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International Prints and Multiples

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Equinox Gallery, Vancouver

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Printmaking and the production of multiples has long been a meeting point between experimentation and accessibility. From the earliest intaglio works to contemporary digital processes, prints and multiples allow artists to reach wider audiences while exploring complex ideas through layered, iterative techniques. The exhibition features works by many influential international artists, including Chuck Close, Peter Doig, Marten Elder, Jeff Koons, Claes Oldenburg, Neda Razavipour, Robert Rauschenberg, Ed Ruscha, Cindy Sherman, and George Tice, as well as Canadians Rodney Graham, Adad Hannah, Gordon Smith, and Jeff Wall.

The exhibition is plural in nature, bringing together a broad group of artists and techniques. Within this extensive scope, the works are divided into groups which address similar ideas or are connected through formal concerns. One section of the exhibition examines the use of the self-portrait by artists Chuck Close, Rodney Graham, Cindy Sherman, and Jeff Wall, who use staged self-portraiture to interrogate identity, performance, and photographic representation. Through the fabrication of fictitious personas works, the nature of the artist's "true" character comes into play, raising the question: what can photographs really tell us about the sitter? Vivian Maier's photographs often include characters of their own, though her subjects are always candid and never posed. Two photos by Maier are included in the exhibition, one in colour and one in black and white, offering a touchpoint to the international practice of street photography, a genre pioneered by Vancouver's own Fred Herzog, whose photographs are also on display in a viewing room at the gallery.

Another part of the exhibition explores the phenomena of weather, light, and refraction, themes captured with distinct sensibilities by Patterson Ewen, Roy Lichtenstein, and Marten Elder. All three have produced process-driven images where refraction and atmospheric effects are key components of the image. The works translate the ephemeral phenomena of light and weather into tangible, reproducible form.

Adad Hannah and Neda Razavipour use assemblage to allow objects to have renewed meaning and interpretation. For her performance work Oscillations (2013) in Tehran, Razavipour smashed cabinets full of glassware, ceramics, and porcelain—objects readily associated with a particular culture and place. The broken fragments from this performance are presented here in photograph form. Picasso's Guernica has been an ongoing source of inspiration for Adad Hannah. In this work, Picasso’s Guernica is assembled using everyday materials such as brooms, ladders, and fabrics. Where Picasso’s original captures the shattered horror of aerial bombardment through fractured forms, Hannah’s iteration lays bare its construction, inviting viewers to witness the scaffolding of iconography itself.

Their contributions underscore the central role of printmaking across postwar and contemporary art, fusing technical innovation with conceptual daring. Ed Ruscha and George Tice are connected less through direct collaboration and more through shared concerns within late 20th-century American image-making, especially around vernacular landscape and the poetics of the everyday. Both work with highly controlled, serial approaches to familiar subjects—Ruscha through text, gasoline stations, and roadways, Tice through water towers, suburban streets, and industrial structures—elevating ordinary sites into charged, contemplative images. They also both sit within a broader print/photographic discourse in which books,

editions, and reproducible images became key vehicles for exploring American identity, architecture, and infrastructure.

Robert Rauschenberg and Claes Oldenburg are connected by their experimental, materially open approach to printmaking. Both artists treated the print shop as an extension of the studio, using technical collaboration to push prints beyond flat sheets into something closer to objects or environments—Rauschenberg through solvent transfers, layered photo-based imagery, and unconventional supports, and Oldenburg through often humorous editions.

Equinox Gallery has a longstanding history of presenting and selling prints and multiples by international artists, since 1972 from the first year of exhibitions which included Roy Lichtenstein and Victor Vasarely. Exhibitions that include such a wide range of artists and works are an opportunity to view and reflect on the practices that exist within, and beyond, our geographical boundaries. It is in these moments that we can take a glimpse into interconnected practices and materials, revealing the intimacy and expansiveness of the printed image.