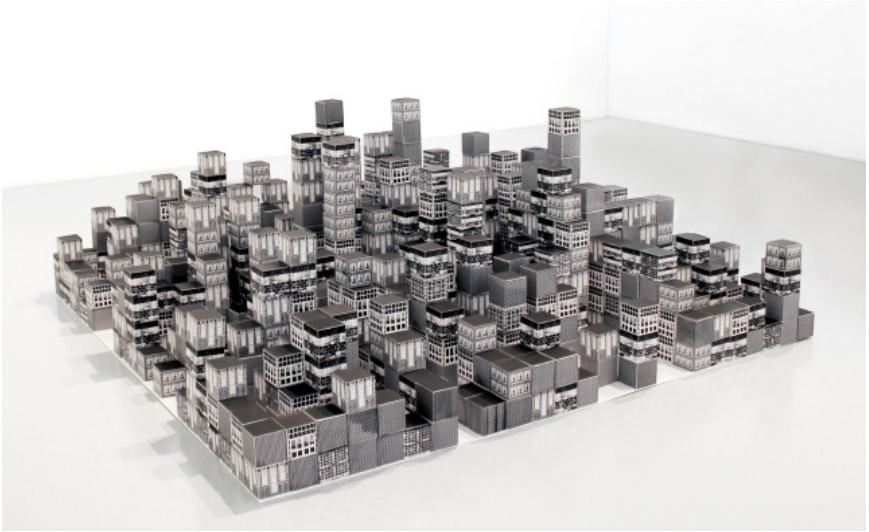


IDOLS AND IMPOSSIBLE STRUCTURES NEW PRINTS 2017/WINTER



Mizin Shin. *Virtual City*, 2016. 1,000 hand-cut and laser-cut silkscreened cubes, folded and stacked. 30 x 87 1/2 x 87 1/2 inches. Printed by the artist. Image © 2017 the artist.

January 19 - April 1, 2017

Artists: Kathy Aoki, Miguel A. Aragón, Mildred Beltre, Lauren Cardenas, Maria Providencia Casanovas, Akanksha Vikash Chhajer, Lindsey Clark-Ryan, Steven Daiber, Ryan Davis, Jesus De La Rosa, Donna Diamond, Nicole Eisenman, Kirsten Flaherty, Nabil Gonzalez, Valerie Hammond, Marco Hernandez, Anna Hoberman, Elisapee Ishulutag, Anne-Marie Lavigne, Liza Lou, Jennifer Manzella, Donald Martin, Michelle Martin, Frederick Mershimer, Gary Michaels, Michelle Murillo, Yoonmi Nam, Joe Nanashe, Tatiana Potts, Benjamin Rinehart, Jenny Robinson, David Sandlin, Yesuk Seo, Mizin Shin, Susannah Stark, Philip Van Keuren, April Vollmer, Brandon Williams, and Imin Yeh.

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IDOLS AND IMPOSSIBLE STRUCTURES

NEW PRINTS 2017/WINTER

Essay by Caitlin Condell

Juror and Assistant Curator of Drawings,
Prints & Graphic Design,
Cooper Hewitt, Smithsonian Design Museum

It was a particularly dreary and bitter day in the middle of November 2016 when my fellow jurors and I came together at IPCNY. I was relieved to enter the warmth of the gallery, and to be surrounded by print lovers. We gathered around a screen and were introduced to hundreds of luminous, puzzling, and provocative prints. There were works by artists of nearly every age, hailing from all across the globe. I was struck by the sense of interconnectedness amongst a disparate group of artists—a community brought together through a shared medium and an open call—but, as our session drew to an end, I found myself longing for a strong, single narrative or organizing principle. The desire perturbed me—why did I wish for something that was not there? Maybe because, in the waning days of 2016, the rupture between the past and the future seemed to be as wide as I had ever experienced it, and I had hoped to find comfort in a clear message from artists who were for the first time in dialogue together.

It was only once I untethered myself from this fixation that I realized my need for a unified statement had obscured the true narrative of this group of new prints. This season's selections for the New Prints Program at IPCNY are an evocative reminder that although our individual preoccupations are as numerous and complex as our means of expression, they resonate with us all.

Through portraits of legendary idols, everyday people, and anonymous victims, as well as depictions of precarious architecture and exaggerated consumer products, the 39 exhibiting artists, who range in age from 27 to 91, explore shared concerns of identity, political turmoil, and the limits of built environments.



Marco Hernandez. *Regando el Maíz y el Nopal*, 2015. Etching and watercolor, edition size: 10. 11 x 15 inches. Printed and published by the artist. Image © 2017 the artist.

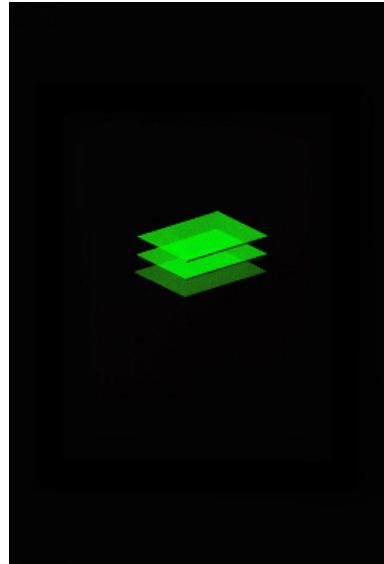
Inventive and surprising techniques abound in the exhibition's meditations on identity. In *Black On Both Sides (Portrey Youth)*, Ryan Davis layers the printed negative composition of an unidentified man on reflective black aluminum, resulting in a print that reveals the inverse image when the light shifts. Michelle Murillo mines the brittle nature of constructed identity by screenprinting glass powder into fragile reproductions of her family's identification documents. Marco Hernandez draws on symbols from his Mexican and Mexican-American heritage, as well as the work of Goya, to create an etching both critical and playful—his focused, placid figures train their menacing water guns at native crops, helping them to grow.

In the midst of the American election cycle, several artists created prints that provocatively engaged with rising political tensions. Joe Nanashe's *Untitled (Burned Flag)* inverts the controversial notion of desecration by employing laser etching to burn the image of an American flag into paper. For her satirical take on the Republican presidential primary, Kathy Aoki drew upon a 19th century engraving after a painting by Henry Inman of George Washington. The historical print features a young Washington making peace amongst bickering children. Aoki's intaglio print depicts Washington, now in his iconic role of statesman, intervening between candidates Donald Trump and Marco Rubio, while Chris Christie and Sarah Palin watch from the sidelines.



Kathy Aoki. *Small Hands*, 2016. Photopolymer intaglio, edition: 8. 11 x 15 inches. Printed and published by the artist. Image © 2017 the artist.

Many artists turned to printmaking to explore the ephemerality of structure through the articulation of a fictional built environment. Among them, Jennifer L. Manzella's woodblock prints reveal shelters that rise from outside the realm of geographic space. Mizin Shin constructs a vast city of screen-printed cubes that, when viewed from above, form a QR code which, when scanned, transports the viewer to a video. Jenny Robinson's monumental bridge is rooted in observation but exists only in the isolation of her drypoint. For her artist's book, *Faces of Tajtania*, Tatiana Potts builds layers of abstracted pathways and portals that lead to their own shadows. Anne-Marie Lavigne employs light sensitive ink to investigate the concepts in quantum physics of decoherence and entanglements, producing images of geometrical abstractions that transform when exhibited in the dark or exposed to UV light. These ruminations prompt us to contemplate the fragile nature of our own structures, real and imagined.



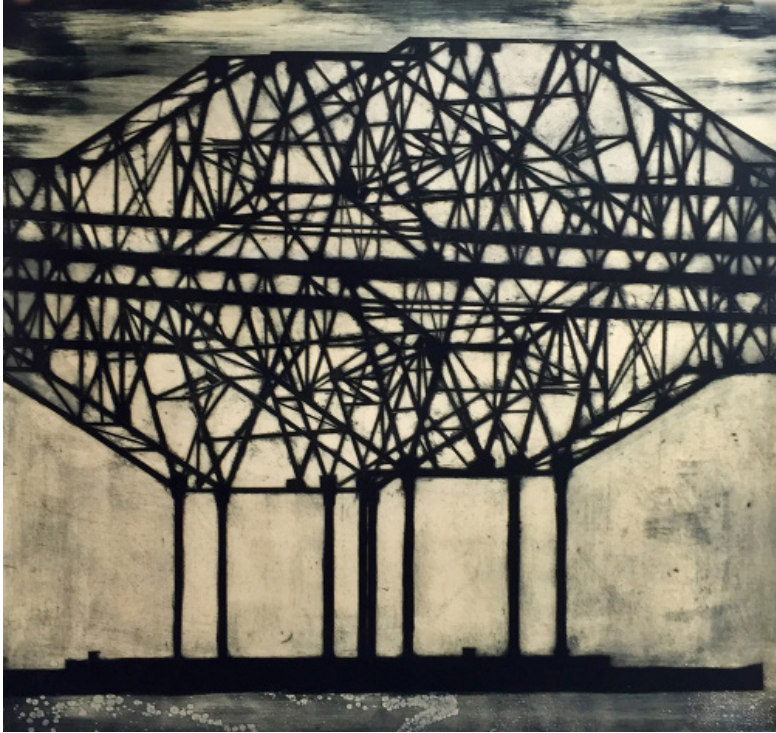
(L) Jennifer Manzella. *Tall House 2*, 2016. Woodblock print, edition: 5. 28 x 13 inches. Printed and published by the artist. (R) Anne-Marie Lavigne. *Decoherence #1*, 2016. Silkscreen with UV-reactive ink, edition: 13. 11 x 15 inches. Printed and published by the artist. Images © 2017 the artist.

Still other artists investigated the fleeting moments of everyday life. To create her haunting portrait of a young woman, Donna Diamond designed her own linoleum cutting tools from found metal and broken dental picks. Yoomni Nam trained her focus on an ephemeral, disposable object—the takeout bag—and froze it in time through a painstaking recreation: the bag is a lithograph print on gampi paper and the containers inside are glazed porcelain. The cheery “Thank You” of disposable bags, now immortalized, echo the unspoken sentiments in the works of Elisapee Ishulutaq. Ishulutaq’s prints of Inuit life capture the lyricism of individual interactions, and the pleasure of connecting with one another.



{L} Nicole Eisenman. *Untitled*, 2016. Etching, archival printing, and sticker. Edition: 30. 12 3/4 x 11 7/8 inches. Printed by the artist, 10 Grand Press, and FIAR. {R} Donna Diamond. *Alexandra*, 2016. Linoleum cut. Edition: 20. 24 x 20 inches. Printed by the artist and Justin Sanz. Images © 2017 the artist.

With a momentous new year upon us, we will do well to remember the importance of dialogue, and we are indebted to IPCNY for creating a space for these exchanges through the exhibition of new prints. With this and every New Prints Program exhibition, we are reminded of the medium's immediacy, and its capacity for channeling conversation.



Jenny Robinson. *Infrastructure #1*, 2014-2016. Drypoint and collage. Edition: 4 variants, 47 x 52 inches. Printed and published by the artist. Image © 2017 the artist.

About the Jury: The exhibition was juried by Noel W. Anderson, Assistant Professor of Printmaking at NYU/Steinhardt, Anne Coffin, Founding Director and Trustee of IPCNY, Caitlin Condell, Assistant Curator, Drawings, Prints & Graphic Design at Cooper Hewitt, Smithsonian Design Museum NY, Lucia Hierro, artist, Martin Nash, collector and IPCNY Trustee, and Françoise de Saint Phalle, Associate at Dominique Levy Gallery, who together pored over more than 2,000 submissions from around the world.



Elisapee Ishulutaq. 2015. Hand-colored drypoint. [L] Who Are You? What is Your Name? edition: 20. 16 x 21 inches. [R] Brother and Sister Greeting. edition: 18. 18 1/4 x 20 inches. Printed and published by Studio PM, Montreal. Images © 2017 the artist.

IPCNY (International Print Center New York) is New York's first and only non-profit arts institution dedicated to the innovative presentation of prints by emerging and established, national and international artists. Founded in 2000 to meet a need within the printmaking community, today the center is a vibrant hub and flagship institution, maintaining its artist-centered approach through the New Prints Program and dynamic scholarly exhibitions that engage the medium in all its varied formats. To contribute or become a member, please visit ipcnyc.org.

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