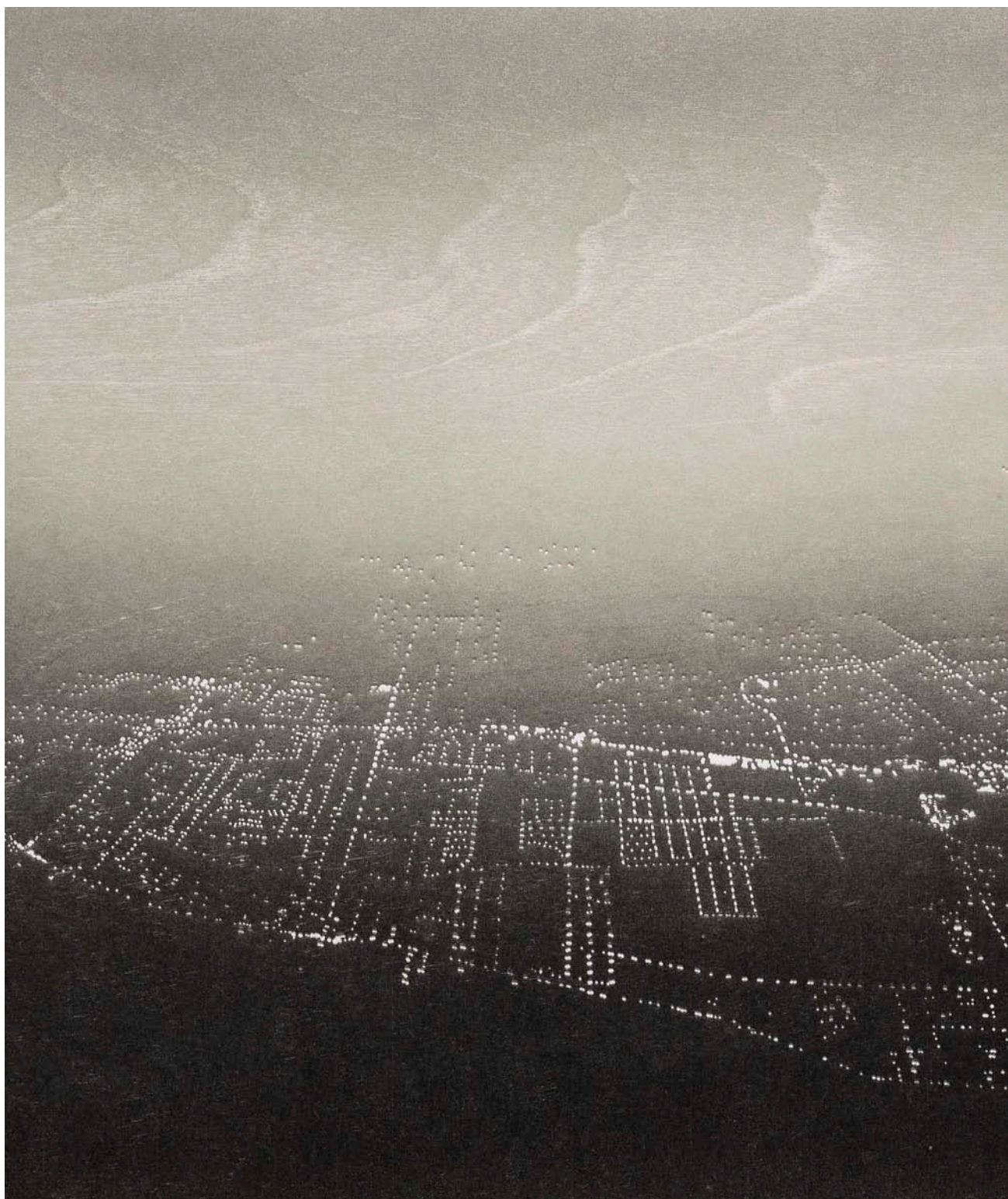


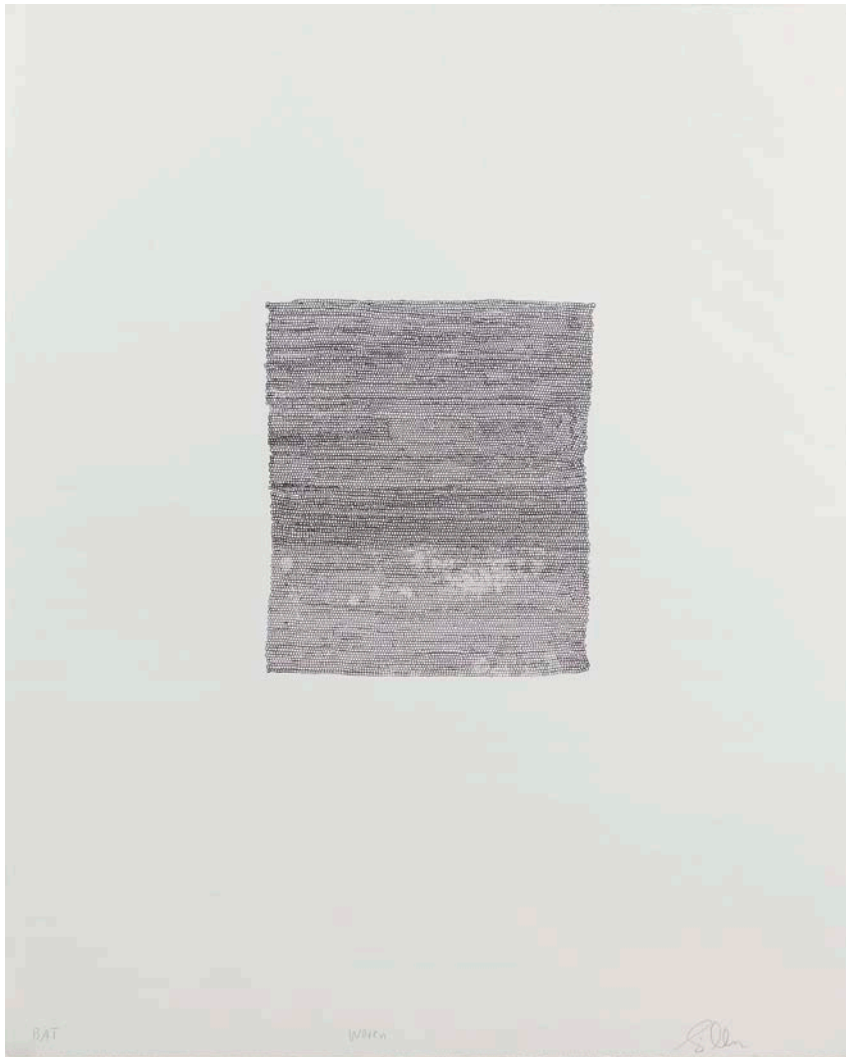
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NEW EDITIONS FROM ARMLEDER TO ZURIER • ROSS BLECKNER • DAN HALTER • TESS JARAY • LIZA LOU • ANALIA SABAN • AND MORE
ALAN CRISTEA SPEAKS WITH PAUL COLDWELL • RICHARD POUSETTE-DART • ANDREW RAHERTY PLATES • PRIX DE PRINT • NEWS



Liza Lou, *Woven* (2016).

summer, off-white glass beads were used to make 1,000 square sheets, each “scaled to the size of an ordinary dish cloth,” that covered the walls of three rooms of the gallery. The uniform format and material suggested anonymous labor and also invited comparisons between things that are ostensibly the same yet quite different when juxtaposed, highlighting the individuality of each square. As with all the artist’s sculptures of the past decade, *The Waves* was created in collaboration with hundreds of Zulu women in South Africa whom she is careful to credit in interviews, naming some individually, and her respect for their contribution is apparent; indeed, it has become the subject of her work.

In *Woven*, Lou emphasizes the unique character of one particular beaded surface by reducing it to line. The subject is

a cloth she had commissioned years ago and rediscovered recently: “I thought it would be interesting to try to trace each and every bead as a way of staying connected to something that had been made long ago and may have been forgotten.” Once Lou created the tracing on acetate, master printer Deb Chaney transferred her drawing to a lithographic plate; after trying out various colors and papers, Lou settled on simple black-and-white. Absent the seductively reflective glass surface, the image invites us to consider the peculiarities of each bead and the handwork involved in threading and interweaving them.

Woven is Lou’s third printed edition; prior projects were the lithographic diptych *Analogous Mountain State I & II* (2008) done with Hamilton Press in Venice, CA, and a suite of eight etchings,

Untitled (2013), done with Jacob Samuel in Santa Monica. Both are monochromatic, abstract, pointillist studies that convey her fascination with labor and repetition, but *Woven* is the first to relate directly and recognizably to the actual woven, beaded surfaces that have become her bailiwick. ■ —Sarah Kirk Hanley

Michael Menchaca

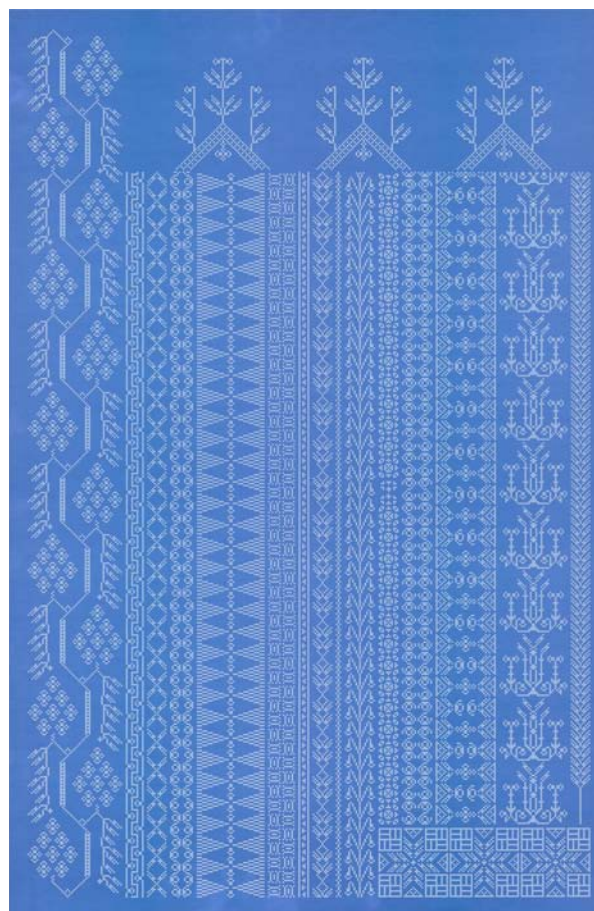
Gotta Catch 'Em All! (2016)

Screenprint, 24 x 18 inches. Edition of 25. Printed and published by Overpass Projects, Providence, RI. \$600.

Michael Menchaca describes his work as a “digital codex”—a phrase that captures the juxtaposition and, sometimes, tension between the pre-Columbian and contemporary cultures that he cites. If this cultural collision has echoes of Enrique Chagoya’s codices [see *Art in Print* Mar–Apr 2012 and July–Aug 2013], Menchaca’s focus on videogames takes his visual language and content in a different direction.

Over the past several years, Menchaca has used a combination of printmaking, video and installations to explore immigration, racism and crime on and around the Mexican-American border. In *Gotta Catch 'Em All!* (2016), he expands his rubric to look at American race relations more generally in the wake of the recent wave of police killings of black Americans, and the rise of the Black Lives Matter movement in response. With its bright primary colors, busy patterns and bold, cartoonish outlines, the print at first appears upbeat and entertaining: Poké Balls—red-and-white spherical receptacles used to house Pokémon in the popular videogame—are scattered throughout, appearing in lines that encircle the figures and, in one spot, merging with Barack Obama’s iconic 2008 campaign logo. The action depicted undermines this suggestion of fun: in three distinct registers, a conflict unfolds between gun-wielding men in black uniforms and Mesoamerican bird-headed figures in sneakers and cargo pants.

In the often ultra-violent realm of video games, Pokémon became a global phenomenon as a benign, all-ages game in which players strive to collect friendly monsters. Menchaca’s title, “Gotta Catch 'Em All,” is the game’s English-language slogan. Paired with Menchaca’s image, however, the phrase becomes sinister, as the central



Left: Michael Menchaca, *Gotta Catch 'Em All!* (2016). Image courtesy Overpass Projects. Right: Jordan Nassar, *Al Uzza* (2016).

birdman is cornered by two men. Seizure and control underlie both storylines, juxtaposing innocence and aggression. (The citation of Pokémon, a Japanese franchise that is immensely popular in America, emphasizes how universal these impulses are.)

A related digital animation by the artist begins with a scene similar to that in the print; a text, rendered in the eight-bit font of old videogames, scrolls upward, warning that “persons of color living within the U.S.A. may be subject to criminal prosecution based on fears perpetuated by harmful Hollywood tropes and xenophobic stereotypes.” The hashtag “#blacklivesmatter” appears at the top. The print, like the animation, offers a lesson in visual semantics, using innocuous, familiar symbols and stylistics to deliver its message. Focusing on imprisonment, Menchaca makes an unexpected connection between Pokémon and institutional racism, and illuminates the spectrum of outcomes, from delight to tragedy. ■

—Britany Salisbury

Jordan Nassar

Al Lat, Al Uzza and Manat (2016)

Three suites, each consisting of three two-color screenprints in thermochromatic and photochromatic inks, 36 x 24 inches each. Edition of 4 each. Printed and published by Kayrock Screenprinting, Brooklyn, NY. \$1,380 each.

Jordan Nassar, who primarily produces hand-embroidered textile works and self-published zines, has recently begun making prints that blend the visual language of traditional Palestinian embroidery with a contemporary graphic sensibility. For his first solo exhibition at the London gallery Evelyn Yard in 2015, Nassar worked with Kayrock Screenprinting to produce a series of nine prints, grouped in three suites—*Al Lat*, *Al Uzza* and *Manat*—printed with white ink on blue paper, blue ink on white paper, and blue ink on blue paper. Nassar, a second-generation Palestinian-Polish-American, has created mesmerizing patterns of

tiny Xs, that appear at first to be blown-up renditions of cross-stitch embroidery. In *Al Lat*, myriad interlocking abstract motifs are arranged in six horizontal bands. In the comparatively pared-down *Manat*, just two repeated shapes form five horizontal and one bisecting vertical bands. The most visually complex of the suites, *Al Uzza*, consists of a dizzying array of geometric motifs, crammed into more than a dozen bands.

Taking his cues from Palestinian needle-workers who embroider symbolic representations of local flora and fauna to indicate their own sociocultural status and geographic origin, Nassar constructed the prints from some 20 self-invented symbols specific to New York, where the artist has lived most of his life. Architectural features from buildings in his neighborhood, local plants and other geographic artifacts appear in highly abstract forms.

While Nassar's embroideries have a nascent tactility, the graphic flatness of screenprint accentuates the functional