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Art **in** Print

The Global Journal of Prints and Ideas

March – April 2019

Volume 8, Number 6



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



March – April 2019
Volume 8, Number 6

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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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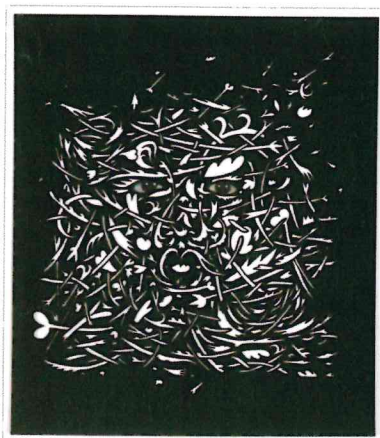
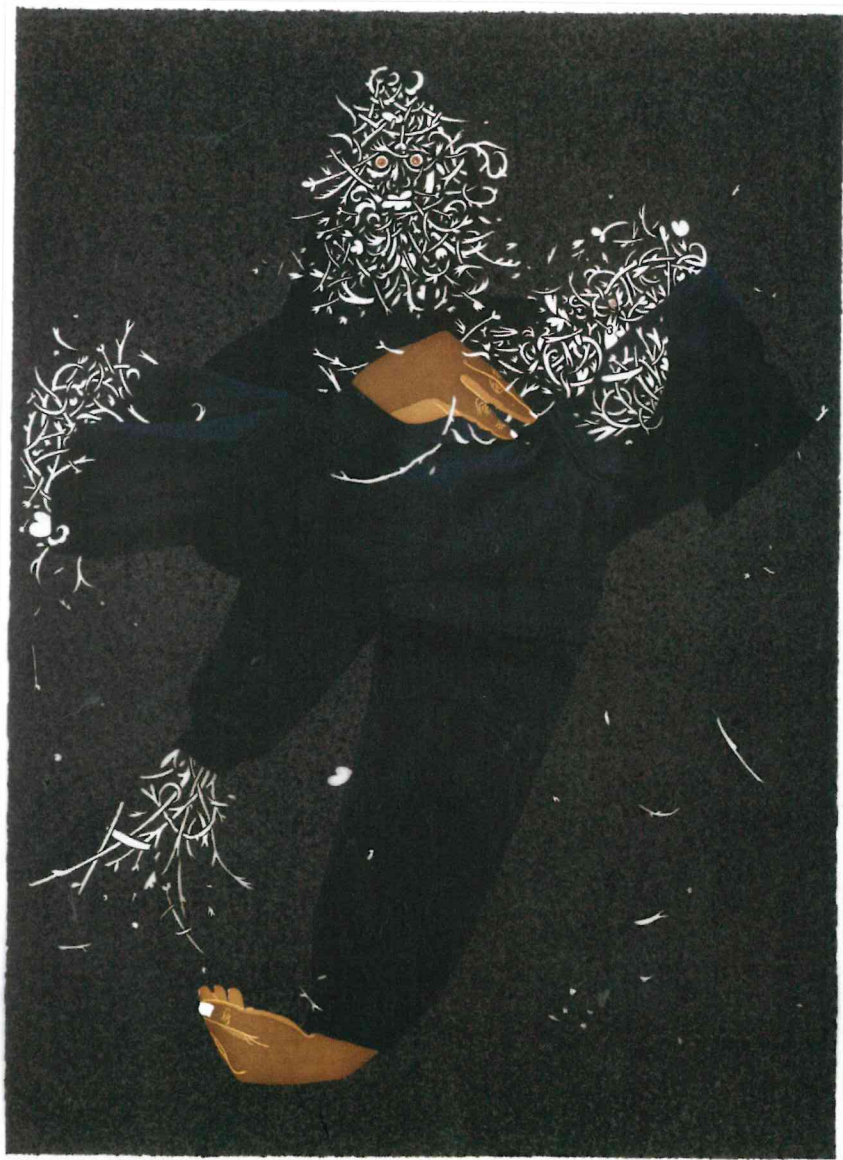
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Above: William Villalongo, *Palimpsest* (2017–18). Left: William Villalongo, *Nested* (2018). Right: William Villalongo, *Embodied* (2017–18).

He sees the work not as a record of one event but as a broader meditation on “the systematic erasure of Black people” and the ensuing elevation of the hoodie as a symbol of resistance and resilience by the #blacklivesmatter movement.

In these three works, Villalongo brings his metaphorical representation of the body to bear on the ingenuity, temerity, vulnerability and pain of being Black in 21st-century America. ■

—Sarah Kirk Hanley

Notes:

1. “William Villalongo in Conversation with Torkwase Dyson,” in William Villalongo: *Keep on Pushing* (New York: Susan Inglett Gallery, 2017), unpaginated; issuu.com/inglettgallery/docs/villalongo_keep_on_pushing_catalogu;

2. Email with the author (and all following quotes).

3. Though the shooter, George Zimmerman, described Martin’s garment as “a gray hoodie,” the hoodie in *Palimpsest* is close to the color shown in CCTV footage shortly before the incident. Villalongo’s background is a direct rubbing from asphalt paving, though the sidewalk on which Martin fell was concrete.

Stanley Whitney

Untitled (2018)

Monotypes in watercolor, 48 x 72 inches each. Printed and published by Two Palms, New York. \$40,000.

Untitled (2017)

Set of four gravure etchings, 23 3/4 x 35 inches each. Edition of 10. Printed and published by Two Palms, New York. \$12,000.

Untitled (2016)

Series of nine monotypes (two remain available), 139.5 x 169.5 cm each. Printed and published by Niels Borch Jensen, Copenhagen. €34,500 each, including frame.

Untitled (2016)

Eight spit bite and soft ground etchings, 74 x 82.5 cm each. Editions of 18. Printed and published by Niels Borch Jensen, Copenhagen. €1,800 each; €11,500 for the set.

From his etchings with Harlan & Weaver in 2011–2012, to his 2016 gravures with Niels Borch Jensen, to his recent series of colorful monotypes with Two Palms, Stanley Whitney has spent the past few years exploring new possibilities in print, while staying true to the aesthetic that has distinguished him as a master of contemporary abstraction since the 1970s.

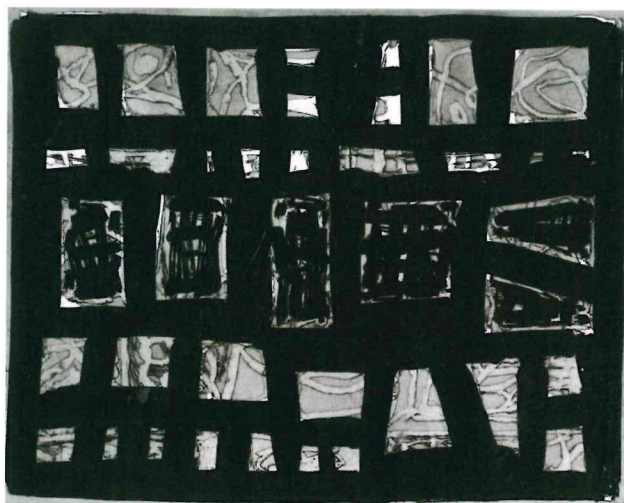
Figuring contrasting elements—light and dark, brightness and neutrality, chaos and calm—into a grid-like system, he brings order to his hypnotic abstractions, striking a delicate balance between visually polarized qualities.

All these prints employ Whitney's habitual architectonic structure—three or four large rows of color blocks, with one or two similar, smaller rows below, horizontal lines separating one band from the next. It's a structure that brings organization to a highly expressionistic process while retaining a sense of unpredictability. Working spontaneously, he does not shy from imperfection, as the drips, scribbles and raw areas of his canvases attest. At Harlan & Weaver, he made three black-and-white etchings, in which the blocks were distinguished from one another by linear character (loopy or scratchy, fat or thin), and also produced a luminous aquatint in which green and yellow glow like stained glass.

At Niels Borch Jensen a few years later, Whitney extended both ideas: in a series of eight black-and-white etchings that moves from heavy black line to wispy marks that almost disappear, while a series of color monotypes used glass as the printing matrix to emulate wet, diffuse color.

His 2017 gravure etchings with *Two Palms* resemble skeletons of his usual compositional format, the color blocks replaced with empty windows framed in liquid red, blue or black ink. Most recently, for a series of large monotypes, Whitney drew and painted on wooden blocks with watercolor and watercolor crayon. Once the pigment dried, a damp sheet of Lanaquarelle paper (a lightly sized watercolor paper) was placed on the block and printed using *Two Palms*'s hydraulic press. The resulting images bear faint traces of wood grain, along with purposeful drawn marks, and drips and saturated pools of pigment in a vivid array of colors, whose strategic repetition of color creates balance.

These print series reveal Whitney's ability to make new discoveries using familiar visual language, and printmaking has become an invaluable tool for him: "When I'm in my studio, I'm working by myself. When I come to a print shop, it seems that things really open up for me," Whitney has explained. "I have no idea what I'm going to do or what kind of print I'm going to make or what kind of image I'm going to come up with. It really



Above: Stanley Whitney, *Untitled* (2018). Center: Stanley Whitney, *Untitled* (2016).
Below: Stanley Whitney, *Untitled* (2016).

allows me to expand on possibilities of what my paintings can become in the future.”¹ ■

—Re’al Christian

Notes:

1. “Stanley Whitney Interview,” Niels Borch Jensen Gallery, 2016, <http://nielsborchjensen.com/project/stanley-whitney--video--2016/>.

Terry Winters

Ghost #1–9 (2018)

Nine monoprints with engraving and embossment, 30 3/8 x 23 1/8 inches. Unique. Printed and published by Two Palms, NY. \$15,000 each.

Red Stone (2018)

Two-color lithograph, 51 3/4 x 39 inches. Edition of 25. Printed and published by ULAE, Bayshore, NY. \$7,500.

Two thousand eighteen was a busy year for Terry Winters. In addition to his retrospective at the Drawing Center and a concurrent exhibition of new paintings at Matthew Marks Gallery, he produced two new print projects—

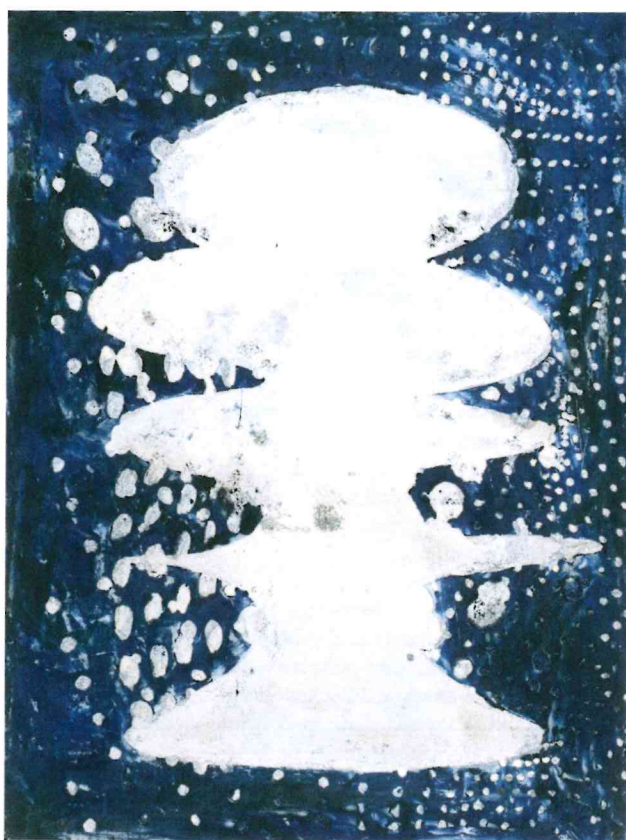
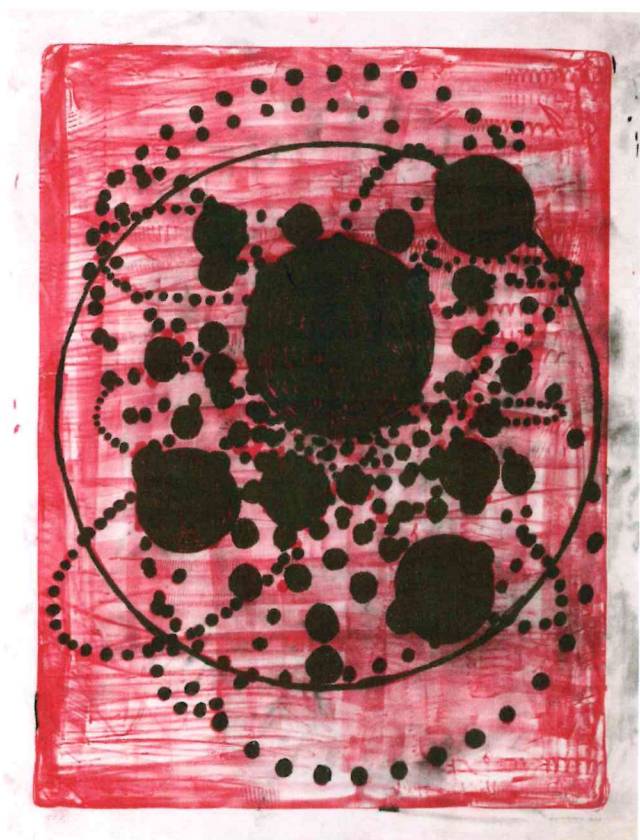
a lithograph with ULAE and a series of nine engraved and embossed monoprints with Two Palms. The lithograph, *Red Stone*, presents a group of black circles of varying sizes on a gestural red ground. Closely related to the artist’s drawings and paintings, including *Cinnabar* (2017), shown at Matthew Marks, and a 2016 untitled drawing shown at the Drawing Center, the monoprints derive from a single graphite drawing, which was translated into a plexiglass plate using a laser cutter. Winters painted oil paint directly on the plate, frequently applying it with his fingers. The image was then printed and embossed on Twinrocker handmade paper using Two Palms’s hydraulic press, exerting over 600 tons of pressure.

Titled *Ghost #1–9*, the prints feature a bulbous, tree-like shape surrounded by irregularly shaped circles and ovals. Winters’s abstract imagery is frequently discussed in terms of its visual relationship to biology, networks and technology, and these subjects are certainly suggested by *Ghost*’s biomorphic shapes and grid-like structure of circles and ovals, along with the dynamism that has also been a con-

sistent feature of Winters’s work. Behind and around the large central shape, the ovoid spots appear to be falling toward the bottom of the sheet, like snow, while also receding in space toward the right side. The artist’s active brush strokes further heighten this sensation of movement.

In his paintings Winters employs a variety of materials to achieve specific surface effects; many of the canvases shown at Matthew Marks, for example, incorporate wax and resin in addition to oil paint. In *Ghost*, this interest in texture is manifest in deep embossment. The lasercutting produced a rough, stucco-like surface in the inked areas. Winters’s paint application and color choices, from dark navy to pale blue, give each impression a distinctly different affect: *Ghost #8* and *Ghost #6* are stark and foreboding while others, such as *Ghost #5* and *Ghost #2*, appear more ethereal. In their tactility and chromatic experimentation they remind me of Monet’s haystacks or Rouen Cathedral paintings. Seen as a group, they are particularly powerful, revealing subtle changes from impression to impression. ■

—Alison W. Chang



Left: Terry Winters, *Red Stone* (2018–2019). Right: Terry Winters, *Ghost #1* (2018).



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