

US \$25

Art **in** Print

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



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



March – April 2018
Volume 7, Number 6

Editor-in-Chief

Susan Tallman

Associate Publisher

Julie Bernatz

Managing Editor

Isabella Kendrick

Associate Editor

Julie Warchol

Manuscript Editor

Prudence Crowther

Editor-at-Large

Catherine Bindman

Design Director

Skip Langer

In This Issue

Susan Tallman <i>On Invitation</i>	2
New Editions 2018 <i>Reviews A–Z</i>	3
<i>New Editions Round-up:</i> <i>It's All Political</i>	23
Nina Katchadourian in Conversation with Lisa Bulawsky and Tom Reed <i>"It's the Play Thing"</i>	29
Victor M. Cassidy <i>Bodo Korsig: Making Peace</i> <i>With The Past</i>	34
Exhibition Review Elizabeth Carpenter <i>Signs of the Times:</i> <i>Recent Monotypes by Todd Norsten</i>	38
Bob Tomolillo <i>Printmaking in an Age of</i> <i>Political Dissonance</i>	40
Prix de Print, No. 28 Juried by Michael Woolworth Guardian <i>by Eszter Sziksz</i>	42
News of the Print World	44
Contributors	62
Guide to Back Issues	63

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

This Page: Arlene Shechet, detail of *Significant Other* (2017), ongoing series of woodblock prints. Printed and published by the LeRoy Neiman Center for Print Studies, Columbia University, New York.

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)

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



**National
Endowment
for the Arts**
arts.gov

Art in Print is supported in part
by an award from the
National Endowment for the Arts.
Art Works.

A-Z

Glenn Brown

Half-Life (after Rembrandt) (2017)

Set of six etchings, image 76 x 56 cm each, sheet 89 x 68 cm each. Edition of 35. Printed by Paupers Press, London. Published by Paragon Press, London. Price on request.

The British artist Glenn Brown is well known for his fascination with, and manipulation of, Old Master paintings, drawings and prints. For this etching project, created for a 2017 exhibition at the Rembrandt House Museum in Amsterdam, he began by looking closely at the four Oriental Head etchings Rembrandt made after prints by Jan Lievens. Brown digitally distorted this source material and then redrew each image on an iPad, expanding Rembrandt's etched lines into a swirling mass of gestural, calligraphic strokes and arabesques. In Brown's hands, the Dutch master's turbans, hats and hair become abstracted clusters of tangled lines, piled high atop each head.

This is not the artist's first foray into etchings after Rembrandt. In 2008, he created nine etchings after Rembrandt portraits, layering the images with multiple passes through the press, creating impressions so dense that only the silhouettes of the figure are visible. The subjects in the *Layered Portraits* are flattened and in some cases obliterated, the reference to Rembrandt only vaguely identifiable.¹

To make the *Half-Life* prints, Brown's digital drawings were printed onto acetates that were used to create photogravures. Although each plate was initially printed as a single image, it became clear during initial proofing that layering would again be the best way to convey the effect Brown sought. Working digitally, he played with various combinations of plate pairings and returned to Paupers Press with six final images. The resulting impressions, more than 20 times larger than Rembrandt's original etchings, vacillate between abstraction and figuration, and even when they resolve into representation the identity of the subject remains elusive. Nonethe-



Glenn Brown, 05 from *Half-Life (after Rembrandt)* (2017). ©Glenn Brown and Paragon | Contemporary Editions Ltd.

less, those familiar with Rembrandt's Oriental Heads will probably be able to glimpse a face in profile or recognize eyes peering out from under a tangled veil. Captured in the dynamism of intertwined, spiraling lines, the heads appear to turn and move, producing images that are simultaneously playful and unsettling. ■ —Alison W. Chang

Notes:

1. *Layered Portraits* also included Brown's engagements with heads by Urs Graf and Lucian Freud.

Melissa Brown

Rules of the Game (2017)

Interactive winner-take-all "Texas Hold 'Em" game and multiple: clamshell box containing a screenprinted and digitally printed manual, five player portfolios, a deck of playing cards, a photo book, and a unique wager card (dye sublimation/screenprint on aluminum). 12 x 18 x 4 inches overall. Variable edition of five. Printed and published by Small Editions,

wide margins, echoes the Venice installation: a small boat filled with cursory, key-like figures beneath a cloud of active, angular scribbles. Shiota's drawing is quick and confident; lines swoop in and out, moving between black scrawls and delicate tones. The role of the keys as stand-ins for people is explicit here; the boat, held within the casually marked border, can only move in one direction; its passengers, tangled as they are, must go together with it.

In *Follow the Line*, five sketchy figures stand around the edges, each tethered with thin strands of black and red to an abstracted, scribble-filled house at the center. The house, schematically rendered as the classic box-with-triangle-on-top façade with receding sides, flips between appearing volumetric and looking like a flat irregular heptagon. Converging at the center, the strands grow angular, filling the house with sharp static. The figures, made of just a few strokes, take on a phantom quality, while the harshness of the house and its interior makes the figures' connection to it seem nonconsensual, as if they were being drawn in against their will. The relationship of the figures to each other and the house could be read as a family drama. Shiota sees red as the color of blood, embodying the core of human connectedness: "the thin thread that holds everything together." *Follow the Line* might be read as an unhappy family drama or as a blueprint for communal support. Relationships are intricate, as Shiota's work shows. ■

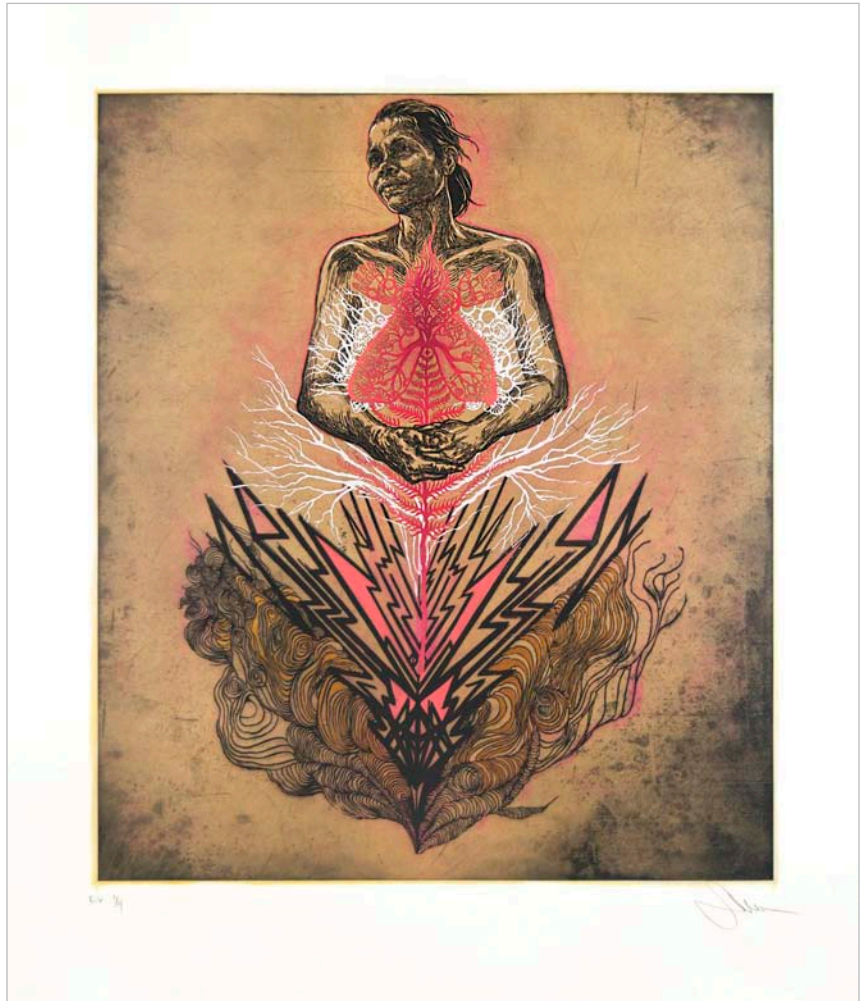
—Jared Long

Swoon (Caledonia Curry)

Sonia (2016)

Intaglio, relief, hand-painted acrylic gouache, and collage, 32 3/4 x 27 3/4 inches. Varied edition of 14. Printed and published by Tandem Press, Madison, WI. \$5,000.

In this new project by Caledonia Curry (better known as Swoon), intaglio and relief methods combine with collage elements and hand-painting to form a portrait of a woman emerging from a cluster of undulating lines and bold zigzags that seem to lift her torso aloft. A delicate laser-cut overlay features a net-



Swoon, *Sonia* [1/14] (2016).

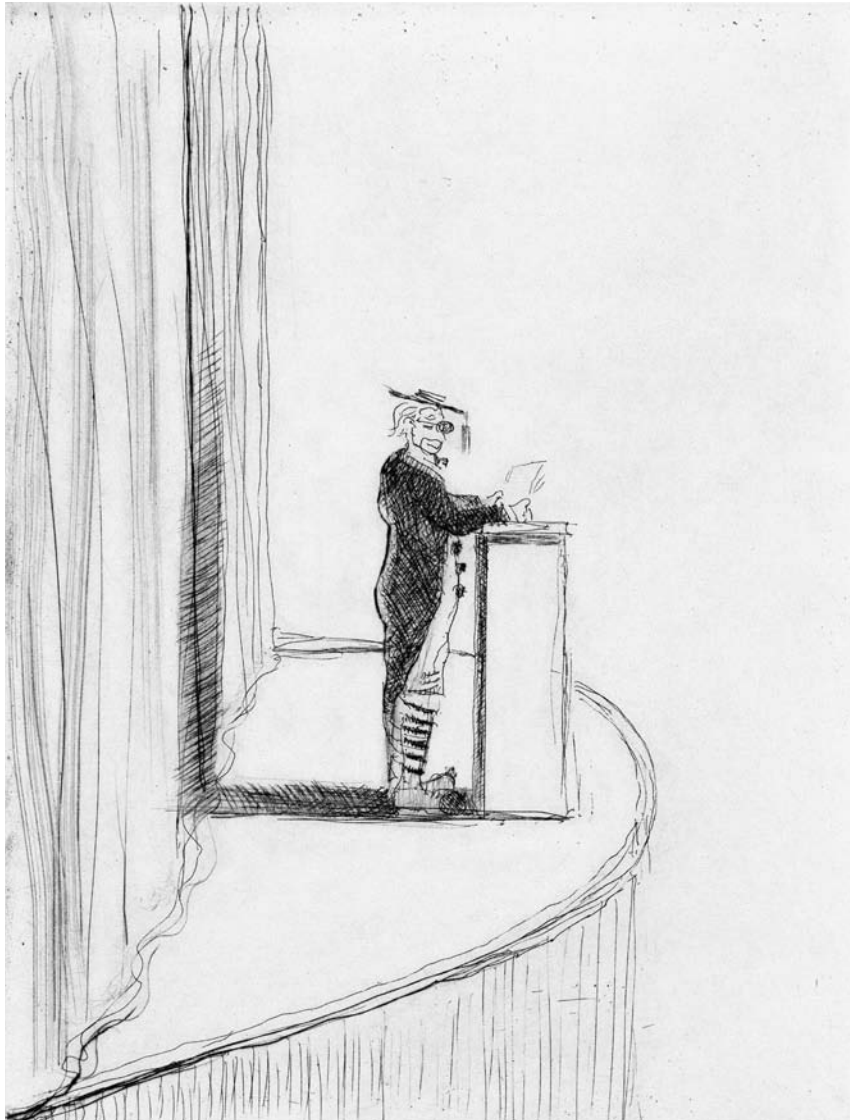
work of lines resembling the vascular system, heart and lungs, as well as a pair of abstracted hands, flame and a tree. The mix of abstract and figurative imagery and of multiple techniques are signature aspects of the artist's work, which includes painting, printmaking, sculpture and ambitious participatory events.

While studying at Pratt Institute in Brooklyn, Curry began creating large drawings and linocut prints and wheat-pasting them in semi-abandoned spaces in New York, a practice she continues today in cities worldwide. Curry's travels have led to her create art with the aim of helping local communities rebuild in the wake of economic collapse or environmental disaster. Most of her work incorporates portraiture, with subjects ranging from friends and family to individuals she has met while working on activist projects. Curry encountered

Sonia, who appears in several pieces, in a workshop at a rehabilitation center in Philadelphia. The artist explains:

Sonia suffered epileptic seizures that were brought on by her PTSD (post traumatic stress disorder) flashbacks to severe childhood abuse. I helped her translate what was happening to her at those moments into a visual language that she could draw and paint, collage and talk about. She described lightning, at first tiny, and then exploding until it took her over. So when I created her portrait, I tried to draw all that I had seen of her, her tender heart, her expressive face, and also the lightning she had described became part of the piece.¹

Each impression of this complex composition is hand-painted and unique in chromatic tone and in emotional tenor.



Wayne Thiebaud, *Academic Clown* from *Clown Memories* (2017).

In one, Sonia radiates a warm glow enlivened by fluorescent pink lightning bolts. In others, greater use of white makes the figure appear angelic and ethereal. In still others, washes of blue and aqua add cool tones, emphasizing the red and white in the laser-cut areas. But in all, the juxtaposition of graphic zigzags, sensitive fine-line drawing and lace-like laser-cutting, at once decorative and anatomical, delivers a portrait of strength and vulnerability. ■

—Alison W. Chang

Notes:

1. <http://www.isupportstreetart.com/interview/swoon-a-visionary-artist/>.

Wayne Thiebaud

Clown Memories

(*Clown*, *Academic Clown*, *Clown and Beast*, *Bumping Clowns*, *Balancing Clown* and *Clown Duel*) (2017)

Portfolio of six hard-ground etchings with drypoint, image 8 1/2 x 11 inches each (vertical or horizontal), sheet 13 1/2 x 17 inches each (vertical or horizontal). Edition of 20. Printed and published by Crown Point Press, San Francisco. \$12,000.

White pigment is a recurrent feature in the work of Wayne Thiebaud. He uses it as a bright ground beneath his pastel-heavy palettes, or as

light that falls sharply onto his carefully rendered forms simultaneously from overhead and the side. White sheets of Somerset textured paper provide the light in *Clown Memories*, a new suite of six hard-ground etchings with drypoint made at Crown Point Press. The plates are wiped clean to preserve the white of the paper against black etched line; the handling of these airy drawings is surprisingly abstemious for the artist who transforms oil paint into cream frosting.

The clown fits into Thiebaud's repertoire as comfortably as one of his cakes or pies and has long percolated in his consciousness. As a boy of 12 or 13, Thiebaud and his pals gained free entry into the touring circus if they fed the animals and put up the tents. He recalls meeting the famous circus clown Emmett Kelly, whose down-and-out "Weary Willie" character was based on the hobos of the Great Depression. Thiebaud saw Kelly come out in ragged clothes and try to sweep the spotlight up into a dustpan.¹

In a particularly famous print from the 1979 portfolio *Recent Etchings II*, Thiebaud drew a masculine clown—highly worked, logical and mimetic—far removed from the cheap pathos often linked to the subject. His 2017 recapitulation feels more humorous and intuitive, each print bearing one or two quickly drawn clowns, small in the expanse of white paper; there is no clear sequential connection or need to circumscribe. The clowns wear the droopy round-toed boots, stripy socks, gaping trousers, silly wigs and plastic noses associated with their trade. An *Academic Clown* orates to an empty stage, a *Balancing Clown* steadies a circus dancer on his head, others duel, while in *Clown and Beast*, the human figure is flattened by an amorous-looking lion.

Thiebaud enjoys the bounce of a stripe on a Breton sailor's top against ribbed shading on the lion and uses deep drypoint burr to enrich the synthetic curls of a wig. A few unfastened lines are all that is needed to describe the circus lady's fine, gloved fingers. There are little hedgings and softenings, sandpaper used directly on the plate to give silvery gray tone within areas of sharply etched line; these mid-tones help bridge the problematic jump from flat ground to volumetric figure.

Always keeping humor central to his artistic calculation and dialogue, Thiebaud comes close to caricaturing light in tricks he inherited from the world of