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Art in Print

William Villalongo

by Sarah Kirk Hanley, from Volume 8, Number 6

Edition Review

William Villalongo, *Embodied* (2017–2018)

Laser-cut felt with archival pigment print, 20 x 17-1/4 inches, edition of 50. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa. \$1,500.

Palimpsest (2017–18)

Seven-run screenprint with laser-cut areas and intaglio collage elements, 52 x 37-1/2 inches, edition of 25. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa. \$3,500.

Nested (2018)

Collagraph with linocut and woodcut, 24 x 23-3/4 inches, edition of 15. Printed and published by Shore Publishing, Tuxedo Park, New York. \$1,200.



William Villalongo, *Palimpsest* (2017–18)

In new editions with Graphicstudio and Shore Publishing, William Villalongo's singular approach to the black male figure (first unveiled in his 2017 exhibition "Keep on Pushing" at Susan Inglett Gallery) invokes issues of visibility and agency that are particularly urgent within black American experience. Flurries of leaves and stems are either cut from black substrates or applied to a dark background to form cyclonic bodies. Amid these silhouetted shapes, Villalongo inserts eyes, hands and pieces of clothing. The parts coalesce into specific events and people, but also suggest contingent states of being. Villalongo explains he was inspired by the sight of organic matter caught in a whirlwind: "I wanted to use motion and gesture in the work as a way to express a body navigating history, violence, social inequities and racial imagination."¹

¹ "William Villalongo in Conversation with Torkwase Dyson," in William Villalongo: Keep on Pushing (New York: Susan Inglett Gallery, 2017), unpaginated;

issuu.com/inglettgallery/docs/villalongo_keep_on_pushing_catalogu; accessed 13 December 2018.