

INTERNATIONAL PRINT CENTER NEW YORK

FORMS OF
ENCLOSURE

NEW PRINTS
2019/WINTER

SELECTED BY
MAY CASTLEBERRY, ELLEREE ERDOS,
TATANA KELLNER & DAVID SANDLIN

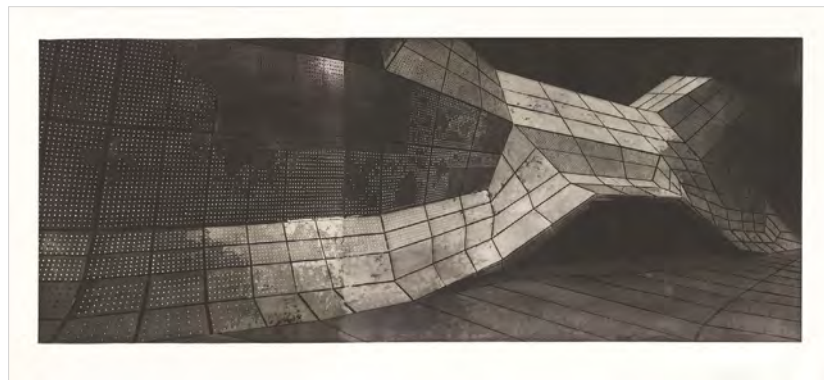
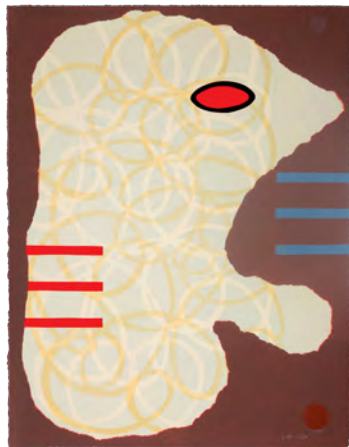
JANUARY 17-MARCH 23, 2019

ARTISTS

Lisa Anne Auerbach, Susan Belau, Jill Burks, Susan Goethel Campbell, Allison Conley, Gabriela Esterovich, Caroline Forest, Alice Gauthier, Alicja Grobelka, Gary Groves, Lucy Holtsnider, Anna Hutchings, Richard Hutter, Rashid Johnson, Alison Judd, Enrique Leal, Kate Liebman, Judith Linhares, Mallory, Taryn McMahon, Zoran Mishe, Sean P. Morrissey, Ulrike Müller, Gail D. Panske, Arel Lisette Peckler, Claudia Rofman, Janet Yagoda Shagam, Rob Swainston, Naho Taruishi, and Kyung Eun You

PRESSES & PUBLISHERS

10 Grand Press, Aspinwall Editions, Hauser & Wirth Editions, Island Press, Planthouse, PRINT NEST Studio, and Prints of Darkness



Clockwise from top left: **Ulrike Müller**. *KEKS*, 2018. Monotype with chine-collé. Sheet: 29 x 22 inches. Printed by Marina Ancona; published by 10 Grand Press, Brooklyn. Edition: Unique. Courtesy of 10 Grand Press and the artist. © 2019 10 Grand Press and the artist. **Alicja Grobelka**. *Orleans* from the series *Megalopolis — my optician of the world*, 2018. Intaglio with aquatint. Sheet: 27 1/2 x 65 inches. Printed and published by the artist. Edition: 20. **Zoran Mishe**. *The Silencer I* from the series *The Silencer*, 2018. Etching, aquatint, and drypoint. Sheet: 26 3/4 x 39 inches. Printed by the artist; published by PRINT NEST Studio, Sofia, Bulgaria. Edition: 15. **Naho Taruishi**. *Papyrus*, 2018. Etching and aquatint on Japanese gampi-faced paper. Sheet: 12 5/8 x 22 1/8 inches. Printed by Derick Wycherly; published by Planthouse, New York. Edition: 20. Courtesy of Planthouse.

ROUNDTABLE INTERVIEW WITH THE JURY

THIS OPEN CALL RECEIVED 654 SUBMISSIONS FROM ARTISTS OF ALL LEVELS OF EXPERIENCE FROM DIFFERENT REGIONS OF THE WORLD. WERE THERE ANY CRITERIA THAT GUIDED YOU WHEN MAKING SELECTIONS FROM SUCH A VAST ARRAY OF WORK?

MAY CASTLEBERRY Originality, personality, questioning of established patterns, although as a judge one must remain aware that different cultures provide different contexts.

ELLEREE ERDOS I looked for works that not only drew me in initially, but which kept me looking. The works that appeal to me most are the ones I can keep looking at and never fully understand.

TATANA KELLNER I think we all have a predisposition to like certain work, and our selection was guided by our own aesthetic preferences and knowledge of printmaking. The selection was difficult, and there were many more works which I would have chosen, if space allowed.

DAVID SANDLIN In my winnowing process, I knocked out work that was poorly executed, followed by pieces that were cliché. Works that caught my eye tended to be visually innovative or used printmaking technique to advance the image.

DO YOU SEE ANY REPEATED THEMES OR CONCEPTS AMONG THE WORKS? DID THOSE CONNECTIONS COME ABOUT DURING THE JURYING PROCESS OR WERE THEY EASIER TO SEE AFTERWARDS?

MAY CASTLEBERRY Many of the best works that we saw featured architectural and structural form.

ELLEREE ERDOS We all noticed a theme of restraint, which revealed itself in a number of different ways: some works exhibited a restrained use of color, others a restrained, methodical gesture, and still others dealt with subject matter that evoked confinement or enclosures. I also noticed a number of images that dealt with organic forms, whether in a more literal sense (plant or oceanic matter) or a more abstract sense (free-form, natural imagery). These themes definitely came to light once we had narrowed down the group of works a bit.

TATANA KELLNER I think most of the selected work defies a specific theme, reflecting the wide range of modes of expressions in the contemporary art world. To me the work often seems architectural, referencing spaces beyond the printed area, outside the frame of the work. The negative space is as significant as the image area.

DAVID SANDLIN There was a partiality toward formalism that informed the cohesiveness of our selections.

HOW DID YOUR RELATIONSHIP TO OR EXPERIENCE WITH ART AND PRINTS INFLUENCE WHAT YOU WERE DRAWN TO DURING THE JURYING PROCESS?

MAY CASTLEBERRY I value work that is conscious of art history (so that one is not doomed to repeat it), personal exploration, originality, and a loving exploration of all the craft and technique (as long as technique is not a substitute for artistic innovation).

ELLEREE ERDOS I'm drawn to work in which the quality of the mark makes you think not only of the final image, but also how it was made, and the type of gesture the artist engaged with. Is it measured and meditative, or explosive and free?

TATANA KELLNER Printmaking is a graphic medium. As such, it has a tendency to synthesize or clarify images. Generally, there is never any room for sloppy design or random mark making. Looking at the selection I was surprised by how many of the pieces we selected are monochromatic, as well as the integration of the specific process with the imagery.

DAVID SANDLIN I'm a fan of social commentary with a quirky twist in the tradition of Ensor, Goya, and Gilray. My sensibilities were in the minority this time around.

WHAT ARE SOME OF THE BENEFITS AND CHALLENGES OF THIS COLLABORATIVE CURATORIAL PROCESS?

MAY CASTLEBERRY I was really impressed with my fellow juror's knowledge as well as their sense of collaboration. I saw no downside, in that even when we were on different pages, we came together and learned from each other.

ELLEREE ERDOS We all have particular criteria by which we critique the art we see, be it subconscious or clearly articulated. Getting together as a group afforded me a glimpse into the ways that other people approach the practice of "looking" and even acquire new methods of looking for myself. The most difficult part of the process was articulating the "why" for rejecting works in the final round.

TATANA KELLNER A collaborative jury is more informed and allows for a more democratic and interesting selection. The challenge is negotiating different aesthetic and philosophical points of view to come up with a cohesive statement. Collaboratively curated exhibitions allow for more voices to be heard.

DAVID SANDLIN Overall, the diversity of the panel members made for interesting conversation and appraisal. My aesthetic preferences were somewhat different from those of my colleagues, but I respected the process and very much enjoyed our discussions about what makes a good print.

THIS JURY WAS COMPOSED BASED ON EXPERTISE IN THE FIELD OF PRINT, IN YOUR VARIOUS CAPACITIES: AS ARTISTS, PRINTERS, WRITERS, PUBLISHERS, AND COLLECTORS. CAN YOU RECALL WHAT INITIALLY DREW YOU TO PRINTMAKING?

MAY CASTLEBERRY My mother, an amateur artist, made silkscreen prints and woodcuts ever since I can remember. Later, I took several printmaking courses in college and graduate school. While working as a librarian, I attended workshops at the Center for Book Arts and other locations in New York. As a book publisher, I have worked with many hand printers and fine offset printers. As a librarian and curator, I have organized shows including prints, photographs and books.

ELLEREE ERDOS During college, I worked in the department of Prints, Drawings & Photographs at the Clark Art Institute, [where] I really got to practice looking at prints and learn about the differences in process. I was drawn to the intimacy of works on paper, and the way in which prints are puzzles; you can use a multitude of visual clues to decipher [how] a work was made. In contemporary printmaking, I'm fascinated by the ways in which age-old techniques are constantly being innovated and expanded upon, yielding unexpected effects.

TATANA KELLNER I fell in love with printmaking in undergraduate school, especially with etching. At that time I was strongly influenced by Goya's *Los Caprichos*. I like the graphic nature of printmaking and its historical role as the medium for the masses.

DAVID SANDLIN I had a great drawing teacher in college who also taught printmaking. I discovered that it was a wonderful way to push my drawings and learn about color.



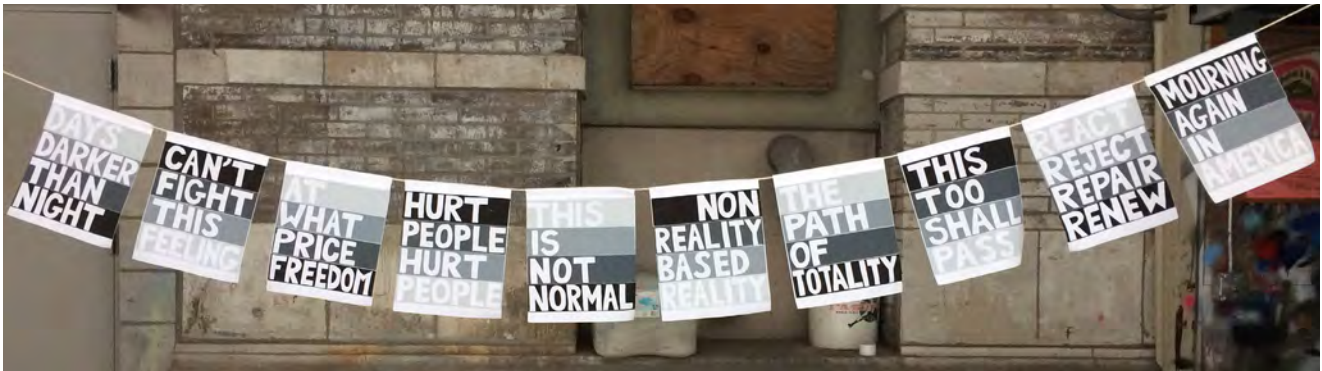
THANKS FOR SHARING YOUR TIME AND YOUR PERSPECTIVES. HOW DO YOU VIEW IPCNY'S ROLE IN SHAPING ARTISTS' CAREERS AND THE FUTURE OF PRINT?

MAY CASTLEBERRY IPCNY plays a great role, one that is very important for the field.

ELLEREE ERDOS IPCNY plays an integral role in bringing together members of the print community as well as seeking out innovators in the field. The exhibitions unite emerging and established artists in contexts that enlighten, inform, and illustrate how a historical medium can be continually reinvented.

TATANA KELLNER IPCNY is the only organization devoted to the medium of print that gives an open platform to artists working in print, and printmakers specifically. It's crucial for printmakers to see each other's work and prints are rarely celebrated and exhibited in commercial galleries. As such, it provides an unprecedented opportunity to artists from around the world to have their work seen in New York.

DAVID SANDLIN I think it is a great thing for the printmaking community at large. I especially think IPCNY's open shows are a wonderful opportunity for young and emerging artists to show in the city.



Top, left to right: **Claudia Rofman**. *Propiedad Horizontal (Faces)*, 2018. Transfer on handmade cotton paper. Overall: 11 13/16 x 47 1/4 inches (open). Printed and published by the artist. Edition: Unique. **Susan Belau**. *Those Who Control the Place*, 2018. Etching. Sheet: 9 x 7 inches. Printed and published by the artist. Edition: 8. **Gail D. Panske**. *Bend The Air*, 2018. Woodcut. Sheet: 14 1/2 x 9 1/2 inches. Printed and published by the artist. Edition: 10. Bottom: **Lisa Anne Auerbach**. *Ten Truths Self Evident*, 2018. Ten relief prints on bleached cotton muslin strung with cotton cord. Each sheet: 10 x 9 inches, on a 16 foot cord. Printed and published by Island Press, St. Louis, MO. Edition: 20. Courtesy of Island Press/Lisa Anne Auerbach. Bottom left to right: *Those Who Control the Place*, 2018. Etching. Sheet: 9 x 7 inches. Printed and published by the artist. Edition: 8.

ARTIST DEVELOPMENT PROGRAM AWARDEES

As part of the *New Prints* Artist Development Program, all exhibiting artists were invited to apply for three opportunities to receive further training, guidance, and exposure for their printmaking practice and career advancement: a month-long residency program, divided between IPCNY's workshop space and its partner EFA Robert Blackburn Printmaking Workshop; a mentorship program designed to provide the artist with critical feedback, career guidance, and introductions in the field; and sponsored coursework at a workshop or school of the artist's choice.

ABOUT THE *NEW PRINTS* PROGRAM

IPCNY's New Prints Program is a platform for artists from a wide range of backgrounds working in the medium of print. The biannual open-call exhibitions feature prints in a variety of formats and techniques produced in the preceding twelve months.



Clockwise from top left: **Rob Swainston**. *House Divided*, 2018. Artist book with screenprint on paper on appropriated hardcover with screenprint addition and inkjet end page. Page: 11 x 8 1/2 inches; overall: 11 1/2 x 34 inches. Printed by the artist; published by Prints of Darkness, Brooklyn. Edition: 5. **Jill Burks**. *Surge*, 2018. Screenprint. Sheet: 20 1/2 x 15 inches. Printed and published by the artist. Edition: 6. **Judith Linhares**. *Run Away*, 2018. Monotype. Sheet: 29 x 22 inches. Printed by Marina Ancona; published by 10 Grand Press, Brooklyn. Edition: Unique. Courtesy of 10 Grand Press and the artist. © 2019 10 Grand Press and the artist. **Susan Goethel Campbell**. *Pandora's Cluster I*, 2018. Collagraph. Sheet: 23 1/2 x 31 inches. Printed and published by Aspinwall Editions, New York. Edition: 10. Courtesy of Aspinwall Editions. © 2019 Aspinwall Editions, LLC.



RESIDENCY AWARDEE ALLISON CONLEY (JERSEY CITY, NEW JERSEY)

When There is Only One Shadow, Where to Go? from the *Competing for Light* series, 2018. Collagraph. Sheet: 66 x 25 inches. Printed and published by the artist. Edition: 2.



MENTORSHIP AWARDEE LUCY HOLTSNIDER (POUGHKEEPSIE, NEW YORK)

Trestle I, 2018. Monotype print collage on handmade abaca and cotton paper. 36 x 26 x 1 inches. Printed and published by the artist. Edition: Unique.



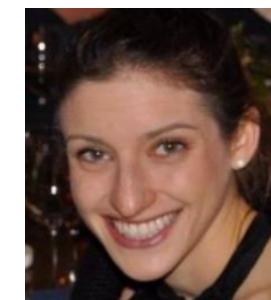
COURSEWORK AWARDEE KYUNG EUN YOU (WOODSIDE, NEW YORK)

another afternoon from the series *where are we now*, 2018. Reduction linoleum cut. Sheet: 30 x 22 inches. Printed and published by the artist. Edition: 3.

MEET THE JURY



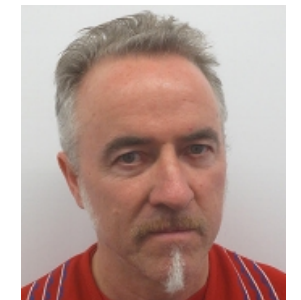
MAY CASTLEBERRY
Editor, Contemporary Editions, Library Council of The Museum of Modern Art



ELLEREE ERDOS
Private Collection Curator and Freelance Writer



TATANA KELLNER
Artist and Co-Founder, Women's Studio Workshop



DAVID SANDLIN
Painter, Printmaker, Cartoonist, and Professor at School of Visual Arts

OPENING RECEPTION & ARTIST TALKS Thursday, January 17, 6–8PM

PINT N' PRINT W/ MARINA ANCONA, FOUNDER OF IO GRAND PRESS Thursday, February 7, 7–9PM

PINT N' PRINT W/ ARTIST-IN-RESIDENCE ALLISON CONLEY Thursday, February 21, 7–9PM

ARTIST TALKS + CLOSING PARTY Thursday, March 21, 6–8PM

SELECT PRINTS AVAILABLE FOR PURCHASE DURING THE
DURATION OF THE EXHIBITION AT IPCNY.ORG/SHOP

NEW PRINTS IS SUPPORTED IN PART BY public funds from the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, and by the Areté Foundation. Support for all programs and exhibitions at IPCNY is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by foundations including: Lily Auchincloss Foundation, Inc., the Milton & Sally Avery Arts Foundation, Inc., Deborah Loeb Brice Foundation, The Greenwich Collection Ltd., Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, PECO Foundation, the Thompson Family Foundation, Travelers Foundation, New York Community Trust, and the Wege Foundation, along with major individual support.

INTERNATIONAL PRINT CENTER NEW YORK is New York's flagship non-profit arts institution dedicated to the innovative presentation of prints by emerging, established, national, and international artists. Founded in 2000, IPCNY is a vibrant hub and exhibition space located in New York's Chelsea gallery district. Our artist-centered approach engages the medium in all its varied potential, and includes guest-curated exhibitions that present dynamic, new scholarship as well as biannual *New Prints* open calls for work created in the last twelve months. A 501(c)(3) institution, IPCNY depends on foundation, government, individual support, and members' contributions to fund its programs.

EDUCATION

IPCNY complements its exhibitions with guided tours, demos, and workshops for groups of all levels. From first-time introductions to the medium to deeper insights on particular practices and movements, our programming can be tailored to meet the educational needs and interest level of each group. For more information or to book an education visit please contact Megan Duffy at megan@ipcnny.org.

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For Press Inquiries: Contact Sari Weisenberg at sari@ipcnny.org.

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GALLERY HOURS Tuesday–Saturday, 11AM–6PM

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