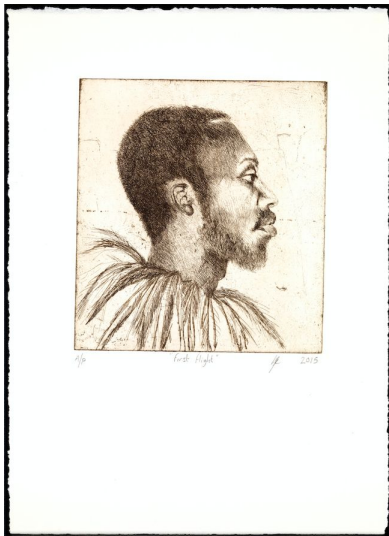


**(RE)PRINT: FIVE PROJECTS**

**MARK BRADFORD, CECILY BROWN, GLENN BROWN, ENRIQUE CHAGOYA,  
AND LYNETTE YIADOM-BOAKYE**

**Pairings of Contemporary Work and Printed Sources Highlight Cultural Revisions**

**Gallery Exhibition Retooled for [Online Experience](#)  
Launching in Late April**



*Left: Lynette Yiadom-Boakye. First Flight, 2015. One of ten etchings. Each sheet: 15 7/8 × 10 5/8 inches. Edition: 10. Courtesy of the artist, Jack Shainman Gallery, and Corvi-Mora, London. © 2020 the artist. Right: Glenn Brown. Layered Portrait (after Lucian Freud) 9, 2008. Etching. Sheet: 39 × 31 1/4 inches. Edition: 30. Courtesy the artist and Gagosian. © 2020 the artist.*

International Print Center New York announces **(Re)Print: Five Projects**, a forthcoming [online exhibition](#) centered on works by **Mark Bradford, Cecily Brown, Glenn Brown, Enrique Chagoya, and Lynette Yiadom-Boakye**. A dialogue between contemporary prints and the source material referenced, **(Re)Print** examines how artists revise, recontextualize, and personalize familiar imagery to elicit new thinking. Further, the pairings express the dynamic relationship between contemporary practice and the historical role that prints have played in image reproduction and dissemination, and in the shaping of history, culture, and beliefs. Originally organized for presentation in IPCNY's exhibition space (now temporarily closed due to the COVID-19 pandemic), this digital exhibition will include dynamic visuals, didactic text, and online resources; audio recordings will be uploaded as content becomes available.

The ten etchings of *First Flight* (2015) by London-based **Lynette Yiadom-Boakye** (b. 1977, London) are sepia-colored portrait studies of black men wearing the feathered ruff collars that appear regularly in her paintings of fictional figures. Resisting easy definition, Yiadom-Boakye's subjects are invented in the artist's imagination, but extend her practice of critically engaging with the history of European portraiture conventions. Engravings by the 17th century Flemish artist Anthony Van Dyck embody the portrait tradition that Yiadom-Boake's work pushes against.

Projects by Los Angeles-based **Mark Bradford** (b. 1961, Los Angeles) and San Francisco-based **Enrique Chagoya** (b. 1953, Mexico City) cite printed visual material that saturates our everyday life. In his 2012 series of etchings, **Bradford** transforms mass-produced merchant posters (brightly colored local advertisements that target a neighborhood's

lower-income residents) found around Los Angeles. Printed using recycled copper plates, the gritty, distressed etchings recontextualize merchant commerce and draw attention to social and economic systems that shape communities, and the issues of class, race, and gender that lie beneath. **Chagoya's** nearly eight-foot accordion-folded codex *El Regreso del Canibal Macrobiótico (The Return of the Macrobiotic Cannibal)* (1998), derives from a wide range of reference material—from American comic books to Catholic iconography, and 17th century maps to pre-Columbian imagery—that the artist uses in surreal narrative confrontations. Combining woodcut, lithography, and chine collé on amate, the bark paper used in pre-Columbian codices, this work typifies Chagoya's incisive practice of "reverse anthropology," rearranging cultural icons to intervene in collective memory and history-making.

New York-based **Cecily Brown's** (b. 1969, London) intimate etchings from 2004 are inquiries into images by the print satirist and social critic William Hogarth, with whom Brown has engaged through a sustained practice of looking and studying. Brown transforms three of Hogarth's engravings from his renowned series *A Rake's Progress* (1735) and *Four Prints of an Election* (1755), reinterpreting their composition and linework to merge contemporary and historical contexts. In London-based **Glenn Brown's** (b. 1966, Hexham, UK) *Layered Portraits (After Lucian Freud)* (2008), Brown critically engages the paradigm of artists making copies of old masters. He obfuscates etchings by the British 20th century portraitist Lucian Freud, altering and layering images that he scanned from exhibition catalogues and printed in dense composites of up to 16 images per print. Also on view, Freud's *Kai* (1991–92) and *Girl with Fuzzy Hair* (2004), two works Brown appropriates, offer points of divergence.



**Enrique Chagoya.** *El Regreso del Canibal Macrobiótico (The Return of the Macrobiotic Cannibal)*, 1998. Accordion-folded artist's book, sixteen-color lithograph and woodcut on amate paper and chine collé. Unfolded: 7 ½ × 92 inches. Edition: 30. Printed and published by Shark's Ink, Lyons, CO. Courtesy of Shark's Ink. Photo by Bud Shark. © 2020 the artist.

**International Print Center New York** is New York's flagship non-profit arts institution dedicated to the innovative presentation of prints by emerging, established, national, and international artists. Founded in 2000, IPCNY is a vibrant hub and exhibition space located in New York's Chelsea gallery district. Our artist-centered approach engages the medium in all its varied potential, and includes guest-curated exhibitions that present dynamic, new scholarship along with the *New Prints* Program. A 501(c)(3) institution, IPCNY depends on foundation, government, individual support, and members' contributions to fund its programs.

Support for all programs and exhibitions at IPCNY is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and by Foundations including: the Milton & Sally Avery Arts Foundation, Inc., Deborah Loeb Brice Foundation, Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, PECO Foundation, the Thompson Family Foundation, Travelers Foundation, and the New York Community Trust; along with major individual support.

Visit [ipcny.org/reprint](http://ipcny.org/reprint)

**For Online Tours and Educational Programming:** Email Megan at [megan@ipcny.org](mailto:megan@ipcny.org) or call 212-989-5090

**For Press Inquiries:** Email Ema Wang at [ema@ipcny.org](mailto:ema@ipcny.org) or call 212-989-5090

**Our exhibition space is temporarily closed due to the COVID-19 pandemic. Staff are reachable via email weekdays 10am-6pm. For the latest updates, visit [ipcny.org](http://ipcny.org) or call 212-989-5090.**

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