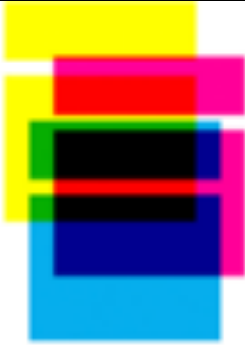

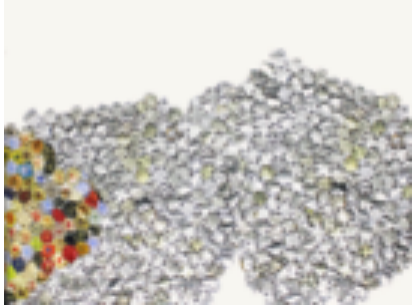
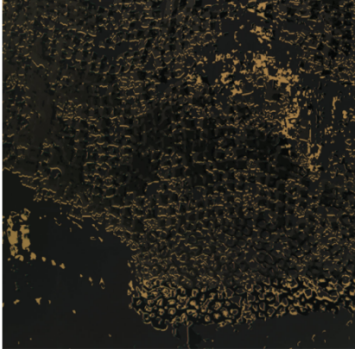



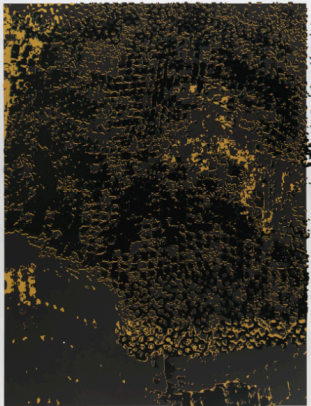
Variations: Selections from the Benefit Print Project Checklist



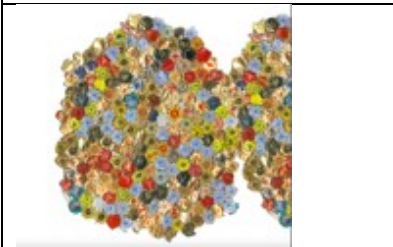
Exhibition Dates: February 7, 2024 – May 4, 2024

Image	Label	
	<p>Hamra Abbas <i>Kaaba Picture as a Misprint</i>, 2022 Epson Inkjet print with HDX Ultrachrome inks, 13 x 11 inches Edition size: 30</p>	<p><i>Kaaba</i> is a building at the center of Islam’s most important mosque, and considered by Muslims to be the <i>Bayt Allah</i> ('House of God'). Here, Abbas creates black by combining the primary colors, i.e. cyan, magenta, and yellow (referencing CMYK printing). Given the visual representation of the Kaaba—Islam’s most revered site for Muslims—the color black is synonymous with its identity. Abbas was able to connect various bodies of her work with the central theme of color: color as faith and ideology, color as race and identity, color as desire and beauty, color as gender and personal relationships. <i>Kaaba Picture as a Misprint</i> explores how reorienting objects distorts how they are read. Abbas breaks down the iconic image of the Kaaba into its simplest, yet still recognizable form—two rectangles, one placed atop the other. Abbas broke down each form into cyan, magenta, and yellow versions of the shape, which were then printed off center. Through this technique of layering only three colors upon each other is the resulting image black. It speaks to the different ways in which religion may be understood and experienced; even when undergoing the same series of events, people may process the happenings in a plethora of ways. By deeming her method a “misprint” in her imperfectly aligned composition, the artist links the seeking of perfection and truth through religious devotion to the inevitability for error within every human.</p>

<p>Every Color is a Shade of Black</p>	<p>Hamra Abbas Every Color is a Shade of Black, 2022 Epson Inkjet print with HDX Ultrachrome inks, 13 x 11 inches Edition size: 30</p>	
	<p>El Anatsui <i>Gold Band</i>, 2020 Hand-sculpted and formed UV cured acrylic resin inkjet on aluminum with irregular hand-cut edges and copper wire, 60 x 60 x 4 inches (Variable) Edition size: 12</p>	<p>A glistening, billowing mirage of regal golds, reds, blues, and blacks, <i>Gold Band</i> is emblematic of El Anatsui’s transforming perspective on the genre of sculpture. The work is geologic and organic, a <i>trompe l’oeil</i> that dually reflects a sense of freedom and rigidity. <i>Gold Band</i> creates a metallic surface that calls upon Anatsui’s global, non-Western influences—namely, elaborate Byzantine mosaics, ornamental Indo-Islamic tilework, and Ghanaian textiles. Measuring roughly five feet in both directions, <i>Gold Band</i> is one of the largest printed works by this artist and which he fashioned entirely in metal. Part of an edition of 12, each pattern was designed and printed on aluminum, then cut and sculpted by hand and ultimately connected by copper wire. Inspired by the prints on liquor bottle caps that arrived in Africa on the ships of European traders, these patterns and their corresponding copper wire serve as a conceptual link between the West and the non-West and reflect back to Anatsui’s iconic <i>Gawu</i> series, which in Ewe, a Niger-Congo language, means “metal hanging” or “metal cloak.” The patterns draw links to Western and non-Western ornaments, ethnic Ghanaian textiles, such as the</p>

		<p>“kente,” a traditional clothing fabric previously reserved for high-ranking men, Byzantine mosaics, and Indo-Islamic tile pieces. What results is a shimmering, fluid surface that straddles the realms of both painting and sculpture. Standing out from Anatsui’s compositions he traditionally made from bottle caps—among other found materials—<i>Gold Band</i>’s printed nature actually heightens the element of human touch and manipulation.</p>
	<p>El Anatsui <i>Variation I_A</i>, 2014 Pigment print with hand collage and copper wire, Approx. 22 ¾ x 30 ¼ x 1 inches (Variable) Edition size: 16</p>	
	<p>El Anatsui <i>Untitled [Black Edge with Pearl]</i>, 2013 Screen print, 54 x 42 inches Edition size: 5</p>	<p>The <i>Untitled</i> series of predominately black prints with abstract indexical traces and registers formed by stencils were taken from the wooden benchtops upon which his studio created the bottle-top sheets. After years of having the bottle-top units folded, pressed, and conjoined on top of them, the surfaces of these small tables had developed a rich patina of marks and scars. Anatsui said, “Earlier in my career, I was a puritan who believed that artists should use their own hands to realize their ideas. Now I work with many assistants, so I find that my role is gradually changing to idea-originator. Technology is a means of doing things easier, faster, and in multiples. The manner in which work is realized does not take the authorship from me—it’s like an author having his manuscript digitally multiplied to reach a wider audience.”</p>

	<p>El Anatsui <i>Paper and Gold</i>, 2017 Pigment inkjet print with hand-cut edges, printed and hand- sculpted aluminum collage, and copper wire, Approx. 20 x 20 x 1 inches (Variable) Edition size: 30</p>	<p>Anatsui says, “One of the ideas that we were always wanting to inculcate in our students is that you don’t have to go to the art shop to buy your materials, the materials are all around you. The tools are all around. Bottle tops were not the first cheap material I worked with. I worked with milk bottle lids, and then cassava graters. I had picked up some bottle tops and kept them in the studio for months. One day I cut the (foil) and opened it out and the top dropped. Then I wondered how to join things together. They didn’t lend themselves to that immediately. The foils did. But the bottle top, it is so small, what can we do? I started linking them together (with copper wire) and saw that it held. I kept expanding it. It has a new quality ... I saw it as a continuation of that trajectory (I had established in wood and ceramics) of a form which is dynamic.”</p>
	<p>El Anatsui <i>Untitled [Black Frame]</i>, 2013 Screenprint 54 x 42 inches Edition size: 5</p>	

		<p>El Anatsui <i>Untitled [Gold with Blue]</i>, 2013 Screen print, 76 x 41 inches Unique</p>	
		<p>El Anatsui <i>Untitled [Gold with Gold Line]</i>, 2013 Screen print, 76 x 41 inches Unique</p>	<p>Inspired by his ongoing regard for reinterpretation and the process of stenciling layers of inks on paper, Anatsui mixed different combinations of color to create eight variations in print, each unique. Similar to the works he made from liquor-bottle caps and other materials that change appearance each time they are installed, the imagery that Anatsui created in the variations is a contrast and the result of his manipulating the stencils in the screen prints, Alternative arrangements of patterns and shapes are produced and observed within the variations that fluctuate from slight to dramatic. The works also explore variation another way—the artist made his works with more than one orientation, which demonstrates there is more than one way to exhibit them, just as it connects these variations to his sculptural practice.</p>
		<p>El Anatsui <i>Variation I_C</i>, 2015 Pigment print, 30 x 22 ¾ inches Edition size: 30</p>	<p>In his studio in Nigeria, artist El Anatsui oversees young studio assistants from the local community who work with him to create sculptures made from bottle caps, a found material from discarded liquor bottles with which Anatsui began working for the aesthetic properties of the caps that also can allude to the role of international commerce in African history.</p>



El Anatsui
Green Variation,
2015 Pigment print
with handcollage
and copper wire,
Approx. 26 ½ x 33
x 3 ¼ inches
(Variable)
Edition size: 10



El Anatsui
Pewter Variation,
2015 Pigment print
with hand collage
and copper wire,
Approx. 25 x 32 x 4
¼ inches (Variable)
Edition size: 10

Coming of age in the 1960s, Anatsui is part of a generation of African artists imagining life after political independence from European colonial power. For him the new life resulted in a critical rethinking of everything that he had been taught in the Western-inspired curriculum of his art school, which stressed the importance of learning the virtues of figure modeling, anatomy, and Roman images. No longer could he use an existing cultural framework passed on from Europe to understand a contemporary, postcolonial world. Instead, El Anatsui had to create his own lexicon of interpretation, inventing his own materials, and shattering preconceived notions of sculpture and painting. Physically and conceptually, the sculptural *Green* and *Pewter Variations* emanate the creativity of Anatsui's push beyond the realm of Western art. From the digitally printed patterns to their careful, hand-worked arrangement, the present work is laden with shimmering, ethereal beauty



Pavel Baňka
Knife, 1996 – 2015
Digital archival
pigment print on
HP Matte Realistic
Paper (Swiss Made)
30 x 24 inches
Edition size: 35

Baňka's images depict a dream-like world filled with poetically beautiful compositions that often balance portraits of women with geometric elements. The Surrealist movement was a great inspiration for him, influencing his fascination with the inner, spiritual mind and imagination. His compositions are spare and clean. He often uses props as an extension of his subjects, adopting objects to symbolize their mood and nature. This piece, *Knife*, from his *Kitchen Rituals* series, subverts the genre of portraiture, finding a glittering, somewhat ominous beauty in the object of a knife that makes the viewer question the relationship between objects. In his photographs he allows movement and changes in light to take effect or enters into them his own imaginative motifs. The artist says, "Our destinies are unique and irreversible. Perhaps it is this awareness that tempts me to revisit the principle of human relationships." Baňka is entirely self-taught and cites Czech artistic traditions and his home city of Prague—a crossing point between the east and the west—as a profound impact on his work. He says, "Czech photographers received influences from both sides and created a new, special version of surrealism and dadaism. There also is a lot of lyricism and symbolism in our work."



Frances Barth
TR_03, 2022
Epson Inkjet print
with
HDX Ultrachrome
inks,
11 x 13 inches
Edition size: 30*

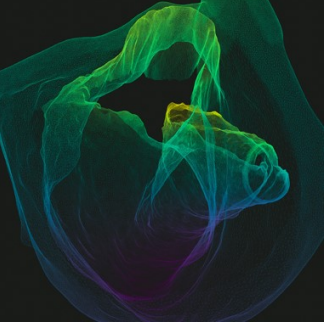
Born in the Bronx, and earning degrees from Hunter College, CUNY, Barth has been working and showing her art in New York and internationally since the 1960s. She creates radically abstract compositions that defy categorization but suggest stories that hold mysteries that never fully resolve. Containing both graphic lines and

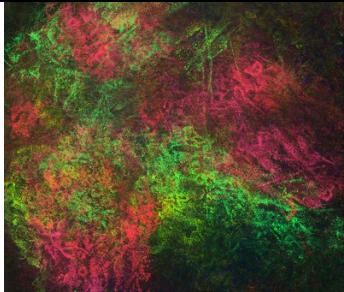
more biomorphic, shaded forms, her works can appear both aggressive and contemplative at the same time. “It’s not an overstatement to say that they suggest new possibilities for what abstract painting can encompass in the first part of the 21st century,” critic Karen Wilkin has written of Barth’s works. A master of balance, Barth’s compositions fuse elements of diagrams, maps, models, and charts, with swaths of flat color interrupted by lively lines. “The weight of and association attached to every line is considered in exacting detail,” Barth says. “The idea for the painting is based on the premise that something that was there is no longer there.” For the past decade or so, the artist’s paintings and related works have offered the gradual unfolding of an ambiguous, almost geological narrative; though always abstract, her delicate manipulation of color evokes distinct senses of light and place.



Hernan Bas
Downhill at Dusk,
 2013 Hand-
 stenciled
 pigmented linen
 pulp on cotton-
 base sheet
 24 x 18 inches
 Edition size: 30

Downhill at Dusk displays the hallmarks of Bas's most acclaimed artworks. Here a young man perches in a tree, his legs gently entangled with its meandering branches, fully immersing himself in the wilderness. He holds a bundle over his shoulder as he assesses his environment, perhaps considering his next move. The enigmatic atmosphere is heightened by a sunset which is rendered in a candied palette of raspberry, blush pink, and powder blue, elevating the ethereal quality of this composition. Like the best of his work, there is a distinct voyeuristic quality that highlights the short time the young man can hold this position and invests the viewer in the progress of his journey. This print was created for The Adrienne Arsht Center for the Performing

		<p>Arts of Miami-Dade County in consortium with Benefit Print Project. According to Bas, "... the colors and landscapes in this scene in particular remind me of the swamps and streams that once existed under the concrete of the Arsht Center." Bas's expressionist and highly detailed figurative paintings are openly inspired by late-19th-century decadent art and literature. Bas's early work often portrays nearly hidden adolescent male figures, deep in contemplation amidst vast otherworldly landscapes. His male figures often relate to the perception of a male as an androgynous dandy, which he shows alone in lost reverie. Spanning a wide range of time periods and historicized themes, Bas investigates inquisition, desire, and obsession, inviting viewers to contemplate their own curiosities and oddities.</p>
	<p>Lynda Benglis <i>Rainbow Flythrough</i>, 2019 Epson SureColor print on UltraSmooth 100% cotton, 36 x 36 inches Edition size: 18</p>	<p>A swirl of veil-like forms in yellow, green, blue, and purple appear to move through the darkness like attenuated jellyfish. Benglis became a master of such abstracted forms when she joined an artistic circle that included artists involved with Minimalism and Process Art (the making of art, not the made object, is the focus), in 1960's New York. These styles, along with Abstract Expressionism, influenced Benglis's hybridized creative process. She continued to explore distinctive sculptural forms in polyurethane in the 1970s, and later began creating knotted and pleated metal works. The artist, a prominent member of the feminist art movement in the 1960s and 1970s, staunchly advocated for gender equality in the art world. Groundbreaking Lynda Benglis has used materials as diverse as latex, polyurethane foam, lead,</p>

		<p>bronze, ceramic, and handmade paper to pioneer works of art that exemplify her dexterous ability to move from one media to another. Benglis's work in new media is equally recognized as trailblazing, so it is not a surprise that she is at the fore with advanced digital processes, like 3D printing and computer animation. The artist used them and others that push upon new technologies to create <i>Rainbow Flythrough</i>.</p>
	<p>Ingrid Calame <i>From #1079 Drawing – Fragment of Idania Alvarez Ortega Matanzas, Cuba 4/9/19, 2022</i> Epson Inkjet print with HDX Ultrachrome inks 11 x 13 inches Edition size: 30*</p>	<p>Calame, born in the Bronx in 1965, grew up in bordering Westchester County. Shortly after completing her MFA in 1996, she began a series of paintings that she based on the accidental spills on her studio floor. Creating this series, Calame represented spontaneous spills as deliberately created art. The technique became a cornerstone of her artistic process, somewhat reminiscent of the "drip" paintings of Jackson Pollack, with the added <i>frisson</i> of random "accidents." At the same time as Calame was developing this artistic technique, she felt increasingly compelled to investigate the subject of human mortality because of her grandmother's death. More and more, Calame chose to exhibit "the ever-presence of our mortality and the almost equally human need to hide or not to see it" through tracing stains on streets and the floors of public spaces. The colorful and powdery surfaces of her abstractions derive from human detritus, stains, and graffiti. Calame has said that while her compositions are not maps, "they come from an impossible, cartographic impulse. I can't know the whole world, but going out into the world is really important to me, to try to know it through a kind of micro-mapping."</p>



Patricia Cronin
*Memorial to a
Marriage*
Currently in
production

In 2002 Cronin created *Memorial To A Marriage*, the first and only Marriage Equality (gay marriage) monument in the world, her response to the lack of real, specific women represented in public monuments in New York City and the United States government's prohibition of same-sex marriage. Cronin said, "Basically, national and local governments were denying my existence. It was an untenable legal and civic reality, and it needed a poetic political protest work in proportion appropriate to the scale of the problems." That first *Memorial To A Marriage* was sculpted from three tons of Carrara marble as a mortuary sculpture and installed at Woodlawn Cemetery in the Bronx on the future burial plots of Cronin and her partner, now her wife. The artist noted: "In 2000 when I began this project, same-sex couples could only acquire (read: hire a lawyer to draw up) legal documents about the end of their lives, such as wills, health care proxies, and power-of-attorney documents. These are the most depressing documents you can sign; they are only useful if one of you is ill, incapacitated, or dead." In her 2024 print *Memorial To A Marriage*, the artist returns to this theme that has long engaged her but she now presents in a form very different from her original Neo-Classical sculpture. Cronin's prints are highly abstracted, nevertheless this one suggests the x-rays or bones of Cronin and her partner separated into individual prints but then united in the form of a diptych. Cronin's work is a poignant reminder of both the major strides made for LGBT rights in the United States, although this subject remains a major international human rights issue in many other countries.

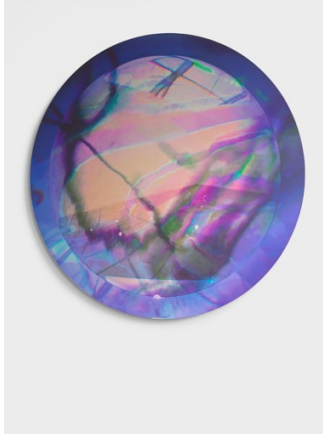


Patricia Cronin
Memorial to a Marriage
Currently in production



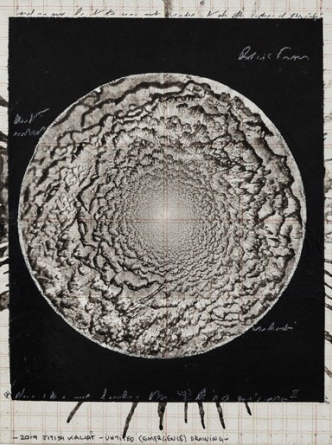


Olafur Eliasson
Your reversed Berlin sphere, 2016
Color-print on Fuji crystal archive II paper (matte) mounted on dibond, color-effect filter glass, glass, wood frame, 36.5 x 36.5 inches (Including frame)
Edition size: 40

Danish-Icelandic artist Olafur Eliasson, one of the best-known artists working in the contemporary art world, said "I'm fascinated by geometry and partial to all things circular and spherical. They have this powerful, almost cosmic dimension." *Your reversed Berlin sphere* is a sculptural photograph. Typical of his work this color print both engages the viewer and plays with audience perception. The artist depicts the city of Berlin, which he sees from his studio, in the photograph and he inserts into the center of this cityscape a smaller circular form made of color-effect filter glass that holds an inverted image of the same view. The circular element transitions from yellow to blue, depending on the time of day, lighting, and the position of the viewer, and further visual variations in transparency depend on gallery conditions. At times the glass acts as a mirror with the viewer's own reflection brought directly into the inverted landscape. Eliasson spent two-and-a-half years developing this multiple print project, taking him many months to select its perfect image. For an entire winter, the artist felt the sky was just too gray to photograph, and rather than inverting the central image digitally, he actually photographed the same view of

		<p>Berlin through a glass sphere to achieve the effect he was seeking.</p>
	<p>Fred Eversley <i>Untitled</i>, 2021 Pigment print on reflective silver polyester film with gloss laminate mounted to reverse beveled dibond and hexagonal wood brace with beveled cleat, 34 ½ x 34 ½ x .875 inches, including cleat Edition size: 18</p>	<p>Before becoming an artist, Eversley was an engineer who collaborated with NASA, designing high-intensity, acoustical laboratories. His pioneering use of plastic, polyester resin, and industrial pigments reflects the technological advances that define the postwar period, even as his work reveals the timeless inner workings of the human eye and mind. Eversley’s abstract, three-dimensional meditations on color, including the luminous lens-like objects for which he is best known, entice the viewer to question how the biological and optical mechanics of sight work. The artist said, “The original goal of my sculptures was to create kinetic art without using any kinetic elements, such as mechanical movement or artificial light changes. I prefer to employ natural changes in light, the environment, and the position of the spectator.” With perception-altering effects that appear shimmering and ever-changing because the viewer moves, naturally shifting position as he stands in front of the work, the interactive <i>Untitled</i> prints create a kinetic experience that is otherwise non-kinetic. The prints are comprised of a component that is printed on reflective silver polyester film. After mounted to reverse-beveled Dibond, a gloss laminate is added to the film. Because Eversley created the project to have more than one orientation, his spherical <i>Untitled</i> prints can be hung in any position.</p>

	<p>Fred Eversley <i>Untitled, 2021</i> Pigment print on reflective silver polyester film with gloss laminate mounted to reverse beveled dibond and hexagonal wood brace with beveled cleat, 34 ½ x 34 ½ x .875 inches, including cleat Edition size: 18</p>	
	<p>Tim Hawkinson <i>Bunub, 2022</i> Polymer photogravure, 34 ½ x 25 ½ inches Edition size: 24*</p>	<p>Playing with the viewer's visual perception, <i>Bunub</i>, <i>Ove</i>, and <i>Liboc</i> appear to call forth, at first glance, the graphic masterpieces of Bridget Riley and other luminaries of Optical Art, a term which came into regular use in the mid-1960s to describe a style characterized by abstract patterns, often black and white that showed stark contrast between background and foreground. Contour ink lines are cleverly manipulated into concave shapes that generate strong vibrational pull and activate the images. Hawkinson, meticulous in the execution of his work, generates simple optical effects with dizzying repetition and intersecting lines and shapes. However, unlike the lines that compose Riley's work or the hard-edged, precise bands that make up the geometric prints of Donald Judd, an artist known for the constructed object and the space created by it, Hawkinson's lines are not really lines or bands at all; rather they are carefully created drips that show slight irregularities, tonal variations, and shifts in value. Subsequently, the drip drawings on which Hawkinson has based his print project have a greater affinity with Agnes</p>

		<p>Martin's hand-drawn lines and grids and Pat Steir's series of <i>Waterfall</i> paintings, where the artist's hand, even in the print format, can be detected.</p>
	<p>Tim Hawkinson <i>Liboc</i>, 2022 Polymer photogravure, 34 ½ x 24.1875 inches Edition size: 24*</p>	
	<p>Tim Hawkinson <i>Ove</i>, 2022 Polymer photogravure, 34 ½ x 24.125 inches Edition size: 24*</p>	
	<p>Jitish Kallat <i>Untitled</i> <i>(Emergence)</i> <i>Drawing</i>, 2022 Epson Inkjet print with HDX Ultrachrome inks, 13 x 11 inches Edition size: 30*</p>	<p>Born in Mumbai, the city where he lives and works today, Kallat is one of India's leading contemporary artists. His wide-ranging practice, imbued with autobiographical, political, and artistic references, forms a narrative that tells the cycle of life in a rapidly changing India. Weaving together strands of sociology, biology, and archaeology, the artist takes an ironic and poetic look at the altered relationship between nature and culture. Kallat's long-standing engagement with</p>

the ideas of time, transience, sustenance, and cosmology take the forms of elemental drawings and investigative animation videos, photographic works, sculptures, and prints. His most recent print based on his drawings gleans insights from his various artistic explorations, as well as his work from the mid-90s to produce a radical renewal that incorporates the array of his preoccupations. Like a palindrome, Kallat's works can be read in multiple orientations and are essentially anagrammatic—they reorder various components to create a sweeping web-work of associations. Abstract gestures seem to crystallize, acquire perceptible form, and resonate with meaning, as if celestial orbits, geographical coordinate systems, and topographical elements begin to reveal the signatures of generative growth, evolution, and entropy.



David LaChapelle
Poems of My Soul and Immortality, 2012
 C-print.
 24 x 24 inches
 Edition size: 15


Poems Of My Soul and Immortality is a photo shot from LaChapelle's *Paradise* series. Set in a darkened forest, the image depicts a naked man with arm outstretched yearningly towards a nude woman, supine in a glowing glass rectangle that conjures a casket or coffin. The image harkens back to myths and fairy tales, specifically *Sleeping Beauty* and its theme of the exquisite agony of denial for the one most desired. LaChapelle's use of the erotic liberates the representation of the body from the association of nakedness with sin and from the correlation of lust with sexual gratification. The artist says that his nudes convey the message that "we are more than our bodies; there is more to us than the physical." LaChapelle's photography is not documentary, but


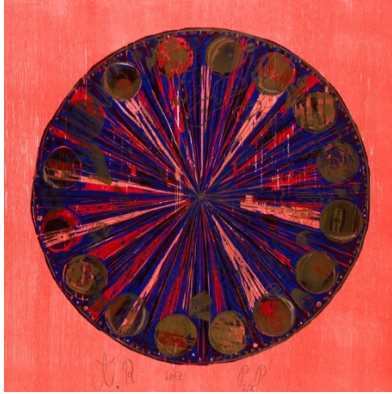
fantasy. He conjures images of a heightened reality, where each image stems from a need to narrate a sublime or ludicrous element of modern society. LaChapelle has been one of his generation’s most significant photographers. Following his first photography show at Gallery 303, he was hired by Andy Warhol to work at *Interview* magazine. Through his mastery of color, unique composition, and imaginative narratives, LaChapelle gradually began to define his heightened style. His staged tableaux, portrait, and still-life works challenged traditional photography and his work quickly gained international interest. By 1991 *The New York Times* was predicting, “LaChapelle is certain to influence the work of a new generation...in the same way that Mr. [Richard] Avedon pioneered so much of what is familiar today.”



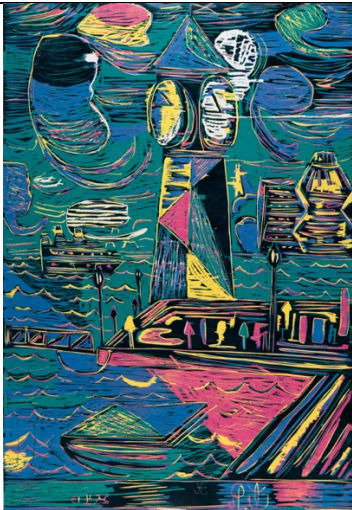
Shirin Neshat
In Deference, 2018
 Dye-sublimation on aluminum, 25.56 x 40 inches
 Edition size: 20

Taking the form of a diptych, *In Deference* invites comparison between two figures whose costume, gesture, and expression allude to one another but whose images are likely elicit different reactions from viewers. The artist appropriates Spanish artist El Greco’s *The Nobleman with his Hand on his Chest* (ca. 1580), which she places alongside a contemporary photograph of an Iranian woman in traditional dress. This unexpected juxtaposition asks viewers to consider their perceptions of the two figures, and to carefully reflect on personal biases and (mis)conceptions of “eastern” and “western” individuals. The title of the work, *In Deference*, suggests both respectful regard and humble submission, perhaps implying a power differential between the figures. Asserting her own Middle Eastern and female perspective,

		<p>Neshat encourages us to critically consider how we view those seemingly different from ourselves. She says, “As an Iranian, I was born into a culture that is deeply rooted in poetry and mysticism, where beauty means a heightened sense of emotions and spirituality – it’s a way to cope with the hardship and ugliness of tyranny and everyday life.” Neshat left Iran to study art in Los Angeles in 1974, just before Iran’s Islamic Revolution; she did not return until 1990. At that time, Neshat began to photograph herself wearing the <i>chador</i> or veil, which Iranian law, since 1983, has dictated as mandatory dress for women. Much of Neshat’s work examines the physical, emotional, and cultural implications of veiled women in Iran, bringing to attention the female presence in a male-dominated culture. Her work has never been shown in Iran.</p>
	<p>Larry Poons <i>Cherry Bobalink</i>”, 2021Epson Inkjet print with HDX Ultrachrome inks, 27 x 30 inches Edition size: 30</p>	<p>Intimate and energetic, this composition is based on an original painting on wood and exemplifies Poons’s painterly abstractions. The image was selected by the artist for this edition. Triangle Arts Association published the edition in consortium with Benefit Print Project, in support of Triangle’s residency program for artists. An alumnus himself, Poons is one of many illustrious art world figures with whom Triangle has worked since it was founded by Anthony Caro and Robert Loder in 1982. Poons was the youngest artist to participate in the landmark 1969 exhibition <i>New York Painting and Sculpture, 1940–1970</i>, curated by Henry Geldzahler at the Metropolitan Museum of Art. Other artists included in this survey were Hans Hoffman, Jackson Pollock, and Willem de Kooning. Beginning in the 1970s, Poons began pouring, throwing,</p>

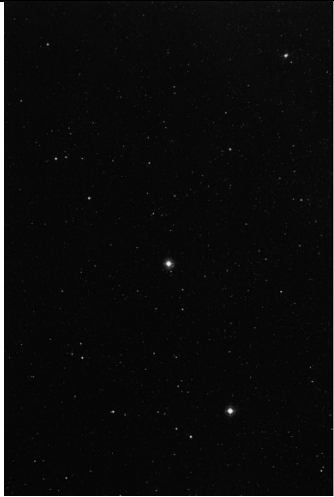
		<p>and splashing paint onto the surface of the canvas. By the late 1970s, he had begun to build the surface of his paintings with foam, rubber, rope, and typewriter paper, causing the works to become increasingly heavy and extending dramatically into space. By the early 1990s though, Poons returned to his use of the paintbrush, and his work continues in this vein today. Speaking of his evolving style, Poons says, “Everything affects us as long as we’re alive and inspiration is a very catch-all, comic-book word. . . it’s impossible to stay the same unless you’re catatonic. Much like Leonardo da Vinci said, a work of art is never finished, only abandoned.”</p>
	<p>Larry Poons <i>Paw Up</i>, 2022 Epson Inkjet print with HDX Ultrachrome inks, 11 x 13 inches Edition size: 30</p>	<p>Poons’s lyrical print <i>Paw Up</i> is based on a drawing of the same name, and the print masterly produces a wide array of marks and gestures that combine aquarelle, markers, and pens. Speaking about his process of creation, the artist says, “I never quite understand what people mean by process . . . there’s no process in painting that you can do that’s wrong or right, so it’s outside of the dimension of what we associate the word ‘process’ with. There is no process except getting out of bed in the morning and feeling like painting and going to paint. The process is just painting.”</p>
	<p>Tal R <i>The Hour</i>, 2013 Woodcut, 21.65 x 21.46 inches Edition size: 18</p>	<p>Tal R is a Danish painter and sculptor known for his highly colorful palettes and playful imagery. His work is influenced by Outsider or children’s art, as well as by historical movements, such as Expressionism, Symbolism, and Fauvism—the artist himself uses the Hebrew word <i>kolbojnik</i> or “leftovers,” to describe the medley of his source material and influences. He says, “I do painting a bit like</p>

people make a lunch box. I constantly have this hot-pot boiling and I throw all kinds of material into it.” Frequently working in primary colors, Tal R’s paintings feature recurring imagery such as stripes, hills, or starburst patterns in lively compositions. Recent work has been characterized by his use of dissolved pigment in rabbit-skin glue, which when applied to raw canvas creates a soft, almost glittering finish. *The Hour* is one of a pair of woodcuts, the other *The Minute* (shown in this exhibition in the adjoining gallery). He created the pair to support the Tel Aviv Museum, when selected as its Artist of the Year. Tal R’s subject matter is seemingly straightforward but its meanings can be mysterious, his saturated colors weighted with heavy shadows. With association to the brushwork of the Abstract Expressionists, the numbers on *The Hour* clock are abstracted to the point that the clock’s face resembles the daubs on an artist’s palette.



Tal R
The Minute, 2013
 Woodcut, 37 x 25.59 inches
 Edition size: 18

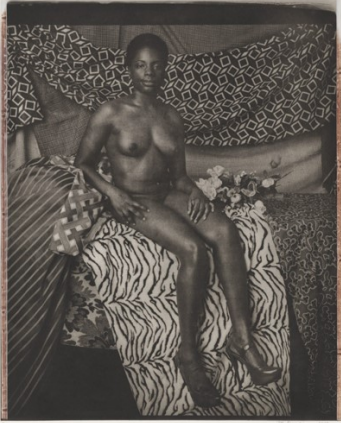
Working across a diverse range of media that includes painting, drawing, print, textiles, sculpture, and furniture, Tal R questions our conceptions and presumptions about our surrounding reality—what we’re seeing and where its meaning lies. With flamboyant color and exuberantly painted imagery, the compositions for which Tal R first became known give the impression of being simple, almost turning high art into child’s play. Tal R’s works can eschew adherence to a single aesthetic style in favor of a non-hierarchical exploration of material and form. Among Tal R’s best-known works are block-prints, which have long fascinated that artist; he said, “I am attracted by the

		<p>fact that the result is not fully predictable. We carve the wood blocks ourselves, using old chopping boards from kitchens, which we find at flea markets. All the marks you can see here are from people who have chopped things. Also, we rub in the color manually with a spoon, which is a pretty tedious process, but this way you let in the unexpected." <i>The Minute</i> is one of a pair of woodcuts, the other <i>The Hour</i> (shown in this exhibition in the adjoining gallery). The pair were created to support the Tel Aviv Museum, when Tal R was selected as its Artist of the Year.</p>
	<p>Thomas Ruff <i>Star 16h 08m / - 25°</i>, 1992/2016 C-print, 61.02 x 42.91 inches</p>	<p>In his <i>Sterne (Stars)</i> series that he began in the late 1980s, Ruff's childhood interests and professional limitations converge. Born in Germany, Ruff had always been fascinated by the night sky and decided to document it. As a result of technical challenges, pollution, and light interference, he was unable to produce the quality of images that would satisfy his exacting standards. Ruff began to acquire hundreds of slides produced by the European Southern Observatory (ESO). Remotely located in the Andes in Chile, the astrological technology employed enabled the ESO to create the types of images Ruff was striving for. In turn, Ruff began enlarging, manipulating, and editing this organization's images, and so created his own often supersized versions of the night sky. <i>Star</i> is a fine example of Ruff's oeuvre on a large scale. His photography embraces the full material possibilities of the medium because he uses techniques that span antiquated darkroom production to today's digital manipulation. He explores authenticity, appropriation, and the boundaries of photography as an art form; his interests align more with</p>

conceptual art than with documentary or staged photography, and his subjects include portraiture, landscapes, nudes, architecture, and abstract forms. Ruff came to prominence as part of the Düsseldorf School, a loosely affiliated group of photographers who studied under Bernd and Hilla Becher. The ongoing series of his subjects takes inspiration from the Bechers' embrace of "typologies," images of industrial structures. Ruff says, "Every photograph is a scientific statement, and like a scientist I have to prove in a photograph that my statement is correct."



Mickalene Thomas
I've Been Good To Me,
2015
Mixed media
collage with
silkscreen,
monoprint,
archival inkjet
print, leopard print
paper, wood
veneer, and silica
flocking, 56.5 x 45
inches Edition size:
20 unique collages



Mickalene Thomas
*Portrait of Marie
Sitting in Black and
White*, 2012
Photogravure with
chine collé, 21 x 16
¾ inches Edition
size: 20

Inspired by art history as well as popular culture, Thomas's works allude to sources ranging from 19th-century French painting to the 1970s Blaxploitation films, acknowledging influences from artists Édouard Manet and Henri Matisse to Romare Bearden and actress Pam Grier. As an openly gay, African-American woman, sexuality and race are essential elements of her practice. *Clarivel with Black Blouse and White Ribbon* exemplifies Thomas's intricate collage style and her representation of empowered and poised Black women. Recalling Renaissance portraiture, she shows us a well-coiffed, seated subject in a domestic interior, a landscape of bare-leaved trees in the distance. Clarivel's eyes have been collaged over with an applied layer of eyes that confront the viewer's gaze, another signature of Thomas's portraits. Behind Clarivel hangs an image of Stevie Wonder's 1980 album *Hotter Than July*— its presence a reminder of how important vision and representation are in Thomas's oeuvre.



Mickalene Thomas
*Clarivel with Black
Blouse with White
Ribbon*, 2016
Epson Inkjet print
with
HDR Ultrachrome
inks,
26 x 20.8 inches
Edition size: 25



Massimo Vitali
Rena Majori,
2013/2015 C-print
in diasec with
wooden frame,
45.28 x 35.04
inches, plus frame
Edition size: 35

Vitali's most enduring series, beginning in the 1990s, consists of large-scale, color photographs of vacationers and tourists enjoying idyllic days at the beach. Intense sunlight, endless expanses of water, and a cheerful confetti of travelers are visual hallmarks of his artwork. His scenes reflect a profound curiosity about the human condition, as observed through the shared pursuit of leisure. Vitali says, "The beach is a good place to try to understand the way we are, the way we behave." The artist makes his photographs from a distant, slightly raised vantage point, a perspective that allows him to record the activities of large groups of people across sweeping vistas. The interface he often records between ocean and earth is one of the most prized and universally comforting landscapes that crosses time and cultures. Adding to the physical sensations these scenes evoke, the places where land and water merge suggest a symbolic and physical journey for the subjects, a port that links possibilities. Vitali's images give paramount attention to human experience—integrating our ideas of "paradise" with more mundane everyday concerns. This artist's fascination with humanity extends beyond a generalized endorsement of earthly experience and leisure. His photographs, unstaged and unmanipulated, embrace a "truthful" portrait style that does not camouflage or retouch "imperfections," but rather reveals bodies on display and shows each feature as one that bestows its owner with distinction, personality, and essence. Regardless of the location or activity he is documenting, Vitali's interest in how humans connect with each other and their environments is central.

