

Editions 05

**LOWER EAST SIDE PRINTSHOP, INC.
SPECIAL EDITIONS FELLOWSHIP PROGRAM**

NEW YORK, NY, SEPTEMBER 2005

EDITIONS 2005

CONTENTS:

- 5 Lydia Yee: First Editions
- 10 Shoshana Dentz
- 12 Carrie Moyer
- 16 **Jean Shin**
- 20 List of Works
- 22 Program Participants



Master Printer James Miller (right), and Studio Assistant Christian Kinsler (left), editioning [Jean Shin's *Pressed Blouse*](#) print.

FIRST EDITIONS:

Special Editions Fellowships, 2004–05

By Lydia Yee

The Special Editions Fellowship Program offers emerging visual artists the valuable opportunity to collaborate with the Lower East Side Printshop on the publication of a print edition. The program, which combines aspects of an artist residency with a printmaking workshop, allows fellows to work with a master printer, experiment with various printmaking processes, and produce an edition. The 2004–05 fellows—Shoshana Dentz, Carrie Moyer, and Jean Shin—were chosen by a selection committee from among 257 applicants. Though lacking much printmaking experience, they created accomplished works under the guidance of Printshop Studio Director James Miller and Studio Assistant Christian Kinsler.

Shoshana Dentz, in recent years, has explored how abstraction can convey complex social and political content. Her paintings and drawings, however, are not purely abstract. For example, she employs patterns that derive from objects charged with political meaning, such as the Palestinian kuffieh, or scarf, as the basis for a recent group of works. “My depiction of the kuffieh,” Dentz writes, “parallels my re-examination of a set of ideas and events that often seem canonized and, thereby, paralyzed by the mechanics of history and politics.”* Through her choice of subject matter, Dentz, who was raised as an orthodox Jew in the United States, deliberately confronts culturally ingrained ideas about Palestinian culture and simultaneously challenges received ideas about the canonical history of abstract painting.

Working with the Printshop gave Dentz a chance to further work through the issue of abstraction and content in the medium of print. Her print, *home lands 14e*, developed out of a project for the Rubin Museum of Art just prior to her Fellowship at the Printshop. In 2003, Dentz began working on a series titled *home lands* that explores “the psychological and political implications of the chain-link fence.” For the Rubin Museum’s exhibition “Art and Impermanence,” Dentz made a stencil from a large drawing based on a photograph she took in her Brooklyn neighborhood of a chain-link fence crowned with razor wire. She transferred the image onto the sidewalk

in front of the museum by painting the stencil's voids, which represented the sky seen through the fence.

At the Printshop, Dentz experimented with other techniques before settling on woodblock. She reused the stencil and carved out the areas where the fence appeared and retained the patches of sky. Thus, in the finished print, which is divided among four sheets of paper, Dentz reverses the relationship of sky to fence, printing the more atmospheric element and rendering the fence as negative space. Prior to printing the woodblock image, she took a rubbing from the sidewalk and silkscreened it onto the blank paper to subtly ground the fence with the gritty texture of concrete. Working in the print medium enabled Dentz to delve deeper into questions of form, content, and materiality.

Carrie Moyer, during her Fellowship, also extended her investigation of form and content, abstraction and representation, the painterly and the graphic. For more than a decade, Moyer has maintained distinct practices as a painter and a graphic designer. On canvas, she grapples with the modernist tradition of abstraction, including the Russian constructivists, abstract expressionists, and color field painters.

Shoshana Dentz working with Master Printer James Miller.



Moyer screened onto paper images of a Buckminster Fulleresque geodesic dome, Tatlin's Monument to the Third International, and the anarchist Emma Goldman—along with drips, blobs of paint, and brushwork. In *For Sister Corita, v. 2*, the silhouette of Tatlin's Monument is printed in lavender over the olive green outline of a hand making the sign for a handgun, with its thumb cocked back and the index finger extended, and morphing into a gun barrel, from which issues a crimson brushstroke and a bloody drip. The melding of forms, coupled with the silkscreen process, unify Moyer's collage aesthetic. Two small strips of pink glitter, applied by hand to the wet ink, playfully animate the image and introduce a foreign element to the composition.

Jean Shin, in contrast to Dentz and Moyer, works in three-dimensions, creating sculptures and installations out of found, often discarded, materials—including clothing, broken umbrellas, empty wine bottles, and used lottery tickets. She collects some items from family, friends, acquaintances, even strangers; others are scavenged from the streets. Sometimes, Shin keeps the objects intact and, other times, she alters them. She arranges hundreds of examples of a single item—creating, for example, vast installations from the cuffs of hundreds of pairs of pants or the circular piece of fabric from dozens of umbrellas. "By repeating a single object hundreds or even thousands of times," Shin writes, "I generate a homogeneous, monumental structure that paradoxically emphasizes the individuality and variation of the material. . . . the focus shifts constantly between the individual and the shared experience, the single unit and the larger whole, the intimate and the monumental." In many ways, Shin's emphasis on the discarded excess of consumer culture in United States and on the dualities of the individual and the collective, sameness and difference, vulnerability and resiliency reflect her experience as a Korean-born immigrant.

Shin often reuses and recycles elements or remnants from one project in another. So it is fitting the process for her Special Editions project was suggested by an earlier series she presented at Smack Mellon Gallery in Brooklyn and MoMA QNS, the Museum of Modern Arts' temporary exhibition space in Queens. In the series, Shin cut pieces of clothing along their seams to separate out the larger flat areas. These forms were pressed, starched, and affixed to the walls to create a wallpaper-like pattern, while the seams, which retained the clothing's structure, were suspended from the ceiling in a web-like arrangement.

Shin used this process of separating the seams from the clothing panels for her suite of prints *Pressed Blouse*, *Pressed Coat*, and *Pressed Jeans*. She worked closely with James Miller to create relief prints from three of her



Master Printer James Miller working with **Jean Shin.**

own garments, devising a way of inking the fabrics and carefully pressing them into paper. The fabrics, which ranged from light cotton to a medium weight denim to heavy wool, produced a variety of textures and degrees of ink saturation. Though the printmaking process contrasted with Shin's usual mode of working with variations on a type of object, the unique impressions created by each article of clothing underscored the aspect of individuality that underlies her work.

As a result of participating in the Special Editions Fellowship program, three talented young artists realized their first print editions and gained valuable experience. The program also gave each the opportunity to consider their artistic practice from the fresh perspective of a new medium.

* All quotes are from unpublished statements by the artists.

Lydia Yee is Senior Curator at The Bronx Museum of the Arts.

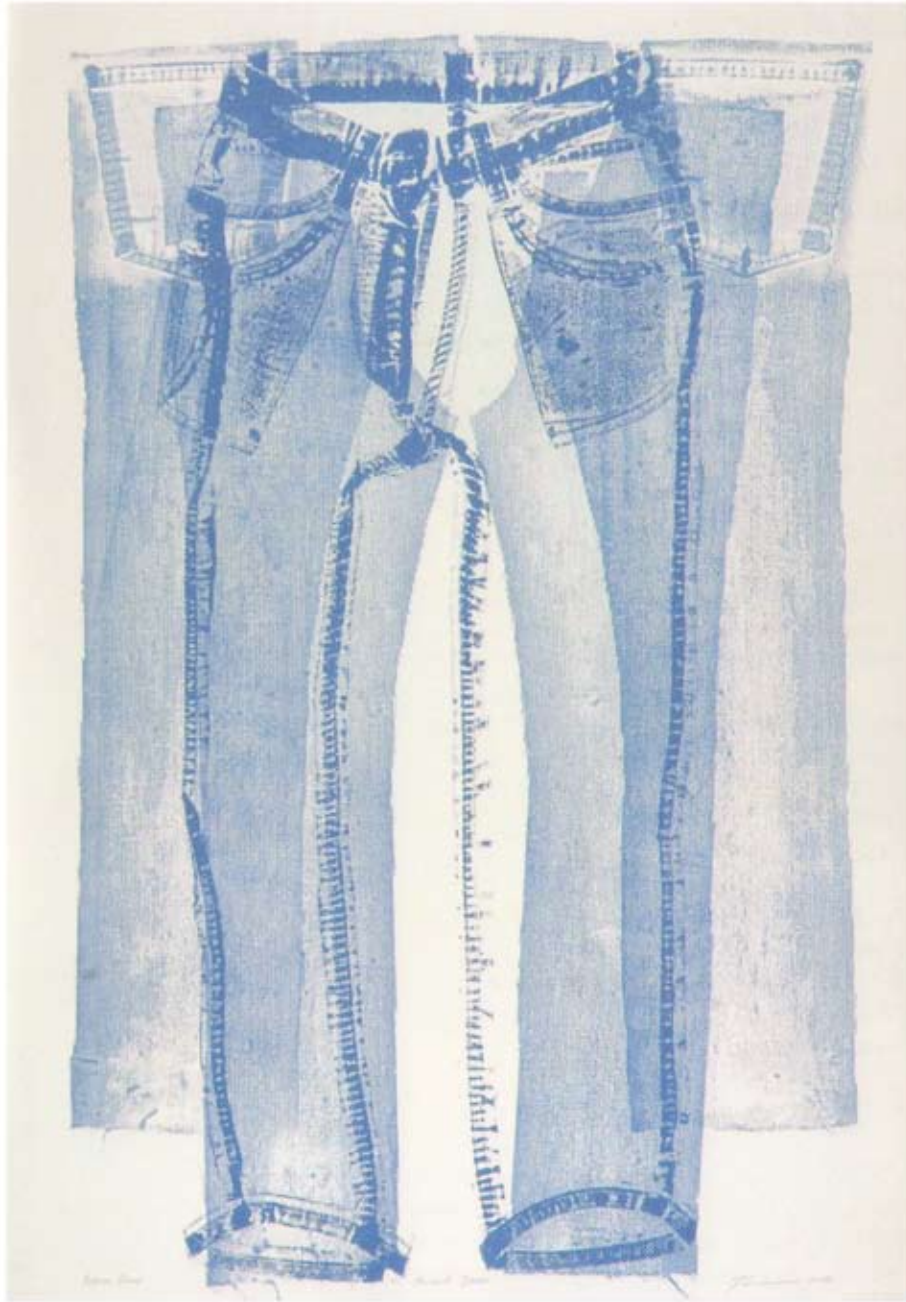
JEAN SHIN



*Jean Shin, 2005
Pressed Coat
Collagraph made from the artist's garment.
27.25" x 37" image, 29" x 42" sheet.*



Jean Shin, 2005
Pressed Blouse
Collagraph made from the artist's garment.
24" x 25.5" image, 42" x 29" sheet.



Jean Shin, 2005

Pressed Jeans

*Collagraph made from the artist's garment.
40.5" x 25.5" image, 42" x 29" sheet.*

Jean Shin

Pressed Coat, 2005

Collagraph made from the artist's garment.

27.25" x 37" image, 29" x 42" sheet.

Edition: 16

Price: \$1,500

Pressed Blouse, 2005

Collagraph made from the artist's garment.

24" x 25.5" image, 42" x 29" sheet.

Edition: 16

Price: \$1,500

Pressed Jeans, 2005

Collagraph made from the artist's garment.

40.5" x 25.5" image, 42" x 29" sheet.

Edition: 16

Price: \$1,500

All works were published and produced by the Lower East Side Printshop, Inc., unless otherwise noted. The Special Editions Fellowship Program is an annual program of the Lower East Side Printshop, Inc. For further information about purchasing artwork, past and current Fellows, their projects, and application guidelines, please contact the Printshop.

Prices are subject to change, artwork is subject to availability.