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PRINTERESTING

Virtual E/AB: Cade Tompkins Projects

Posted by PRINTERESTING on December 20, 2012 |

This is the last post in our Virtual E/AB series. While it has been extremely positive, we all know it's no substitute for the real thing. Fortunately, it doesn't have to be. Susan Inglett and crew have managed to reschedule the Editions/Artists' Books Fair for January! We were happy to serve as online platform to showcase new editions from the E/AB's many great publishers when we thought the fair was cancelled but we're even happy to learn that we were actually a preview! Mark your calendars and start planning your trip to NYC for January 24-27th.

Editions from CADE TOMPKINS PROJECTS in Providence:



Serena Perrone, *Maintaining a Safe Distance and Living to Tell*, photolithography and silkscreen, 2012.



Serena Perrone, *Image Shows A Volcano Pilgrim in Exchange for Fire*, 2010, and *Maintaining a Safe Distance and Living to Tell*, 2012

Maintaining a Safe Distance and Living to Tell is a recent panoramic exploration of specific places and fantastic calamities. The locales of St. Louis, MO, Providence, RI, Philadelphia, PA and Tusa, Sicily provide the frame for the fiery, wind-torn landscapes. The title reinforces the artists' mission: to escape from inevitable hardship with only minor injury, never forgetting the imminence of a worst case scenario. This elaborate print builds upon an earlier series *A Volcano Pilgrim in Exchange for Fire* 2010 that chronicles the final 20 days of the life of poet Craig Arnold, who fell to his death on the small volcanic island of Kuchinoerabujima, Japan in 2009 while conducting research for his next book of poetry.

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Daniel Heyman, *Winter: Artist Engages*, etching and woodcut on plaster tiles, 2012.
Printed by: C.R. Ettinger Studio, Published by: Daniel Heyman.

Winter: Artist Engages is the largest and most ambitious of Daniel Heyman's works in a series which features self-portraits throughout four seasons. Using the startling and unusual materials of etching and woodcut on plaster, this work returns to the monumental scale of the work entitled *When Photographers are Blinded, Eagles Wings are Clipped* 2010-2011, which was shown at the E/AB Fair in 2011. *Winter: Artist Engages* features a double self-portrait with full-frontal intertwined nudes in the central part of the print. Reflecting the contradictions and complications of mid-life, the figures have multiple arms and appendages. These figures are inspired by a Japanese 8th- century deity that the artist viewed on one of many trips to Japan. A large landscape of trees flanks the figures. To the left, a scene with a large full moon and an owl with outstretched wings soars over a barren winter forest. The landscape is literally illuminated by the use of plaster, a cool white material, dense and heavy like snow.

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Beth Lipman, *Moroccan Glass Wallpaper*, hand-cut, kiln formed glass, Size Variable, 2012.

Inspired by the period rooms at the Museum of Art, Rhode Island School of Design, Beth Lipman exhibited the first glass wallpaper based on 17th century French wallpaper from the collection in her solo exhibition at the Museum of Art, RISD in 2008. The 'French' wallpaper is both clear and/or black and can be a combination of both. The second and most recent wallpaper, shown above, is inspired by the exoticism of travel abroad which the American Victorians enjoyed in the middle of the 19th century. Traveling to Italy, Morocco, Turkey and other locations, the Victorians would purchase textiles, ceramics, books and various decorative objects to decorate their elegant houses. Inspired by the history of decorative arts and its use and purpose, Lipman responded to the architecture of the dining room setting while imagining the original family and use of the house.