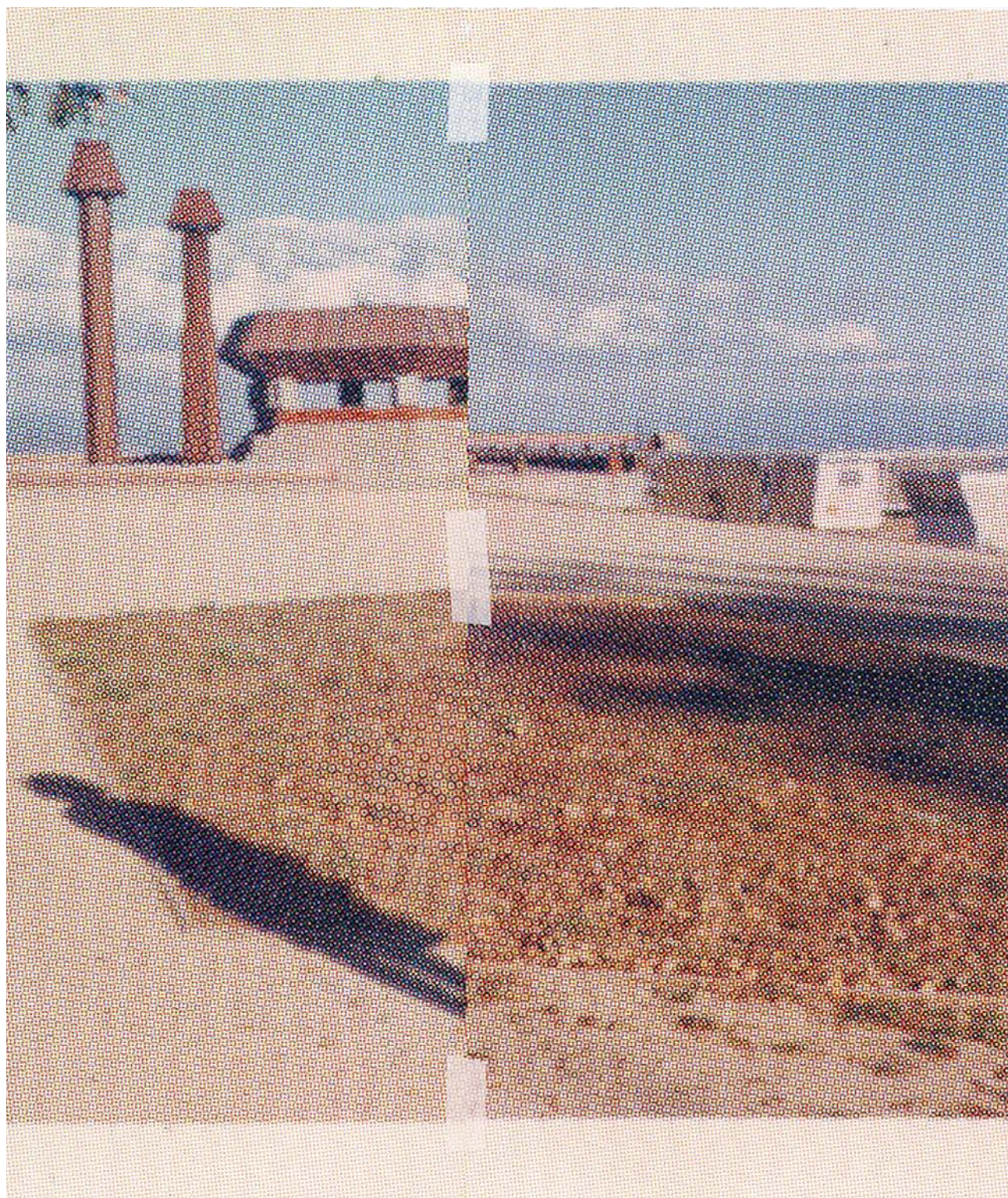


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IVAN ALBRIGHT • INTERVIEW: CHIAROSCURO AT THE LOUVRE • TITIAN'S DIRTY DOG • FRANCIS SEYMOUR HADEN • SPANISH MODERN
JACOB LAWRENCE • CHRISTIANE BAUMGARTNER • CHINN WANG • MARY SCHINA • ERIC AVERY & ADAM DELMARCELLE • NEWS



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On the Cover: Chinn Wang, detail of *OCT 66 (Two Towers)* (2018), screenprint, tape.

This Page: Jacob Lawrence, detail of *Toussaint at Ennery* (1989), screenprint on paper. ©2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

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On the Bounce

By Susan Tallman

The present is always cocky—we are too aware of knowing things the past missed, and too oblivious to all we have forgotten (until the moment such things are rediscovered, when we get to shout, “hooray for us” again).

At the time of his death in 1910, the British surgeon and artist Francis Seymour Haden was one of the most celebrated printmakers on the planet, his etchings discussed in the same breath (and breaching the same price bracket) as those of Rembrandt. The recent exhibition of Haden prints at the Fitzwilliam Museum drew attention to both the beauty of Haden’s work, and to its century-long slide onto the art historical B list—a product, Alexander Massouras argues in this issue, of changing taste and increasing discomfort with the idea of the “amateur.”

Meanwhile, in an interview with Catherine Bindman, curator Séverine Lepape explains how chiaroscuro woodcuts were initially perceived as spectacular, then as old-fashioned, then simply forgotten, before rebounding into public favor. And it seems safe to guess that modernists probably found little of interest in Renaissance prints of monumental architectural painting (recently surveyed in Munich, and reviewed here by Armin Kunz) that 21st-century viewers can see as forerunners of prints by artists such as Christo, connecting the power of ephemeral, site-specific experience to that of a distributable paper record.

How artworks connect with people at a given moment, how they are valued or dismissed, is a persistent theme in the essays presented in this issue of *Art in Print*. In some, writers chart the untidy waveforms of how reputations intersect time. In others, they consider artists who have chosen to take on history directly. Jacob Lawrence, for example, destabilized centuries of Eurocentric history painting by placing black actors in the leading roles of pictorial cycles such as *The Life of Toussaint L'Ouverture*, reviewed here by Re'al Christian. Mary Schina's 2016 *Aegean Odes*, examined by Mary MacNaughton, picture the physical and conceptual recovery of salvaged ancient artifacts. The

Spanish artists in Elisa Germán's review melded the 20th-century language of abstraction to an atavistic understanding of place. In Chinn Wang's screenprints, reviewed by Megan Liberty, the history of loss and recovery is a private one: the here-and-not-here experience of the immigrant.

Ivan Albright was famously fascinated by aging, entropy and dissolution, and as John Murphy explains, used printmaking to build recursive loops of time into his own production. The recurrence of horror occurs in a much more pressing way in Eric Avery and Adam DelMarcelle's project, *Epidemic*, which, some three decades after Avery's first works on AIDS, addresses the American opioid crisis in terms both heartbreaking and pragmatic.

Christiane Baumgartner's solo exhibition at Wellesley College, reviewed here by Sarah Kirk Hanley, was titled after her print *Another Country*, a monumental woodcut of New York Harbor derived from a snapshot. It is a momentary image of flux, recast as something solid and lasting. For those with an eye on history, its heroic sweep of carved water and small bits of human infrastructure on the horizon may recall Titian's great monumental woodcut *The Submersion of Pharaoh's Army in the Red Sea*, the subject of Matthias Wivel's essay here.

Wivel's interest, however, is not in the churning water, or in the dramatically drowning Egyptians or happy Hebrews, but in the small dog that Titian placed front and nearly center, defecating on a rock. It is an eccentric detail, a rude political joke and a reminder of plain truths.

Oceans rise, etchers fall, dogs go on doing what they must. ■

Susan Tallman is Editor-in-Chief of Art in Print.

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Ruptured Histories: Chinn Wang at The Print Center

By Megan N. Liberty



Chinn Wang, *OCT 66 (Two Towers)* (2018), screenprint, tape, 36 1/2 x 29 inches.

"Chinn Wang: Soaking Up Color"
The Print Center, Philadelphia, PA
18 January – 30 March 2019

As part of its 93rd Annual International Competition, the Print Center in Philadelphia included a solo exhibition of ten screenprints by one of the competition award winners, Chinn Wang, in a small second-floor gallery. The prints, each roughly two feet high, are grainy depictions of sun-soaked homes, gardens and mountain ranges. The palette is bright but muted, and their cream-

colored margins are time-stamped with months and years in the mid-to-late 1960s, confirming the source material as aged Polaroid photographs.

Wang, an artist and professor at the University of Denver, works at the intersection of print and digital media, distorting and altering images to examine the malleability and truthfulness of personal, political and historical narratives. She has manipulated photographs of Olympic medal winners, performers on stage receiving praise, and flowers in natural settings, often mounting her

screenprints onto wooden panels, cut and shaped into three-dimensional objects. For "Soaking Up Color," Wang turned to her mother's Polaroids from her first years after arriving in America from Hong Kong. She digitized them and altered the color and contrast before enlarging and printing them as works of art.

OCT 66 (Two Towers) (2018) shows a sandy foreground with a cloud-dotted sky in the distance; two small turrets rise up beside a gazebo-like structure. The speckled texture, created by the CMYK halftone applied in Photoshop, and the



fuzziness characteristic of enlarged images give the picture a dreamy unreal quality—like a mirage wavering on the horizon. Though the gazebo is central to the composition, it is abruptly cut off on one side and abuts a cumulous cloud. Like the other prints in the series, *Two Towers* is not one coherent scene but two images, visibly taped together down the middle. The two sides are clearly related, however, and a bit of analytic viewing makes it clear that they represent the sides of an image whose central strip has gone missing.

Both halves of *APR 68 (Parking Lot)* (2018) show empty pavement and a low modern office building with windows of reflective glass, but the plantings around the entrance don't line up—a bush is severed where it meets concrete. But something else is amiss in the rejoining: leading away from the seam is a shadow so thin it might have been cast by a pole, but here it is cast by nothing. Every print in the series bears a similar shadow—a ghost of something unidentified. In *Parking Lot* or *APR 68 (Crater)* (2019), where the shadow blends into the edge of mountain rocks, this marker of absence is easy to overlook, but in others, such as *Two Towers*, the shadow is unmistakably that of a person.

Wang's surgery has excised her mother from her own ephemera. The exhibition statement explains: "The absence splices the picture plane while referencing the lost sense of lineage, heritage and identity sometimes experienced by immigrants and the following generations." Her structural conceit makes physical a psychological rupture. Though the titles reiterate the dates of the original photos, Wang doesn't often identify locations. Without the (originally) central figure and without place, these become pictures of something vanished. In the gallery, the vacant scenes evoke a universal sense of loss. Photography fails in its function as a keeper of memories, and the sunny scenes become monuments to evanescence. ■

Megan N. Liberty is the Art Books section editor at the Brooklyn Rail.

Chinn Wang, *GRAD* (2018), screenprint, tape, 29 x 13 1/2 inches.