

art on paper

November/December 2008

Vol 13 No.2

5th Annual New Prints Review

art on paper's fifth annual survey of noteworthy prints and editions

Includes work by: Darren Almond, Ghada Amer and Reza Farkhondeh, Annesas Appel, Louise Bourgeois, Francesco Clemente, Mary Coble, Hanne Darboven, Urs Fischer, Vidya Gastaldon, Ann Hamilton, Jessica Harrison, Arturo Herrera, Damien Hirst, Orit Hofshi, **David Huffman**, Ted Kincaid, Michael Krueger, Ben Langlands and Nikki Bell, Andres Lutz and Anders Guggisberg, Fabienne Lasserre, Jonathan Meese, Sarah Morris, Jockum Nordstrom, Thomas Nozkowski, Michael Oatman, Albert Oehlen, David Osbaldeston, Ara Peterson, Sam Rees, Josh Smith, Sarah Sze, TradeMarc (Marc Larre), Phoebe Washburn, William T. Wiley, Terry Winters

With written contributions from: Bettina Funcke, Berin Golonu, Leslie Jones, Shelley R. Langdale, José Roca, and Ingrid Schaffner

Every year, our annual New Prints Review evolves and grows, a testament to the generative world of paper-based artist editions, from small-run print editions by painters who have spent years perfecting specific techniques at prestigious workshops, to the more ephemeral production of post-media artists who use silkscreen, photocopy, or commercial printing for their associative value and affordability.

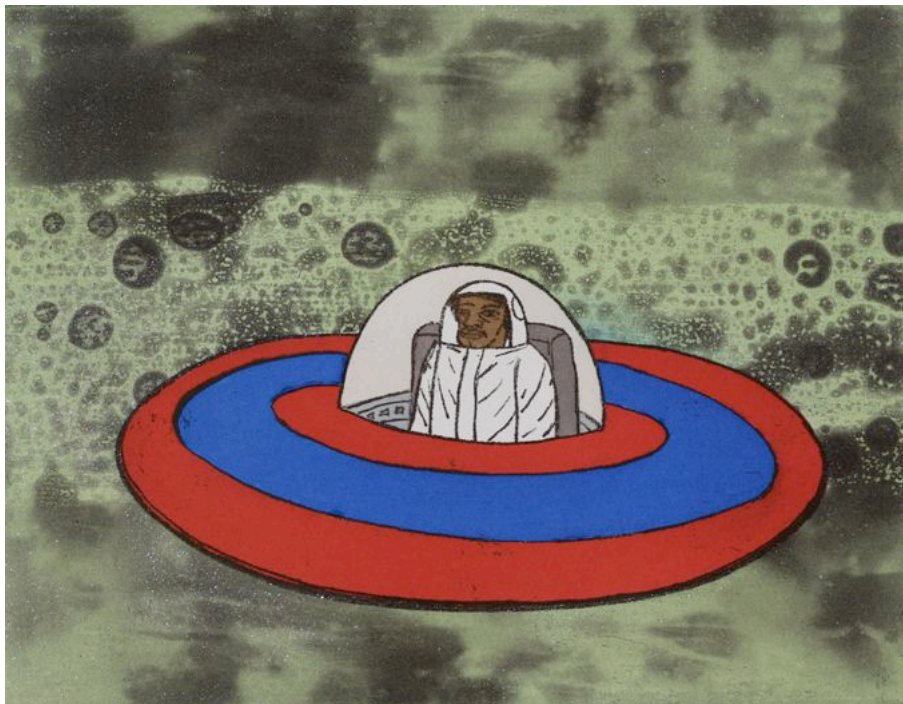
This year, as in the past, we have curated a selection of what we think are among the most interesting projects made and published in the past twelve months. To help us make sense of the tremendous amount of high-quality work we found, we structured the review into three sections. The first—thirty purely visual pages—focuses on a small number of portfolios that are noteworthy for their ambition, visual appeal, and conceptual rigor. These portfolios are followed by a section devoted to “one-offs” (for lack of a better word). Here you will find Urs Fischer’s trompe l’oeil wallpaper, a concert poster designed by Vidya Gastaldon, mock-commodities self-published by artists, as well as single prints that were not realized as part of portfolios. While the first section highlights the satisfying results that can be achieved when working in series, the “one-offs” section provides evidence of a wider range of experimentation, often by younger artists. Of the latter, the most interesting editions flirted intelligently with commercial graphics and mass production techniques.

We conclude with a section of writings about six very different projects, which are introduced on page 72.

—Shelly Bancroft, Peter Nesbett, Rebecca Sears

*

Right: David Huffman, *Hoop Dreams*, color softground and spitbite aquatint etching with glitter [paper size: 21 x 23 inches], 2007 edition of 25. Published by Paulson Press, Berkeley, California. Printed by Cheyenne Sylvester.



Left: David Huffman, *UFO*. Color softground and spitbite etching with glitter [paper size 14 ½ x 16 in.], 2007, edition of 25. Published by Paulson Press, Berkeley, California. Printed by Cheyenne Sylvester.