

EFA Robert Blackburn Printmaking Workshop

MONOTYPES + UNIQUE PRINTS | Booth #319  
IFPDA Print Fair | NYC | October 27 – 30, 2022

**Ed Clark**

*from the Archives of Robert Blackburn*

**Chakaia Booker**

**Cullen Washington, Jr.**

**Devraj Dakoji**

**Kenny Rivero**

**Raque Ford**



## Non-toxic Monotype Workshop

Led by DEVRAJ DAKOJI

Friday, October 28 | 1-3pm

Saturday, October 29 | 1-3pm

Sunday, October 30 | 1-3pm

This year's theme of monotypes and unique prints will highlight various forms of techniques to make singular prints. Fair attendants are invited to drop by the booth for a hands-on non-toxic monotype.

Sponsored by Speedball | No experience necessary.

## ED CLARK

Born in New Orleans in 1926 and raised in Chicago, Clark emerged in the 1950s as a pioneer of the New York School. Over the course of seven decades, his experimentations with pure color, abstract form, and the seductive materiality of paint have yielded an oeuvre of remarkable originality, extending the language of American abstraction. Clark's breakthroughs have an important place in the story of modern and contemporary art: in the late 1950s he was the first American artist credited with exhibiting a shaped canvas, an innovation that continues to reverberate today. His search for a means to breach the limitations of the conventional paintbrush led him to use a push broom to apply pigment to canvas laid out on the floor. Defying the discreet categories of gestural and hard-edged abstraction, Clark has masterfully interwoven these approaches into a unique form of expressionism.

After studying at the Art Institute of Chicago and L'Academie de la Grande Chaumiere in Paris, Clark continued to live and work in France, absorbing the influence of such European modernists as Nicolas de Staël, Pierre Soulages, and Jean Riopelle. He became a member of a social and intellectual circle of American expatriate artists and writers, including fellow African-American creatives Beauford Delaney, Richard Wright, James Baldwin, and Barbara Chase-Riboud. Clark settled in New York in 1957, where over the ensuing decade he became part of the city's dynamic downtown scene and a co-founder of the Brata Gallery, an artist-run cooperative among the Tenth Street galleries of the East Village. From the late 1960s until the last decade, Clark split his time between New York and Paris, traveling extensively to other locales from Mexico and Brazil to North Africa and Greece. In 2019, while living in Detroit, Clark passed away at the age of 93. 'No matter what I do,' the artist said, 'there's not a day that I'm not an artist.'

The Estate of Ed Clark is represented by Hauser & Wirth.



# ED CLARK



*Untitled; C7.48.94 1982*  
29.5 x 41.5 in.  
Monotype, Unique  
\$50,000

## ED CLARK



*Untitled; C7.44.94 1982*  
29.5 x 40 in.  
Monotype, Unique  
\$50,000

# ED CLARK



*Untitled; C7.77.94 1982*  
27.5 x 27.5 in.  
Monotype, Unique  
\$40,000

## CHAKAIA BOOKER

Born in 1953 in Newark, New Jersey, Booker received her Bachelor of Arts in Sociology from Rutgers University in 1976 and her Master of Fine Arts from the City College of New York (CUNY) in 1993. Booker studied a variety of disciplines including African dance, ceramics, weaving, basketry and tai 'chi. These practices have shaped her innovative artistic practices in sculpting, painting, collage, and photography, using materials such as rubber, plastic, ceramic, and bronze. Known for her elaborate and ornamental sculptures created from used and discarded construction materials, such as rubber tires that Booker defines as "abstractly African", the artist merges ecological concerns with explorations of racial and economic difference, globalization, and gender. Her powerful work across diverse mediums has brought forth the transformation of discarded tires and stainless steel into complex assemblages.

Booker began integrating scrapped construction materials into large, outdoor sculptures in the early 1990s. Her artistic process is enormously physical, from transporting the tires to reshaping them with machinery. Slicing, twisting and weaving this medium into radically new forms and textures, Booker gives the industrial materials an anthropomorphic quality. Focusing on the experience of being Black in America, her rubber tire works encompass various interwoven elements that are in conversation with each other. The varied tones of the rubber parallels human diversity, while the tire treads draw upon African scarification and textile design. The visible wear and tear on the tires mirrors the physical marks of aging.

Similar to the construction of her woven works is Booker's personal aesthetic, which turns her body into a moving piece of art. Booker views herself as "a sculpture through her tasks of dressing, sewing, cooking, and other daily activities", as she considers them to be art forms in their own rights. In the 1980s, Booker created wearable sculptures that serve as an imaginative space in which chi, or life energy, is emanated through the flow of materials. The wearable sculpture, which includes a headdress, is made with various African textiles, wrapped on top of each other with hanging strips of draped fabric to create movement. The sculptures are powerful constructions that command attention, at once fanciful and solemn.

Her works stand as testimony to art's transformative impact. Chakaia Booker's abstract sculptures stem from a tradition in modern art of using found objects and industrially fabricated materials recalling artists as diverse as Mark Di Suvero, Louise Nevelson, and Marcel Duchamp. Her commitment to being a performing work of art in constant flux coinciding with her power to challenge restrictive institutions demonstrates Booker's ability to be an engaged, all-encompassing artist of vicissitude.

Booker's works are contained in more than 40 public collections and have been exhibited across the US, in Europe, Africa, and Asia. Booker was included in the 2000 Whitney Biennial and received a Guggenheim Fellowship in 2005. Recent public installation highlights include Millennium Park, Chicago (2016-2018), Garment District Alliance Broadway Plazas, New York, NY (2014), and National Museum of Women in the Arts New York Avenue Sculpture Project, Washington DC (2012).

The Institute of Contemporary Art, Miami is publishing a monograph which will be available this fall on Chakaia Booker's 2021 retrospective, *The Observance*.

Booker is represented by David Nolan Gallery.





## CHAKAIA BOOKER



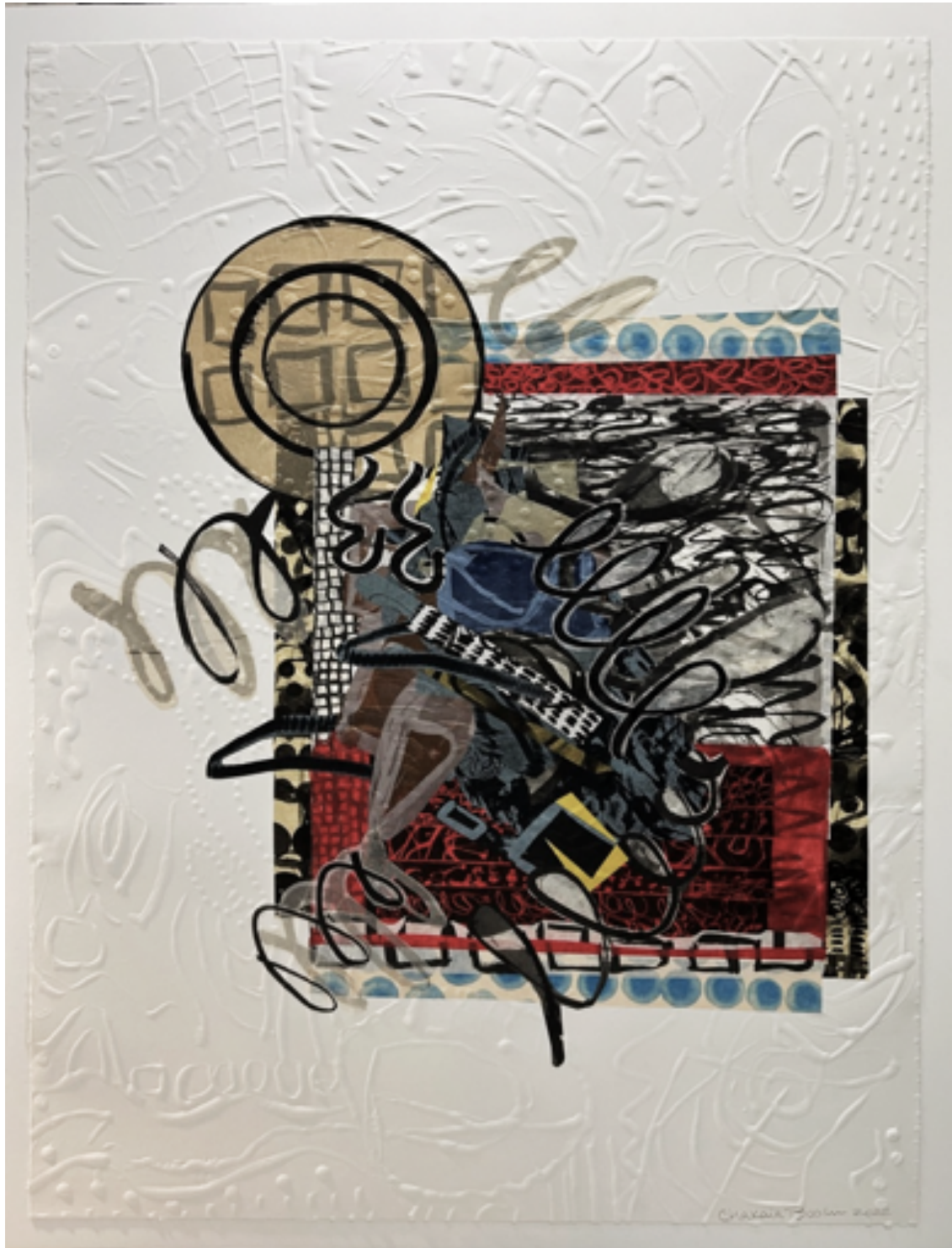
*CB.01.22, 2022*

25.25 x 20.5 in.

Hand painted and woodblock Chine Collé with embossment

\$8,000

## CHAKAIA BOOKER



CB.03.22, 2022

42.5 x 30.5 in.

Hand painted and woodblock Chine Collé with embossment

\$14,000

## CHAKAIA BOOKER



CB.02.22, 2022

41.75 x 29.75 in.

Hand painted and woodblock Chine Collé with embossment

\$14,000

## CULLEN WASHINGTON, JR.

Cullen Washington Jr. is a native of Louisiana and received his BA from Louisiana State University and his MFA from Tufts University/School of the Museum of Fine Arts Boston.

Washington lives and works in New York and has exhibited his work in group and solo shows nationally and internationally including: The Contemporary Arts Museum Houston; The Studio Museum in Harlem; The deCordova Sculpture Park and Museum in Massachusetts; The University of Michigan Museum of Art and the Saatchi Gallery, London. In addition, Washington has been an artist in residence at the Studio Museum in Harlem, Skowhegan School of Painting and Sculpture and Yaddo. He was the recipient of a Joan Mitchell Foundation Award and the Joan Mitchell Foundation Residency in New Orleans.

Reviews and critical essays of his work appear in Nka, The New York Times, The International Review of African American Art and The Boston Globe. Cullen's work can be found in the collections of The Metropolitan Museum of Art Department of Prints and Drawings, the Studio Museum in Harlem, the Joyner / Giuffrida Collection, and the Charles Saatchi Gallery.

## CULLEN WASHINGTON, JR.



These experimental prints were done after a residency in Athens in 2019. The works are a reflection of the refugee and financial crisis and the vulnerable state of Athens as it sought to redefine its identity between it's classical history and the contemporary world.

The works are collagraphs made from found cardboard, a material that symbolizes Athens' present and past. Shopkeepers left bundles of cardboard for refugees and homeless to build makeshift shelters at night while the ridges in the cardboard refer to the fluting found in classical Greek columns. I utilized water based etching inks to reflect the organic nature of change in Athens's society and the seafaring nature associated with its proximity to the Mediterranean Sea. The pools of color are made by diluting the ink. The works fill the gap between painting and printmaking.

# CULLEN WASHINGTON, JR.







## CULLEN WASHINGTON, JR.



*Aegina 7 2021*  
31.5 x 23.75 in.  
Collagraph with water-based ink  
\$4,000

## CULLEN WASHINGTON, JR.



*Aegina 8 2021*  
31.5 x 23.75 in.  
Collagraph with water-based ink  
\$4,000

## CULLEN WASHINGTON, JR.



*Aegina 9 2021*  
31.5 x 23.75 in.  
Collagraph with water-based ink  
\$4,000

## DEVRAJ DAKOJI

Devraj Dakoji (b. 1944, Dharmoj Gudam, India) is a visual artist working in printmaking, drawing and painting. Dakoji's heritage is a strong influence on his work and worldview, as we can see in bodies of work titled, *Pranamu* and *Wheel of Life*. He looks to tradition to develop a visual vernacular of animalistic and phantasmagoric imagery. *Pranamu*, or life force, is a concept at the heart of his work. He is a Master Printer at Robert Blackburn Printmaking Workshop and is based in New York City.

His work is currently on view at the printshop gallery, Blackburn 20|20:

50 years of prints and works on paper | artist, master printer and educator including prints by Alex Unthank, Ali Osborn, Aparna Sarkar, Catalina Chervin, Dianne Hebbert, Doug Collins, Eric Legris, Essye Klempler, Francesca Strada, Jay Judge, Jenny Polak, Jia Sung, John Andrews, Juan Sanchez, Kyoung Eun Kang, Lenore Lim, Lori Field, Louisa Rorschach, Mariah Robertson, Marlene Hendrian, MF Husain, Mila Dau, Nicki Koning, Pratibha Dakoji, Sarah Beilenson, Sato Yamamoto, Spencer Klink, Tara Sabharwal and Zarina



## DEVRAJ DAKOJI



*The Wheel of Life* 2022  
40 x 26 in.  
Lithograph with chine collé  
\$4,000

## DEVRAJ DAKOJI



*The Wheel of Life 2* 2022  
40 x 26 in.  
Lithograph with chine collé  
\$4,000

## DEVRAJ DAKOJI



*The Wheel of Life 3* 2022  
40 x 26 in.  
Lithograph with chine collé  
\$3,500 (Unframed)



## DEVRAJ DAKOJI



*The Wheel of Life 3* 2022  
40 x 26 in.  
Lithograph with chine collé  
\$3,500 (Unframed)

## DEVRAJ DAKOJI



*The Wheel of Life 4* 2022  
40 x 26 in.  
Lithograph with chine collé  
\$3,500 (Unframed)

# DEVRAJ DAKOJI



*The Wheel of Life* 2022  
30 x 22 in.  
Lithograph with chine collé  
\$3,000 (Unframed)

## RAQUE FORD

Raque Ford infuses abstraction with narrative potential, producing layered works that explore how identity is crafted from the remnants of popular culture. Known for her distinctive way with materials, Ford troubles the line between painting and sculpture, using reflective acrylic and transparent Mylar, welded steel chains and laser-cut text. Her high-gloss surfaces are incised with spidery script that quotes from a range of sources: song lyrics, snippets of conversation, excerpts from fiction and diaristic jottings. An accomplished printmaker, she has been a fellow at the renowned Robert Blackburn Workshop, recombining her signature elements into works on paper both intimate and bracing. Deeply attuned to the history of art, Ford channels the tactics of Minimalist masters like Melvin Edwards, Robert Smithson, and Richard Serra toward her own nuanced project. "That's the interjection of being a woman of color and learning these ways of making sculpture," she has said. "I want to have their energy, their aggressive scale and material...I'm taking all of that and making it my own."

Raque Ford (b. 1986, Columbia, Maryland) lives and works in Brooklyn, New York. Recent solo presentations include Greene Naftali, New York (2022); 321 Gallery, Brooklyn (2019); CAPITAL, San Francisco (2017); and Shoot the Lobster, New York (2017). Significant group shows include Albright Knox Gallery, Buffalo (2022); MoMA PS1, New York (2021); Morán Morán, Mexico City (2021); Greene Naftali, New York (2020); Kai Matsumiya, New York (2019); Roberta Pelan, Toronto (2017); SculptureCenter, Queens (2016); and Division Gallery, Montreal (2016). Ford's work is in the collections of the High Museum of Art, Atlanta, and The Museum of Modern Art, New York.

Ford is represented by Greene Naftali Gallery.



# RAQUE FORD



*Shut me up reply "STOP" to stop 2022*  
46.75 x 30.75 in.  
Monotype, drypoint with chine collé  
\$5,500

## RAQUE FORD



*Hurt (it's funny across the street you can see Hollywood cemetery) 2022*

46.75 x 30.75 in.

Monotype, drypoint with chine collé

\$5,500

## RAQUE FORD



*Restless and digging in the ground 2022*

46.75 x 30.75 in.

Monotype, drypoint with chine collé

\$5,500



## KENNY RIVERO

Kenny Rivero (b. 1981, New York; works in New York. MFA Yale 2012, BFA SVA 2006.) Rivero's work, which spans paintings, collage, drawings, and sculpture, explores the complexity of identity through narrative images, language, and symbolism. His aim is to deconstruct the histories and identities he has been raised to understand as absolute and to re-engineer them into new wholes, with new functions. His creative process allows him to explore what he perceives as the broken narrative of Dominican American identity, socio-geographic solidarity, familial expectations, race, and gender roles. Rivero cites the hybrid qualities of salsa, hip-hop, house music, jazz, and merengue—as well as Vodun and Santeria, which were present in his daily life growing up—as core influences on his decision-making in the studio. Kenny Rivero's work is represented in notable public collections including The Studio Museum in Harlem, New York, NY; El Museo del Barrio, New York, NY; The Whitney Museum of American Art, New York, NY; Collection of Thomas J. Watson Library, The Metropolitan Museum of Art, New York, NY; The Nasher Museum of Art, Durham, NC; Crystal Bridges Museum of American Art, Bentonville, AR; and Pérez Art Museum Miami, FL.

Rivero is represented by Charles Moffett Gallery.

## KENNY RIVERO



Panther 2017  
Oil monoprint  
18.5 x 20.5 in.  
\$3,500

# KENNY RIVERO



*Fire Escape Detail (Ghost I)* 2017

Oil monoprint

13.75 x 19 in.

\$3,000

## KENNY RIVERO



*So What You Sayin* 2017

Oil monoprint

20.5 x 18.5 in.

\$2,500

## KENNY RIVERO



Man Praying Before Sidewalk 2017

Oil monoprint

9.25 x 7 in.

\$1,500



EFA Robert Blackburn Printmaking Workshop (RBPMW) is a co-operative printmaking workspace that provides professional-quality printmaking facilities to artists and printmakers of every skill level. We are committed to inspiring and fostering a racially, ethnically, and culturally diverse artistic community dedicated to the making of fine art prints in an environment that embraces technical and aesthetic exploration, innovation and collaboration. We seek to improve the overall quality of fine art printmaking by providing low cost, unfettered access to printers, equipment, and education. Robert Blackburn's vision of a welcoming creative environment with a spirit of openness serves as the backbone of the workshop today.

For sales inquiries, please contact: [essye@efanyc.org](mailto:essye@efanyc.org) | cell (917) 596-6497