



Frank Gehry, *Puzzled #6* (2011).

Frank Gehry

Puzzled #1-6 (2011)

Six 2-color lithographs, editions of 35 each, printed and published by Gemini G.E.L., Los Angeles.

Puzzled #1 and *Puzzled #2*

12 x 16 inches each, \$1000 each.

Puzzled #3 and *Puzzled #4*

14 x 18 inches each, \$1000 each.

Puzzled #5

18 x 14 inches, \$1250.

Puzzled #6

22 x 17 inches, \$1500.

Frank Gehry has described the process of drawing as “thinking aloud,” and his

involvement with drawing has been the subject of exhibitions, books, even a movie (Sidney Pollack’s “Sketches of Frank Gehry” 2005). The case made for Gehry’s architecture, the explanation for why it is important rather than just stylish, has little to do with his buildings’ curvaceous exteriors, and much to do with how the interior volumes interact (relationships that find their natural expression in those metallic arcs and loops). In drawing, Gehry’s wild, scrawling line, so different from the tight precision expected of architects, seems to explore rather than to describe the way spaces interact.

In his previous lithographs with Gemini, Gehry has offered loose, hectic renditions of some of his best-known

structures—the Hotel Marques de Riscal, the Disney Concert Hall—but the *Puzzled* prints are something else. While they do relate to a building project—a possible plywood “pop-up” structure for (Product)Red, Bono’s African AIDS organization—it is a project that has not yet, and may never be, built. Instead of a structure grounded in a landscape, what we see here is Gehry messing about with that metonym for formal relationships, the jigsaw puzzle.

In each of the six images Gehry’s squiggly line wraps itself in and out of a group of interlocking puzzle pieces (four in *Puzzled #1*, about twenty in *Puzzled #6*). The line doesn’t so much define the structure as dance around it. Line and color—red and blue, loosely brushed—seem to have similar, but not quite identical, ideas about where they would like to go. And somehow, as in that last magical moment when the right tug turns a mess of satin turns into an intricate bow, it all comes together: a Gehry. ■

Adriane Herman

Sticky Situations (2009)

Boxed set of 42 woodblock and silkscreen prints plus colophon, 15 x 15 inches each, edition of 22, printed and published by Beggar’s Bowl Press, Portland, ME, \$4000.

For the past several years Adriane Herman has been working with discarded memos and lists, the pragmatic detritus of other people’s lives. She treats these things like treasures, carefully reproducing every Bic-pen blot and graphite scratch. (Her 2008 print *Checklist Deluxe* replicated an index card full of class notes found on a college campus, presumably dropped by a diligent art student; Herman reproduced not only the text, but went so far as to hand-emboss the dings and ridges suffered by the original card.)

Sticky Situations derives from her collection of used Post-it notes (and their non-3M kin). 42 were selected and lovingly recreated at five times their



Adriane Herman, *Sticky Situations* (2009). Courtesy Western Exhibitions, Chicago.

original size. The precise pastel shade of each original note was relief printed on white paper, while the text or image from the note was screenprinted on top. Although Herman's prints lack that patented light adhesive strip on the back, they are essentially Brobdingnagian versions of the originals. Even the proportions of the portfolio box are designed to mimic those of a sticky-note pad.

Herman says she was thinking about stickiness both literally and metaphorically—a large number of these notes involve the I.R.S. or dysfunctional bathrooms. Some are funny (“*Edible—but don’t eat the sequin eyes*”), some are tragic (the crudely drawn dog with stitches over the heart that she found in a veterinary office). The mass of them together produces an unexpected elegiac tone. They are souvenirs of stress, self-discipline, disappointment. After all, Post-it notes are rarely there to remind us to do something fun. More often, they label our failed interactions with the world—whatever object it was that the orange “not working” note was attached to; whatever event inspired the freehand emoticon, two slashed eyes and a sad mouth. In this context “*Cake in Fridge—enjoy!*” is poignant because it marks such a rare moment of pure joy.

The material care and affection that Herman lavishes on these incidental objects makes a claim on our attention, makes them seem important and meaningful. She makes them stick. ■

Daniel Heyman

When Photographers are Blinded, Eagles’ Wings are Clipped (2009-2010)

65 prints: etching and woodgrain relief on 100% cotton rag Revere, overall: 136 x 169 3/4 inches, edition of 5, printed by CR Ettinger Studio, Philadelphia, published by the artist (available through Cade Tompkins, Providence, RI), \$20,000–\$30,000.

The inspiration for this architecturally-scaled print came from two bouts of military adventurism: that of the Bush administration in the last decade and that of the Holy Roman Emperor, Maximilian I in the 15th century. In the case of the former, Heyman was responding to the duplicity and human cost of the war in Iraq; the latter mattered because it provided the occasion for Albrecht Dürer’s *Triumphal Arch for Emperor Maximilian* (1515), a 12-foot high architectural fantasy printed from 192 blocks. Dürer exploited both physical scale and the distributive power of print to talk about political might. Heyman’s 65-part magnum opus takes on a related form and subject, but while Dürer was on commission, and had to play nice, Heyman is free to express outrage.

Heyman is not interested in celebrating military triumph, but in dramatizing false triumphs and their insidious damage. He saw Dürer’s vast print in the “Grand Scale,” exhibition organized by Wellesley College around the same time he heard a talk with photojournalist Michael Kamber. Kamber,



Daniel Heyman, *When Photographers are Blinded, Eagles’ Wings are Clipped* (2009-2010).