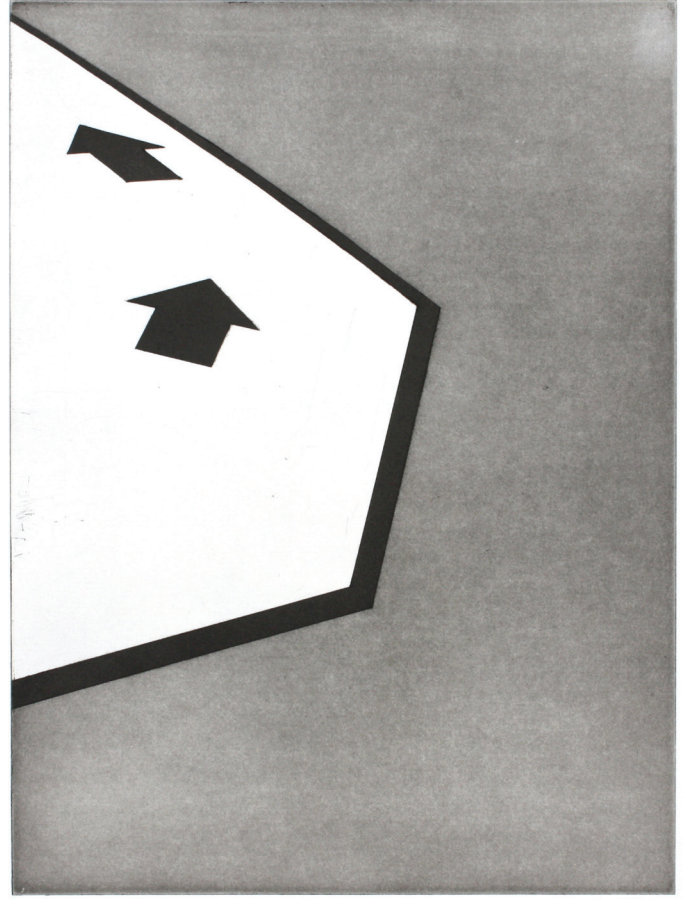
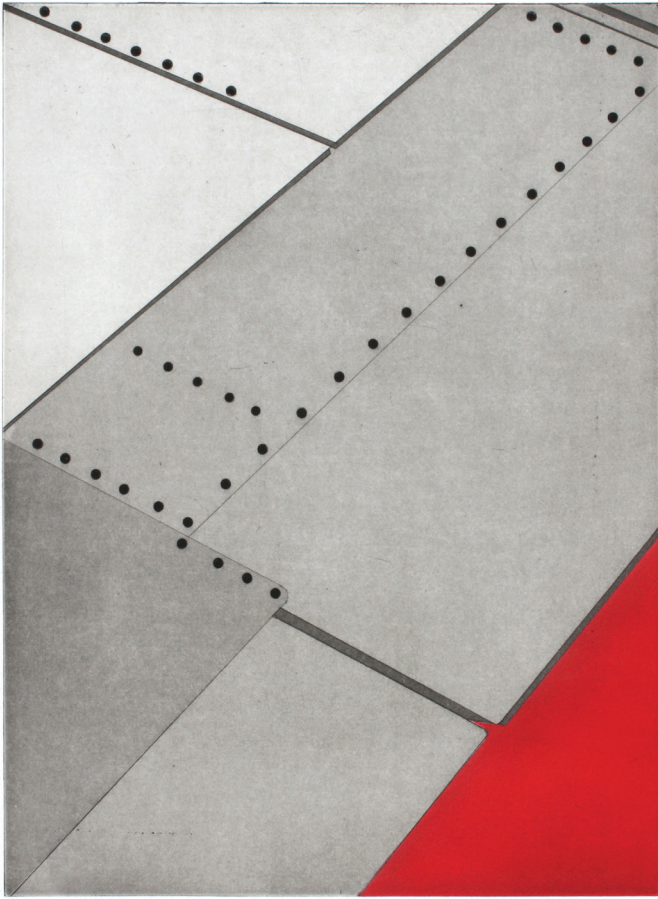


# PROOF

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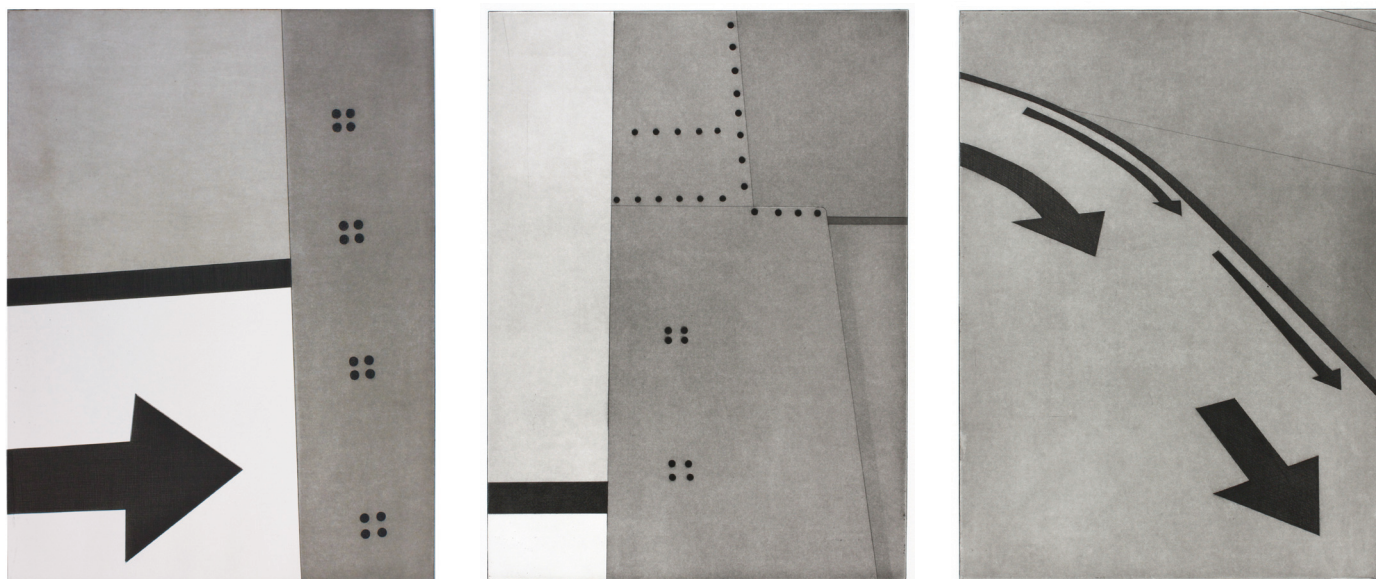
## NINA KATCHADOURIAN | NEW EDITIONS FALL 2014

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Above: *Window Seat Suprematism 4*; *Window Seat Suprematism 3*. Series all 16" x 13" paper size, 14" x 11" plate size, etching and aquatint.

Since the spring of 2010, the artist Nina Katchadourian has traveled on over 100 commercial airline flights as necessitated by her exhibition projects, teaching engagements, residencies, and familial obligations. With a deep appreciation for the mundane reality of this peripatetic lifestyle shared by many passengers today, Katchadourian incorporated this experience in her practice and began the ongoing Seat Assignment project. Demonstrating her feisty sense of humor, the series transforms a single coach-class seat into an artist's studio at thirty-thousand feet altitude. For this, the seat-back tray becomes a pedestal for miniature sculptures in the *Provisional Sculpture* series, while the reflective metal flap of the safety buckle becomes a mechanism to spy on her aisle mate in *Buckleheads*, among many other experiments. Documenting these photographically, the artist recovers the playful and generative aspects of routine episodes in everyday life. ►



Above: *Window Seat Suprematism 2*; *Window Seat Suprematism 1*; *Window Seat Suprematism 5*. Series all 16" x 13" paper size, 14" x 11" plate size, etching and aquatint.

*Window Seat Suprematism*, a suite of five etching and aquatints, joins this body of work. Derived from photographs taken on flights when she has a window seat over the wing, these compositions abide by the principles of abstraction as put forth by the Russian avant-garde in the early twentieth century. Katchadourian selected intaglio methods for the project, which is one of her first engagements with printmaking.

Achieving simple shapes in a range of gray tones through applications of acid on the plate, the artist directs one's eye to the basic geometry of the markings on the airplane wing. As is characteristic of her practice, she eliminates the noisy distractions of one's experience so to best enjoy and savor the lyrical elements hidden within the world we live. ■

Gretchen L. Wagner  
Artistic Director and Chief Curator  
Oklahoma Contemporary Arts Center and Marfa Contemporary

## IslandPress

CONTEMPORARY PRINT EDITIONS AND ARTIST PROJECTS **MORE INFORMATION** [islandpress.wustl.edu](http://islandpress.wustl.edu) | [islandpress@wustl.edu](mailto:islandpress@wustl.edu) | 314.935.8051

### ISLAND PRESS

Island Press is a research-based printmaking workshop and publisher committed to education and innovation in contemporary print editions and artist projects. Visiting artists work side by side with the master printer and students in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. The result is high-quality print editions of technical complexity created in a unique setting where artists and students share skill sets and ideas.

Island Press is project-driven and collaborative, tapping into the place where the artist's creative research intersects with the all of the

possibilities of the print studio. Recent artist projects include editions with Radcliffe Bailey, Chakaia Booker, Squeak Carnwath, Willie Cole, Henrik Drescher, Chris Duncan, Tom Friedman, Ann Hamilton, Trenton Doyle Hancock, Nina Katchadourian, Shaun O'Dell, Lisa Sanditz, and James Siena.

Island Press was founded in 1978. Past visiting artists include Hung Liu, Jaune Quick-To-See-Smith, Joyce Scott, Juan Sanchez, Nick Cave, and many other great artists.

**DIRECTOR** Lisa Bulawsky | **MASTER PRINTER** Tom Reed