

Printmaking's many approaches

3 exhibits highlight various methods

By DOUGLAS BRITT
ARTS WRITER

PrintHouston 2011, a celebration of traditional and nontraditional techniques presented by the artists' organization PrintMatters, is in full swing, with many exhibitions well under way and more opening this weekend. Three exhibits hint at the range of printmaking approaches contemporary artists are using, from the classic to the unconventional.

Just Press Print!

Rather than prints per se, Anya Tish Gallery's group show *Just Press Print!* is packed with artworks, often sculptural, that use printing techniques or properties in unusual ways. The sensibility is pure Tish — cleanly executed works that often feature a strong correlation between concept and materials.

Turkish artist ArdAn Özmenoglu shines with works that use Post-It notes and other unlikely supports

to signify memory and transience. Hundreds of screen printed Post-It notes combine to make a mosaic-like portrait of Mustafa Kemal Atatürk, founder of the modern Republic of Turkey, in *Remember Me*.

But the portrait is disrupted by the Post-It notes' curling, suggesting disruptions and fragmentations of Atatürk's legacy. The face of another Turkish politician, one who used white pigeons as symbols at political events, is screen-printed along with spray paint on feathers in *White Pigeons*, an unnerving double portrait.

Canadian artist Steve Wiseman's *Disguise Yourself* series, a set of 3-D paper eyeglasses with lithographed eyes where the lenses should be, also aims for political bite. All but one set of eyes belongs to known terrorists, including the late Osama bin Laden. The odd pair out: Wiseman's eyes. Rather than an expression of solidarity with al-Qaida, the piece seems directed at



ANYA TISH GALLERY

ARDAN ÖZMENOGU:
Remember Me, 2011,
screen print on Post-it notes

post-9/11 paranoia and the suspicion with which the public often regards artists.

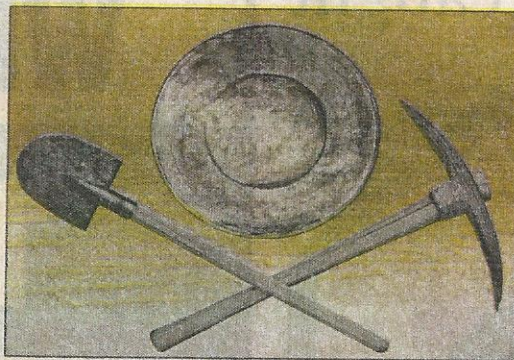
Dutch artist Karin Bos screen-prints line drawings of children onto silk. Her *Boyscouts* are pudgy and awkward; her nude *Spygirls* peer through binoculars out of the picture frame, which in this case is an embroidery ring. Who or what we're watching them watch is left to our imaginations. Jen Rose renders her cheerfully erotic figures with similar simplicity, but in patterns onto panels mounted perpendicular to the wall.

Lubbock-based Sang-Mi Yoo exploits printmaking's ability to make multiples but does so using a subtractive process, laser cutting a Korean village's floor plan or its positive and negative spaces out of acrylic sheets or wool felt.

In the show's most abstract vein, Houston artist Orna Feinstein separates Plexiglas sheets — each of which has been monoprinted with several cartoonish concentric circles — with metal spacers to create a sleek structure that, viewed from the side, suggests a Slinky descending a staircase. In other, more kinetic works, clusters of biomorphic squiggles combine to create a column whose solidity seems to dissolve as you lower your body to examine it.

Evergreen

Zoya Tommy, owner of the scrappy new Midtown gallery PG Contemporary, makes a foray into the secondary print market with a nice selection of prints by mostly blue-chip post-World War II American and German artists including Willem de Kooning, Robert Rauschenberg, Man Ray, Joseph Beuys, Jim Dine, Robert Motherwell, Kiki Smith, James Rosenquist,



PG CONTEMPORARY

ED RUSCHA: *Pick, Pan, Shovel*, 1980, lithograph

THROUGH JULY 2

- **Just Press Print!:** Anya Tish Gallery, 4411 Montrose; 713-524-2299
- **Evergreen:** PG Contemporary, 3227½ Milam; 713-523-7424
- **PrintMatters:** Hooks-Epstein Galleries, 2631 Colquitt; 713-522-0718. Print demonstration 2-4 p.m. Saturday

Ed Ruscha and Gerhard Richter.

Highlights include a 1980 Ruscha lithograph that depicts the signature implements of the California Gold Rush — a pick, pan and shovel — against a gold background and Richter's largely abstract black-and-white print *Swiss Alps*, based on his 1968 painting that was itself based on a photo he took out of an airplane window during a flight to Milan.

PrintMatters

Hooks-Epstein Galleries, which got its start selling prints more than 40 years ago, turns over its space to more than 20 PrintMatters members, letting them take a bow for their efforts in what is shaping up to be a successful inaugural run of what the group envisions as an annual event.

Standouts include Rahul Mitra's linocut *Sign*, in which a woman in a burka stands next to a rickshaw as an ox looks on, to Jennifer Nuttall's *Scary Forest*, which depicts anthropomorphic creatures caught up in an Orwellian fairy tale.

It's an uneven show, reflecting the fact that many members are exhibiting for the first time. But it's not out of place in an event aimed at raising awareness

COMING UP

- **Early Impressions Print Show:** Reception 4-7 tonight. Through July 30 at the Community Artists Collective at Midtown Arts Center, 1413 Holman; 713-523-1616
- **Faces:** Reception 11 a.m.-1 p.m. Saturday. Through July 20 at Hiram Butler Gallery, 4520 Blossom; 713-863-7097
- **Printers Ball:** 6-10 p.m. Saturday at Black Swan Screen Printing Studio, 2500 Summer; 713-863-0200

of the breadth of printmaking techniques, many of which are represented here and described in a booklet from the gallery's early days that owner Geri Hooks has reissued for the occasion. Artists Melanie Leslie, Suzanne Manns and Anna Mavromatis, who also have solid works in the show, will demonstrate etching, lithography and monotype techniques from 2-4 p.m. Saturday at the gallery.

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