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Art **in** Print

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NEW EDITIONS FROM ALMOND TO WRIGHT • SANDOW BIRK • RASHID JOHNSON • SAYA WOOLFALK • AND MORE
ANNUAL ROUND-UP • MANET'S ONE AND ONLY JEANNE • B. WURTZ • BRODSKY CENTER'S NEW HOME • PRIX DE PRINT • NEWS

Art in Print



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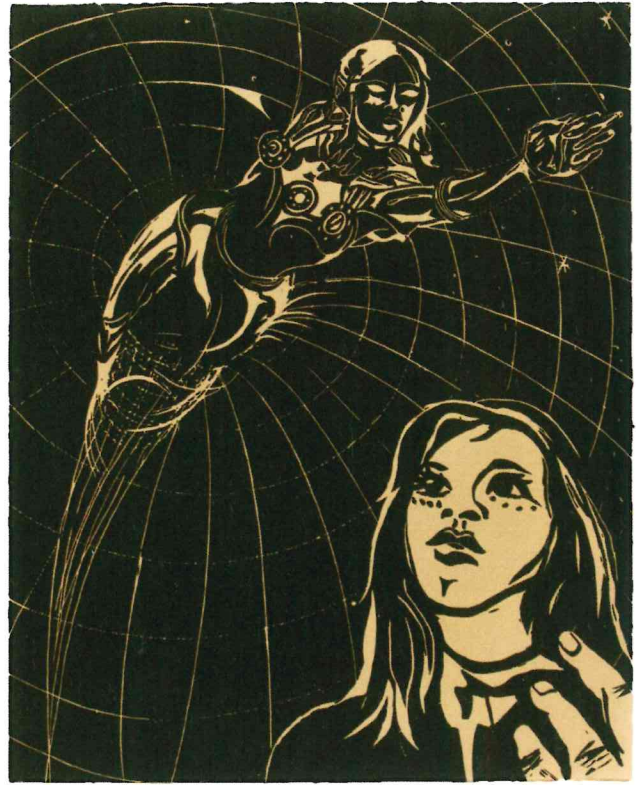
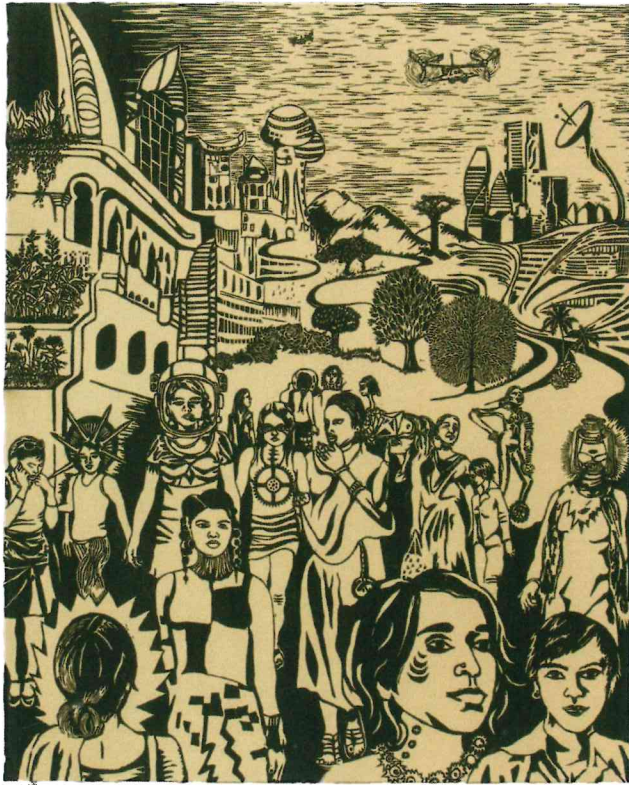
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On the Cover: William Villalongo, detail of *Palimpsest* (2017–18), screenprint with laser-cut areas and intaglio collage elements. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa.

This Page: Enrique Chagoya, detail of *Everyone is an Alienigeno* (2018), color lithograph with collage. Printed and published by Shark's Ink, Lyons, CO.

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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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Left: Chitra Ganesh, *Sultana's Dream: City in Broad Daylight* (2018). Right: Chitra Ganesh, *Sultana's Dream: Event Horizon* (2018).

Ganesh's 27 images, which featured prominently in her solo exhibition in New York at The Kitchen in the fall of 2018, convey Hossain's prescient anticipation of technological and social advances. Simultaneously, the viewer is made acutely aware of Hossain's unrealized ambitions for female agency and sustainable resources. For the artist, Hossain's text represents "the enduring relevance of feminist utopia imaginaries in offering an invaluable means of envisioning a more just world."¹ The work's somber ethical and social content is complemented by the artist's fanciful world, in which women express their individuality through creative self-adornment, Gaudí-like architecture, fantastical vehicles and exotic horticulture. Throughout, Ganesh's grounding in popular visual cultures of India and of the West is apparent. In a departure from her usual vibrant color palette culled from graphic novels, these bold images are printed only in black. The paper's pale amber tone suggests an old manuscript, further complicating the futuristic images.

Some images relate to specific passages, while others evoke Hossain's characters and ethos more broadly, such as

Baby Queen, which shows the seated sovereign of Ladyland crowned with emanating rays of enlightenment. Ganesh also ventures beyond the text, exploring the contemporary resonance of the story in prints such as *Event Horizon*. Here Ganesh provides a Desi-inspired image of female empowerment: a young woman with eye tattoos gazing skyward at a female superhero charging through the night sky.² ■

—Sarah Kirk Hanley

Notes:

1. Artist's introduction, published in the portfolio.
2. Facial dot tattoos are applied in Hindu societies for body ornament and beautification. They also have religious connotations and are believed to ward off evil.

Jacob Hashimoto

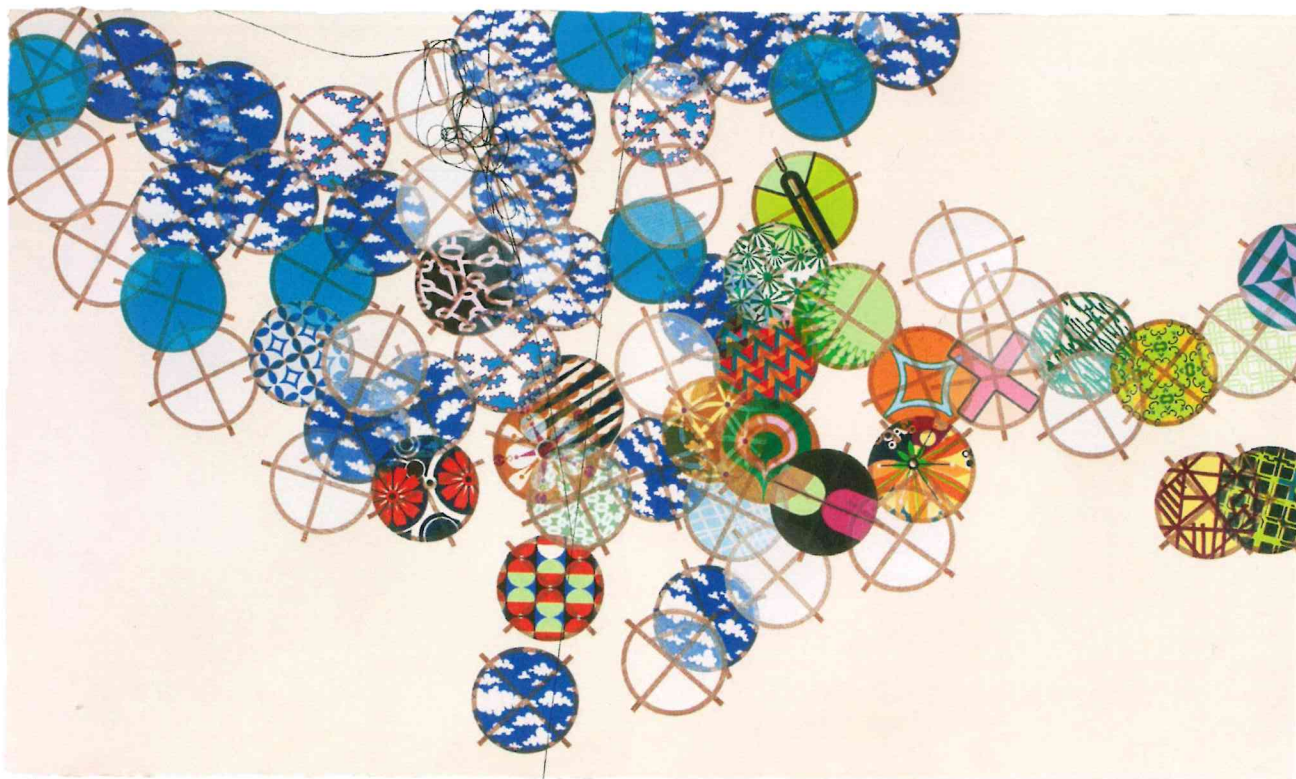
Oft Misremembered Birthrights, Pasts and Pretty Stories of Dissatisfied Lives and Mischief (2018)

Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare) (2018)

Woodblocks, 36 x 60 inches each. Editions of 37 each. Printed and published by Durham Press. \$10,500 each.

Exploring landscape, virtual environments and cosmology, Jacob Hashimoto is best known for installations in which he suspends hundreds of small, round kites in midair, resulting in clouds of floating disks. Many are unpainted, exposing translucent Japanese rice paper and bamboo supports. Others bear bright geometric patterns, ranging from overlapping zig-zags to brilliant starbursts. While the translucent white kites seem weightless, color seems to add mass. As structures they invoke Zen principles and Japanese paper crafts, but Hashimoto's long, cerebral titles and pictorial borrowings from sources as diverse as Tiffany lamps and video games suggest different frames of reference, pushing viewers to go beyond culturally specific readings of his conceptually complex work.¹

Hashimoto's two recent prints with Durham Press—*Oft Misremembered Birthrights, Pasts and Pretty Stories of Dissatisfied Lives and Mischief* and *Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)*—



Jacob Hashimoto, *Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)* (2018). Courtesy of Durham Press.

resemble his installations. To achieve precise patterns, the artist used a CNC router to cut into woodblocks. While an earlier etching series with the workshop, *Lemmata* (2015) [see *Art in Print*, Mar 2015], featured minimal black-and-white compositions that related to the diagrams used to create his kites, the new woodblocks echo the vibrant color and formal complexity of his installations. He plays off the delicacy of the kites and the undulating interplay between bold color and translucent white, here compressed into a two-dimensional plane.

Oft Misremembered Birthrights brings together a mesmerizing array of translucent woodblock elements that mimic the circular shape and crossbars of Hashimoto's kites, along with a tangled web of strings. The "kites" bearing the most vibrant designs gravitate toward the center and right side of the composition, creating an optically dense concentration. Though the design of each is unique, two subjects are repeated—green grass in the circles crowded into the bottom right corner, and a black-and-white pattern that resembles a stylized berry bush, bunched center left.

In the second print, several kites bear an image of white clouds against

blue sky, recalling René Magritte's cloud motifs, while the work's full title—*Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)*—makes a further allusion to surrealism. In both prints, a sense of depth is built by the layering of the semitransparent kites, both plain and ornamented.

While *Oft Misremembered* and *Chance Encounters* were made as independent works, when seen side-by-side, they suggest two halves of an animated landscape, moving from grassy hill to blue sky. As in his installations, the viewer is confronted with a hypnotizing multitude of interwoven planes, colors, and shapes. ■

—Re'al Christian

Notes:

1. Artist interview with Cassie Davies, "Jacob Hashimoto: 'The history of art is full of cultural appropriators. I'm one, too,'" *Studio International*, 8 Jan 2018. www.studiointernational.com/index.php/jacob-hashimoto-interview-the-eclipse-never-comes-tomorrow.

Ikeda Manabu

Climbers (2018)

Etching and pencil. 18 1/8 x 11 1/8 inches. Edition of 20. Printed and published by Tandem Press, Madison, WI. \$2,000.

White Horse (2018)

Etching and pen. 9 3/8 x 11 inches. Edition of 18. Printed and published by Tandem Press, Madison, WI. \$3,000.

The spectacular full-color pen-and-ink drawings of Ikeda Manabu are known to American audiences mainly through one 2014 group show at the Japan Society in New York, and through the 13-foot-long *Rebirth* (2016) commissioned by the Chazen Museum at the University of Wisconsin in Madison. Vast in scale and almost microscopically detailed, the drawings exhibit a psychedelic *horror vacui* and trippy topography. In the Chazen drawing, whose subject is post-tsunami resilience, an enormous gnarled tree, blossoming amidst the flood, is home to tight-rope-walking camels, tangled railroads, and myriad other events and objects. Imagine Ando Hiroshige meeting Rodolphe Bresdin on the set of *Inception*.

The prints could not be more different. Small and black-and-white, each is a focused study of an individual object. *White Horse* offers exactly what its title promises, the animal shown in profile, bridled but saddleless, standing by a post-and-board fence. The season can be identified through the leafless trees



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Contributors to this Issue

Alison Chang is an independent curator and scholar based in New York City and is the President of the Association of Print Scholars. She holds a BA from Wellesley College and an MA and PhD in the history of art from the University of Pennsylvania. She is especially interested in the work of Scandinavian and Northern European artists between 1850 to the present day.

Re'al Christian is a New York City-based writer and art historian. Her work has been published by *Art Papers*, *Art in America* and the Studio Museum in Harlem. A graduate of New York University, she currently works at the College Art Association (CAA), and is currently pursuing her Master's degree in Art History at Hunter College.

Elleree Erdos is a freelance writer and private collection curator based in New York. She holds Master's degrees from Columbia University and the Sorbonne, and a B.A. in Art History from Williams College.

Sarah Kirk Hanley is an independent expert and critic in fine prints, multiples and artists' books. She is a contributor to *Art in Print* and a consulting expert appraiser and advisor. She has held positions at New York University, Christie's, the Milwaukee Art Museum and the Lower East Side Printshop.

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.

Megan N. Liberty is Art Books section editor at the Brooklyn Rail. Her writing on artists' books, ephemera and artistic publishing and printmaking has appeared in *Artforum.com*, the *Los Angeles Review of Books*, the *New York Review of Books Daily*, *Hyperallergic*, and elsewhere. She has an MA in Art History from the Courtauld Institute of Art, London.

Alexander Massouras is an artist and writer. He has held research fellowships at Tate, the Paul Mellon Centre and the University of Oxford. His work is in UK and international public collections including the Ashmolean, the British Museum, the Fitzwilliam, the Metropolitan, the RISD Museum and the V&A.

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.

Dario Robleto is an American artist, writer and "citizen-scientist." He is currently represented by Inman Gallery in Houston, Praz-Delavallade in Paris, and ACME in Los Angeles. Robleto was born in San Antonio, Texas, in 1972 and he received his BFA from the University of Texas at San Antonio in 1997.

Jason Urban is a Brooklyn-based artist, writer, teacher and curator. He holds a BFA from Kutztown University and an MA and MFA from the University of Iowa. With his collaborator, Leslie Mutchler, Urban has exhibited at The Print Center in Philadelphia, the Centre for Fine Print Research in Bristol, UK, and Atelier Circulaire in Montreal. Urban was also co-founder of the award-winning website *Printeresting.org*.

Juliet Wilson-Bareau is an independent art historian specializing in the work of Francisco Goya and Édouard Manet.

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