; an inscription on the mount identifies the subject as "Looty / Chinese Dog / Brought by Captn Dunn 99th Regt. / from the Summer Palace near Pekin April 1861," making clear that the pup's name was a nod to British plundering during the Second Opium War. The rather ghostly gravure *Bye bye* (2010) reproduces an 1852 photograph of five French missionaries, which Vo found in the archives of the Société des Missions-Étrangères in Paris. Among those pictured is Jean-Théophane Vénard, who became a saint after being martyred in Vietnam for his proselytization efforts. (Vénard also crops up in other Vo works, such as a letter from the priest to his father just before his execution, which Vo presents in an ongoing edition of copies handwritten by his own father, and titled with the date of Vénard's death, *2.2.1861* [2009–].)

Several gravures replicate family snapshots from recent decades, leading to an odd out-of-time quality—the orange chromatic skew of the 1970s within the depth and gentility of the photogravure. *Untitled* (2007) captures a color photograph of the artist and his siblings as children standing before a church, wearing party hats; his sister holds a picture of Christ. Below, a caption reads, "Merry Christmas and Happy New Year, / Refugee camp, Singapore 1979," complicating the sense of cheer. Vo's unsettled childhood may also be alluded to by the passport photo, *17.01.1980* (2010), the smallest of his gravure images.[1] These works link geopolitical events and structures to individual lives, not as part of a determining or overarching narrative, but in bits and glimpses.

Danh Vo, **Untitled** [#6] (2013), from a set of six photogravures, 50 x 35 cm each, editions of 24 plus 6 APs. Printed and published by Niels Borch Jensen Editions. ©Danh Vo. Courtesy Niels Borch Jensen Editions, Copenhagen/Berlin.

Fragmentation is one of Vo's frequent strategies for dealing with objects. In addition to the dismantled chandelier, there are works such as *Lot 20. Two Kennedy Administration Cabinet Room Chairs* (2013), which have been reduced to flayed leather and wooden frames, and *Das Beste oder Nichts* (2010), the engine from the Mercedes-Benz taxi that Phung Vo acquired in Denmark. Quite often, the artifacts being pulled to pieces are artworks representing the human body. The most grandiose is his 1:1 scale replica of the Statue of Liberty, *We the People* (2011–2016), whose severed (or not-yet-assembled) body parts suggest a timely commentary on the fragile nature of American ideals in the midst of unprecedented attacks on immigration and historical American values.[2] Meanwhile *Untitled* (2008) places a piece of a 16th-century wooden statue of Saint Joseph into a carry-on bag, while a bit of a marble Apollo is stashed in a milk crate in *Lick me, lick me* (2015).

In the gravures, Vo employs eccentric cropping to similar ends, excising visual context. In *03.06.1965* (2015), for example, we see a curvilinear trail of silver tubing against black, only belatedly recognizing the white form to the left as part of an astronaut, floating out of the frame as he executes a space walk.[3] Two stunning black-and-white gravures show, from different angles, a tense and rigid hand that

Danh Vo, ***03.06.1965*** *(2015), photogravure, 58.5 x 57 cm, edition of 24 + 6 AP. Printed and published by Niels Borch Jensen Editions. ©Danh Vo. Courtesy Niels Borch Jensen Editions, Copenhagen/Berlin.*

can be recognized as that of Michelangelo's *David* (1501–1504); a third shows the limp hand of the dead Christ in the sculptor's *Pietà* (1498–1500). The rest of these masterpieces—the bodies themselves—are absent.

Vo was first drawn to photogravure when he saw the portfolio *Deutsche Museen* (2005) by the artistic duo Michael Elmgreen and Ingar Dragset.[4] Produced by the Copenhagen workshop of Niels Borch Jensen, and based on color photographs of empty contemporary museum spaces, the Elmgreen & Dragset series avoids the nostalgic quality that photogravure can carry. Vo's first project with Niels Borch Jensen was the refugee camp Christmas photograph, a work similarly dislodged from expectation by the convergence of 20th-century photography and 19th-century gravure.

Art, Vo has said, is "a field of negotiation that's not fixed and not controllable."[5] The same, of course, might be said of any individual life—subject to external events, to individual ambitions, recorded (by document or memory) as a constellation of associative snippets. "Danh Vo: Take My Breath Away" served as the conduit for conversations between history and the artist, and between the artist and the viewer. Vo's use of gravure can be seen to parallel the transformation wrought when he pulled the chandeliers from the Hôtel Majestic ceiling and engineered their eccentric redisplay: it takes a thing outside of history, even while using it to mark history; it makes a newspaper clipping, an archival document, or an old snapshot distinctly his. On display in a museum or gallery, it is left to us to make it ours. ■

Nicole Meily is the graduate studies coordinator for the Department of English and Comparative Literature at Columbia University.

Notes:

1. H.G. Masters, "Defining Documents: Danh Vo," ArtAsiaPacific *77 (March–April 2012), 115.*

2. Vo used the same material and technique in his replica of Frédéric-Auguste Bartholdi's statue. Construction took place in 21st-century China as opposed to 19th-century Paris. The constituent parts of Vo's version, numbering more than 300 pieces, were never assembled and were instead destined to remain fragments to be displayed in different institutions around the world. See Katherine Brinson, "Little or Nothing but Life," Danh Vo: Take My Breath Away *(New York: Solomon R. Guggenheim Museum, 2018), 42; Thomas J. Lax, "From New York, Southward: A Counter-Memorial,"* Mousse *44 (Summer 2014), 231.*

3. The astronaut is Edward White II, whose extravehicular space walk on 3 June 1965 was the first by an American. The image comes from 150 slides that Vo purchased from White's personal belongings.

4. Niels Borch Jensen in conversation with the author, 26 April 2018. Vo continues to work with Niels Borch Jensen Editions to this day.

5. Menil Collection, "Conversation with an Artist: Danh Vo" (29 January 2016), YouTube, 18 February 2016, youtube.com/watch?v=XCD0-kMDW2w.

Art in Print
PRIX de PRINT

Prix de Print No. 31

Tracking
by Barbara M. Duval

Juried by Antoine Rouillé d'Orfeuil

This iteration of the *Art in Print* Prix de Print has been judged by Antoine Rouillé d'Orfeuil. 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: *https://artinprint.org/about-art-in-print/*.

Barbara Duval, *Tracking* (2018)
Woodcut, 46 x 56 inches. Edition of 5. Printed and published by the artist, Charleston, SC.

Barbara Duval, detail of ***Tracking*** *(2018).*

Tracking, by American printmaker Barbara M. Duval, is a large, ambitious woodcut. It shows a group of anonymous figures walking away from the viewer, toward a luminous focal point in the center of the image. Seen from the back, these figures appear to be male, but are otherwise so indistinguishable they might be clones—perhaps these are a half-dozen different men seen in the same moment, or alternatively one Everyman progressing through time. The lack of detail suggests absence rather than flesh, though two stationary figures in the foreground do cast shadows or reflections on a surface that might be land or water. They look ahead, tracking the others as they proceed toward the horizon.

Duval cuts birch plywood with a regular woodcutting tool, making slim nicks whose intense repetition leaves her figures suspended, hovering on a reverberating ground. On the ground below the horizon, she crosshatches these cuts, creating a thatched effect that plays on the retina and adds a confusing push and pull within the picture plane.

Despite its sharp contrasts—inked in solid black and printed on thick white Stonehenge paper—the print conveys a blurry atmosphere (as someone interested in the effects of different papers on completed images, I would also be curious about how an impression on a heavy, sensitive Japanese paper might look—would it emphasize this sense of fuzzy uncertainty?).

Duality is central to this print. Apart from the definite direction in which the men walk, everything seems to be interchangeable or reversible: though her cuts are crosshatched for the ground and

Barbara Duvall, ***Tracking*** *(2018).*

vertical for the sky, both are treated in a related manner; the row of shadowed trees bending in from the right are echoed by a similar row on the left. What is above could be below; the blacks might be substituted for the whites, likewise absence for presence, positive for negative. Forms and their shadows bleed into one another. The walking men could be anyone.

When I saw it, the image called up from my internal library of pictures Edvard Munch's *Towards the Forest* (1897): another large woodcut of figures seen from the back, looking into the woods; two artists depicting woodland with wood blocks. Both prints convey silence and mystery, but in the Munch, the two people are nearly fused into one as they enter the trees together; in Duval's woodcut, by contrast, the world is a lonely place with no human interaction. The idea than one can be quite alone even when surrounded by other people comes through strongly. *Tracking* is a striking image of isolation.

One thing is obvious: there is only one direction of movement, inevitable and irreversible. To this viewer it suggested the asymmetrical "arrow of time" posited by Sir Arthur Eddington in *The Nature of the Physical World* (1928) and later elaborated by Stephen Hawking:

> *The increase of disorder or entropy with time is one example of what is called an arrow of time, something that distinguishes the past from the future, giving a direction to time. There are at least three different arrows of time. First, there is the thermodynamic arrow of time, the direction of time in which disorder or entropy increases. Then, there is the psychological arrow of time. This is the direction in which we feel time passes, the direction in which we remember the past but not the future. Finally, there is the cosmological arrow of time. This is the direction of time in which the universe is expanding rather than contracting.*[1]

The mysterious atmosphere of Duval's print can be read on many different levels, and interpreted in many different ways. It raised these thoughts in my mind, but in fact I choose it simply because it is beautiful. ■

Antoine Rouillé d'Orfeuil lives in Paris.

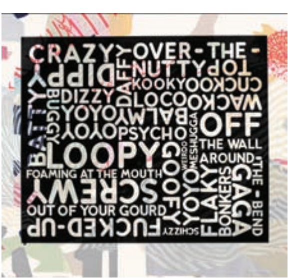
Notes:

1. Stephen Hawking, A Brief History of Time *(Toronto: Bantam, 1988), 145.*

News of the Print World

Selected New Editions

Mel Bochner, *Crazy (With Background Noise)* (2018)
Screenprint with black enamel, 23 5/8 x 21 5/8 inches. Edition of 30 unique variants. Printed by Luther Davis, BRT Printshop, Brooklyn. Published by Two Palms, NY, to benefit International Print Center New York (IPCNY). $5,000 ($4,500 members).



Mel Bochner, ***Crazy (With Background Noise)*** *(2018).*

Susan Goethel Campbell, *Pandora's Cluster 1–3* (2018)
Three Collagraphs, 23 1/2 x 31 inches. Editions of 10. Printed and published by Aspinwall Editions, New York. $1,500 each.

Susan Goethel Campbell, ***Pandora's Cluster 1–3*** *(2018).*

Andrea Carlson, *Anti-Retro* (2018)
Screenprint, 33 1/2 x 47 3/4 inches. Edition of 20. Printed and published by Highpoint Editions, Minneapolis. $3,500.

Andrea Carlson, ***Anti-Retro*** *(2018).*

Ian Davis, *Black Balloons* (2017)
Eight-color lithograph, 19 1/2 x 15 3/4 inches. Edition of 15. Printed by Valpuri Remling and published by Tamarind Institute, Albuquerque, NM. $1,200.

Ian Davis, ***Black Balloons*** *(2017).*

Don Gorvett, *Life Boat, Merchant's Row* (2018)
Reduction woodcut, 29 x 24. Edition of 23. Printed and published by the artist, Portsmouth, NH. $1,600.

Don Gorvett, ***Life Boat, Merchant's Row*** *(2018).*

Mildred Howard, *Incontro con Casanova: il notere dell'Altro III* (2018)
Digital collage, 20 3/4 x 17 inches. Unique image. Printed and published by Bud Shark at Shark's Ink, Lyons, CO. $3,500.

Mildred Howard, ***Incontro con Casanova: il notere dell'Altro III*** *(2018).*

Jane Kent, *Endless I–XXI* (2018)
21 monotypes, 8 1/2 x 11 inches and 22 1/2 x 16 1/2 inches. Printed and published by Aspinwall Editions, New York. $800 (small), $1,200 (large).

Jane Kent, ***Endless I–XXI*** *(2018).*

Hugh Kepets, *Stanley VI* (2018)
Archival pigment print, 22 x 29 1/2 inches. Edition of 45. Printed and published by the artist, New York, NY. Available from Stewart & Stewart, Bloomfield Hills, MI. $900.

Hugh Kepets, ***Stanley VI*** *(2018).*

Paula Schuette Kraemer, *Little Gifts* (2018)
Monotype and chine collé, 26 1/2 x 22 1/4 inches. Edition of 15. Printed and published by the artist, Open Gate Press, Madison, WI. $700.

Paula Schuette Kraemer, ***Little Gifts*** *(2018).*

Nicola López, *Parasites, Prosthetics, Parallels and Partners (6)* (2018)
Multi-color monoprint collage assembled from lithographically printed elements, 41 x 43 inches. Unique image. Printed by Ash Armenta and Thomas Cert and published by Tamarind Institute, Albuquerque, NM. $9,500.

Nicola López, **Parasites, Prosthetics, Parallels and Partners (6)** (2018).

Garth Meyer, *Congo* (2018)
Photogravure on paper, 47 x 53.5 cm sheet, 28 x 35.5 cm image. Edition of 15. Printed and published by Zhané Warren at Warren Editions, Cape Town, South Africa. ZAR 8,500.

Garth Meyer, **Congo** (2018).

Matt Mullican, *SUBJECTS* (2018)
Suite of 10 multiple-colour lithographs plus title and colophon pages, housed in a clamshell box, 47 x 37 cm. Edition of 16. Printed and published by Keystone Editions, Berlin. €5,000 (plus V.A.T., if applicable).

Matt Mullican, **SUBJECTS** (2018).

John Newman, *Head First* (2018)
Color lithograph, 14 1/8 x 11 inches. Edition of 15. Printed and published by Bud Shark at Shark's Ink., Lyons, CO. $800.

John Newman, **Head First** (2018).

Mary Prince, *Hop's View II* (2018)
Linoleum and wood block with stencils, 22 x 30 inches. Edition of 25. Printed and published by the artist in collaboration with Anthony Kirk, New Salem, NY. Available from Stewart & Stewart, Bloomfield Hills, MI. $1,925.

Mary Prince, **Hop's View II** (2018).

Shinique Smith, *Soul Sight* (2017)
five-color lithograph with three-dimensional element, 44 x 30 inches. Edition of 10. Printed by Amanda Morris and published by Tamarind Institute, Albuquerque, NM. $2,500.

Shinique Smith, **Soul Sight** (2017).

Steven Sorman, *not since* (2017)
Monoprint, 46 1/4 x 27 inches. Printed and published by the artist, Red Wing, MN. Available from Stewart & Stewart, Bloomfield Hills, MI. $2,200.

Steven Sorman, **not since** (2017).

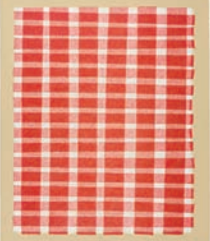
William Villalongo, *Palimpsest* (2017)
Screenprint, etching with laser cut and collage, 52 x 37 1/2 inches. Edition of 25. Printed and published by Graphicstudio at the University of South Florida, Tampa, FL. $3,500.

William Villalongo, **Palimpsest** (2017).

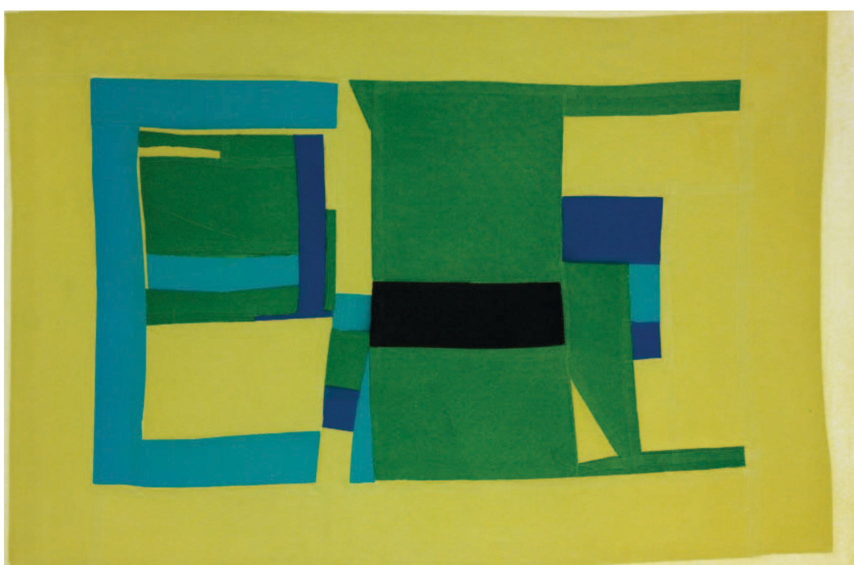
Betty Woodman, *A Single Joy of Song* (2018)
Color woodcut lithograph triptych with chine collé and collage, 27 x 70 1/4 inches. Edition of 30. Printed and published by Bud Shark at Shark's Ink., Lyons, CO. $10,000.

Betty Woodman, **A Single Joy of Song** (2018).

Michelle Grabner, *Untitled* (2018)
Five-color lithograph. Edition of 20. Printed by Anchor Graphics. Published by Cleve Carney Art Gallery, Glen Ellyn, IL. $5,000 for the portfolio of five prints (other works by Phyllis Bramson, Judy Ledgerwood, Richard Rezac and Tony Tasset).



Michelle Grabner, **Untitled** (2018).



In Cincinnati through 21 September: "An Exhibition of Quilts and Prints by the Women from Gee's Bend." Louisiana Bendolph, ***History*** *(2007), color softground etching with aquatint. Printed and published by Paulson Fontaine Press, Berkeley, CA. Image courtesy Paulson Fontaine Press, Berkeley, CA.*

Exhibitions of Note

AARAU, SWITZERLAND
"Surrealism Switzerland"
1 September 2018 – 2 January 2019
Aargauer Kunsthaus
http://www.aargauerkunsthaus.ch/

ALBUQUERQUE
"Random Search: Mining the Archives of Tamarind Institute"
24 August 2018 – 20 December 2018
Tamarind Institute
http://tamarind.unm.edu

AUSTIN, TX
"Framing Eugène Atget: Photography and Print Culture in Nineteenth Century Paris"
8 September 2018 – 2 December 2018

"Charles White"
7 September 2018 – 30 November 2018

"Ideas in Sensuous Form: The International Symbolist Movement"
15 December 2018 – 10 March 2019
Blanton Museum of Art
https://blantonmuseum.org

BALTIMORE
"A Golden Anniversary: Celebrating 50 Years of the Print, Drawing & Photograph Society"
29 August 2018 – 6 October 2019
Baltimore Museum of Art
https://artbma.org/

BELLEVUE, WA
"Alex Katz: A Life in Print, Selections from the Collections of Jordan D. Schnitzer and His Family Foundation"
1 June 2018 – 14 October 2018
Bellevue Art Museum
https://www.bellevuearts.org/

CAPE TOWN, SOUTH AFRICA
"Interruption: Imaging a Sense of Place"
18 August 2018 – 29 September 2018
David Krut Projects
http://davidkrutprojects.com/

CHICAGO
"Pictures from an Exposition: Visualizing the 1893 World's Fair"
28 September 2018 – 31 December 2018
The Newberry Library
https://www.newberry.org

CINCINNATI
"An Exhibition of Quilts and Prints by the Women from Gee's Bend"
20 July 2018 – 21 September 2018
Carl Solway Gallery
www.solwaygallery.com

DENVER, CO
"Rembrandt: Painter as Printmaker"
16 September 2018 – 6 January 2019
Denver Art Museum
http://denverartmuseum.org

FAYETTEVILLE, AR
"The Bleak and the Burgeoning"
19 June 2018 – 7 October 2018
Walton Arts Center, Joy Pratt Markham Gallery
https://waltonartscenter.org/

HAMBURG, GERMANY
"Nature Unleashed"
29 June 2018 – 14 October 2018
Hamburger Kunsthalle
http://www.hamburger-kunsthalle.de/

ITHACA, NY
"The Touch of the Butterfly: Whistler and His Influence"
4 August 2018 – 16 December 2018
Herbert F. Johnson Museum of Art, Cornell University
http://museum.cornell.edu/

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Big Medium

LONDON
"Anni Albers"
1 October 2018 – 17 November 2018
Alan Cristea Gallery
https://www.alancristea.com/

"William Blake: The Artist"
11 September 2018 – 2 February 2019
Tate Britain
www.tate.org.uk

MADISON, WI
"Jim Dine: Prints"
20 July 2018 – 29 September 2018
Tandem Press Apex Gallery
https://tandempress.wisc.edu/

MINNEAPOLIS
"Kinngait Studios: Printmaking in the Arctic Circle"
19 October 2018 – 17 November 2018

"Michael Kareken: New Monotypes"
21 September 2018 – 27 October 2018
Highpoint Center for Printmaking
www.highpointprintmaking.org

"Love Affairs: The Tale of Genji in Japanese Art"
18 August 2018 – 10 March 2019
Minneapolis Institute of Art
https://new.artsmia.org

MUNICH
"Grande Decorazione: Italian Monumental Painting in Prints"
11 October 2018 – 6 January 2019
Pinakothek der Moderne
http://pinakothek.de

NEW YORK
"Everything Is Connected: Art and Conspiracy"
18 September 2018 – 6 January 2019

"The Business of Prints"
21 September 2017 – 28 January 2018
The Met Breuer
http://metmuseum.org

"Delacroix"
17 September 2018 – 6 January 2019
The Metropolitan Museum of Art
http://metmuseum.org

"Charles White: A Retrospective"
7 October 2018 – 13 January 2019
The Museum of Modern Art
http://moma.org

SALEM, OR
"Witness: Themes of Social Justice in Contemporary Printmaking and Photography, Selections from the Collections of Jordan D. Schnitzer and His Family Foundation"
15 September 2018 – 18 December 2018
Hallie Ford Museum of Art, Willamette University
http://willamette.edu/arts/hfma/

SAN FRANCISCO
"Second Look, Twice, Selections from the Collections of Jordan D. Schnitzer and His Family Foundation"
19 September 2018 – 16 December 2018
Museum of the African Diaspora
https://www.moadsf.org/

In London through 2 February: "William Blake: The Artist." William Blake, ***Newton*** *(ca. 1795–1805), color print ink and watercolour on paper, 46 x 60 cm. Image courtesy Tate Britain, Gift of W. Graham Robertson 1939.*

SEATTLE
"WW1 America"
1 September 2018 – 10 February 2019
Museum of History & Industry
http://mohai.org

TULSA, OK
"Amazing!: Mel Bochner Prints, Selections from the Collection of Jordan D. Schnitzer and his Family Foundation"
14 October 2018 – 6 January 2019
Philbrook Museum of Art
https://philbrook.org/

Fairs

CHICAGO
"EXPO Chicago"
27 – 30 September 2018
Navy Pier
http://expochicago.com

NEW YORK
"NY Art Book Fair"
21 – 23 September 2018
MoMA PS1
http://nyartbookfair.com

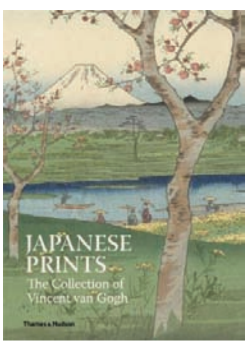
PARIS
"Multiple Art Days"
14 – 16 September 2018
Monnaie de Paris
http://www.multipleartdays.fr/

New Books

Perspectives on Contemporary Printmaking: Critical Writing Since 1986
Edited by Ruth Pelzer-Montada
352 pages
Published by Manchester University Press, Manchester, 2018
€25.

100/125: Hundert Jahre Schweizerische Graphische Gesellschaft
Edited by Christian Rümelin with contributions by Marco Constantini, Julie Enckell Julliard, Claudia Gaggetta, Stéphanie Guex, Carole Haensler Huguet, Katharina Holderegger, Karine Tissot and Roland Wäspe
320 pages
Published by Scheidegger & Spiess, Zurich, 2018
€58.

Japanese prints. The Collection of Vincent van Gogh
Chris Uhlenbeck, Louis Van Tilborgh and Shigeru Oikawa
224 pages, 180 Illustrations
Published by Van Gogh Museum, Amsterdam,2018
€33.02.



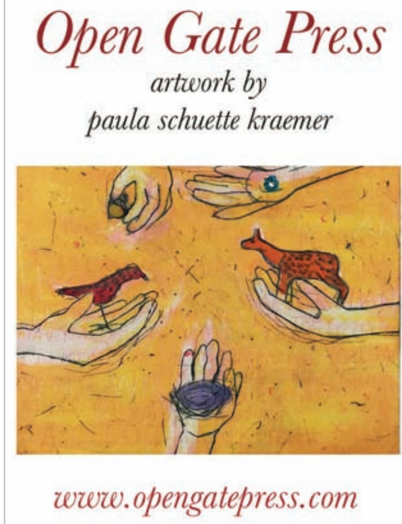
Innovative Impressions: Prints by Cassatt, Degas, and Pissarro
Sarah Lees and Richard R. Brettell
129 pages
Published by Philbrook Museum of Art, Tulsa, OK, and Hirmer Publishers, Munich
2018
$39.95.

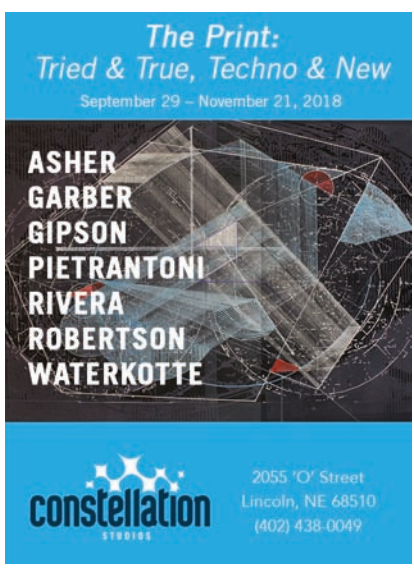
Other News

Megalo International Print Prize
The Megalo Print Studio + Gallery in Kingston, Australia, are accepting submissions for their first International Print Prize until 23 September 2018. Finalists will be announced in October and their work will be shown in a special exhibition opening in February. Four prizes, ranging from $2500 to $10,000 (AUS) will be given awarded in March. For more information go to: *http://www.megalo.org/new-blog/2018/6/20/megalo-international-print-prize*.

Rebecca Capua Wins Schulman and Bullard Article Prize
Rebecca Capua, a paper conservator at the Metropolitan Museum of Art, has been awarded the fourth annual Schulman and Bullard Article Prize by the Association of Print Scholars (APS). The award is presented to an early-career scholar in recognition of a published article featuring compelling research on prints or printmaking. Capua's essay "Japonisme and Japanese Works on Paper: Cross-cultural and hybrid materials" appeared in "Adapt and Evolve: East Asian Materials and Techniques in Western Conservation," the proceedings of the April 2015 International Conference of the Icon Book & Paper Group.

Self Help Graphics Wins the 2018 APS Collaboration Grant
The Association of Print Scholars has awarded its first annual Collaboration Grant to the Los Angeles workshop Self Help Graphics and Art. The grant will be used to fund honoraria for artists participating in panel discussions related to the exhibition, "Entre Tinta y Lucha" (Between Ink and the Struggle). Since its founding in 1973 Self Help has provided access to space, tools, training and capital for the production, interpretation and distribution of prints and other art media by Chicana/o and Latina/o artists. The exhibition, created in partnership with California State University Los Angeles marks the organization's 45th anniversary and will be accompanied by extensive public programming.





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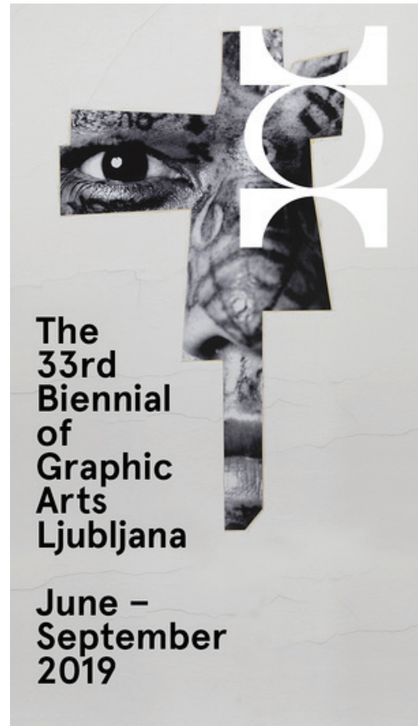
Slavs and Tatars Appointed Curators of the 33rd Biennial of Graphic Arts in Ljubljana

The International Centre of Graphic Arts (MGLC) has announced the appointment of the artists' collective Slavs and Tatars as curators of the 2019 Ljubljana Biennial of Graphic Arts. Since 2006 the Slavs and Tatars have focused on the area east of the former Berlin Wall and west of the Great Wall of China, while investigating idiosyncratic forms of knowledge production, including popular culture, spiritual and esoteric traditions, oral histories and scholarly research. For this, their first curatorial endeavor, they intend to re-engage with the origins of the Biennial, founded in 1955 in the former Yugoslavia: "After a thaw in the idea of medium-specificity over the last 20 odd years, we would like to refocus on 'the graphic' today, both in a literal but also strategic sense. In an age of mashed-up futures and scrambled pasts, the role of the graphic in public discourses and polemics seems particularly relevant today." A symposium, "From Biennial to Biennial," to be held in Ljubljana 27 November – 1 December 2018, will introduce the themes program and artist list for the upcoming 33rd iteration of the Biennale. For more information visit *http://www.biennialfoundation.org/biennials/biennial-of-graphic-arts-slovenia/*.



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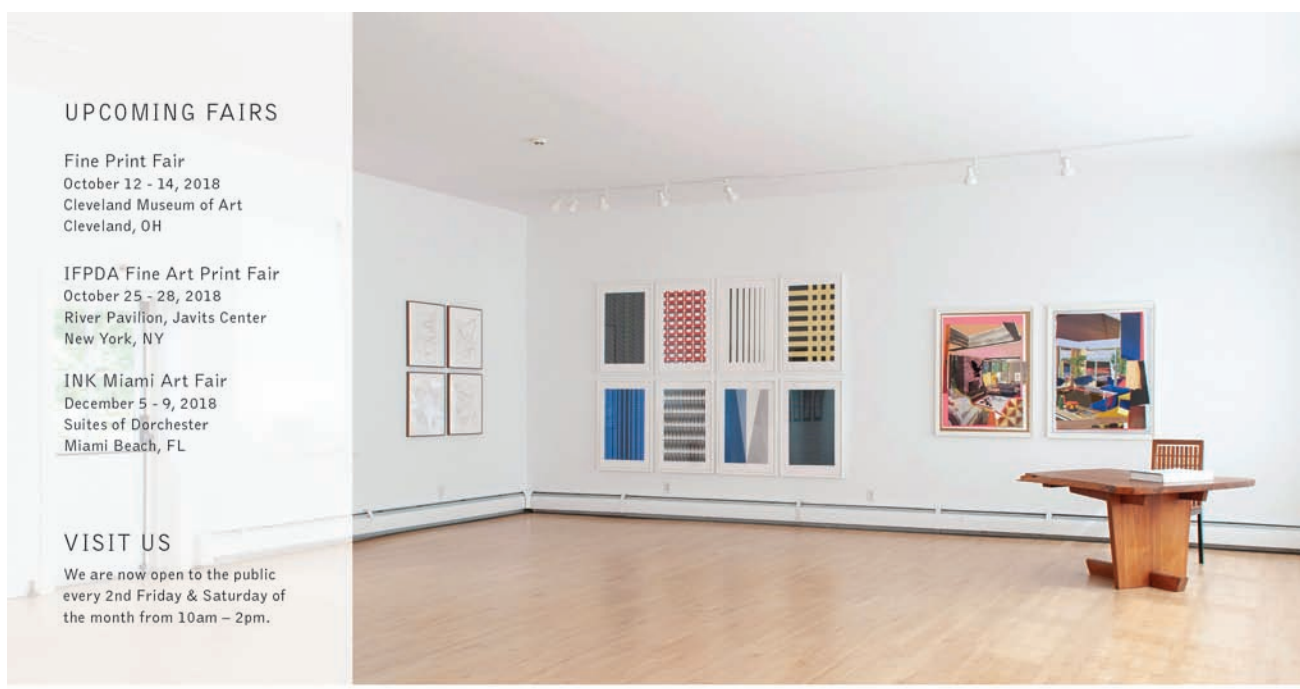

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October 25–28, 2018

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Susan Goethel Campbell, *Pandora's Cluster 2*, 2018, collagraph, edition of 10

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ED RUSCHA (B. 1937)
Heaven; and *Hell* (E. 157-8), 1988
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Saffron + Sand (2018) color etching and woodcut with chine colle. Edition of 30. Image size:16 x 24 in. Paper size: 22 x 30 in.

JILL MOSER

Saffron + Sand

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Hop's View I, 2018, linoleum/woodblock w/stencils, ed: 25, sh: 22" x 30"
Printed in collaboration with master printmaker Anthony Kirk

Mary Prince

The New York Satellite Print Fair
25-28 October 2018
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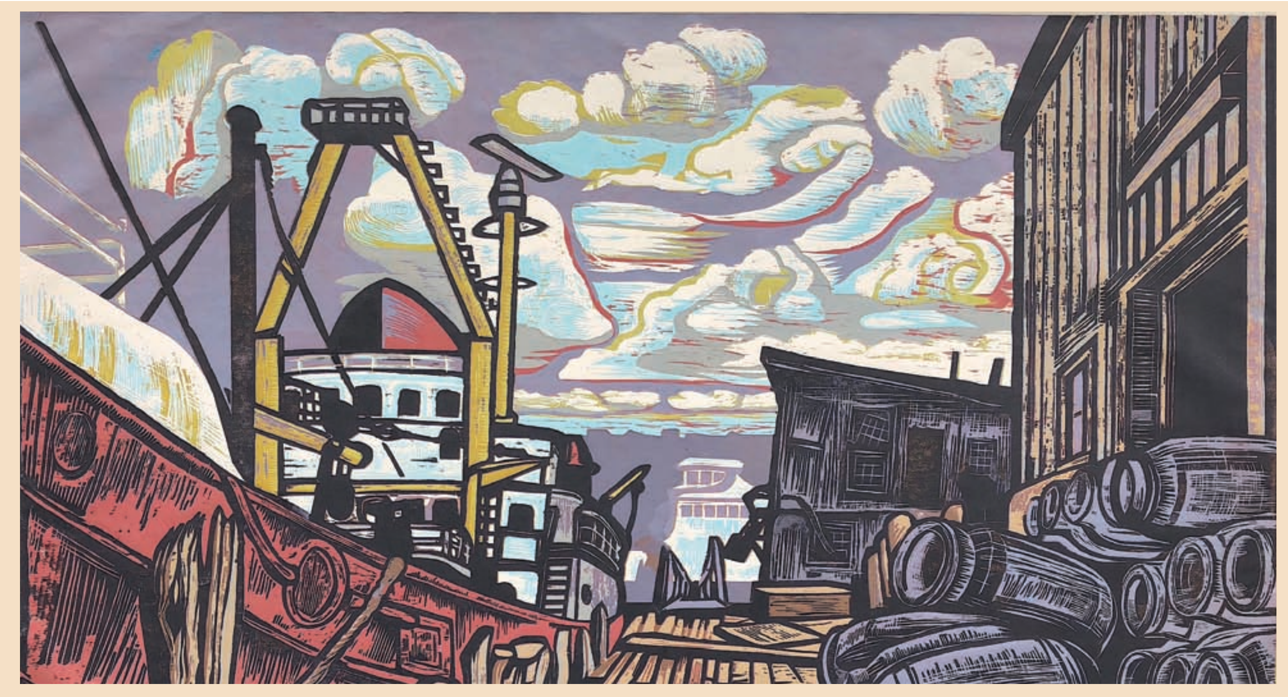

Ice Breaker, Reduction Woodcut, Edition of 22, 24" x 36.75", 2017

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Darren Almond, *Refractive Index III*, 2018.
Color aquatint, 18¾ x 16", edition 25.

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Left: ***"Tree and Water"*** (2018) and *Right:* ***"Underbrush"*** (2018), color lithographs, 40 x 30 inches each, editions of 30

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Vega 2017
six-color lithograph with hand coloring
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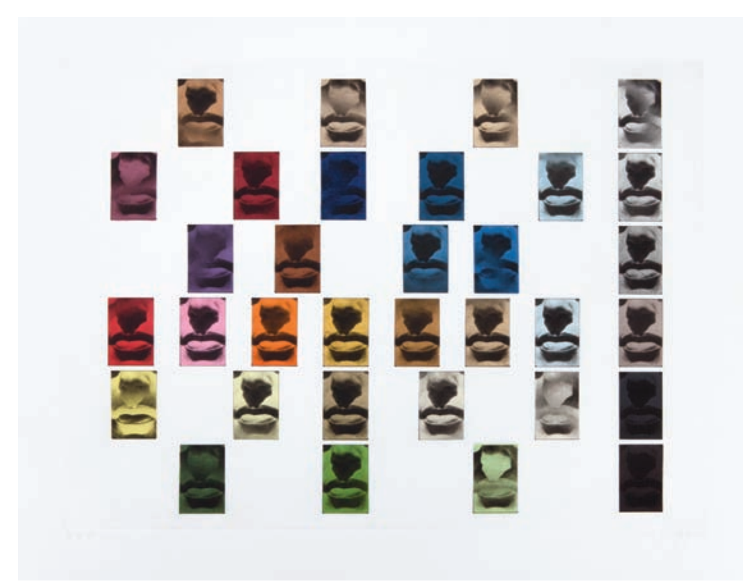

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Nicola López

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Sunsets and Blue Skies: Storm Brewing, 2018
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Pablo Picasso, *Jacqueline en Mariée Baer 1089*, 1961. Etching. 15 3/4 x 11 3/4 inches.

John Szoke

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Edvard Munch, The Scream, 1895;
Lithograph. (detail)

TAKESADA MATSUTANI, LA PROPAGATION-5 (DETAIL), 1967, © TAKESADA MATSUTANI

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CarrerasMugica Bilbao
Century Pictures Brooklyn
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Ceysson & Bénétière Paris, Saint-Étienne, Luxembourg, New York
James Cohan New York
Corbett vs. Dempsey Chicago
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De Buck Gallery New York
Galerie Division Montréal, Toronto
Catherine Edelman Gallery Chicago
Eric Firestone Gallery East Hampton, New York
Flowers Gallery London, New York
Tory Folliard Gallery Milwaukee
Fort Gansevoort New York
Forum Gallery New York
Ghebaly Gallery Los Angeles
David Gill Gallery London
Michael Goedhuis London, New York, Beijing
Richard Gray Gallery Chicago, New York
Garth Greenan Gallery New York
GRIMM Amsterdam, New York
Kavi Gupta Chicago
Hackett Mill San Francisco
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HDM Gallery Beijing, London
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October Gallery London
Claire Oliver Gallery New York
ONE AND J. Gallery Seoul
Galeria Karla Osorio , Brasilia
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Peres Projects Berlin
Perrotin New York, Paris, Hong Kong, Tokyo, Seoul, Shanghai
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Asya Geisberg Gallery New York
Grice Bench Los Angeles
MARIANE IBRAHIM Seattle
Instituto De Visión Bogotá
KANT Copenhagen
Klowden Mann Culver City
LAZY Mike Los Angeles, Moscow
Harlan Levey Projects Brussels
NINO MIER GALLERY Los Angeles, Cologne
Moskowitz Bayse Los Angeles
Shulamit Nazarian Los Angeles
Night Gallery Los Angeles
NOME Berlin
Officine dell'Immagine Milan
ROCKELMANN& Berlin
Romer Young Gallery San Francisco
Sapar Contemporary New York
Catinca Tabacaru New York, Harare
Zalucky Contemporary Toronto

PROFILE

Carbon12 Dubai
Edward Cella Art & Architecture Los Angeles
Chambers Fine Art New York, Beijing
Derek Eller Gallery New York
Klaus von Nichtssagend Gallery New York
Gallery Luisotti Los Angeles
Martos Gallery New York
MARUANI MERCIER Brussels, Knokke, Paris
Galerie Barbara Thumm Berlin

EDITIONS + BOOKS

Art+Culture Projects New York
Boreas Fine Art Chicago
Candor Arts Chicago
Downtown for Democracy U.S.A.
Independent Curators International (ICI) New York
Index Art Book Fair Mexico City
LAND (Los Angeles Nomadic Division) Los Angeles
Manneken Press Bloomington
NFP Editions | Field Editions, Tate Editions, Royal Academy of Arts
René Schmitt Berlin, WOL
Spudnik Press Cooperative Chicago
TASCHEN Los Angeles, New York, Miami, London, Paris, Berlin, Amsterdam, Milan

SPECIAL EXHIBITIONS

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Aperture Foundation New York
Artadia New York
Eli and Edythe Broad Art Museum East Lansing
Chicago Artists Coalition Chicago
The Conservation Center Chicago
DePaul Art Museum Chicago
Human Rights Watch
Hyde Park Art Center Chicago
The Joyce Foundation
MOSTYN Llandudno
National YoungArts Foundation Miami
Natural Resources Defense Council (NRDC) Chicago
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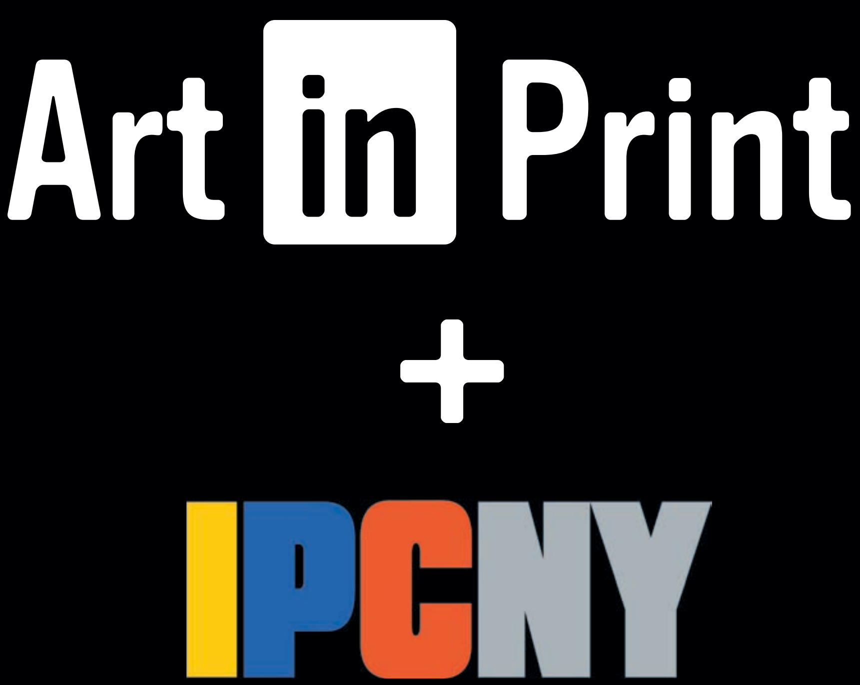

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Contributors to this Issue

Elleree Erdos is a freelance writer and curator based in New York. She holds master's degrees from Columbia University and the Sorbonne and a BA in art history from Williams College.

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

Samuel Levi Jones is an artist whose work explores the framing of power structures and struggles between exclusion and equality. He earned his BFA from Herron School of Art and Design and his MFA in Studio Art from Mills College. His work is held by many public and private collections, including SFMOMA, the Rubell Family Collection, LACMA, and the Studio Museum in Harlem, which awarded him the Joyce Alexander Wein prize in 2014.

Matthew Kenyon is a new media sculptor and co-founder, with Douglas Easterly, of SWAMP (Studies of Work Atmospheres and Mass Production). His work has been exhibited internationally and has received a number of awards including the distinguished FILE Prix Lux Art prize. Kenyon is a 2015 TED fellow and a MacDowell fellow. Kenyon is Assistant Professor of Graphic Design and Emerging Practices at SUNY Buffalo.

Brian T. Leahy is an artist and art historian living in Chicago. He holds an MA from the School of the Art Institute of Chicago and is currently a PhD student at Northwestern University.

Kate McCrickard is an artist and writer based in Paris. Her publications include a 2012 monograph on the work of William Kentridge for Tate Publishing, a contributing essay to *William Kentridge: Fortuna* and contributions to *Print Quarterly* and *Art South Africa* quarterly.

Nicole Meily is the graduate studies coordinator for the Department of English and Comparative Literature at Columbia University, and former curatorial assistant of the Andy Warhol Film Project at the Whitney Museum of American Art. She has held internships at the Metropolitan Museum of Art and the Rubin Museum of Art.

Leah Ollman writes for the *Los Angeles Times* and is a Corresponding Editor for *Art in America*. She has contributed to numerous books and exhibition catalogues, most recently *Alison Rossiter: Expired Paper*. She is working on a book about the intersection of poetry and photography.

Johnny Plastini is assistant professor and area coordinator of printmaking at Colorado State University. He received his BA from the University of California, Santa Cruz, and his MFA from the Tyler School of Art, Temple University. His work is held in the permanent public collections of Zayed University, United Arab Emirates, and the Zuckerman Museum of Art at Kennesaw State University.

Antoine Rouillé d'Orfeuil lives in Paris. Parallel to a career in the field of Social Economy, he has studied prints, from old masters to contemporary, for more than 15 years.

Freyda Spira is an Associate Curator in the Department of Drawings and Prints at the Metropolitan Museum of Artwhere she specializes in Northern Renaissance and Baroque prints, drawings, and illustrated books. She holds a BA from Barnard College, an MA from Columbia University and a PhD from the University of Pennsylvania. Her exhibitions at the Met include "The Power of Prints: The Legacy of William Ivins and Hyatt Mayor" (2016) and "Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay" (2016).

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

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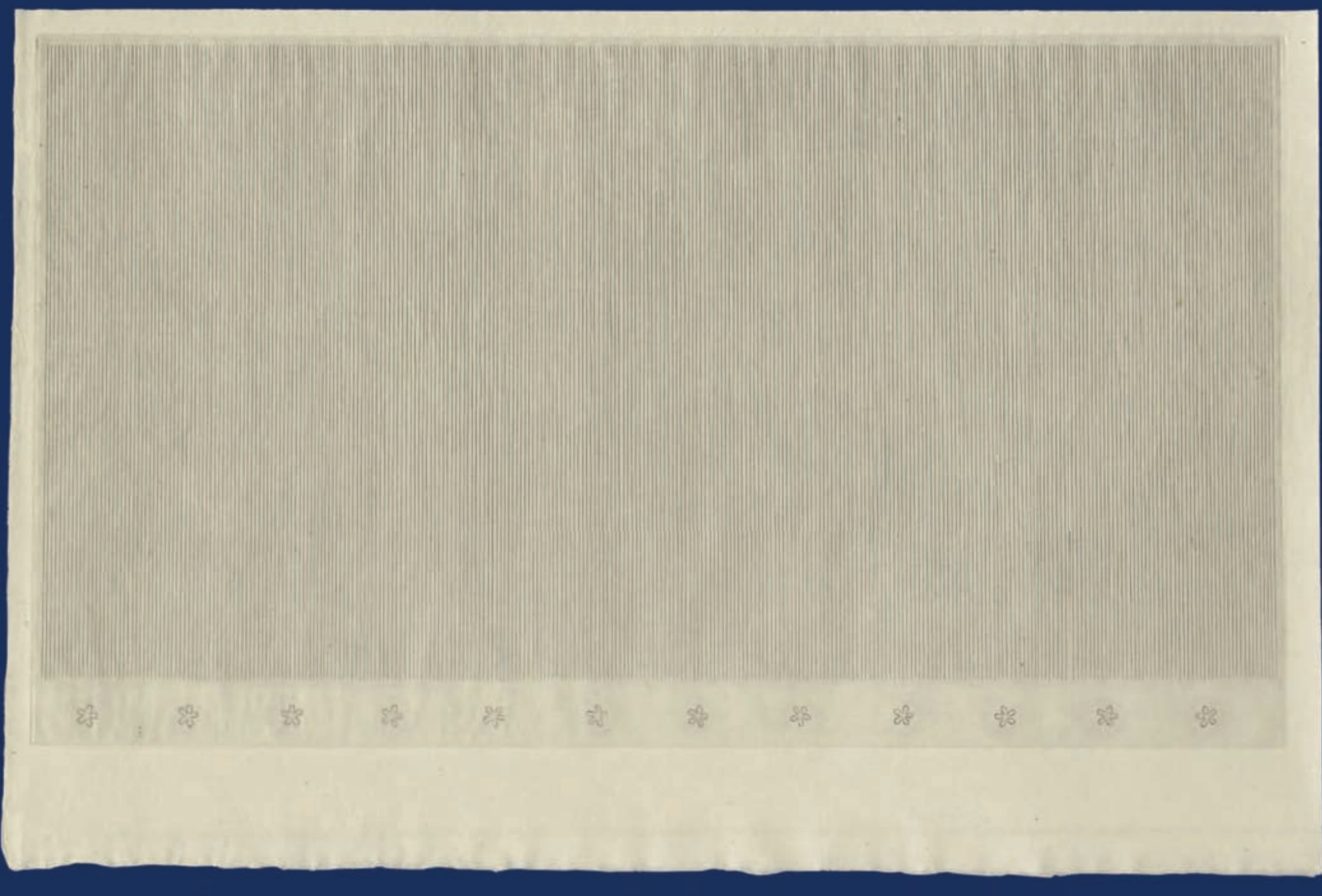

ANTON WÜRTH, ***G5***, 2017, engraving on *Gampi* paper, edition of 9

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