

THE PRINT CENTER

ARTISTS-IN-SCHOOLS PROGRAM (AISP) CURRICULAR CONTEXT

FALL 2023: *Vivid Abstraction*

ABOUT THE CURRICULAR CONTEXT

The AISP curricular context is based on temporary exhibitions at The Print Center and changes each semester. This document provides teaching-artists with the scaffolding and information necessary to inspire the curriculum that will be designed for each individual classroom. For more information about writing your curriculum, please refer to the “Guidelines for Curriculum Adaptation” and “Suggestions for Curriculum Plan Structure” sections in the AISP Handbook.

CURRICULAR FRAMING: EXHIBITION DESCRIPTIONS

The fall 2023 curricular context responds to two solo exhibitions presented at The Print Center: ***Raque Ford: Where do I start?*** and ***Kat Richards: Shapes of Change***. Ford and Richards both work primarily in monoprint, a process in which a variety of surfaces are printed upon to make unique artworks (as opposed to most printmaking processes that can produce multiple, identical works).



Restless words exist, 2022, drypoint and watercolor monoprint, 46 ¾" x 30 ¾"

In the artwork of **Raque Ford** (she/her), an ebullient iconography of pop feminism—including peace signs, flowers, cherries and references to Beyoncé—celebrates this discounted aspect of contemporary culture. Expressionistic gestures, the transcription of found texts and the citation of her own diaries and poetry, obliquely reference Ford’s experiences as a Black woman. ***Where do I start?*** highlights Ford’s distinctive visual language and growing interest in monoprinting, by presenting her prints alongside visually and materially related sculptures, all of which are made from her signature material—colorful sheets of Plexiglas.

The abstract forms in **Kat Richards'** (they/them) large-scale, flamboyantly colorful monoprints reference the artist's experiences as a self-described Trans-Queer person: observing the changing body, commemorating moments of celebration and recognizing these occasions as inextricable from those of solemnity. For ***Shapes of Change***, Richards presents a world of images – people floating in vast color fields and their sites of collective communion – ultimately offering a glimpse into a surreal realm in visual flux.



Vigil I, 2023, monoprint, 30" x 22"

ARTIST INFORMATION

“**Raque Ford** infuses abstraction with narrative potential, producing layered works that explore how identity is crafted from the remnants of popular culture. Known for her distinctive way with materials, Ford troubles the line between painting and sculpture, using reflective acrylic and transparent Mylar, welded steel chains and laser-cut text. Her high-gloss surfaces are incised with spidery script that quotes from a range of sources: song lyrics, snippets of conversation, excerpts from fiction and diaristic jottings. An accomplished printmaker, she has been a fellow at the renowned Robert Blackburn Workshop, recombining her signature elements into works on paper both intimate and bracing. Deeply attuned to the history of art, Ford channels the tactics of Minimalist masters like Melvin Edwards, Robert Smithson, and Richard Serra toward her own nuanced project. “That’s the interjection of being a woman of color and learning these ways of making sculpture,” she has said. “I want to have their energy, their aggressive scale and material...I’m taking all of that and making it my own” (<https://www.greenenaftaligallery.com/artists/raque-ford>).

Kat Richards' work is about queering the body, investigating new possibilities and a variety of realities. “Through a monoprint stencil technique, I reimagine the body by conceptualizing it in parts, using an index of abstract, fragmented shapes. For example, the shape used to suggest a leg or mouth may also describe a finger or nipple. The ambiguous shapes gain meaning through contextual placement, begging the question: what part of the body is being viewed, and what is its function? Working with this index allows me to distort, collapse, and queer the figure and its parts. Recently, I have been incorporating the motif of mythological beings in conjunction with warped bodies in my prints. The centaur, for example, is a being that embodies both the rider and the horse. Combining stenciled figures with biologically indeterminate creatures expands the queer narrative by refusing to define the body strictly” (<https://www.kat-richards.com/statement>).

POSSIBLE CURRICULAR THEMES

Abstraction

Abstract art is visually non-representational. It uses color, line and form to create interesting aesthetic compositions which may or may not have underlying content and/or symbolic meaning. Often, students are unsure about their ability to render a drawing perfectly. Creating abstract compositions helps them to gain confidence in their abilities as artists without feeling the pressure to have mastered refined technical skills. Seeking out examples of abstraction in everyday life helps students to recognize that art is all around us. Feel free to use AISP's Abstract Art curriculum when brainstorming project ideas: <https://printcenter.org/aisp/wp-content/uploads/2020/07/AISP-Abstract-Art-FINAL.pdf>.

Personal Narrative

Both exhibiting artists investigate parts of their personal identities through their artwork. Printmaking and photography offer students numerous opportunities to transforming their personal narrative into visual art. Consider how students can use color, shape and symbolism as a mechanism for visual storytelling. How can personal messages be displayed to become universal messages?

Layering

Both Ford and Richards use the monoprint process to layer text, imagery and ephemera to create original artworks. How can students experiment with opacity and layering through printmaking and photography? Consider using transparent extender base with screenprinting ink so that students can experiment with mixing colors that have varying translucence. Digital media and software like Photoshop offers students the opportunity to experiment with the layering of imagery.

PROJECT POSSIBILITIES

Cyanotypes and Gel Printing

The video linked below offers an excellent overview of the layering that can occur when pairing cyanotype with monoprinting. Using pre-coated cyanotype paper or fabric could expedite the printing process, allowing students more time to create multiple layers of color and texture using Gel plates. If you choose to mix your own chemistry, students can layer multiple exposures of cyanotype and monoprinting. Be creative with your choice of materials and mark-making tools to encourage experimentation.

Teaching resource:

"How To: Unique Prints with Cyanotype and Gel Printing," GiogioCraft

<https://www.youtube.com/watch?v=mvleJmXlfg4>

This combination of photography and printmaking results in unique, one of a kind prints.

Watercolor Monotype

Kat Richards uses the watercolor monotype technique to create a variety of textures in the "Vigil" series. Allow students to find simple images online of people, places or objects that reflect their interests. Print the images out and use them as the source material for the watercolor monotype technique shown in this video.

Teaching resource:

“Monoprinting with QoR Watercolors,” Golden Paints
<https://www.youtube.com/watch?v=ywTs3z2r30I>

Exploration of this fun technique can be expanded upon by using unique brushes, sponges or textured objects as mark making tools.

Monotype Stenciling

Raque Ford’s artworks are full of iconography, such as peace signs, flowers and cherries. Kat Richards’ “Vigil” series features candelabras and vases that are symbols for the cycles of change and rebirth at the heart of the artist’s queer experience, as well as of solace and mourning. Using the monotype stencil technique demonstrated in the video below, challenge students to create individual artworks that use symbols to make a personal statement. Display all of these works together to create a class portrait.

Teaching resource:

“Stencil Monoprint with Acrylic Paint and Cardboard,” Highpoint Center for Printmaking
<https://www.youtube.com/watch?v=qW9oe9TSZII>
A demonstration of hand-printing using laminated cardboard and acrylic paint to create monoprints.

Double Exposures

Give students a brief overview of studio lighting and instruct them to photograph each other in a make-shift studio set up in the classroom. After each student has a portrait or silhouette to work with, ask them to spend a weekend documenting their lives outside of school with their cell phone camera. After students upload the photographs to their Chromebooks, use the tutorial below to make a double exposure that shows who they are inside and outside of school.

Teaching resource:

“Tutorial: Create Double Exposures with a Phone and Snapseed App,” Krytan Photography
<https://www.youtube.com/watch?v=DEdQmqAG24Q>
Create amazing double exposures with an app that is free for Android and iPhone.

Photo Transfers

The acrylic transfer process can be used to apply a photograph onto just about anything: a monoprint, painting, printed image or text! Multiple substrates, such as wood, canvas, vellum or Plexiglas, can be used to transfer images onto as well.

Teaching resource:

“Photo Transfer with Acrylic Gel Medium,” Drawing and Painting – The Virtual Instructor
<https://www.youtube.com/watch?v=umBL1VV8SVU>
This video demonstrates a process that can be adapted in a variety of ways to utilize photography as an element of a mixed media artwork.

ADDITIONAL ARTISTS FOR REFERENCE

ANILA QUAYYUM AGHA

Anila Quayyum Agha (b.1965) is internationally recognized for her award-winning, large-scale installations that use light, shadow and pattern to create inclusive, immersive and

shared experiences. International exhibitions include the Amon Carter Museum in Texas; National Sculpture Museum, Valladolid, Spain; and the Chimei Museum, Taiwan. Agha's work has been shown at international art fairs like Masterpiece-London, Delhi Art-Fair, Abu Dhabi Art-Fair and the Armory Show. Major awards include a 2019 Painters and Sculptors Grant from the Joan Mitchell Foundation and a 2021 Smithsonian Artist Fellowship. In 2019, Agha's work was included in *She Persists* at the Venice Biennale. (<http://www.anilaagha.com/about>).

Teaching resource:

“Artist Designs Space for All,” National Geographic

<https://www.youtube.com/watch?v=ljOTnkAgsts>

"Growing up as a woman in Pakistan, artist Anila Quayyum Agha was excluded from mosques, religious centers of community and creativity. It was a seminal experience that greatly influenced her work. Recently, Agha transformed the Rice University Art Gallery into her own sacred space, open to all. With designs inspired by the Alhambra, a palace in Spain, Agha uses light to cast stunning, intricate shadows on the walls and on gallery visitors. In this short from Walley Films, see the incredible installation and hear why the Alhambra served as the perfect metaphor of union."



A Beautiful Despair: Orange, 2023, lacquered steel and halogen bulb, 60" x 60" x 60"



A Beautiful Despair: Orange, 2023, detail

DERRICK ADAMS

“**Derrick Adams** (b.1970, Baltimore, MD) is a multidisciplinary artist living and working in Brooklyn, New York. He received his BFA from Pratt University, New York, in 1996 and graduated with an MFA from Columbia University, New York, in 2003. Adams has held numerous teaching positions and is currently a tenured assistant professor in the School of Visual, Media and Performing Arts at CUNY Brooklyn College, and has received an Honorary Doctorate from MICA.

Adams celebrates and expands the dialogue around contemporary Black life and culture through scenes of normalcy and perseverance. He has developed an iconography of joy, leisure, and the pursuit of happiness within a practice that encompasses paintings, sculptures, collages, performances, videos and public projects. Adams synthesizes representational

imagery with planar Cubist geometry to produce multifaceted figures and faces that address the richness of the Black experience” (<http://www.derrickadams.com/bio>).

Teaching resource:

“How Derrick Adams is showcasing Black Culture in his Artwork,” *Today with Hoda and Jenna*.

<https://www.youtube.com/watch?v=td9kqXColhY&t=18s>

“Brooklyn-based creative Derrick Adams is using his bright and bold pieces to focus on the theme of Black joy — and offering an alternative way to view Black Culture.”



Floater 75 from the “Culture Club/Floater” series, 2018, acrylic paint, graphite and fabric on paper, 50” x 50”.



Runaway 4 from the “Moodboard” series, mixed media collage on paper



Figure in the Urban Landscape 36 from the “Deconstruction Worker” series, 2019, acrylic paint, graphite, ink, grip tape, fabric on paper collage, model cars on wood panel, 60” x 60”

ANTHONY OLUBUNMI AKINBOLA

“Anthony Akinbola uses objects that are culturally significant to Black communities to explore currents that run throughout the lives of some of his Black subjects. He is known for his wall-mounted pieces composed of dozens of colorful durags. Examples of these large-scale pieces have been exhibited in solo presentations at the [Museum of Arts and Design](#) and the Queens Museum. In 2021, the Kohler Arts Center mounted Akinbola’s first major museum show, which featured sculptural pieces employing cans of pomade, Afro picks, and a singular Cadillac Escalade. For Akinbola, a first-generation Nigerian American, these commodities speak to the challenges of reconciling divisions within Black cultures. While his readymades are symbols of pride, they also reflect on the fetishization of Black culture.” (<https://www.artsy.net/artist/anthony-akinbola>).

Teaching resource:

“Anthony Akinbola Uses Silky Durags to Create Fine Art | The Discourse,” *Discernation*

<https://www.youtube.com/watch?v=1A75rY1vlv8>

Anthony Akinbola describes the inspiration his unique artworks.



CAMOUFLAGE #033 (Marathon), 2019, durags and acrylic on wooden panel, 48" x 48" x 4"



Installation view, 2019, Museum of Arts and Design, New York, NY

JEAN-MICHEL BASQUIAT

“**Jean-Michel Basquiat** (American, 1960–1988), one of the first African American artists to reach international stature and wealth in the art world, had a short but impactful career. His rise to fame came quickly, as he was celebrated for his fusion of multicultural symbols, biting social commentary, and distinctive graphic style. Born in Brooklyn, NY, Basquiat drew and visited museums regularly from an early age, and many of his childhood interests—ranging from cartoons and Alfred Hitchcock films to anatomy and French and Spanish textbooks—would prove influential in his later work. Basquiat dropped out of school at the age of 17 and began creating art full time, gaining notoriety for his invented character SAMO (“Same Old Shit”), who made a living peddling “fake” religion.

Basquiat depicted SAMO’s signature in graffiti art with cryptic messages in the late 1970s and early 1980s, and began painting on found materials, buildings, t-shirts, and commercial items. He delved into the urban 1980s avant-garde culture of New York, creating wildly expressive paintings which earned him considerable acclaim by his first solo exhibition in 1982. In 1983 he befriended his idol, Andy Warhol, and the two collaborated on several projects. Basquiat combined African, Aztec, Hispanic, and ancient Roman and Greek imagery with his own invented iconography and graphic marks in works that emphasized the physical and the gestural aspects of the artistic process.

Ever conscious of his identity as an African-American in the art world, Basquiat’s work was rife with imagery commenting on race relations in America, and drawing from the culture of the African Diaspora. His prevalent drug use became a greater concern to his friends and colleagues in the mid-1980s, and the artist’s fiery temper and capriciousness increased, particularly when working with dealers or developing his oeuvre. Warhol’s death in 1987 deeply affected Basquiat, and he painted several final works in a frenzy, full of apocalyptic imagery but with a confident, mature style. He died of a drug overdose on August 12, 1988, ending a brief but highly influential life at the age of 27. As a testament to his lasting importance to the history of art, in 2016 his large canvas *Untitled* (1982) broke auction records with a final price of \$57.3 million” (<https://www.artnet.com/artists/jean-michel-basquiat/biography>).

Teaching resource:

“Growing Up with Jean-Michel Basquiat | I Was There,” Vice

<https://www.youtube.com/watch?v=S-kYompsyLU>

“Through the stories and words of his sisters Lisane Basquiat & Jeanine Heriveaux, along with supporting archival imagery and some never-before-seen works of art, VICE gets a unique look into the life and times of famed artist Jean-Michel Basquiat.”



Untitled, 1982, acrylic, spray paint and oil stick on canvas, 72" x 68"



Hollywood Africans, 1982, acrylic and oil stick on canvas, 84" x 84"

JORDAN CASTEEL

“**Jordan Casteel** (b.1989, Denver, CO) received her BA from Agnes Scott College, Decatur, GA for Studio Art (2011) and her MFA in Painting and Printmaking from Yale School of Art, New Haven, CT (2014). In 2020, Casteel presented a solo exhibition titled *Within Reach* at the New Museum, New York, in conjunction with a fully illustrated catalogue published by the institution. Other recent museum solo exhibitions include *Jordan Casteel: Returning the Gaze*, presented at both the Denver Art Museum, CO (2019), and the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, CA (2019–20). In recent years, Casteel has participated in group and permanent collection exhibitions at institutional venues such as Metropolitan Museum of Art, New York, NY (2021 and 2022); Museum of Modern Art, New York, NY (2022); The Modern, Fort Worth, TX (2022); Institute of Contemporary Art, Boston, MA (2022); Pérez Art Museum Miami, FL (2022); Los Angeles County Museum of Art, CA (2021); San Francisco Museum of Modern Art, CA (2021); Art Institute of Chicago, IL (2021); Crystal Bridges, Bentonville, AR (2021); Museum of Contemporary Art, Chicago, IL (2020); Kunsthall KAdE, Amersfoort, Netherlands (2020); Baltimore Museum of Art, MD (2019); MoCA Los Angeles, CA (2018); Studio Museum in Harlem, NY (2017 and 2016); and MASS MoCA, North Adams, MA (2017). Most recently, Casteel presented a solo exhibition entitled *In bloom* at Casey Kaplan, New York. Casteel is the recipient of a MacArthur Foundation Fellowship (2021).”

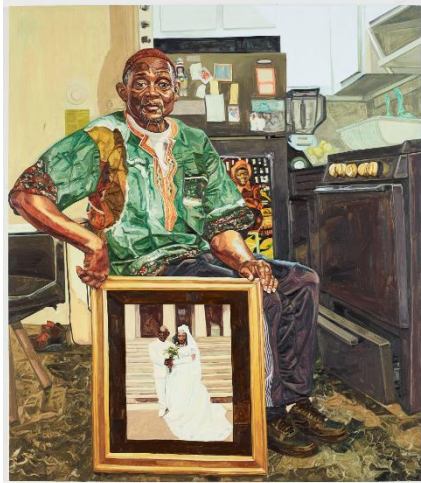
<http://www.jordancasteel.com/about>.

Teaching resource:

“Jordan Casteel Stays in the Moment,” Art 21

<https://art21.org/watch/new-york-close-up/jordan-casteel-stays-in-the-moment/>

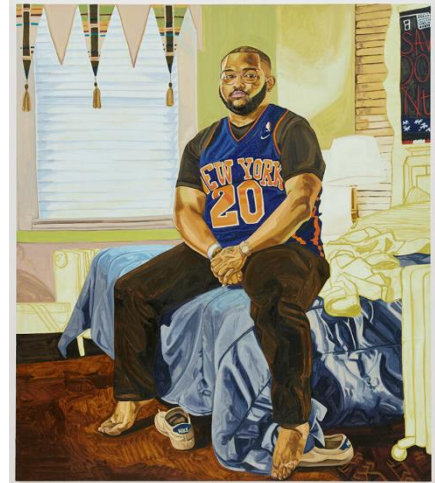
“How does an artist connect with her subjects in the solitude of her studio? Artist Jordan Casteel reflects on the complex dynamic between herself and her subjects while adjusting to the recent commercial success of her paintings. Celebrating the opening of her first solo gallery exhibition at [Casey Kaplan](#) in Chelsea, Casteel is joined by the men featured in her portraits who revel in their oil likenesses.”



Yvonne and James II, 2021, oil on canvas, 90" x 78"



Traveling Mercies, 2019, oil on canvas, 78" x 60"



Jahi, 2019, oil on canvas, 90" x 78"

ADAM PENDLETON

“Adam Pendleton’s work is a reflection of how we increasingly move through and experience the world on a sensorial level—a form of abstraction that, in its painterly, psychic, and verbal expression, announces a new mode of visual composition for the twenty-first century. It investigates Blackness as a color, an identity, a method, and a political subject—in short, as a multitude. His work also poses questions about the legacy of modernism in the present day, reactivating ideas from historic avant-gardes across mediums and moments in time. Since 2008 he has articulated much of his work through the frame of Black Dada, an evolving inquiry into the relationships between Blackness, abstraction, and the avant-garde. It’s a visual philosophy that confounds the distinctions between legibility and abstraction, past and present, familiar and strange, reminding us that meaning always develops through difference.”

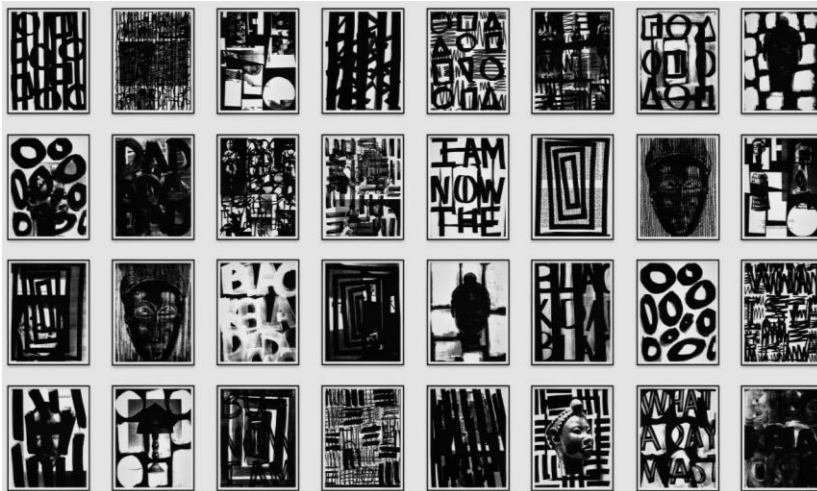
<https://www.pacegallery.com/artists/adam-pendleton/>.

Teaching resource:

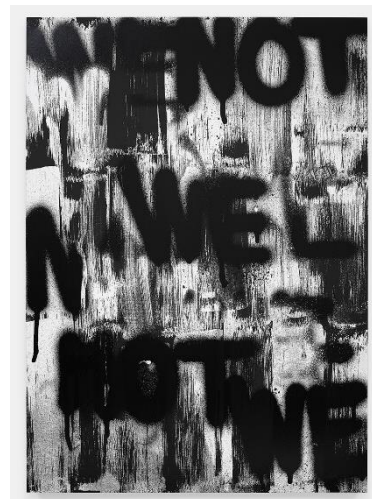
“Adam Pendleton: Who is Queen?”, Museum of Modern Art

<https://fb.watch/mDvZojPBVz/>

Adam Pendleton discusses the dialogue between an artist, artwork, and a viewer. Who is Queen?, Pendleton’s “monumental floor-to-ceiling installation of spatial collage of text, image, and sound explores Blackness, abstraction, and the avant-garde,” was on view at the Museum of Modern Art in 2021.



Our Ideas #4, 2018-19, screenprinting ink on Mylar, 32 sheets, each 38 x 29"



Untitled (WE ARE NOT), 2019, silkscreen ink on canvas, 96" x 69"

KRISTA SVALBONAS

"My work is concerned with ideas of home and dislocation, as well as with the impact of architecture on human psychology. As an ethnically Latvian/Lithuanian artist my cultural background has informed this interest in architecture. During the Soviet era, the capitals of both Latvia and Lithuania saw cultural buildings repurposed into warehouses and churches demolished. The old town centers were neglected and fell into decay. New construction was cheaply made, with no insulation and inadequate plumbing and heating. My connection to this history has made me acutely aware of the impact of politics on architecture and, in turn, on a people's daily lived experience. I started to consider the effect of architecture on the tens of thousands of refugees, my parents included, who escaped a life under communism but went years without a permanent home. In recent years I have visited Latvia and Lithuania to further understand this turbulent time in my family's history and to photograph the architecture there. Many of the structures built during the Soviet occupation of the Baltic region still stand today. During this period the Baltic people continued to practice art forms such as weaving to ensure that their traditions would survive, despite the Soviet regime's program of cultural suppression.

My recent work combines photographs of Soviet architecture in the Baltic region with traditional Baltic textile designs. I use a laser cutter to cut the textile patterns directly onto my black and white photographs of the cold and imposing buildings. This series explores the power of folk art and crafts as a form of defiance against the Soviet occupiers. It does this by focusing on how traditional textile designs provide a counterpoint to Soviet-era architecture and the memory of its totalitarian agenda. The juxtaposition of concrete structures with folk art designs also references the strength and determination of the women who created the weavings. Overall, this work examines the ways in which people are shaped by their environment, and how they can rebel against it to preserve their identity and culture." (<http://www.kristasvalbonas.com/what-remains/>).

Teaching resource:

"Krista Svalbonas: Displacement," Copenhagen Photo Festival
<https://www.youtube.com/watch?v=F6hTKGQZwx8>

“Krista’s research is grounded within the practice of contemporary photography. Architecture and ideas of home have been the subject of her work for the last decade. Krista’s past work has dealt with low-income housing complexes, utopian modernist architecture, and the phenomenology of space. She is fascinated by the effect of architectural form and structure on the psychology of the human condition and her cultural background as an ethnically Latvian/Lithuanian artist informs this interest.”



What Remains 1, 2020, laser-cut pigment print, 16" x 23"



What Remains 13, 2022, laser-cut pigment print, 33" x 22"



What Remains 9, 2020, laser-cut pigment print, 16" x 23"

XOCHI SOLIS

“XOCHI SOLIS (b.1981) is an Austin, TX based artist sharing her studio time between Texas and Mexico. Her works include multilayered, collaged paintings constructed of paint, hand-dyed paper, vinyl, plastics, and images from found books and magazines. Solis considers the repeated act of layering a meditation on color, texture, and shape all leading to a greater awareness of the visual intricacies found in her immediate environment, both natural and cultural. During the summer of 2021, she was an invited artist of WRONG Marfa to participate in a pilot residency program in Marfa, TX. In 2016, she was artist-in-residence at Pele Prints in St. Louis, MO, completing a series of monoprints that combined her painting and collage methods with a variety of printmaking techniques. Continuing to explore these printmaking techniques, she has collaborated on two editions with Shoestring Press in Brooklyn, NY in 2017 and 2018. Solis is one of 30 artists featured in the book *Collage: Contemporary Artists Hunt and Gather, Cut and Paste, Mash Up and Transform* (Chronicle Books, 2014) and one of 45 featured artists in the recent publication *A BIG IMPORTANT ART BOOK (NOW WITH WOMEN): Profiles of Unstoppable Female Artists--and Projects to Help You Become One* (Running Press, 2018).” (<https://www.xochisolis.com/about-1>).



That tale of endless miles of sun 14, 2018, blind emboss, collagraph, monotype, photo lithograph and screenprint, 22" x 15"



Celestial illusion, 2020, gouache, house paint, acrylic, colored pencil, screenprint, lithograph, blind emboss, Dura-lar film, colored paper and found images on board, 10" x 8"

Teaching resource:

"Artist Xochi Solis on Place & Identity," Denver Art Museum

<https://www.youtube.com/watch?v=AKZKNDhdf4>

Xochi Solis talks about what influenced her to create the installation in Mi Tierra: Contemporary Artists Explore Place on at the Denver Art Museum in 2017.

GUANYU XU

"**Guanyu Xu** (b.1993, Beijing) is an artist currently based in Chicago and a lecturer at the University of Illinois at Urbana-Champaign. Influenced by the production of ideology in American visual culture and a conservative familial upbringing in China, Xu's practice extends from examining the production of power in photography to the question of personal freedom and its relationship to political regimes. He negotiates this from the perspective as a Chinese gay man. In his work, Xu migrates between mediums like photography, new media, and installation. These movements operate similarly to his displaced and fractured identity." (<https://www.xuguanyu.com/contact>).

For "Resident Aliens," Xu makes "images inside the homes of willing participants who are visa holders. He constructs temporary installations inside their homes from previously printed images of the same interiors and an assortment of their personal ephemera and photographs. The resulting final image breaks the interior into visually puzzling quadrants. The compositions confuse the simple domestic spaces and create what appears to be a hall of mirrors that his camera captures. *Suspension* depicts one 144 out of more than 500 documents that Xu collected for his O1 visa paper work. Collaged over this is a semi-cartographic digital drawing of the streets of Shanghai, Xu's own photographic works, and collected media images that relate

to the pandemic and hate crimes. Xu writes that these materials represent the ways in which the state obscures its power and creates obstructions.”

(<https://www.isagallery.org/exhibitions/quanyu-xu-resident-aliens>).

Teaching resource:

“Guanyu Xu: Suspended Status,” LightWork

<https://vimeo.com/764667993>

“Guanyu Xu’s Suspended Status depicts an artist caught in a web of red tape. The work on view for this exhibition comprises images from his ongoing series, “Resident Aliens,” as well as a large grid of images that he calls Suspension. Both bodies of work use visa status in the United States as a means of framing images that depict people who are suspended between countries and cultures. Their futures hang on faceless state agencies in a churning political current. Xu’s major influences are the production of ideology in American visual culture and a conservative familial upbringing in China.”



YN-09152008-11072020, 2020, inkjet print



LL-09292014-01042020, 2020, inkjet print