

MULTIPLE X MULTIPLE

A SURVEY OF CONTEMPORARY PRINT MEDIA

Ewing Gallery of Art and Architecture
University of Tennessee, Knoxville

October 8 – November 8, 2009

Curated by Students in the Graduate Printmaking Program
School of Art, University of Tennessee, Knoxville

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INTRODUCTION

This exhibition was developed during the 2009 spring semester in the Graduate Printmaking course at the University of Tennessee, Knoxville. Our premise was to curate an exhibition surveying uses of print media by contemporary artists. During the first phase of exhibition planning, each student compiled a list of ten modes of using print media with representative artists. Through screenings and discussions, these lists were collated, merged and revised to create a set of various categories to guide the curatorial process. Our final list was broad, encompassing uses of traditional print media intended for galleries and museums to vernacular and democratic uses of the multiple that function outside of art institutions. The show also includes uses of print media to create three-dimensional and installation works, as well as prints as the basis for animations. The bulk of the work selected for the exhibition reflects the students' own interests in various forms of self-publishing, though there are also examples of prints produced in collaboration with a master printer. Taken as a whole, the exhibition offers a survey of contemporary printmaking that is grounded in traditional approaches, while also including a variety of new media and democratic forms of practice that push art out of the galleries and museums and into the world at large.

A very useful website in planning this exhibition was Printeresting.org, which is edited by Amze Emmons, R. L. Tillman and one of our exhibiting artists, Jason Urban. This is a tremendous resource for anyone interested in contemporary print theory and practice.

We are grateful to the Haines-Morris Endowment in the College of Arts and Sciences and the Ewing Gallery of Art and Architecture in the School of Art for their support for this exhibition and catalogue. Credit goes to Alexis Boylan, Assistant Professor of Art History and Allen Dunn, Professor of English for providing editorial suggestions to this essay. We acknowledge especially Cindy Spangler and Ben Wooten for their extensive logistical support for the exhibition.

We are thankful beyond words to the artists and print studios who accepted our invitation to participate in the exhibition. While it could have been possible to assemble this project as a website, we still believe in experiencing art on a human scale as an exhibition with a printed catalogue.

Finally, we wish to acknowledge Sam Yates, Director of the Ewing Gallery for encouraging this exhibition based on a similar project that was undertaken by David F. Dreisbach and his printmaking students at Northern Illinois University in the 1970s when Sam was the gallery director there. Maybe it is a characteristic of printmakers to believe that something good is worth doing again.

MULTIPLE X MULTIPLE: A SURVEY OF CONTEMPORARY PRINT MEDIA

Prints, like any form of art, may be best understood in terms of their function, process and materials. Central to the function of the print is its role as a repeated image, its multiplicity. As a multiple, print media have influenced culture, society, religion and politics for over 500 years. There are several key theorists who inform our understanding of the influence of the multiple. In the 1930s Walter Benjamin traced an evolution of art media leading from singular, ritualized art forms such as painting, to secular uses of mechanical reproduction that emphasized the exhibition value of the multiple [1]. In the 1950s William Ivins, the first Curator of Prints at the Metropolitan Museum of Art argued for the importance of the repeated image to the development of science and technology [2]. Similarly, in the 1980s Chandra Mukerji wrote about the economic significance of prints in fostering the economic and technological progress of the industrial revolution resulting in the new middle class [3]. In more recent years, Hillel Schwartz has asserted that the privileging of the original is obsolete, claiming that we now live in a culture of the copy [4]. We can see the effect and power of the multiple in the tensions that exist today regarding the battle over copyright infringement, particularly when copies are so easily created and disseminated through digital means.

While digital media provide unprecedented options for artists to copy, paste and print multiples, often times with distribution potential on the internet that seems endless, the history of printmaking offers clear precedence for the ways the multiple can be imbedded into contemporary digital art forms. Many of the tools and terms used in software imaging programs, from leading, points and picas, to the pencil, brush and crop tools, have their origins in traditional media. At the same time, uses of new digital technologies have led some to reinvest meaning in traditional modes of making repeated images, sometimes using methods that are centuries old. The resurgence of letterpress printing and screenprinting in an era of digital design is one such example. When the scanner and the laser print are so ubiquitous, we still see people using scissors, glue and photo-copy machines to publish zines, create flyers, stickers and political graphics. The reasons for using outdated technologies as a cultural medium are varied, and include affordability, availability, physically and aura. This exhibition maps some of these uses of the multiple, many of which employ simple, basic technologies.

Some of the works in this exhibition emulate the rich cultural and technological history of printmaking. This is certainly the case with Barry Moser's Pennyroyal Caxton Bible, which redefines the look of The Bible while retaining traditional themes and honoring the efforts of historic bookmakers. Moser's historical anchor is certainly Johannes Gutenberg's Mazarin Bible, which is often credited with fostering the Protestant Reformation



ABOVE: Detail from *Support*, a multi-authored collaborative zine addressing issues of sexual abuse, Microcosm Publishing, Bloomington, Indiana, 8.5 x 5.5 inches, 2002.



ABOVE: Barry Moser, "The Lovers," relief engraving from the *Pennyroyal Caxton Edition of the King James Bible*, 11.5 x 7.25 inches,1999.

in Europe in the mid-15th century. Moveable type made it possible to print multiple copies of The Bible, and this served to undermine the Catholic Church as the sole intermediary with God, creating an intellectual climate for the theological writings of Martin Luther. The Pennyroyal Caxton Bible was produced in a limited edition of only 400 copies and features two specially designed fonts, custom paper, and 262 engraved illustrations that offer a contemporary interpretation of Biblical themes and subjects. Like Gutenberg's Bible, this is a rare and valuable multiple, and is being presented under glass for the exhibition. Fortunately for viewers, T. K. Davis, U.T.K. Professor of Architecture, who once took drawing lessons with Moser, has loaned his copy of the trade edition of The Pennyroyal Caxton Bible for the exhibition. The inclusion of Moser's work is also noteworthy for other reasons, since he was born and raised in Chattanooga, Tennessee, where he was a student at the Baylor School and at the University of Tennessee at Chattanooga.

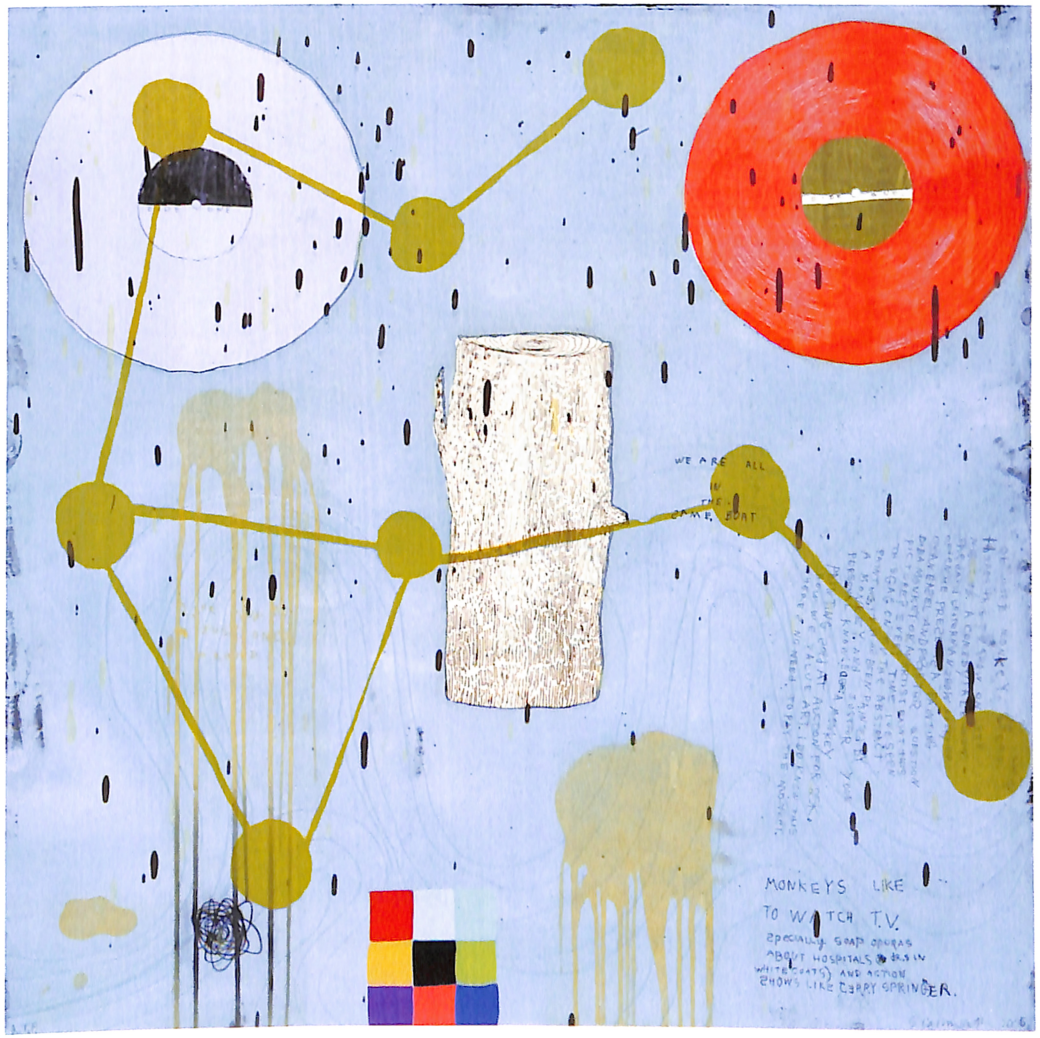
At the other end of the production scale, the exhibition includes a selection of self-published zines. The word zine is an abbreviated form of fanzine, the original form of the genre. Fanzines were just that, small magazines made by fans of science fiction, music, or any other topic that moved the author. The form became closely associated with punk music in the 1970s. Both the music and zines were rooted in a spirited self-reliance, now commonly referred to as DIY (Do-It-Yourself). Zines are most often hand made, "low tech," released in small editions of less than 1,000, and distributed by hand or through alternative outlets. It is interesting to consider why zines are still produced in an era in which their function has often been usurped by social networking websites and the internet. For this exhibition we have selected nearly 20 zines distributed through Microcosm Publishing, based in Bloomington, Indiana. We have chosen most of these because of their social and political content, often expressed through personal stories and narratives. Included are several issues from Billups Allen's Cramhole Series, which include short cartoons by a variety of artists, many of them self taught; Seeds, a comic about food by the Trees and Hills Comics Group from Montpelier, Vermont; several issues from the Doris Series created by Cindy Crabb from Athens, Ohio; and Support, a zine supporting people who have been sexually abused.

Seeking to invite gallery visitors to spend time experiencing these stories, we have presented the zines in a living-room setting with a coffee table and couch.

Printmaking is often thought of as a collaborative medium. For this exhibition we have included a few examples of collaborative prints from Tandem Press, an internationally prominent print workshop affiliated with the University of Wisconsin, Madison. At Tandem Press guest artists work with master printers to produce limited edition fine-art prints. Tandem Press is notable not only for the technical range of its projects, but also for its mission in the context of a major research university. Included in the exhibition are two prints by Squeak Carnwath, both of which combine relief printing, intaglio and lithography. Carnwath's work reflects an accumulation of pictographic symbols drawn from personal experiences, memories, diagrams and her written musings. These images also speak to how we make sense of, and draw connections between, these varied modes of representation. Her 2006 print "Same Boat" combines a layering of representations of two vinyl records, a celestial diagram, a color chart, various marks and textures, and a short, cryptic note that states "Monkeys like to watch TV." It is up to the viewer to make sense of these rich impressions that take full advantage of the materials and processes of print media to create works that have a strong physical and tactile presence evocative of the artist's paintings, while also functioning as limited-edition multiples.

Also from Tandem Press is a set of four progressive proofs from a print titled "Dream Castle" by Benjamin Edwards. For several years Edwards has been creating paintings and digitally-based works that explore the vernacular architecture of suburbia. Building on this approach, Edwards has layered transparent images of major architectural works through human history to create a utopian architectural hybrid. "Dream Castle" explores the building as symbol, while seeking to create an image that reflects a utopian structure made from these historic

BELOW: Squeak Carnwath, "Same Boat", intaglio, lithography, relief printing, 35.4 x 35.5 inches, 2006.



forms. Historically, prints have often been transmitters of architectural ideas and civic spaces, from the etchings of Giovanni Battista Piranesi depicting ancient Rome to the aerial views of cities. Progressive proofs are a set of prints that present the layers of ink used to create the completed image. By presenting progressive proofs from "Dream Castle" we hope to illustrate the ways that the multiple can be used to create a record of this print's layered process.

Collaboration in printmaking can also take other forms as is reflected in a project by the Texas artists Jason Urban and Leslie Mutchler. Like the work of Benjamin Edwards, which treats architecture as its subject, Urban and Mutchler have used the print matrix to create repeatable forms for use in constructing a series of "House/Huis" plans. This project was created by the artists during a three-week residency at the Frans Masereel Centre in Kasterlee, Belgium. Inspiration for the house forms comes from the modular character of the local Belgian architecture, combined with screen-printed imagery from the Smurfs comic strip whose author, Pierre Culliford (Peyo), is Belgian. Using the printed multiple, "House/Huis" is constructed to create larger modular forms. The modularity of this work reflects the potential of print media to use multiples to achieve scale through repetition. We might also consider this work as a comment on larger public issues, such as the individual in relation to the collective and the function of the architectural multiple as a form of social control. Smurf-inspired patterns reflect a uniquely Belgian identity, while also addressing the way commercial cultural influences can inform adolescence. Echoing issues of the individual and the collective, Urban and Mutchler's approach to collaboration is far more egalitarian than a traditional print collaboration. Each of the artists plays an active role in the formal and technical decisions that go into the project, while also sharing the duties of image preparation and production.



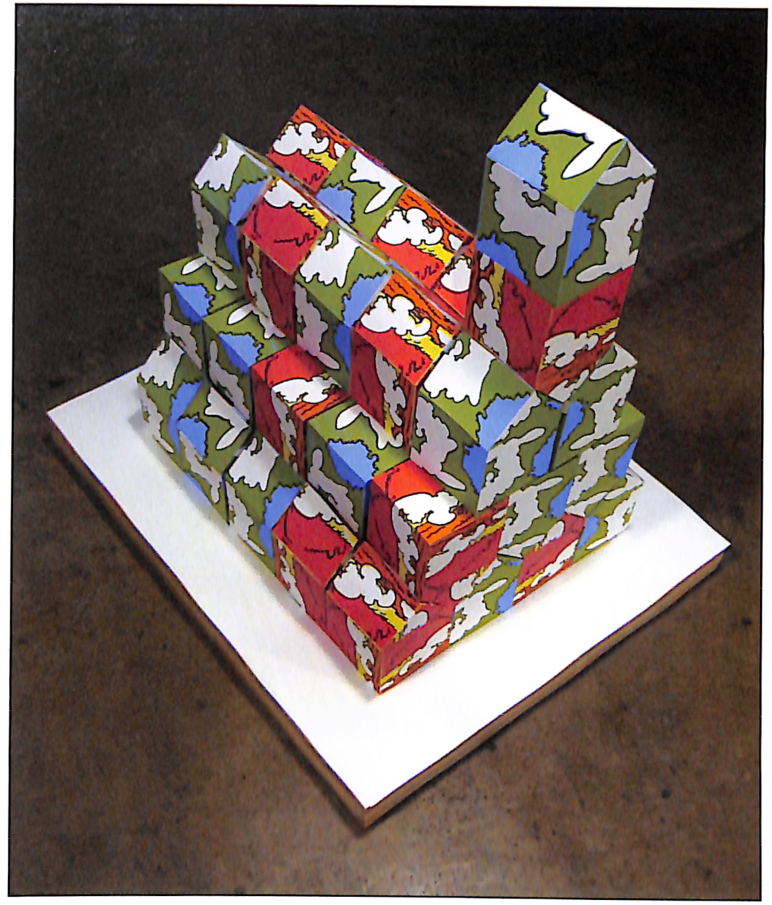
ABOVE: Benjamin Edwards, "Dreamcastle (Slate III)," lithograph, 13.5 x 24.5 inches, 2005.

Like Urban and Mulcher's project, several of the artists in the exhibition create installation works based on the multiple. In the case of Althea Murphy-Price, she created her print works made from hair through the use of

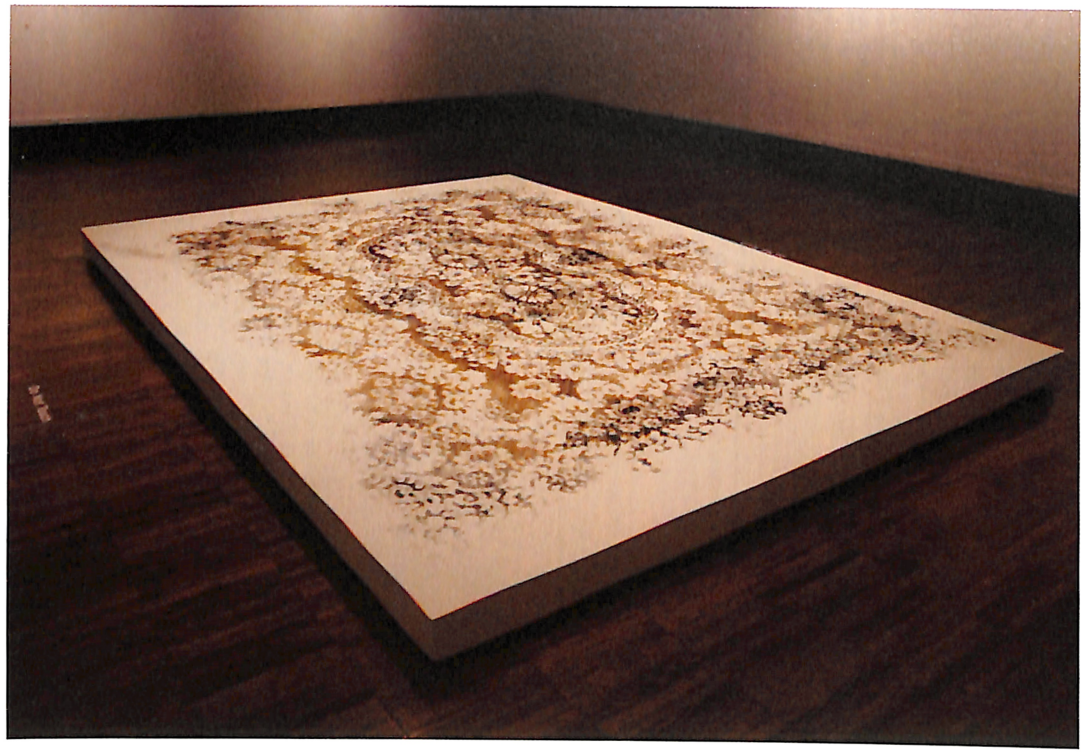
stencils and templates. Using hair shavings, reminiscent of what remains after the hairdresser gets out their clippers, Murphy-Price uses a matrix that allows her to dust a level surface with hair, resulting in patterns that resemble worn ornamental rugs, doilies and lace. In approaching her installation there is the feeling that an open window, a stray breath, cough or sneeze, would blow the work away. It is the transient present in Murphy-Price's work that is the source of their power as objects. Murphy-Price's interest in hair stems from her examination of culture, body and self. As a subject, she is interested in the variable and compliant nature of hair, its formal capacity for ornamentation and its ephemeral qualities. While her more traditional print work also incorporates references to tresses, her hair-clipping stencils that we have selected for this exhibition are temporal; they have the potential to be made again and again, but each is inherently unique. Breathing new life into old hair, Murphy-Price's work speaks to ideas of fragility and transience.

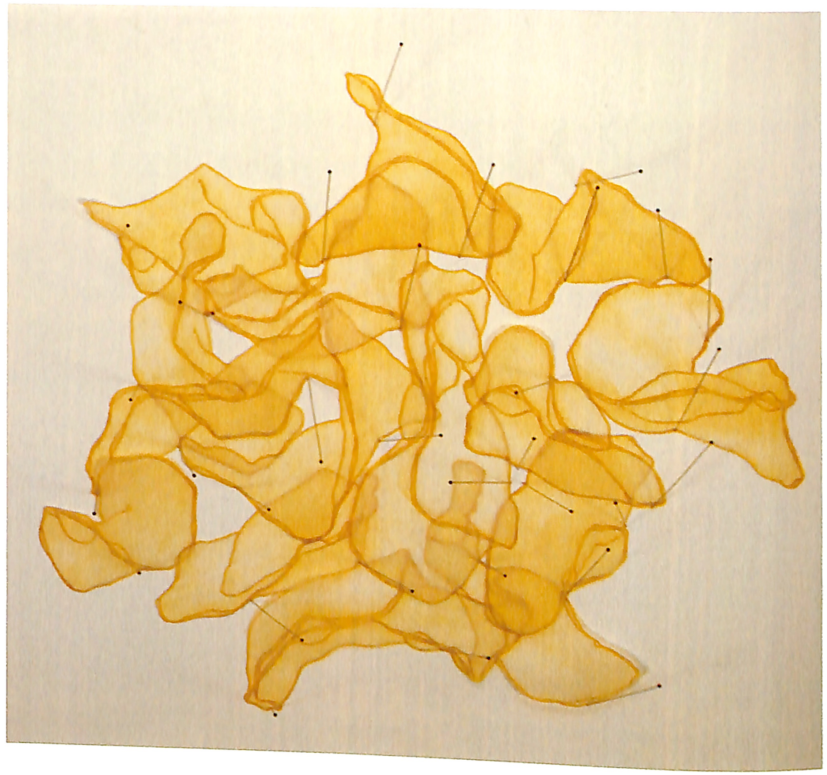
Prints are often thought of as strictly two-dimensional. The idea of a print as a physical object seems to contradict its identity as a flat, portable mode of communication. The work of Dora Lisa Rosenbaum is a notable exception. In "Serving Size: Specimens," Rosenbaum examines, collects and displays an array of potato chips. These images are made using a combination of etching and digital-print methods. Each individual chip is pierced by at least one insect pin, and the whole collection of chips is presented in an acrylic case, evoking the objectivity of a scientific method. Examining these illusions of food items, as if they are part of a rare species collection, Rosenbaum transforms their common and mundane identity into something that is foreign. Detached from their normal context, she encourages the viewer to consider food choices from the vantage point of a collector or scientist. About the use of food as a subject in her work, Rosenbaum has written "every day we make choices that shape who we are (and want to be) in the world, but these often remain out of our consciousness." Through altering the vantage point of her subject through these prints, Rosenbaum rephrases the question "...what to eat?"

The multiple has the potential to invade the world, to become part of lived experience. A good example of this is certainly printed currency. In 2003 the Rhode Island artist Alec Thibodeau, using the pseudonym Obadiah Eelcut, began circulating currency that he created, designed and printed by hand. He called his screen-printed



ABOVE: Jason Urban and Leslie Mutchler, "Howee/Huis," screenprints , each unit is 4 x 6 x 4 inches, 2007-2009.





ABOVE LEFT: Althea Murphy-Price, "What Remains," 108 x 80 inches, 2008.

ABOVE RIGHT: Dora Lisa Rosenbaum, "Serving Size: Lay's Specimen," etching, digital print, insect pins, in acrylic box, 17 x 12 x 6 inches, 2007.

currency "Noney" (rhymes with "money"), a form of "aesthetic currency" with no fixed legal value, which is used in a barter economy based on its presence as a beautiful object and compelling concept. The bill's face reads, "The bearer is entitled to receive this note's aesthetic value," leaving the value open to personal interpretation and reminding one that a bill's worth is based on trust and social norms. For Thibodeau, "Noney" is intended to foster social relations through the mundane act of purchasing goods. He alters the traditional production of currency in several ways, by working with silkscreen printing instead of engraving, by not assigning a numerical value to his currency and by using a pseudonym he places his work outside the conventions of both the government and the art market. In these bills Thibodeau evokes everyday heroes alongside their favorite bird and vegetable or fruit, thus shifting values to honor the local and familiar rather than national heroes.

Like Thibodeau, who uses printed multiples to create works that become part of the culture at large, St. Louis artist Lisa Bulawsky established and directed Blindspot Galleries from 2002 to 2005, a changing exhibition space made with magnetized prints that are exhibited on her minivan. Blindspot Galleries exhibitions featured

work by a variety of artists selected by Bulawsky and sometimes published by her. For Bulawsky, people who make and view art often operate in an insular context with limited exposure to the broader world. Blindspot Galleries attempted to bridge this gap. Driving and parking the van in various locations allowed her to bring art to people, instead of expecting people to come to her art. Blindspot Galleries is also about the multiple as a part of the gift economy, since the magnetized prints are free to be taken from the vehicle. When someone takes a magnet and puts it on another magnetic surface, most often another vehicle, the gallery grows and multiplies.



ABOVE: Alec Thiebodeau (Obadiah Eelcut), "Noney: Jennifer," screenprint, 2.3 x 5.5 inches, 2003.

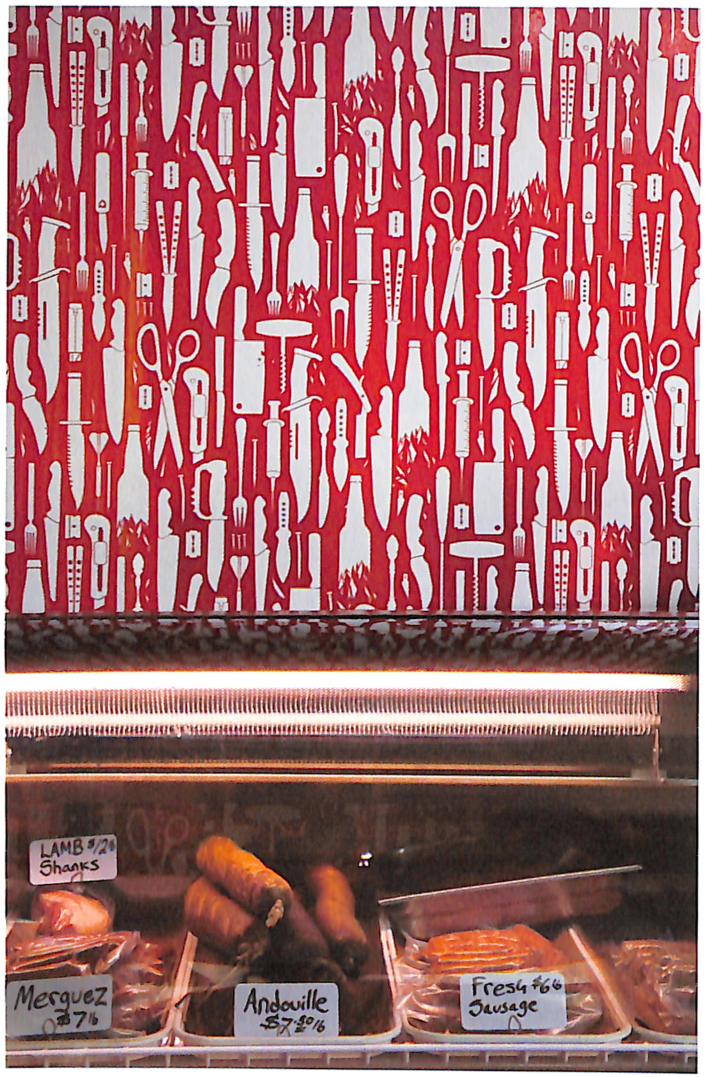
Blindspot Galleries served to question the role of the exhibition space, pushing art beyond the safe confines of the white-walled cube of the contemporary gallery. For this exhibition, Bulawsky has recreated Blindspot Galleries with a special project titled "All in Good Company, All in Good Time" that is a memorial to some of the people who died during the period from July 3, 2008 to July 3, 2009. Included are woodcut portraits of Bea Arthur, David Carradine, Farrah Fawcett, Isaac Hayes, Jesse Helms, Michael Jackson, Ali Akbar Khan, Paul Newman, Bettie Page, Alexander Solzhenitsyn, Studs Terkel, Andrew Wyeth and others. Additionally, there are images of red poppies, a universal symbol of remembrance, as well as an architectural capstone on the top of the van that harkens back to early American gravestones. The entire project is meant to be a mobile monument celebrating the lives of our fellow travelers and is a reinterpretation on the memento mori – a reminder of our mortality. Attached to the Ewing Gallery van, "All in Good Company, All in Good Time" will be presented at various locations in Knoxville during the course of the exhibition.





BELOW: Lisa Bulawsky, "All in Good Company, All in Good Time," installed on the Ewing Gallery van parked at the Old Gray Cemetary, Knoxville, Tennessee, 2009. Photographs: Ben Wooten.

Since the late-19th century printmaking has sought to differentiate itself from its commercial and vernacular history, employing the use of artist signatures and edition numbers to emphasize the values of singularity rather than multiplicity. The oxymoronic concept of the "original multiple" resulted from this effort to distinguish fine-art prints from their commercial origins. A good example, with rich historical underpinnings dating to the 17th century, is printed wallpaper. Wallpaper



ABOVE: Flavor Paper, "Sharp Descent Maquette", screen-printed wallpaper, size variable, 2009.

as we think of it today could not even have been imagined without many advances to the process of printmaking. Its history is informed by early decorative uses of relief printing, the invention of lithography in 1898 and the first mechanical silkscreen press in 1920.

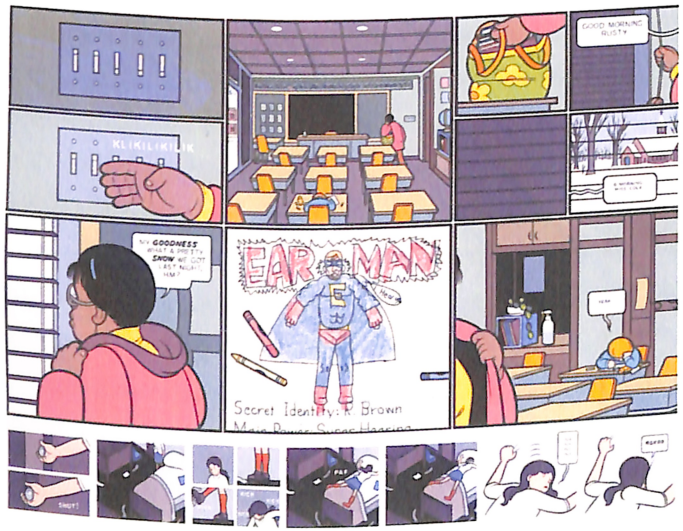
Today, Flavor Paper continues this history by expanding the ideas of wallpaper and of commercial printing. The primary artist/designer at Flavor Paper is Josh Minnie, who graduated from the University of Tennessee, Knoxville with this MFA degree in 2004. Flavor Paper's wallpaper can be ordered pre-made or custom created. The unique images and patterns for each roll are designed and printed at either of their two studios in New Orleans, Louisiana or Brooklyn, New York. The Flavor Paper team is involved in every step of the process, from design to printing, embracing both fine art and commercial applications.

Wallpaper has always been regarded as a "decorative" art, even though its formal qualities have often followed those of contemporary fine art. Similarly, while less well represented in many fine-art institutions, the print has long been a staple in the worlds of ephemera and "craft." Contemporary printmakers have made the most of this messy division in order to address issues of high and low art, permanence, originality and the intrinsic power of an "art object." Flavor Paper revels in these contradictions and juxtapositions. Their unique pieces merge traditional wallpaper patterns, kitsch, fine art (and its references to pop culture), clean-edged modern design, and low art sources such as tattoos. Whether with the fleur-de-lis or with "scratch-n-sniff," Flavor Paper has created wallpaper that straddles the fine-art/commercial-print divide.

Many of the works in this exhibition could be labeled as "vernacular," with clear connections to Pop Art. This is expressed in relation to popular print media such as comics or as a part of a new or alternative economic system of production and distribution. This approach is symptomatic of the Post-Modern tendency to blur distinctions between art and artifacts. Precedence may be found in Arthur Danto's 1992 book *Beyond the Brillo Box: The Visual Arts in Post Historical Perspective*, in which Danto makes the case that Andy Warhol's 1964 "Brillo Box," a series of screen-printed wooden boxes, brought the established trajectory of Western art history to an end [5]. Danto argues that there is no longer a single, totalizing history of art and instead artists have embraced a pluralism that has changed the way art is made, perceived, and exhibited. The influence of Warhol's "Brillo Boxes" is clearly evident in this exhibition.

Emphasis on vernacular art forms is also intrinsic to the work of Simon Grennan and Chris Sperandio, who operate under the imprint Kartoon Kings. Working collaboratively in both England and the United States, Grennan and Sperandio are engaged in a variety of media, spanning comics, performance, installation, video and public signage. Their work explores the boundaries between mass-produced culture and fine art, while placing an emphasis on empowering common people to tell their stories. Examples include their 1999 New York-based project entitled Invisible City in which Grennan and Sperandio created comics that shed light on the lives of people who worked night shifts, including a custodian, stripper, subway worker and a waiter. Funded through the New York Public Art Fund, the Invisible City comic was promoted through advertisements in the New York subways and made available free of charge through a 1-800 phone number. For this exhibition we have included two projects from Kartoon Kings, Nurse's Tale that tells the stories of nurses from the Hastings and Rother N.H.S. Trust Hospital in the U.K., and The One Hundred, a comic featuring people from the Bradford and Northern Housing Association in Bradford, U.K.

Vernacular prints, which are made for a broad public, often challenge aesthetic paradigms. A useful theoretical model may be found in the writings of the French sociologist Pierre Bourdieu, who examined the operations of taste in French society and repudiated the idea of a universal aesthetic. Bourdieu argued that measures of aesthetic quality are not absolute but reflect one's economic, cultural, social and educational background [6]. In an attempt to embrace working class values, Kartoon Kings uses popular media like comics, television, and advertising to convey their ideas, often testing the boundaries between high art and the larger culture. As a multiple, prints are a logical artistic medium with which to explore these issues.



The inclusion of Chris Ware in this exhibition stems from a similar premise. Ware is best known for his comics that explore and arguably push the boundaries of the visual language of image/typography. His work is notable for an eclectic range of influential styles and approaches to narrative. His books often include unconventional print-production features,



ABOVE: Simon Grennan and Christopher Sperandio as Kartoon Kings, page from *The One Hundred*, 10.25 x 7 inches, Fantagraphics Books, 1997.

LEFT: Chris Ware, page from *The ACME Novelty Library #16*, 7.25 x 9.5 inches, 2005.

BELOW: Don Ed Hardy, "Free Range and How Boy," lithograph, 36 x 24 inches, 2009.



including over-and-undersized folios, fold out inserts, perforated pop outs, embossments, gloss/white ink runs, multi-page spreads and more. His self-publishing days have served him well in giving him the tools to push the form of book design. Ware is also an active collector, curator and archivist of ragtime ephemera (publishing an annual journal called *The Ragtime Ephemeralist*) and early-20th century comics (most notably the beautiful Krazy Kat and Gasoline Alley). Ware emulates this history at the same time that his collecting practices serve to document and preserve these cultural ephemera.

An artist who works across the realms of singularity and multiplicity is the tattoo artist Don Ed Hardy. Hardy's tattoo apprenticeship took place while he was earning his BFA degree in printmaking at the San Francisco Art Institute in the 1960s. Later he studied traditional tattoo art in Japan, and with his wife, he has written, edited and published numerous books on tattoo art through Hardy Marks Publications while also curating exhibitions. In the past decade Hardy has worked with Bud Shark at Shark's Ink in Colorado, where he created a suite of seven lithographs titled "Tattoo Royale," based on traditional tattoo designs. In addition to his work in fine-art printmaking, Hardy is a hybrid artist who has formed a brand identity with his websites to create a merchandizing system that includes books, offset lithographs, clothing, posters, paintings on porcelain bowls and even temporary tattoos. In addition to his two fine-art prints, the exhibition includes a t-shirt and cap produced in collaboration with the fashion designer Christian Audigier. In the spirit of tattoo art Hardy does not limit his practice to the high art modes of production or presentation but works across a full range of media and methods of distribution. In so doing he makes art that exists both inside and outside of artistic norms. Rather than using the multiple to make art that comments on popular culture, his work is widely recognized as popular culture.

The exhibition also includes artists who use the multiple because of its political effect. The history of printmaking includes a plethora of examples, from Jacques Callot in the 17th century, Honoré Daumier in the 19th century, and Käthe Kollwitz in the 20th century. In an era when the most ubiquitous political graphics are yard signs and bumper stickers, it is good to ask: what form does political printmaking take today?

While there are strong elements of social and political critique in several of the artworks already mentioned, works by Jenny Schmid and John Hitchcock are examples of an approach where



ABOVE: Jenny Schmid, "Views of Known and Invented Places: Ladyland", intaglio, 6 x 22 inches, 2007.

printmaking and politics comfortably co-exist. Schmid draws from such varied influences as feminist non-fiction, rock music, dark comedy, film, comics, Czech and Slovak culture, utopian philosophy and the history of printmaking, particularly artists such as Francisco Goya and Pieter Breugel. She has fused these influences and approaches together in her personal imaginary country, "Dzenska Republika," which has a double meaning in Czech as "Republic of Jenny" or "Republic of Women," as her name spelled phonetically, "Zeny," is the word for "women." Schmid practices a kind of liberation politics, one that uses narrative and invention to help us to imagine and reinvent a new world by questioning gender and desire in subversive ways. She positions many of her characteristic figures in surreal settings that poke fun at the absurdities of modern life. In her set of two intaglio prints "Ladyland" and "Mantown" Schmid strives to invert traditional gender roles by representing the women as physically active, lead guitarists who are navigating the terrain on skateboard and bicycle, while the men are bookish contemplative dreamers.

Elements of play are also evident in the print works of John Hitchcock. Drawing on his Native American heritage, Hitchcock's projects delve into a variety of socio-political topics, including conspicuous consumption, cultural stereotypes, war and conflict and invented mythologies, from cowboys to Indians. While his art is firmly grounded in contemporary issues, his inspiration comes from his childhood home in Oklahoma where he lived on tribal land next to Fort Sill, one of the nation's largest artillery training installations. In many of his projects Hitchcock uses the multiple to create scale through repeated visual elements. Repetition speaks to the power of images that when juxtaposed with contradictory images, call out their inherent absurdity. Hitchcock's prints are seldom presented behind frames but used as visual elements in gallery installations, which sometimes reference carnival booths to encourage participation by the gallery visitor. Although Hitchcock's political message is serious, he also embraces the social and interactive potential of art to communicate his message.

Finally, the exhibition includes an artist who does not easily fit into any conventional category of print media. A printmaker and acclaimed folk singer and songwriter, Jay Bolotin's approach explores various narrative forms,

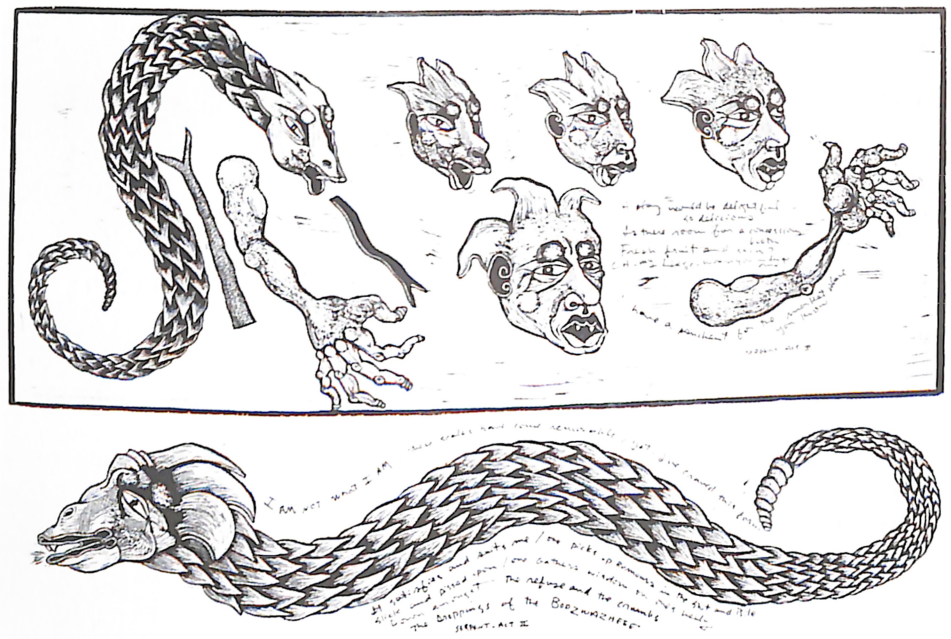


ABOVE: John Hitchcock, "Brutality Ghost," screenprint on felt and paper, 10 x 15 x 10 feet, 2008.

including set design, theatre, and opera, in most cases integrating both his woodblock prints and original music. For the exhibition we have included his latest project, The Jackleg Testament that pushes printmaking towards a new, time-based form. The storyline of the The Jackleg Testament is a variation on the biblical story of Adam and Eve. The narrative includes elements from Bolotin's personal history, embodied in his haunting musical score and references to the Appalachian storytelling tradition that flourishes in the Kentucky farming community of his youth. The characters that inhabit Bolotin's "woodblock motion picture" are pieced together using anatomical elements taken from a set of forty original prints. The characters are then animated using digital photography and motion graphics.

Woodcut is the oldest and most physical print method. Marks are created by carving into the wood block, physically removing the non-image areas. Reworking his prints in the digital realm of animation, Bolotin recycles and reimages multiple aspects of his woodcuts. The resulting animation shows evidence of the materials and process of the prints, while extending their visual language. It is noteworthy that in this series Bolotin has brought together one of the earliest forms of multiple imaging with one that uses the latest technologies. While there are a number of artists who use digital processes in this exhibition and an increasing number of artists who use digital methods to produce works on paper, it may be that digital methods find their most appropriate use for images that are projected rather than ones that yeild a paper object.

While "Multiple x Multiple" is an effort to map the field of contemporary printmaking, like any map it is not the actual territory of print practice. What it may suggest is that the discipline of printmaking has evolved in significant ways in recent decades and is no longer limited to forms of the multiple that stress singularity over the function of multiplicity. This exhibition is our effort to push some pins into that map, marking places that we regard as significant.





ABOVE LEFT: Jay Bolotin, woodcut for *The Jackleg Testament: Part One*, 25 x 39 inches, 2007.

ABOVE RIGHT: Jay Bolotin, video still from *The Jackleg Testament: Part One,"* 2007.

NOTES

1. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace & World, 1968), 219-254.
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INTERNET RESOURCES

Jay Bolotin: www.myspace.com/artistetheatre
Lisa Bulawsky: www.lisabulawsky.com
Squeak Carnwath: www.squeakcarnwath.com
Benjamin Edwards: www.benjaminedwards.net
Ewing Gallery: www.ewing-gallery.utk.edu
Flavor Paper: www.flavorleague.com
Don Ed Hardy: www.donedhardy.com
John Hitchcock: www.hybridpress.net
Kartoon Kings: www.kartoonkings.com
Microcosm Publishing: microcosmpublishing.com
Barry Moser: www.pennyroyal-caxton.com
Althea Murphy-Price: www.altheamurphyprice.com
Leslie Mutchler: www.lesliemutchler.com
Printeresting: www.printeresting.org
Dora Lisa Rosenbaum: doralisarosenbaum.com
Jenny Schmid: www.jenski.com
Sharks Ink: www.sharksink.com
Tandem Press: www.tandempress.wisc.edu
University of Tennessee Printmaking: art.utk.edu/printmaking/index.html
Alec Thibodeau: www.inkape.com
Jason Urban: www.jasonurban.com
Chris Ware: en.wikipedia.org/wiki/Chris_Ware

COVER: Flavor Paper, detail from "Sharp Descent," screenprinted wallpaper, size variable, 2009.

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