MATTHEW SHLIAN
AT TAMARIND INSTITUTE

FREDERICK HAMMERSLEY
ARTIST RESIDENCY

2017-18

“As a paper engineer, my work is rooted in print media, book arts and commercial design. Beginning with an initial fold, a single action causes a transfer of energy to subsequent folds, which ultimately manifest in drawing and three dimensional forms. I use my engineering skills to create kinetic sculpture which have led to collaborations with scientists at University of Michigan. We work on the nanoscale, translating paper structures to micro folds. Our investigations extend to visualizing cellular division and solar cell development. Researchers see paper engineering as a metaphor for scientific principles; I see their inquiry as a basis for artistic inspiration. In my studio I am a collaborator, explorer and inventor. I begin with a system of folding and at a particular moment the material takes over. Guided by wonder, my work is made because I cannot visualize its final realization; in this way I come to understanding through curiosity.”

—Matthew Shlian

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by Lawrence Weschler

Matthew Shlian remembers himself as a budding artist from the very start, as a kid growing up in small town Easton, Connecticut—drawing endless comic books, taking apart everything in sight and putting it all back together again, sort of—which was somewhat odd, since neither of his parents (his father a CPA, "a numbers guy," his mother an educator of kids with special needs) evinced any particular artistic tendencies. Which rendered things all the more uncanny, he now says, when he and his family were cleaning out the attic, a few years back, and they came upon a box full of relics from his mother's father: nickels sliced and joined into dodecahedron-like constructs, drawing machines rigged together out of countervailing pendulums… "He was clearly a serious tinkerer," Matt observes, "and even though I never met him—he died before I was even born—nobody before that had ever made the connection. But it does make you wonder."

"Wonder" being a word that comes up a lot in conversations with Shlian: wonder and wander and free-ranging curiosity, curiosity without agenda. (Also wonder at the pronunciation of his name, which is actually "shline," though he's amiably given up on correcting people: "It's not their fault.")

By high school, he says, he knew he was going to be an artist of some sort ("I had no back-up plan, there was no Plan B") though he was dividing his time between visual arts and music: he was an avid drummer, played in all sorts of bands. But he hated the "constantly being adjudicated" aspect of music education (the recent film *Whiplash* was for him "an excruciating horror show"), savoring rather the nonjudgmental solitude of the studio. So he chose to attend Alfred University in Western New York, a veritable emporium of arts practices, to hear him tell it, all of which he in turn sampled: ceramics, sculpture, painting, printmaking, glass blowing…and by the end, paper-folding. (Though not so much origami, with its ever more elaborate foldings within the strict confines of a single page; rather, that practice's cousin, kiragami, which favored cuts

and combines of multiple sheets right alongside all the folding.)

"For me," he likes to say, "it was never in any case just about the paper. It was about light, and form, and structure. All art embeds thought in material, but first you have to interrogate the material, and the great thing about paper as a material for that kind of inquiry is that it is not precious," he pauses, "… *not yet*."

Coming out of Alfred, he spent a few years applying his art, his craft, becoming, as he likes to characterize himself (to this day), "a paper engineer," at an outfit called Structural Graphics in Essex CT, the sort of place that produced pop-up cards and booklets for industrial, promotional and greeting card purposes. "Now, the thing about that kind of work as a business proposition," Shlian explains, "is that they are striving after the fewest possible 'hand assembly points,' as they call them, which is to say, places where human hands have to intervene in the mass production process in order to apply glue or jimmy a connection. Five such junctures was acceptable, maybe, or four, though three was optimum." And he wasn't half-bad at it: projects of his went on to win awards (for the commissioning advertising agencies, that is). But he just couldn't stop his mind from wandering: "I kept coming up with grandiose schemes that required dozens, hundreds of assembly points." For example, a compressed handful of collapsed surfaces that when released veritably exploded into a serpent of interconnecting polygonal volumes, several feet long: Way cool. "They'd say, What's the point of that? That's completely useless. Which is when I'd have to strangle myself to keep from quoting Ionesco at them." Eugene Ionesco, that is, the great midcentury Romanian playwright:

> The universal and modern man is the man in a rush, a man who has no time, who is a prisoner of necessity, who cannot understand that a thing might perhaps be without usefulness; nor does he understand that, at bottom, it is the useful that may be useless and a back-breaking burden. If one does not understand the *usefulness of the useless* and the *uselessness of the useful*, one cannot understand art. And a country where art is not understood is a country of slaves and robots.

After a while, having saved up enough money, he abandoned the slave-drudge world of commerce for graduate work at the Cranbrook Academy, outside Detroit, another center for "useless" studies, where once again Shlian shuffled happily between disciplines—ceramics again, architecture—always returning to paper. "The most fascinating thing about paper," he says, "is that it is a material with a memory. When we crease it, it knows where to fold, and when unfolded comes back to its initial place. And once we begin to understand how this material behaves, we can start to work with it." He'd arrived with a few handheld dazzlers; by the time he left, two years later, he was fashioning giant roomsize installations of kinetic, robotic structures, rising up out of flattened nests into jutting, jagged towers and then subsiding once again: Very way cool.

After graduating from Cranbrook, he moved to Ann Arbor to join his girlfriend (from back at Alfred), now his wife, Thea Augustina Eck (a multimedia artist whose work was rooted in research and memory and material investigation), who was completing her MFA at the University there. He figured he could always get jobs teaching at nearby art schools, and did (including at the University itself), but his real druthers was somehow to make connections with some of the great research campus's science faculty (he'd recently come upon the MIT physicist Victor Weisskopf's comments to the effect that science was more interested in questions than answers because "Science is the opposite of knowledge, science is curiosity" and he sensed a kindred culture). He bought himself a DVD burner and spewed out fifty DVDs of recent work, conjured up a fresh brace of folded marvels, and put together fifty packets which he sent to scientists all over campus, along with a note saying, "Hi, I'm Matt and I like to fold things. Maybe there is some crossover between your work and research and what I do. Wanna play?"

"Out of the fifty addressees," he recalls, "six wrote back saying 'Thanks for the paper things, I have no idea what I could possibly do with you.' But one guy invited me to give a talk at the macro

molecular science department. Which of course was completely crazy, because what did I know about macro-molecular science? But then again, what did they know about paper folding? So I went and presented, showed them various pleating patterns and artists books, and it was great, because they got it! They could see its pertinence to issues in some of their work."

From there, Matt started getting invited to programs all over the university—groups working on protein folding (and misfolding) in biology, and nano-molecular arrays in materials science—taking on a position as visiting research scholar ("which is a glorified way of saying volunteer") for the next several years. At first his paper foldings provided marvelous tools for illustrating scientific questions, but increasingly they became even better tools for helping to frame them. "One of the guys joked with me how I kept coming in with boxes full of answers to which they had to figure out the questions. And these people were amazing, they were all geniuses, MacArthur winners and so forth. The guy working on protein misfolding in Alzheimer's: smartest guy I ever met. You know the saying, When you're the smartest person in the room, it's time to find a new room? Well, the opposite is even more true: when you're the dumbest person, and I was and am by far the dumbest person in these rooms, hang around for as long as you possibly can, just stick in there, don't let them catch you." And thus far he's managed to stick around for seven years, the last four of which as part of a team that was awarded a two million dollar grant from the National Science Foundations to pursue such practical folded material applications as novel ways of parallel-slicing into solar cell arrays in such a manner as to allow the matrices to torque when stretched, such that their cells follow the sun, like so many sunflowers, thereby increasing the array's efficiency across the day (only to revert during the night, ready for the next morn).

Meanwhile, his own work has been blossoming almost as profusely. Along with his wife, he launched Eight Emperors, a quarterly subscription service offering handmade (often handheld) design objects of exquisite beauty (paper foldings, wood carvings and the like). (They also produced a

wee empress of their own, their daughter Fjora, now five years old.) His own creations began gracing public and corporate spaces all around town and presently all over the country, especially hospitals (with whose often sterile venues he himself, as a longtime Crohn's Disease sufferer, was alas intimately familiar). He likes to tell the story of one piece in particular in the children's wing of a local hospital, a folded Tyvek arch anchored on two turntables, whose incurling rotations become downright mesmerizing, and whose glass casing is regularly getting smudged over with tiny little palmprints.

About ten years ago, a teaching colleague lent Shlian a book on the Topkapi Scrolls, brimming over with illustrations of intricate Islamic tessellations ("I was completely transfixed; I spent the rest of the semester trying to avoid her so I wouldn't have to give the book back.") His notebooks started becoming festooned with his own variations on such Islamic tilings, along with speculations about how he might adapt them into three-dimensional cut-and-foldings. (Had he been good at math in school? "In geometry yes, I'd always had a very strong spatial sense, good at pattern recognition and the like, but I was completely hopeless at algebra, almost dyslexic, and never went beyond the most rudimentary classes in that regard. But these were patterns the likes of which I'd never seen, and really, I couldn't get enough of them.") At one point, Queen Rania of Jordan heard of his resultant experiments and invited him to Amman to design that year's royal greeting card—and he took advantage of the trip to visit some of the discipline's most remarkable sites in person.

In 2010 he launched himself into his Ara series, variations on Islamic tessellations compounding across creasing folds and geometric bulges, each instance growing out of the one before. As with much of his work, the patterning might start with a rule but it only really took off with the mistakes, the failures to stick to the rule ("The most exciting phrase to hear in science, the one that heralds new discoveries" Isaac Asimov once contended, "is not 'Eureka' but rather 'Hunh...that's funny.'"—Shlian for his own part says he prefers the Ara iterations, of

which by now there have been several hundred, "that end with a question mark rather than a period.")

And it was work of that sort—elaborately ramifying stiff white paper mindscapes—that first caught the attention of Diana Gaston when she was curating for a private collection in Boston, and then came back to her mind a few years later when, soon after being selected to head up the Tamarind Institute at the University of New Mexico in Albuquerque, she began pondering what sorts of artists might make a good fit with the master printers at the lithographic mecca.

* * * * * *

"Are you kidding?" Shlian recalls. "To be able to work at a place like that?—with printers like those and a roster of past artists like that? Josef Albers!"

So, yeah, Shlian was excited to accept Gaston's offer. He'd long been fascinated with printing processes, going back to his days at Alfred. But the Albers reference is also interesting, because until about five years ago, Shlian had been working almost exclusively with white (and occasionally black) paper sheets. His interest, he insists, was in light and structure and form, and he was suspicious of the easy blandishments of color. "You know the old saying from art school, how if the piece isn't working, just make it big and make it red!" But recently he'd been relenting a bit in that regard, and willing to admit, or at least to entertain, to experiment with, the tonal possibilities of color. And it was with that in mind, and still in thrall to his tessellations, that he reported to Tamarind for the first time in the Fall of 2016.

"Actually, I had no particular idea what I was going to do: arriving, I had dozens of half-formed ideas, but they're all such geniuses there, especially Valpuri Remling, the current master printer from Finland, that I was able to put myself in their hands, and together we forged a way."

The thing of it is, Shlian is color blind. Not completely: he's pretty good with blue, but his red-brown-green range is unreliable, and sketchy at best. Still, now he wanted to wallow in colors, and he even knew which ones (a few weeks before coming to Tamarind he'd become entranced with a

Rachel Ruysch floral still life at a Dutch Golden Age show at the Detroit Institute of Arts, and he brought along posters and postcard reproduction of the piece, pointing to the petals and telling the printers, "These, these are the colors I'm going for"); and together (focusing on levels of saturation and changes in hue, which he could make out), he and the printers managed to fashion, as he was calling it, "a different sort of Ishihara Test" (the original being the exam, with subtly gradated color circles, that ophthalmologists use to test for color perception). They poured tusche over the stone, printed a few sheets (using rollers to spread out the inks), experimented with different brushes and tools, emerging with dozens of variously textured and mottled and marbled sheets in five different color progressions.

Shlian meanwhile developed a series of tessellated puzzle boards, as it were, in his gridded sketchbooks, rectangles full of Islamic-inspired tile shapes. Back home, he fed his drawings into his computer, further refining the exact dimensions of the various tiles by way of a CAD designing program, then fed those results into a 3D modeling program, which allowed him to raise some vertices and lower others and then spew out the shape and dimensions it would require (along with tabs and back panels) to eventually create each of the sixteen pieces (he'd decided on sixteen pieces) that would come to make up each of the completed rectangles. "It was a funny process," he recalls, "starting out flat, becoming virtually 3D before becoming flat again and only then actually 3D." The 3D program helped trace out which lines within the pieces would eventually need to be folded up, which ones perforated down, and so forth, and then mapped out the optimum placement of such 3D-ready puzzle pieces across the color sheets he'd brought home with him from Tamarind. He then fed the color sheets into a high quality plotter (one of his prize machines, complete with tiny titanium tipped blades for scoring but not necessarily slicing clean through the paper sheets, except that is where he wanted it to)—and from out of the machine emerged the flat paper units which he would now be able to fold and

glue (by hand, at length, at *considerable* length) into the 3D tiles with which he'd be filling his rectangles.

The result was "The Other Ishihara Test," made up of six rectangularly framed combines spread across five separate "color families"—"Winter" (blue-black); "Hell" (red-black), "Marble" (off-white, grey), "Sherbert" (yellow-orange), and "Murmur" (light purple-grey): thirty individually distinct monoprints, that is, no two alike.

On a return visit to Tamarind, in September 2017, Shlian embarked upon a major wall piece to be exhibited, for starters, in the Institute's tall and wide street-facing display window the following April. The idea was for an elaboration of a white and gold piece he'd first contrived for the 20th Edition of Sharjah Islamic Arts Festival in 2017. This one, he realized, while out driving with Valpuri under the glorious northern New Mexico skies, he wanted to frame in the key of blue (a color whose subtlest gradations he actually could make out), and back at the shop, Valpuri and her colleagues helped Shlian to pull dozens and dozens of varyingly toned and marbled sheets, starting with the palest azures on out through the deepest midnight hues.

Back home he set to work, repeating the earlier process for generating the 3D flats. The underlying grid this time out was going to be simpler—an even splay of regular octagon shaped tiles interspersed with tiny square diagonals filling the interstices—but the jutting 3D assembly was going to be considerably more complex. He was going for an even swell-and-subsidence effect, like stroked fur or a wheat field ruffled by a breeze. "Earlier in my career," he explained, "I'd dabbled in kinetic pieces, where the pieces themselves rose and fell or rotated on their axes: it was that movement I was after. But this time I wanted a stable, steady piece—no moving parts—which nevertheless seemed to move—as you, the viewer, that is, moved." Modulating waves, pale dawn at the bottom phasing toward deepest night at the top. In order to achieve the effect, he came up with ten eight-sided pyramidal shapes, each one leaning further to the side than the one before (and each thus requiring a differently shaped seed tile)—and the same again

with the narrower pyramids rising out of the smaller square slots. It took him weeks to assemble the pyramids, building up bagfuls of broad-based octagonal ones, and twos, and threes--and their needlelike square counterparts (these were going to be variations off sunrise/sunset color). "I started back before Thanksgiving," he told me when I reached him late in February at his studio, "and I'm still far from finished. Just fold and glue, fold and glue, endlessly." In a couple months he was going to be reporting to Tamarind to lay in the piece, affixing each pyramid-follicle to the respectively numbered slot on the underlying base. 1985 slots in all.

I asked him if he'd come up with a title for the piece, and he laughed, "Yeah, you're going to like this. I'd wanted to call the one in Sharjah 'Murmur' so I looked the word up in an online Arabic-English dictionary, and it offered up a long translation, but just to make sure, I looked up that phrase, to see how it got translated back into English, and the English translation read, 'The voice of the water, the hum of the bees, the sources of the murmur, the wind'—and I said to myself, 'Now, *that's* a title!' And so that's going to be the title."*

He paused for a moment. "That's it sweetie you got it," he was addressing his daughter who was apparently beavering away at his feet, "helping" with the folding, but mainly he subsequently told me, secretly signing her name to the interiors of some of the completed pyramids. "Now try it this way."

Returning, he recalled how he'd once been hesitant to use color, he'd been suspicious of its garishness. But that he'd grown increasingly comfortable with the way colors seemed to tap into deep emotions, adding dimension to the form and structure of his pieces, and profundities to their light.

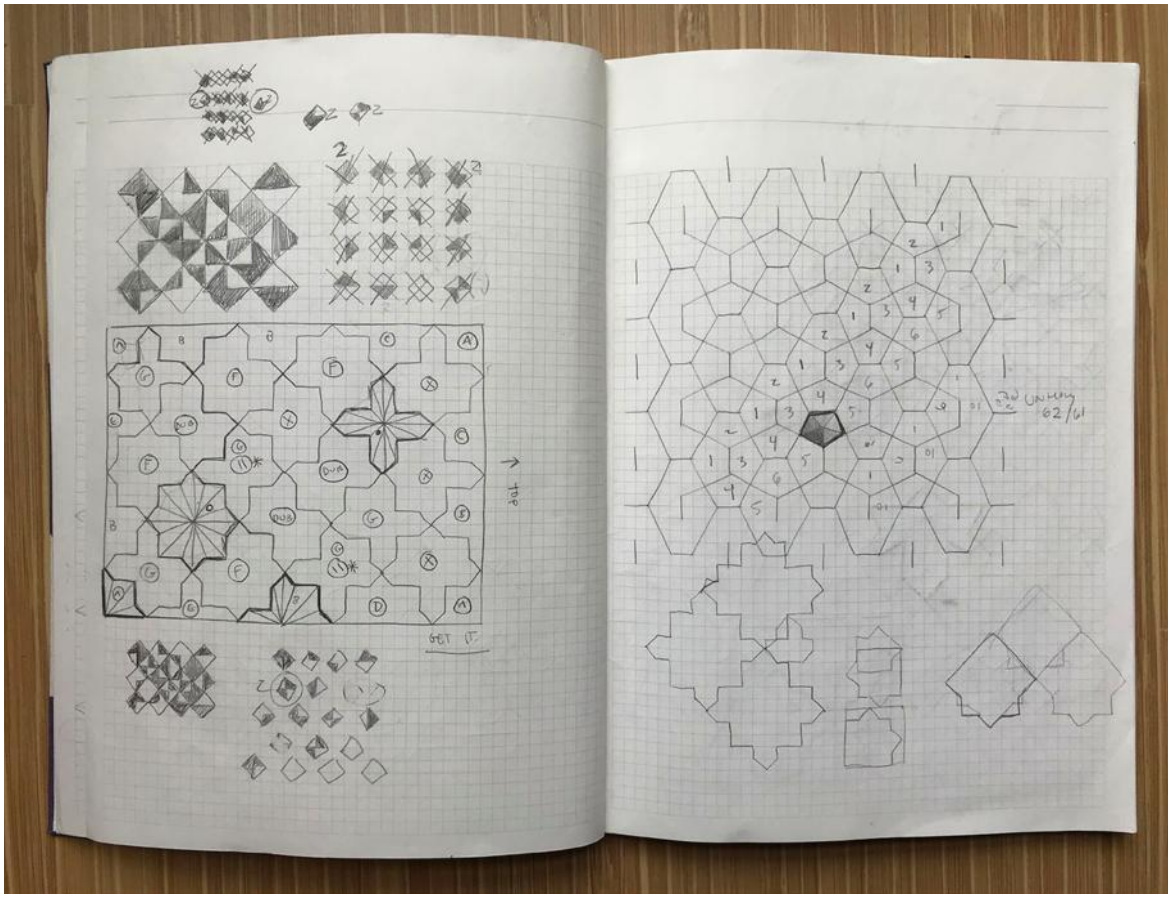
How long ago, I asked him, had he said he started incorporating color into the pieces?

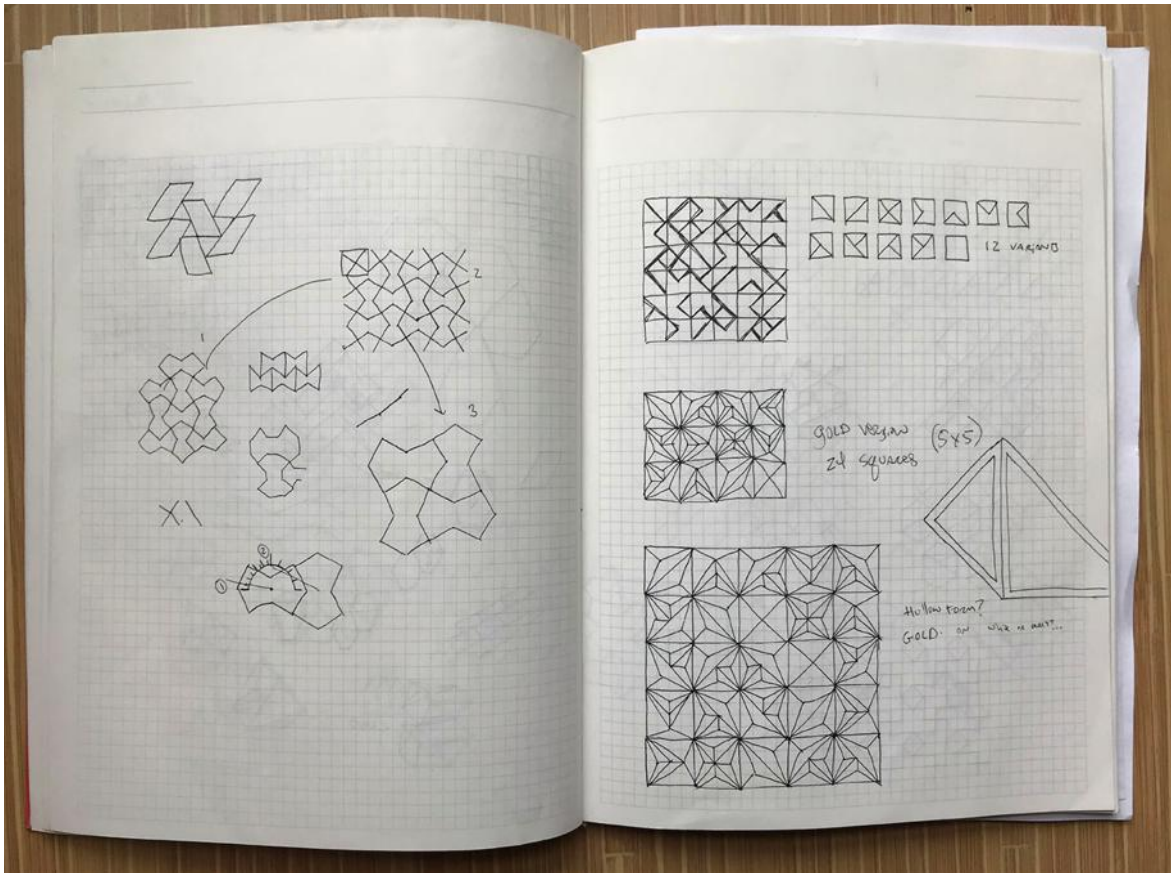
"About five years ago."

And how old was his daughter?

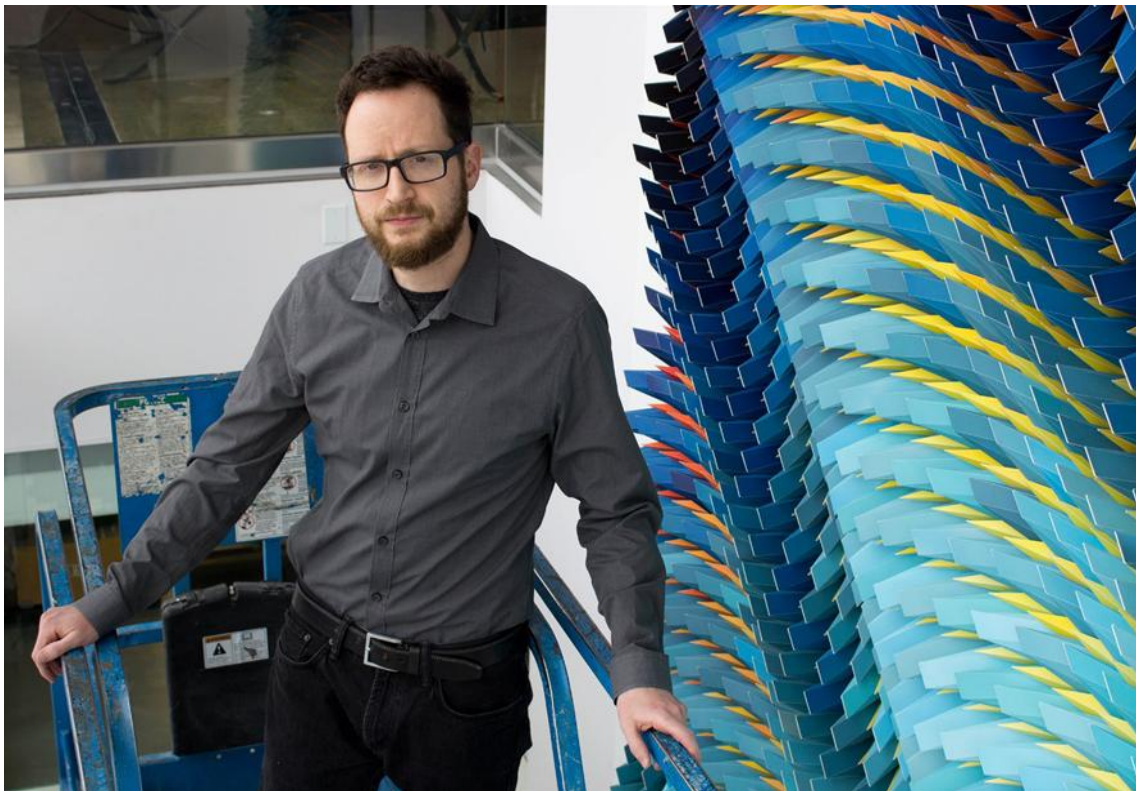
"Hunh," he said, at length, "that's funny. I never thought of that."

*In the end, Matt, channeling further murmurs, decided to change the piece's title to the paradoxically briefer *Every Line Is A Circle If You Make It Long Enough*.





Pages from Matthew Shlian's sketchbook while working on the *Ara* series. *Photos courtesy Matthew Shlian.*



by Diana Gaston

For a little more than a year, paper engineer Matthew Shlian collaborated with Tamarind Institute as the workshop's first recipient of the Frederick Hammersley Artist Residency. Building on his first collaboration with Tamarind in 2016, this extended residency created an opportunity for further experimentation in the workshop, led by Master Printer Valpuri Remling. Over this period, Shlian collaborated with six Tamarind printers as they rotated through the training program, each project yielding another layer of creative inquiry and technical discovery.

The Frederick Hammersley Artist Residency, established in 2017 with a gift from the Hammersley Foundation, creates an opportunity for a contemporary artist to consider, and possibly expand upon, Hammersley's legacy as an artist. Many parallels exist between these two intergenerational artists, Hammersley and Shlian, born more than sixty years apart.

Both artists incorporate meticulous geometric forms and mathematical precision, each mapping out compositions and variations by hand in notebooks. Both artists utilize

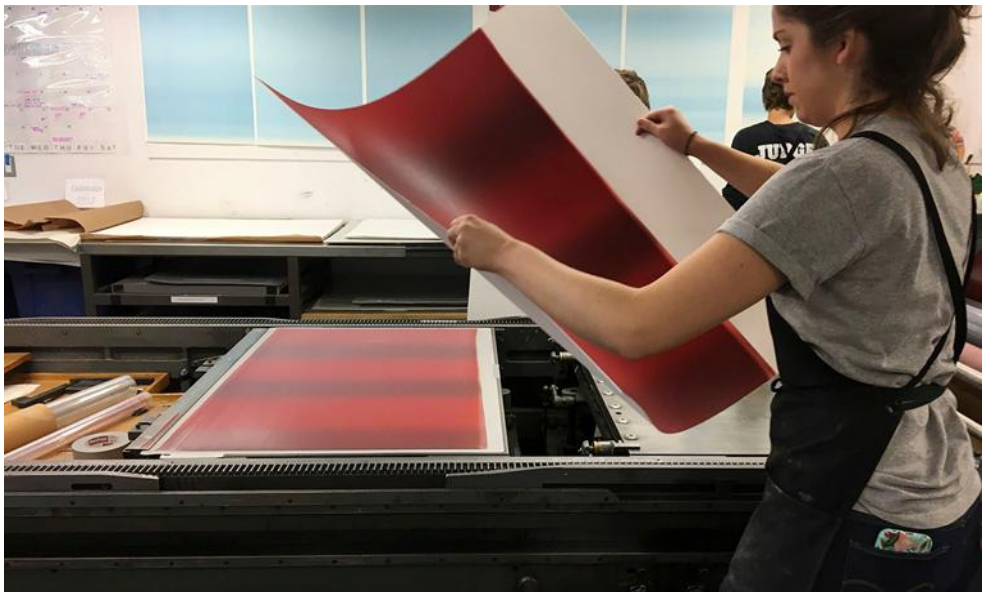
the digital tools of their time to realize complex, iterative patterns. And each artist independently developed a strangely similar process of cutting apart and reassembling: Hammersley went through a phase of painting and then cutting up his canvases to reassemble the pieces into new compositions he called “cut-ups”; and Shlian too cuts apart his intricately plotted forms, folding and assembling the work by hand. Furthermore, the computer drawings that Hammersley produced in the late 1960s in Albuquerque with the university’s IBM mainframe computer are directly analogous to the digital tools that Shlian employs to develop his dimensional paper sculptures, moving the pattern from two dimensions to three. Both artists worked at Tamarind repeatedly, and reveal the instincts of a printmaker—building their work through layers, playing with repetition of pattern and form across multiple prints, and experimenting with the ways in which the collaborative process can inform and expand the work. Hammersley was famous for his puns and quirky titles; Shlian too has a way of snatching curious titles from conversation and scientific terminology, giving a kind of poetic currency to his naming conventions. For both artists, there is a playful sense of wonder in how simple geometries can build into something much more complex.

During Shlian’s collaboration with Tamarind he produced a range of printed work, from unique sculptural pieces, to a series of elegantly restrained lithographs. The culmination of his residency is the monumental printed work that hangs in the front window, Every Line Is A Circle If You Make It Long Enough (2018). Assembled on site from over 150 printed sheets, this work achieves an uncanny sense of movement through an organic pattern that shifts and turns from every vantage point.

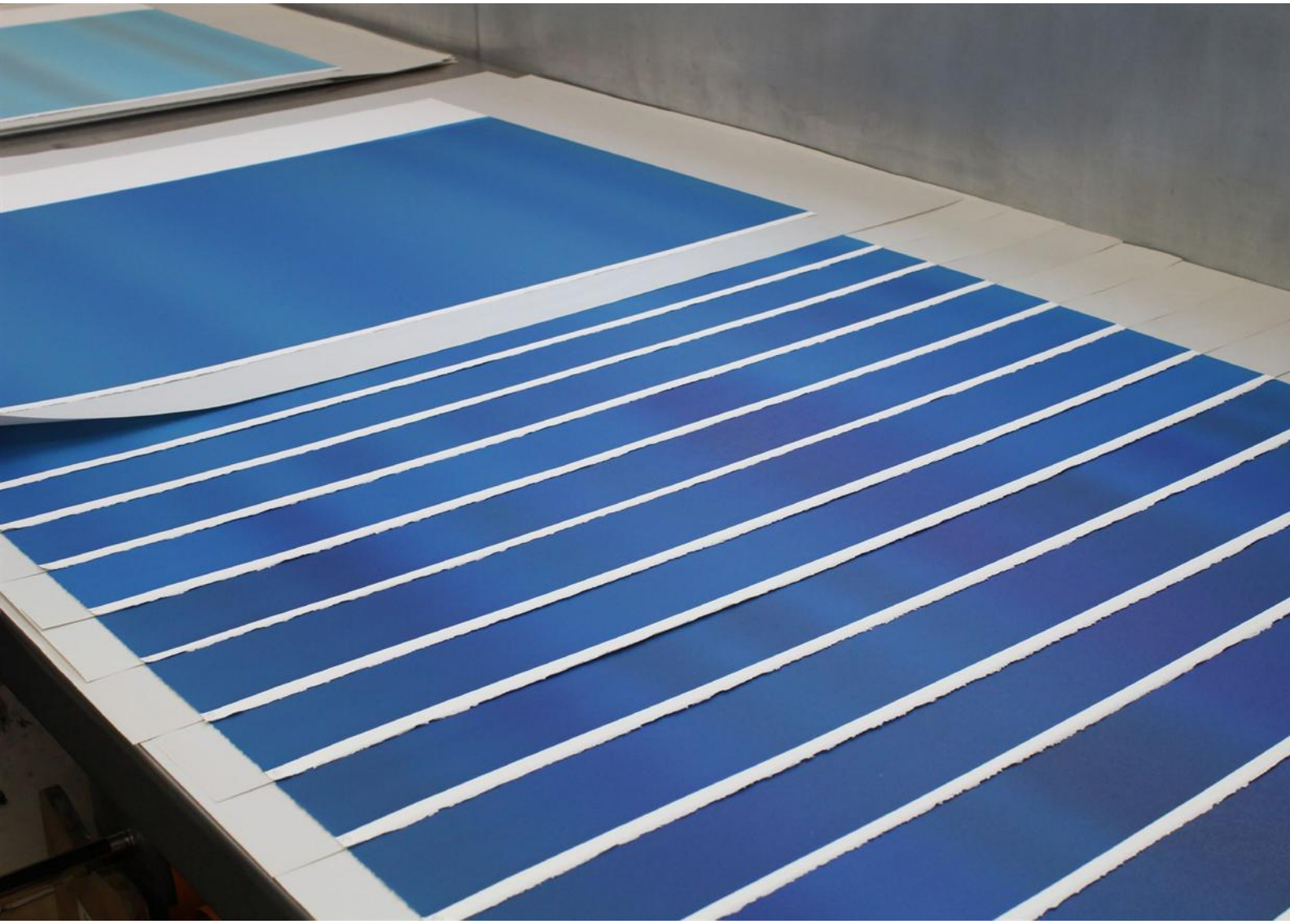
The work Shlian produced during the extended residency is exhibited in Two-fold: A Pairing of Frederick Hammersley + Matthew Shlian, in the Tamarind gallery through July 6, 2018.

Top (left to right): Tamarind Master Printer Valpuri Remling, Gallery Director Meghan Ferguson Mráz, Apprentice Printer Thomas Cert, and Curator Anne Slattery examine proofs during Shlian's first residency, 2016. Bottom: Anne Slattery beginning the documentation process, 2016.

Left to right: Apprentice Printers Ash Armenta and Candice Lynn Corgan, Matthew Shlian, Tamarind Master Printer Valpuri Remling, and Apprentice Printer Thomas Cert celebrating at the conclusion of Shlian's first residency, 2016.



Top to bottom: Tamarind Apprentice Printer Jaime Durham removing a print from the flatbed press used for monotyping at Tamarind, 2017. Durham checking the press bed, 2017. Matthew Shlian in the Tamarind studio testing the warp of the printed paper. *Photos by Nick Simko.*



Printed sheets drying, 2017.

Printed and folded components sorted by color and shape, awaiting assembly. *Photo by Diana Gaston*.

Facing page: Valpuri Remling and Matthew Shlian find creative ways to document the process.

Following page: Matthew Shlian on the lift in Tamarind's Central-facing window, assembling his newest piece, 2018. *Photo by Noor-un-Nisa Touchon*.

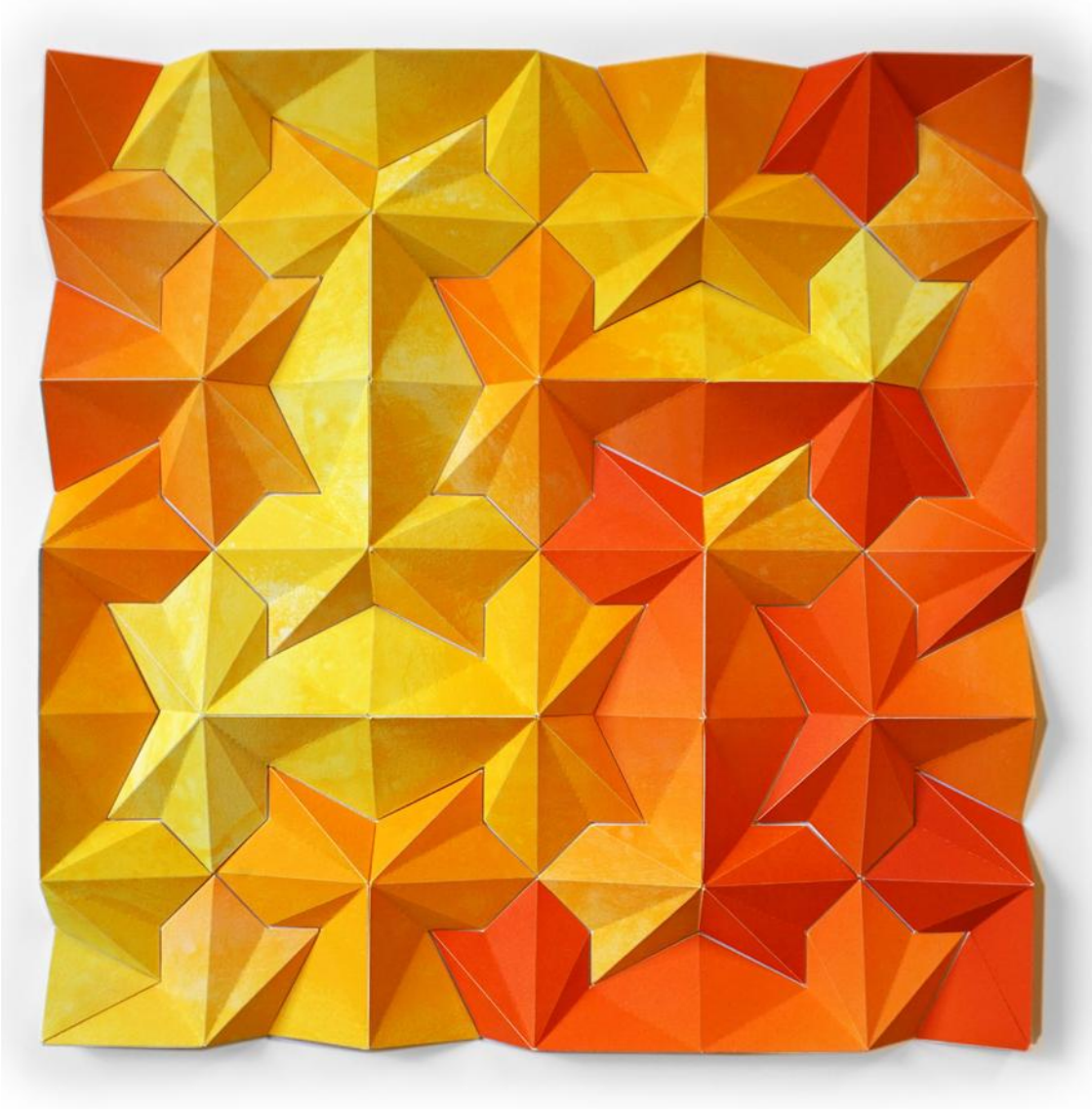
Above: Matthew Shlian allows community members to handle his folded pieces, after an evening talk at a local high school. Below: Shlian talks with students during a tour of Tamarind. Shlian did various demonstrations and talks during his residency with Tamarind.

Tamarind Curator Anne Slattery and Apprentice Printer Amanda Morris, assist Shlian with signing his prints, 2018. *Photo by Noor-un-Nisa Touchon.*

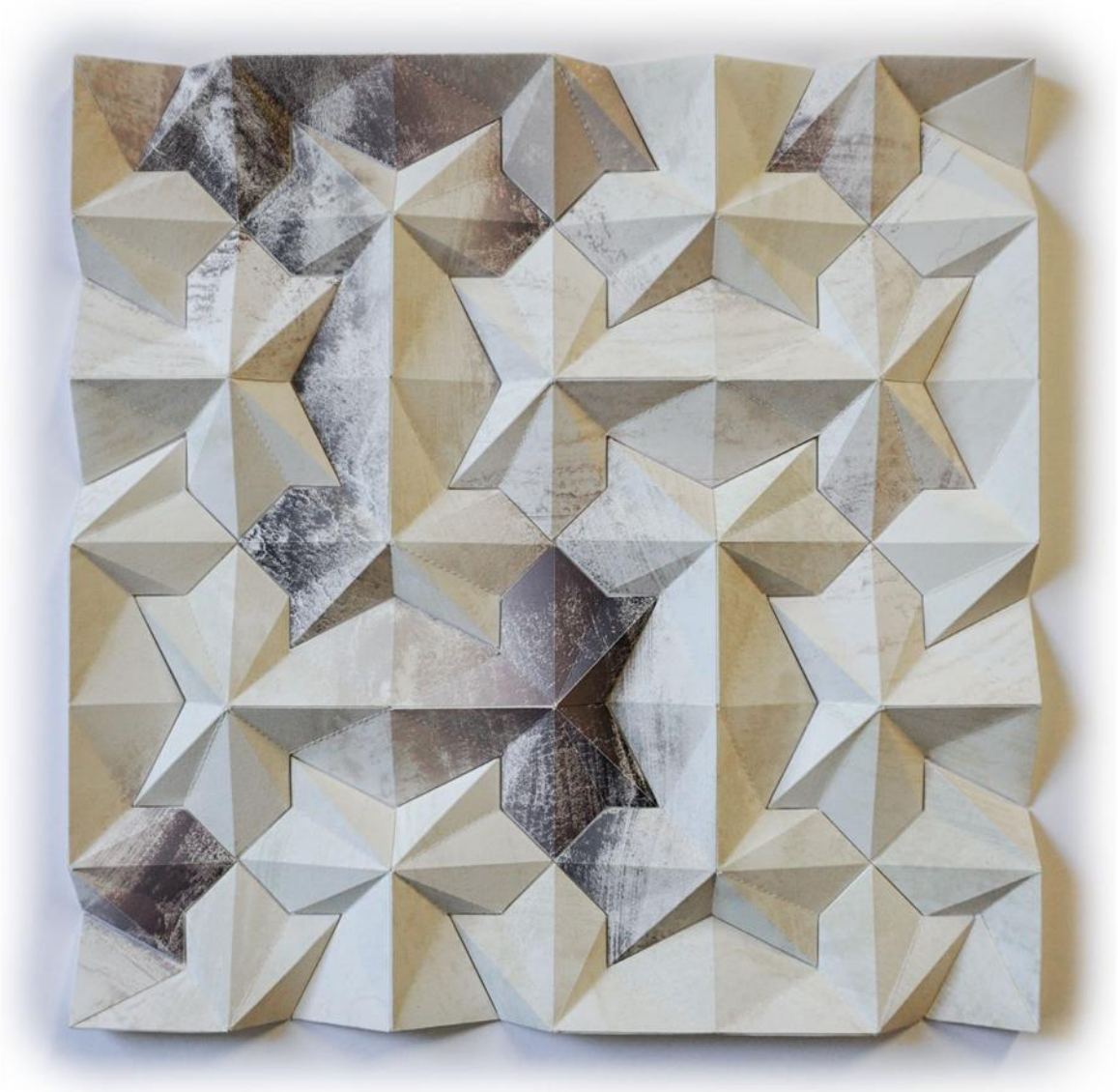
This permutation of Shlian's ongoing *Ara* series marks his first collaboration with Tamarind. He was already familiar with printmaking, having studied the medium in graduate school, but fairly new to the collaborative process at Tamarind. He immediately set to work on plates and stones, working with four Tamarind printers to create five color families that would ultimately become the basis for this series of hand-folded pieces. The color palette was inspired by a Dutch Baroque still life painting by Rachel Ruysch, and the resulting ink colors inspired his own descriptive titles of *Winter, Marble, Hell, Sherbert*, and *Murmur.* Using these prints he proceeded with his unique process, of creating a pattern, digitally cutting the sheets on a plotter for uniformity, then hand-folding and hand-assembling the paper components into a continuous tessellated pattern.

He named this series *The Other Ishihara Test,* and described his process this way:

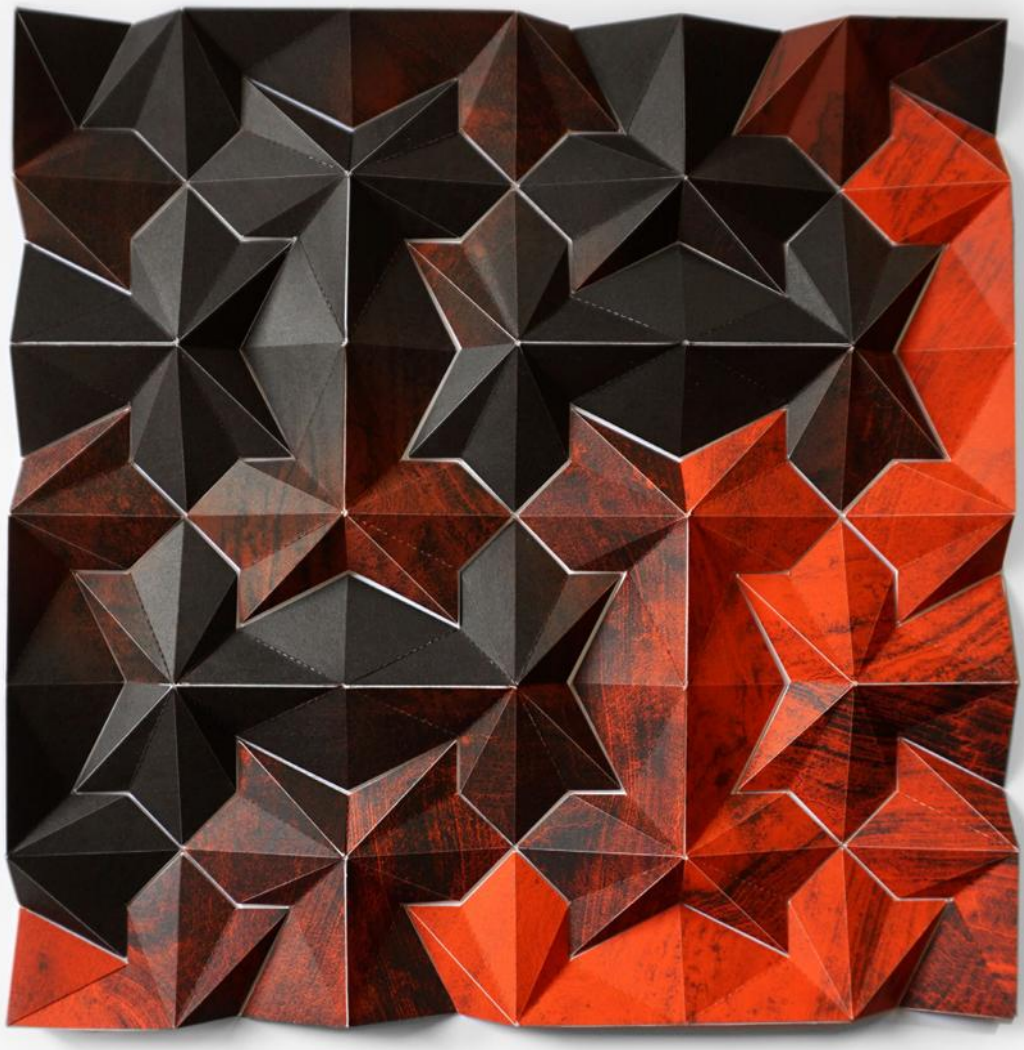
> *The printed proofs are beautiful and vibrant with color; it seems an act of violence to cut them up. I am excited, however, to explore the possibilities of color in this series of pieces. As my work may suggest, I am not chromophobic but rather I strive to utilize color in a thoughtful way. The title* The Other Ishihara Test *references the color blindness test by the same name. I am color blind and it is this deficiency in perception that allows a certain focus on pattern, form, and repetition.*



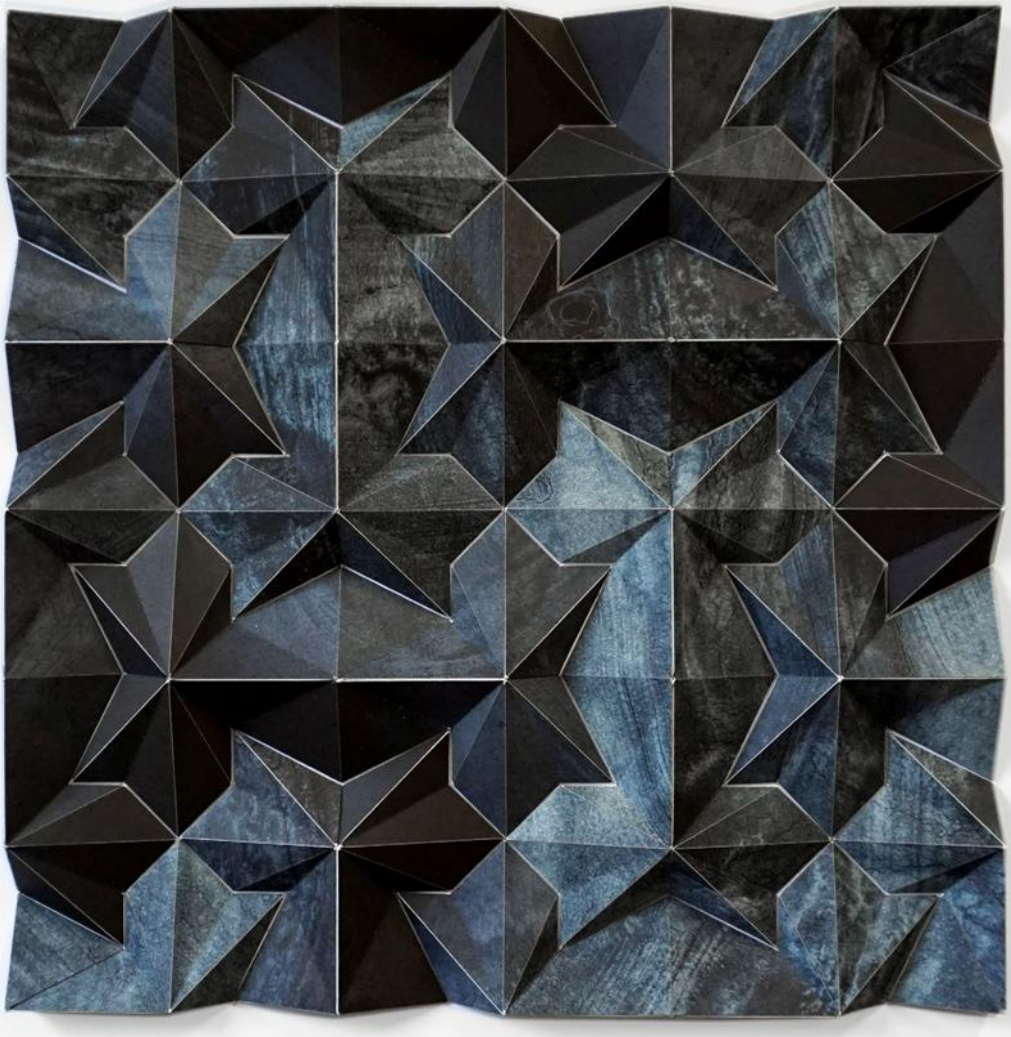
Ara 244: The Other Ishihara Test- Sherbert, 2016
(16-339b.2)
Three-dimensional, five-color lithographic monoprint collage.
Six unique monoprints within each color family.
Paper Size: 20 x 20 inches
Collaborating Printers: Candice Corgan, Thomas Cert
Published by Tamarind Institute.



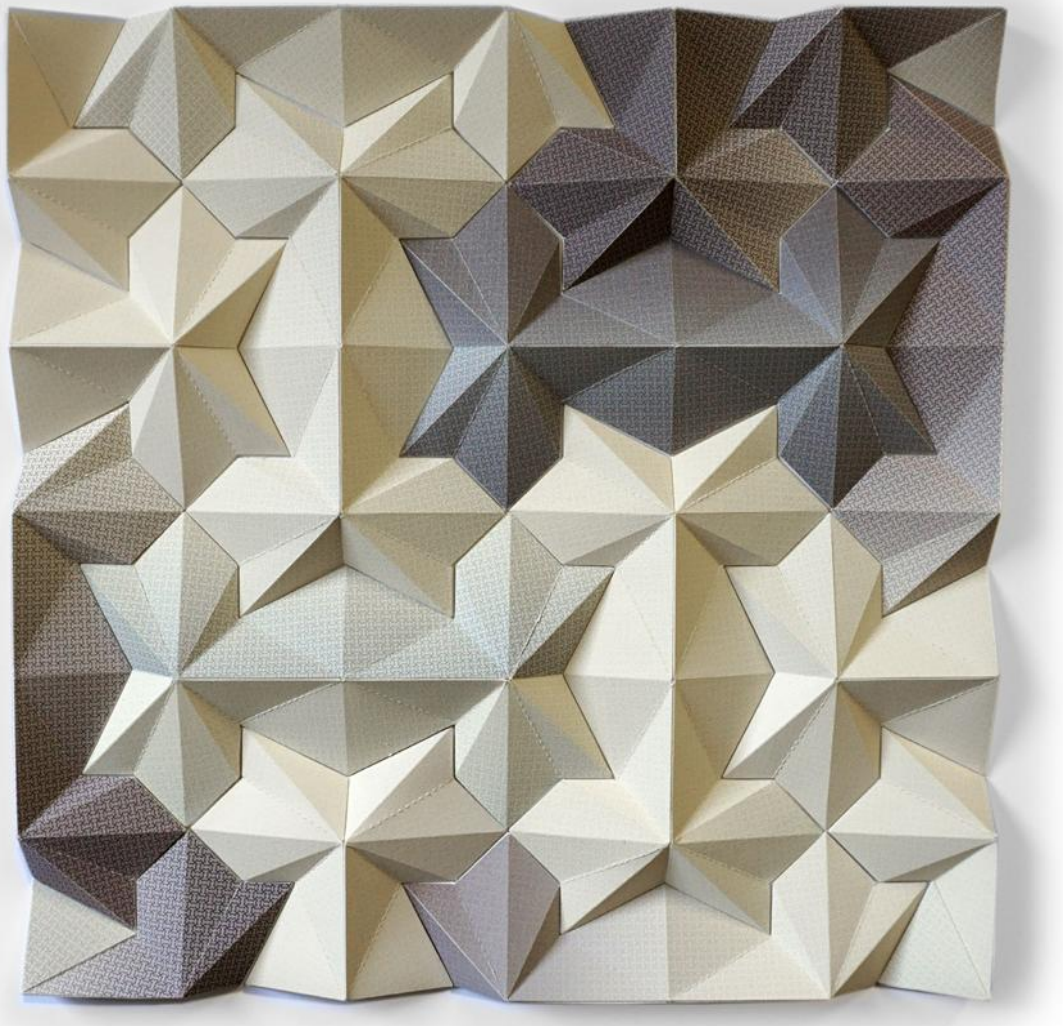
Ara 244: The Other Ishihara Test- Marble, 2016
(16-339c.5)
Three-dimensional, two-color lithographic monoprint collage.
Six unique monoprints within each color family.
Paper Size: 20 x 20 inches
Collaborating Printer: Ash Armenta
Published by Tamarind Institute.



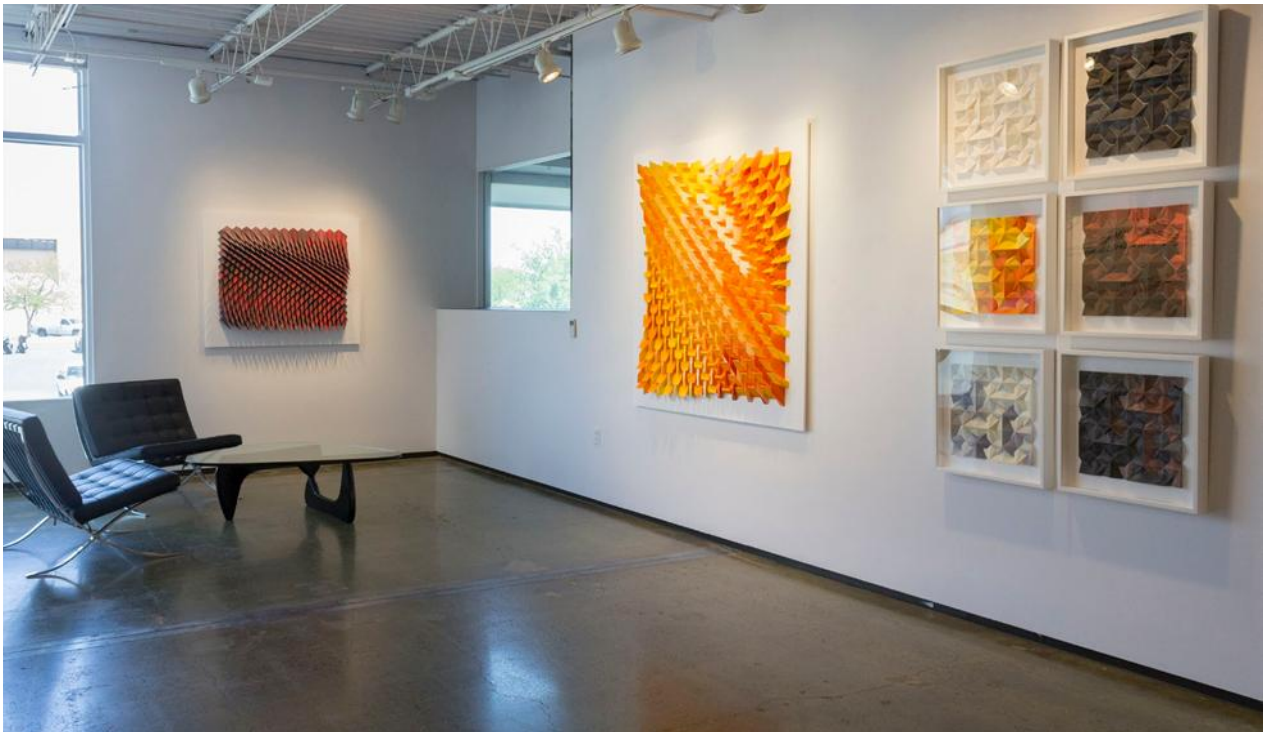
Ara 244: The Other Ishihara Test- Hell, 2016
(16-339d.5)
Three-dimensional, three-color lithographic monoprint collage.
Six unique monoprints within each color family.
Paper Size: 20 x 20 inches
Collaborating Printer: Ash Armenta
Published by Tamarind Institute.



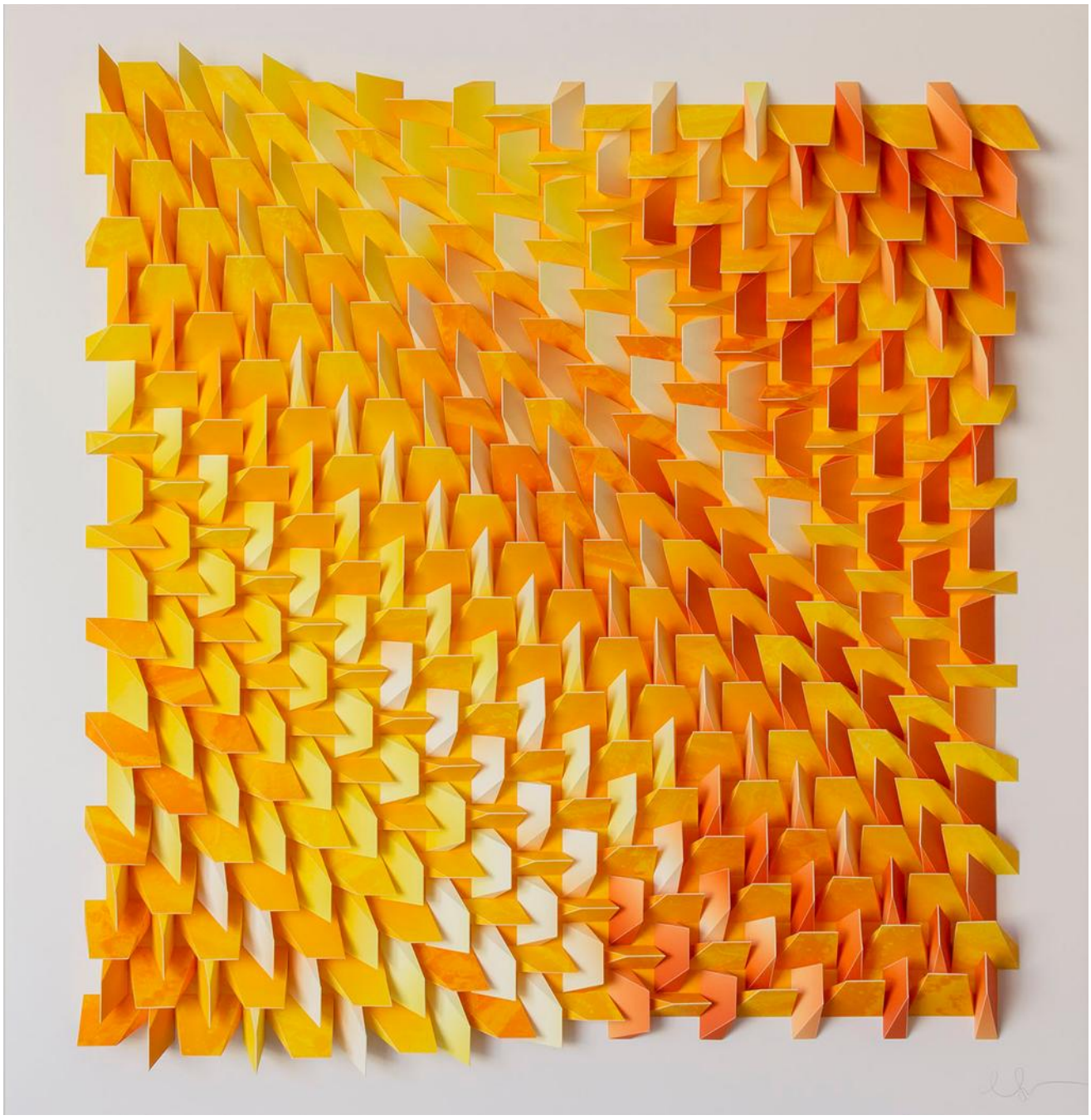
Ara 244: The Other Ishihara Test- Winter, 2016
(16-339e.4)
Three-dimensional, four-color lithographic monoprint collage.
Six unique monoprints within each color family.
Paper Size: 20 x 20 inches
Collaborating Printer: Ash Armenta
Published by Tamarind Institute.



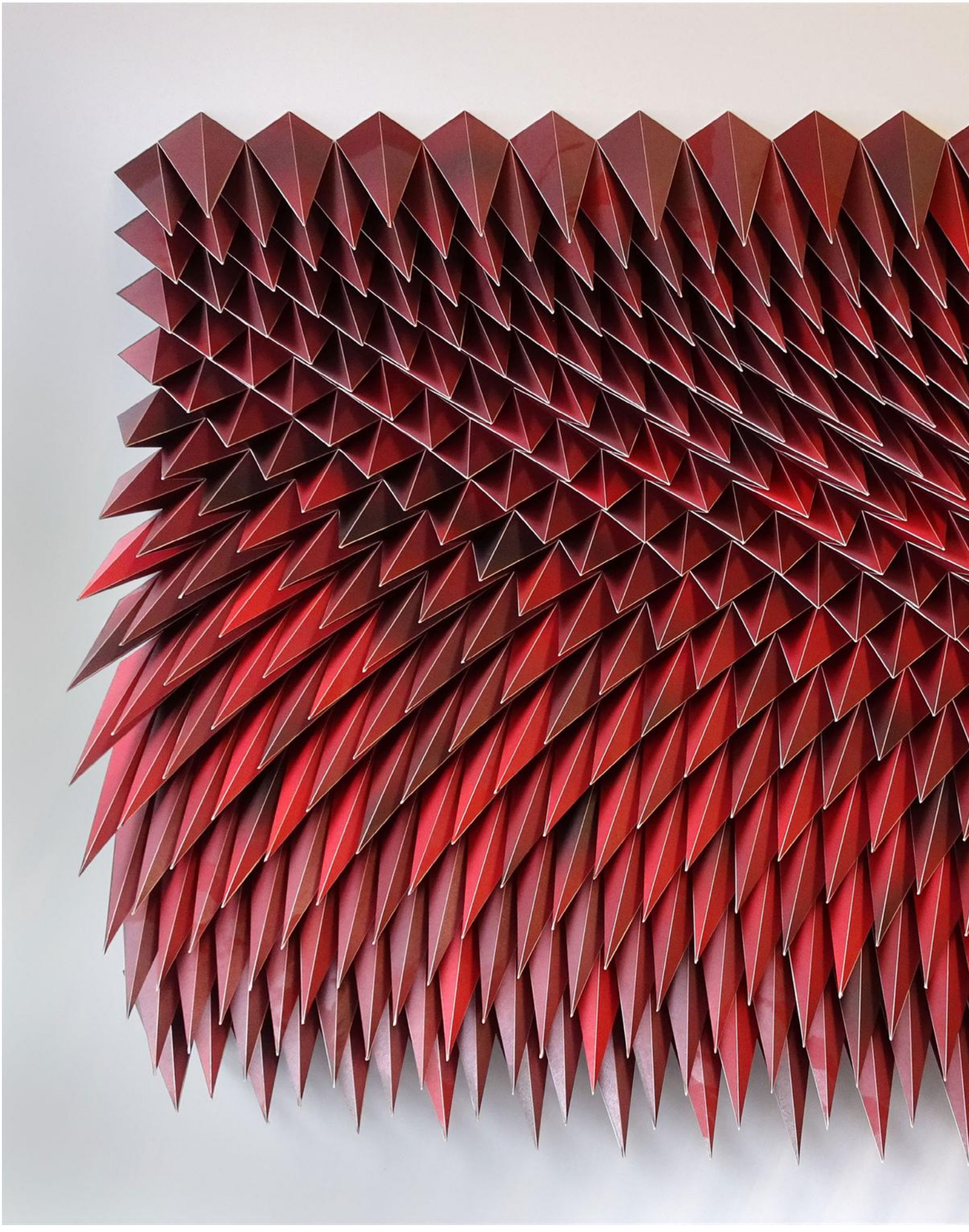
Ara 244: The Other Ishihara Test- Murmur, 2016
(16-339f.2)
Three-dimensional, five-color lithographic monoprint collage.
Six unique monoprints within each color family.
Paper Size: 20 x 20 inches
Collaborating Printer: Valpuri Remling
Published by Tamarind Institute.

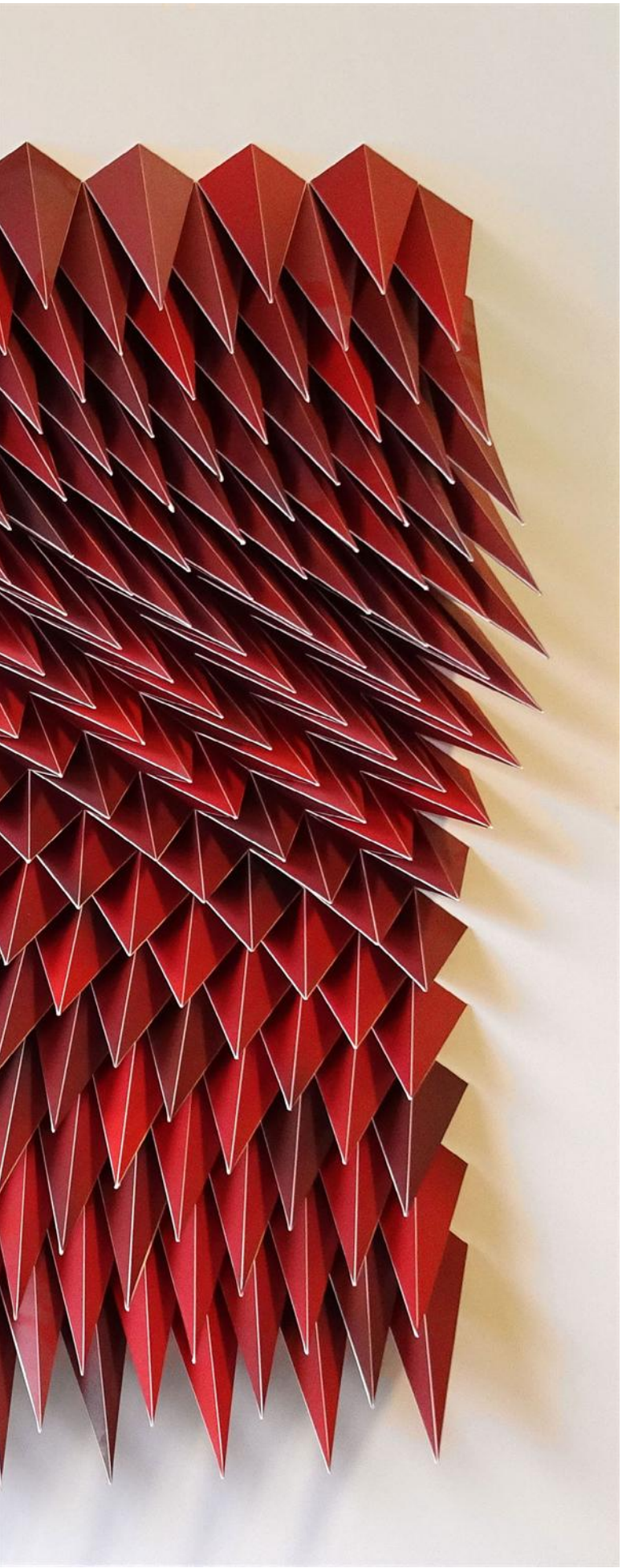


Installation detail from *Two-Fold: A Pairing of Frederick Hammersley + Matthew Shlian* in the Tamarind gallery, April 20 - July 6, 2018. *Photo by Noor-un-Nisa Touchon.*



Unholy 48, 2016 (16-339a)
Three-dimensional, three run, five-color monoprint collage printed on white Rives BFK.
60 x 60 x 4 inches
Collaborating Printers, Candice Corgan
Published by Tamarind Institute.

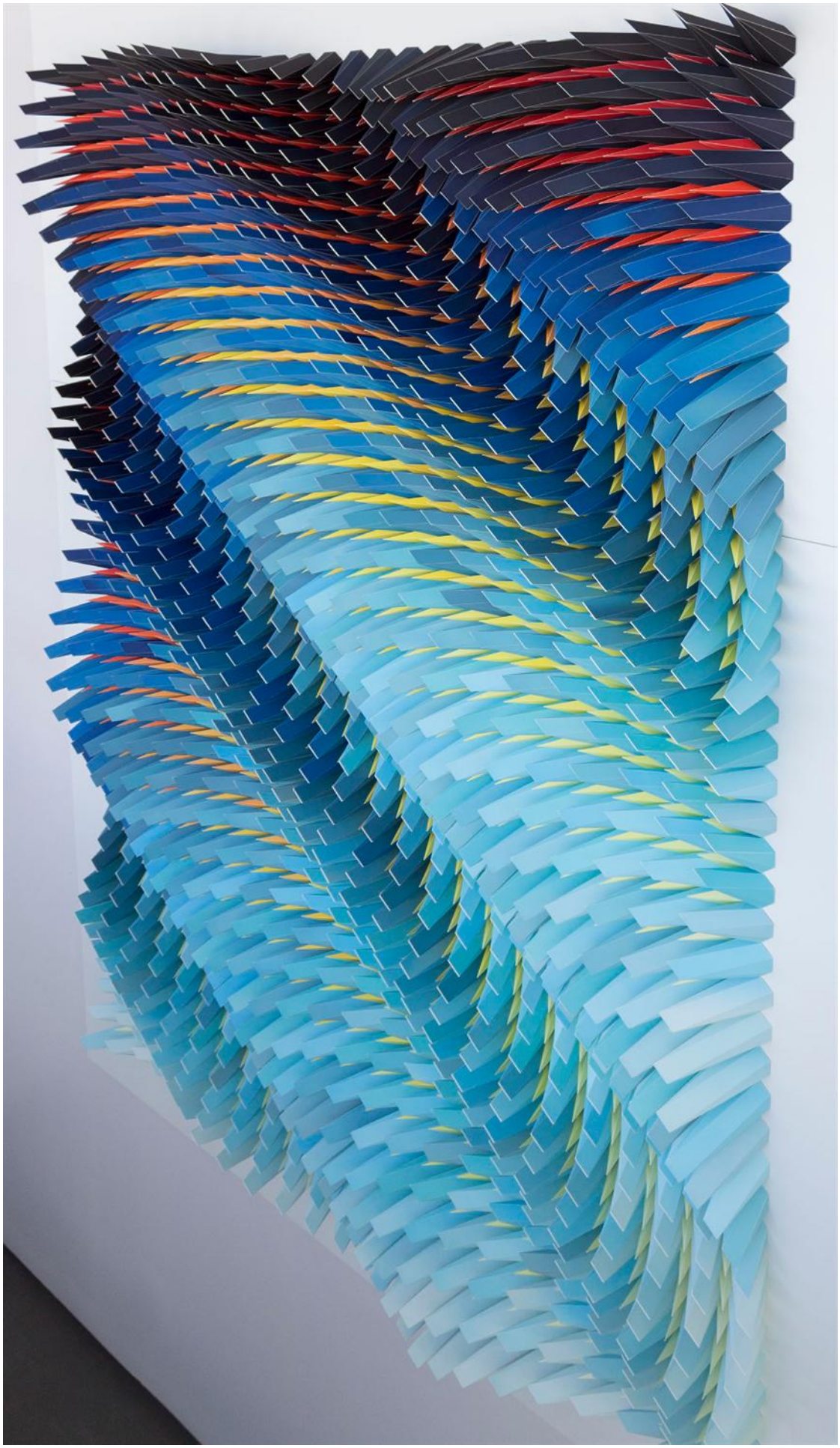


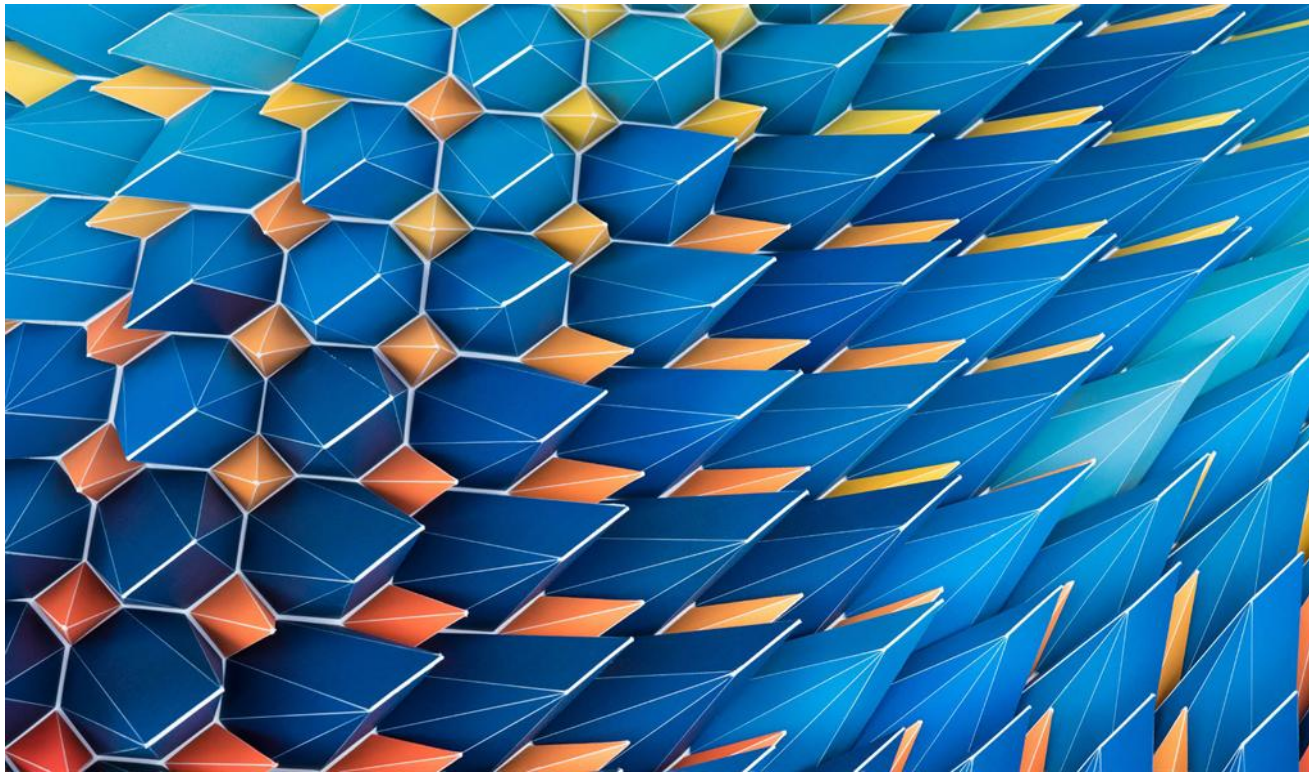


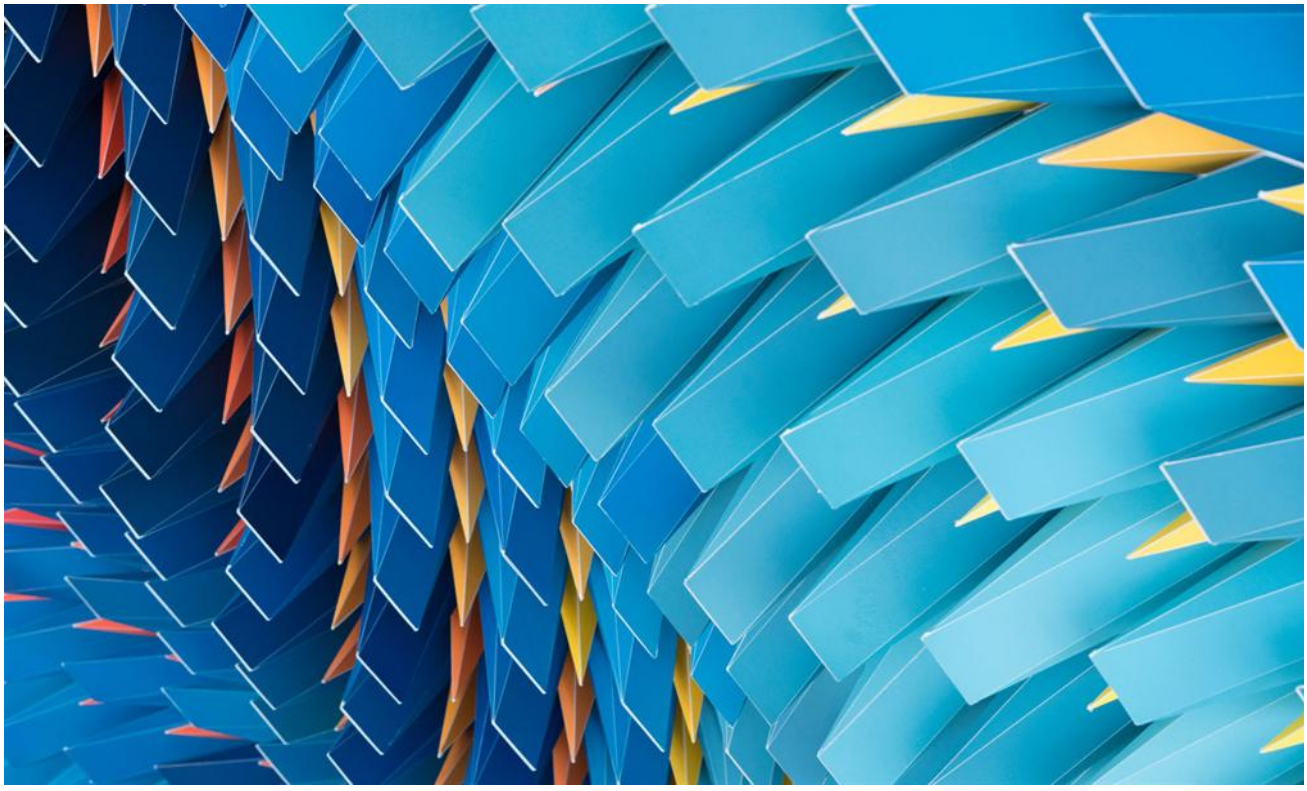
Unholy 85 (Go Down Moses/There's Fire in the Woods), 2017
Four color lithograph on White Somerset satin
48 x 40 x 5 inches
Collaborating printer, Valpuri Remling
Published by Tamarind Institute
Support provided by Frederick Hammersley Foundation, Legion Paper and St. Cuthbert's Mill

EVERY LINE IS A CIRCLE IF YOU MAKE IT LONG ENOUGH

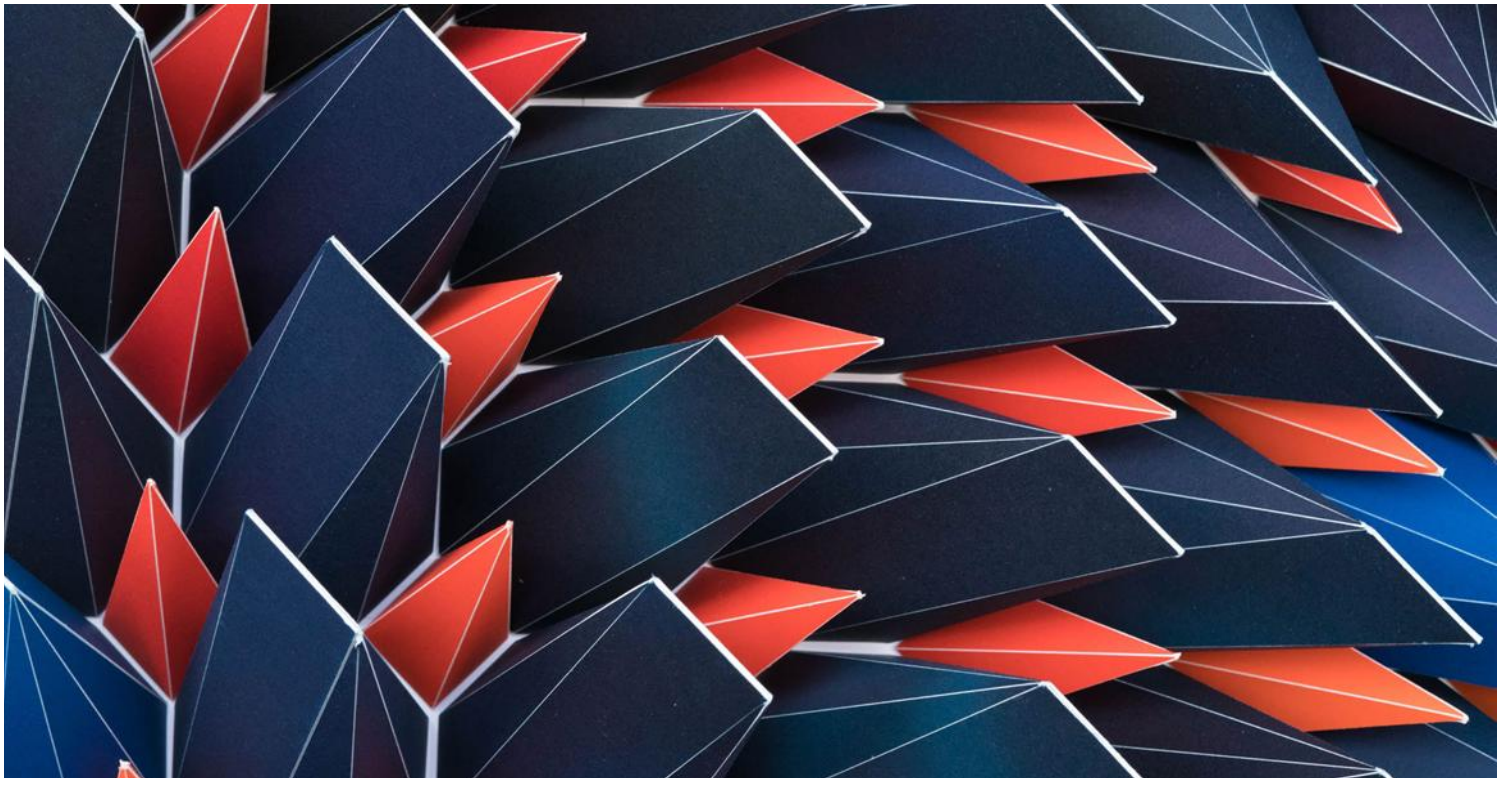
Every Line Is A Circle If You Make It Long Enough, 2017
Three-dimensional, multi-color lithographic
monoprint collage on white Somerset satin paper
144 x 96 x 6 inches
Collaborating printers: Valpuri Remling,
Jaime Durham, and Amanda Morris
Published by Tamarind Institute
Support provided by Frederick Hammersley Foundation,
Legion Paper and St. Cuthbert's Mill

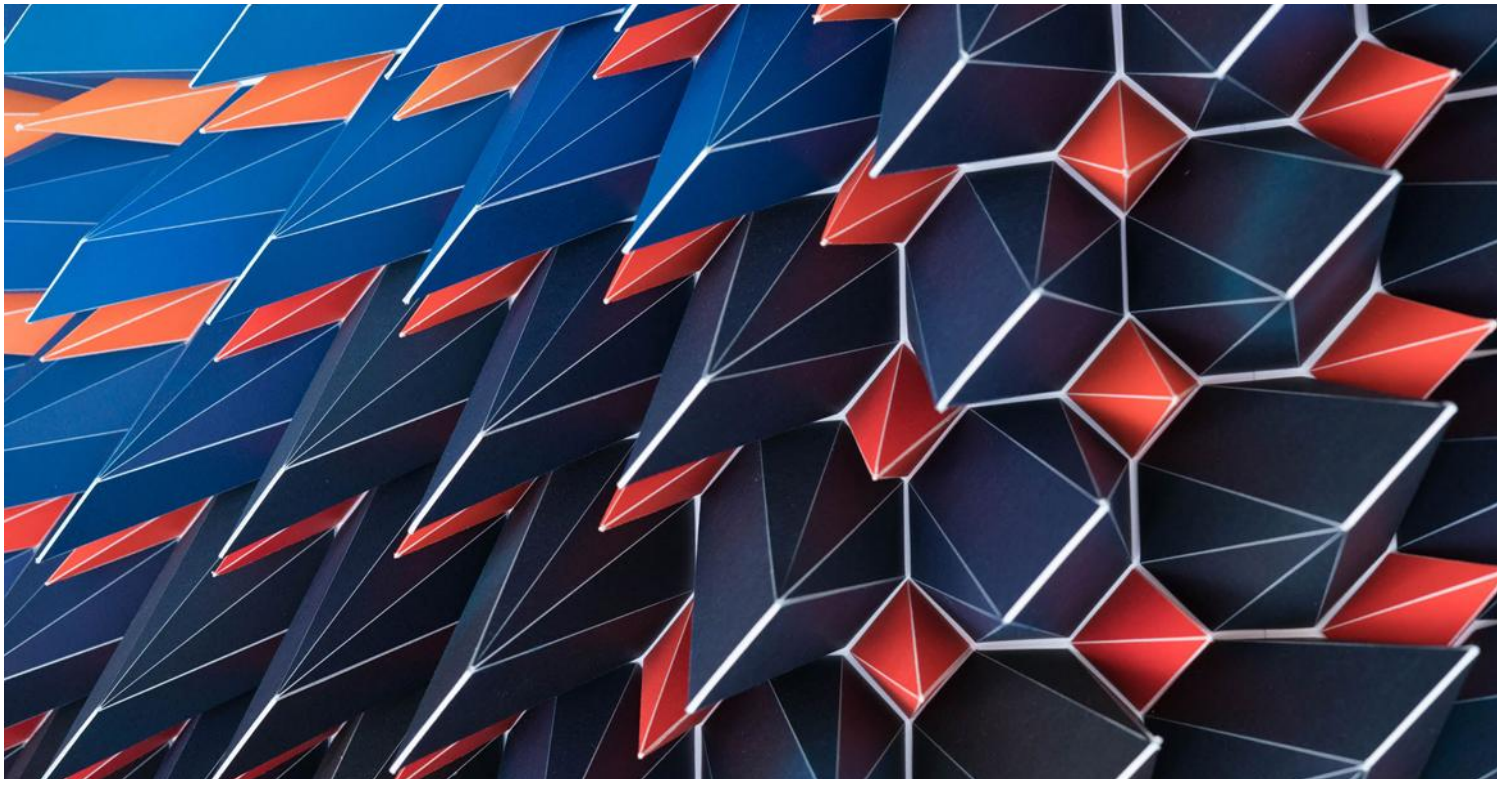






Details of *Every Line Is A Circle If You Make It Long Enough*, 2017.





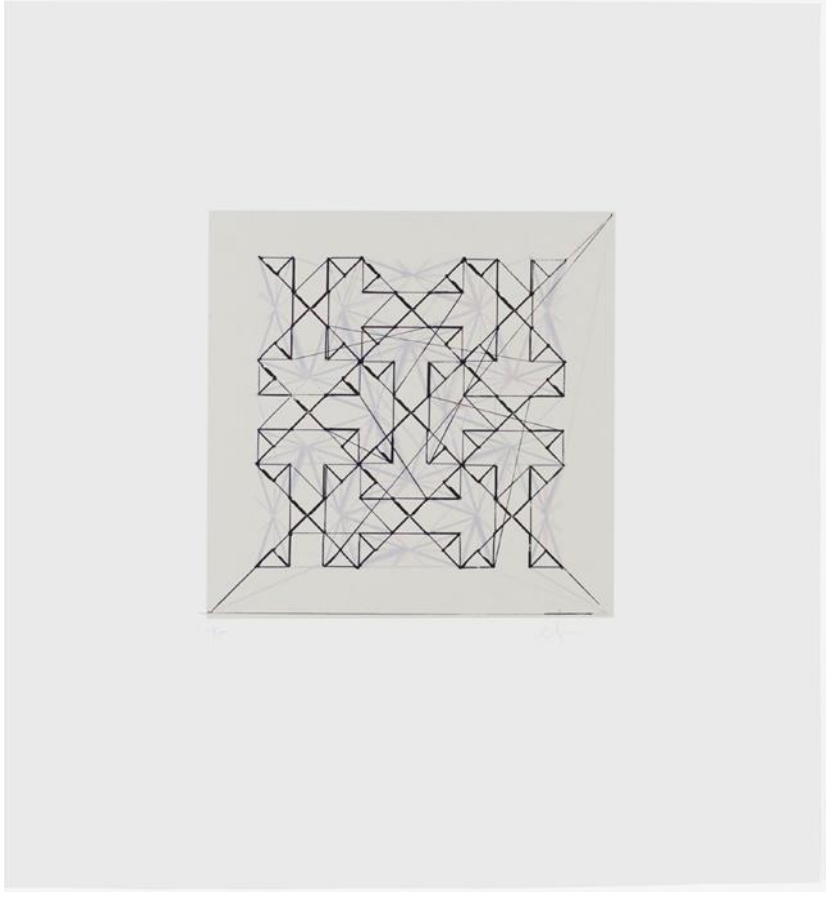
RETROCAUSALITY

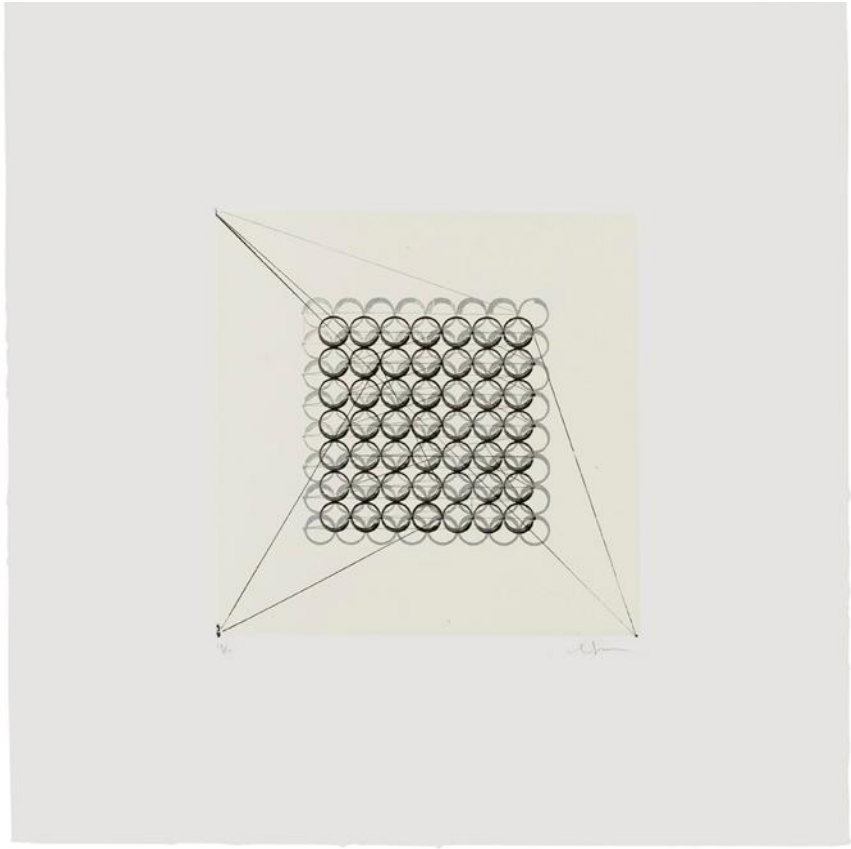
Retrocausality is primarily a thought experiment in the philosophy of science based on elements of physics, addressing whether the future can affect the present and whether the present can affect the past.

Matthew Shlian describes his use of the term this way:

It's a theory that the future can influence the past. I think that makes sense for these pieces in a way--they are based on early trials I did on the plotter but never finalized until 12 years later. Somehow working on them at Tamarind as prints helped make sense of these ideas in a retroactive way for me.

Retrocausality I, 2017
Multi-color lithograph with chine colle, on Arches 88 and Thai Kozo paper
22 x 21 inches
Collaborating printer, Valpuri Remling
Edition of 15
Published by Tamarind Institute
Support provided by Frederick Hammersley Foundation, Legion Paper and St. Cuthbert's Mill





Retrocausality I, II 2017
Multi-color lithographs with chine colle, on Standard white Revere suede and Thai Kozo paper
20 x 20 inches
Collaborating printer Amanda Morris
Editions of 10
Published by Tamarind Institute
Support provided by Frederick Hammersley Foundation, Legion Paper and St. Cuthbert's Mill

Drift, 2017
Four-color lithograph on Bisque Revere suede paper
22.25 x 28 inches
Editions of 15
Collaborating printer Jaime Durham
Published by Tamarind Institute
Support provided by Frederick Hammersley Foundation, Legion Paper and St. Cuthbert's Mill

Drift, 2017 (detail)

TAMARIND INSTITUTE

Tamarind Institute, a division of the College of Fine Arts at The University of New Mexico, is a nonprofit center for fine art lithography that trains master printers and houses a professional collaborative workshop for guest artists.

Since the workshop's founding in 1960, Tamarind's printer training and print publishing program has set the standard in the field of collaborative printmaking around the world.

Photo by Robert Reck, courtesy DNCA Architects.

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