JOSÉ ROCA

THE GRAPHIC UNCONSCIOUS

Or the How and Why of a Print Triennial[1]

This essay is excerpted from the *Philagrafika 2010: The Graphic Unconscious* exhibition catalogue, published on the occasion of the exhibition in Philadelphia from January 29-April 11, 2010. The full catalogue is available for purchase from the Philagrafika website at www.philagrafika.org.

Exhibitions Initiative
Philadelphia
The Pew Center for Arts & Heritage

WILLIAM PENN
FOUNDATION

NATIONAL
ENDOWMENT
FOR THE ARTS

The Andy Warhol Foundation for the Visual Arts, Inc.

The Elizabeth Firestone Graham Foundation

The Barra Foundation, Inc

Photo of an enlarged photocopy of a printout of a digital image of book dummy for *Philagrafika 2010* guidebook taken with an Apple iPhone and printed on a Cannon Image RUNNER 2025i office printer. The image depicted on the cover of the photocopied mockup is Carl Pope, *This Project Started In Confusion And Will End In Disarray*, part of the series *The Bad Air Smelled Of Roses*, 2005-ongoing Letterpress poster
Photo: Rebecca Mott
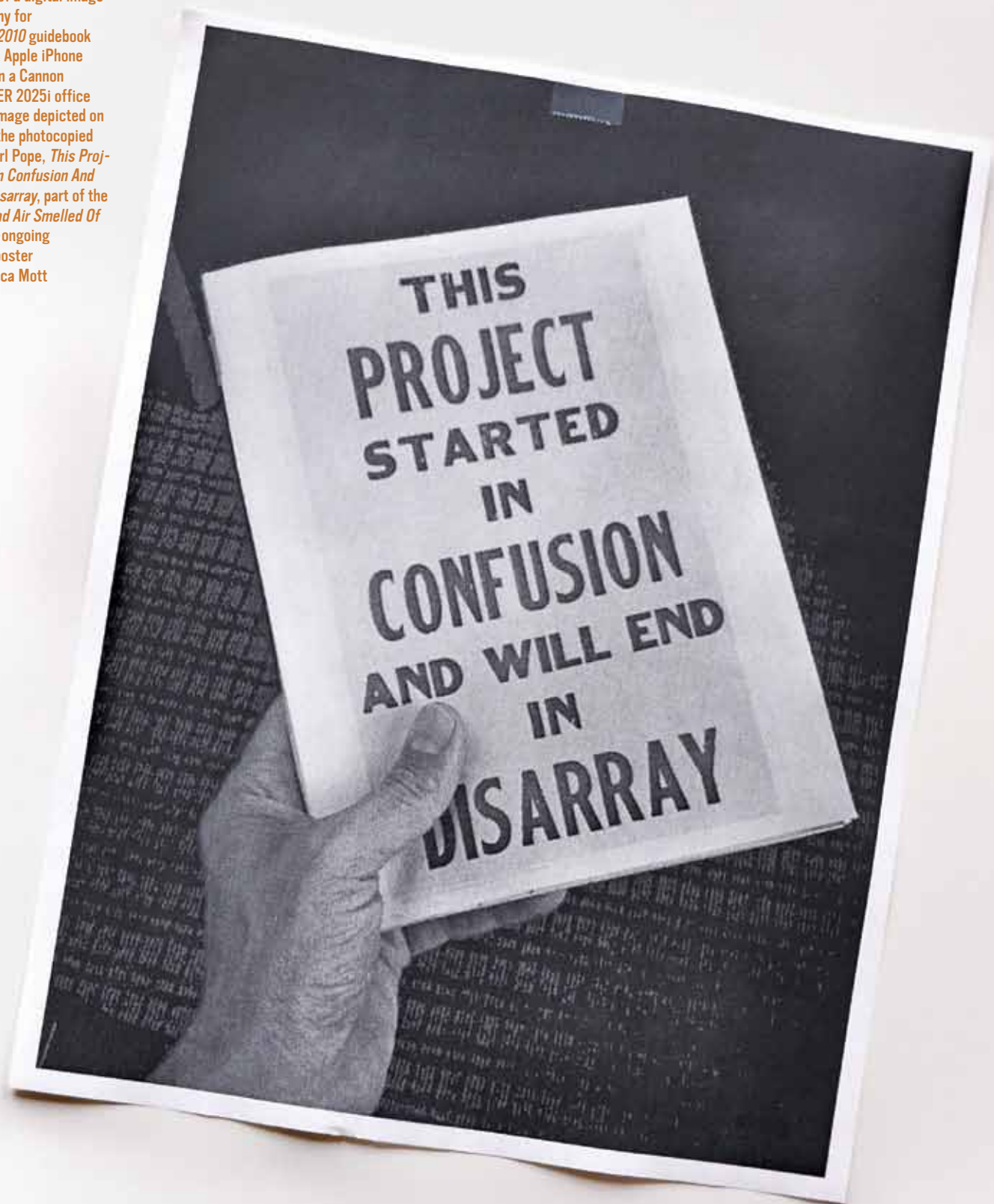
No one would deny the privileged—and indeed central—role that biennials and other large-scale art events play in the diffusion of contemporary art practices today. And yet critics have contested the biennial model on the basis of the following allegations: biennials trivialize contemporary art, establish a homogenous field that lacks sensitivity to specific contexts, reiterate the same artists, and neutralize even the most critical art practices by embedding them within a format that favors large-scale spectacle over individual substance. In short, biennials have become ubiquitous, generic, and repetitive.

With so many biennials sprouting up across the globe, how can each one maintain a distinct profile? Should biennials simply address their local contexts and thus abandon any pretense of attracting an international audience? If so, should they opt instead to respond to a self-selected group of interested arts professionals, to their natural constituents (i.e., printmakers themselves, along with historians and collectors of print), and to the public at large? Under current conditions, how can one even define an audience? Is the format itself flawed by definition, or is it simply a matter of identifying appropriate contexts in which to stage these exhibitions? If the former is true, then is it possible to reinvent the biennial format? Can this genre be re-thought while maintaining its central tenets, or has the biennial form become obsolete? Put otherwise, is today's art world in need of an entirely new model?[2]

These were some of the basic questions that informed our decisions as we defined the format and goals for *Philagrafika 2010*. The first incarnation of what was designed to become a regular, Philadelphia-based art festival, *Philagrafika 2010* needed not only to show innovative and inspiring artwork but also to declare a coherent set of curatorial principles.[3] One of the exhibition's givens was medium-specificity since the consortium of individuals and institutions that spearheaded this initiative was deeply involved with and invested in the efficacy of print.[4] Rather than being a liability, this medium-specificity established one of the traits that we believe distinguished *Philagrafika 2010* from the more than 200 temporary art events currently in place on five continents, a list that continues to grow daily as cultural administrators and politicians come to realize the potential of biennials and other massive art events for boosting local economies through cultural tourism, thus increasing the appeal of a given site for the so-called "creative class."[5]

As we embarked on this project, we wanted to avoid a narrowly defined, thematic approach—a tactic more appropriate for future incarnations of the festival—and opted instead for a conceptual framework broad enough to accommodate diverse artistic practices and strong enough to articulate a wide range of work in an intelligent manner. Biennials, after all, are not tightly curated shows that function within the orthodoxy of art history. Rather, they offer a glimpse of current practices in the form of a cross-section. As such, they are arguably fictional constructs prone to failure due to the inherent instability that accompanies the uncertainty surrounding what will (and will not) be produced and shown. And, unless circumscribed to a specific region or country, they are likewise vulnerable to unavoidable gaps in terms of geographic diversity, given the complexity of the global art scene. Thus, any attempt to narrow the field produces a more manageable universe to navigate. Most biennials choose a theme through which to read contemporary artistic production, and many work within a defined geographic territory. But we did not subscribe to either of these strategies. Instead of establishing a topical framework for the art, we opted for medium-specificity and set out to problematize print as a category.

Philagrafika 2010 aimed to bring together work hailing from across the globe and produced in a variety of media, including sculpture, performance, video, and installation as well as, of

course, diverse approaches to print as traditionally defined. We envisioned *The Graphic Uncon-scious* not as a proper theme *per se* but as a *theoretical device* to mobilize the imprint, along with its implied characteristics, seriality, and dissemination, and to re-read—indeed re-imagine—critically the field of contemporary artistic production.

The Graphic Unconscious refers to the unconscious invocation of print—or its characteristics, including seriality, multiplicity, and dissemination—in contemporary art, quite often by artists who either do not consider themselves printmakers or shy away from being associated with a single medium. In order to give this curatorial concept some historical depth, we tried to define the term "imprint" in its crudest terms: as an at times unconscious will to communicate knowledge more efficiently through the reproduction of a message. We then focused on the resemblance by contact that derives from the artistic trilogy matrix-ink-support characteristic of most print processes.

The first "conscious" print was probably the imprint left by a hand on the wall of a cave—think of Lascaux or Altamira—executed with the intention of communicating something to others or to posterity. And the archetypal *imprint* occurs in Daniel Defoe's novel *Robinson Crusoe* (1719), in which Man Friday's footprint left in the sand signaled an encounter with a savage Other that called into question the European conception of the world.[6] In both cases, the matrix was the body, and the imprint, the indexical trace of its presence. These gestures could—at least potentially—be repeated indefinitely, enabling them to reach a wider audience. In the realm of art, where individuality (in the form of a single, original masterpiece) is often the norm, prints permit at once the existence of the individual mark and the possibility of its reproduction, and thus expand their insertion into the collective domain. Walter Benjamin proposed an interesting analogy in *A Small History of Photography*: "it is through photography that we first discover the existence of this optical unconscious, just as we discover the instinctual unconscious through psychoanalysis."[7] This gives rise to a provocative question: Is there a *print* unconscious? If so, where does it lie? Just as printed materials have become so pervasive in our daily visual culture that they pass by unnoticed, so too have print processes taken on an increasingly central role in artmaking without being acknowledged. As Judith Hecker, Assistant Curator of Prints at MoMA, has remarked:

> Installation, performance, and video art, photography, and new-media tech-
> nology (including digitization, virtual reality, and the internet) have expanded
> artistic vocabularies, and artists are increasingly drawn back to the printed
> series because it enables further exploration into the multiple, developmental,
> and spatial structures of these other mediums.[8]

Can the *ethos* of printmaking serve as a framework through which to understand contemporary artistic production? And, by extension, can a close reading of contemporary art from the perspective of the printed image productively illuminate our understanding of the world?

Let's start by defining what is meant by printmaking. There are three instances of artistic activity involved: the actual imprint, its multiplication, and the implied dissemination that ensues. Uruguayan artist and curator Luis Camnitzer, referring to works done in the 1970s, suggests that by emphasizing the dissemination of works over their creation, there was a significant paradigm shift, a trend equally valid for digital images, which can likewise be printed indefinitely, with no progressive loss in the "matrix" whatsoever.[9]

The focus was on infinite distribution, not on craftsmanship. That quest for infinity, rather than the lack of craftsmanship, probably insured that not many of those pages were kept by collectors eager to increase the value of their assets. However, that quest for infinity came closer to some essential, perhaps Kantian idea of the print. We thus reached one of the many blurry areas with which we are plagued in printmaking jargon: while print refers more to a form of dissemination of information than to the result of a craft, printmaking is only an action, and the resulting object we call print then, is a proof of that action, but not really concerned with dissemination.[10]

This conundrum returns us to the act of leaving an imprint as the ontological focus of printmaking, and the resulting print as the testimony of that primeval urge, that fundamental question: Why leave an imprint? This seems like a rhetorical question, but it remains one seldom asked by print practitioners. Printmaking, for many, remains concerned with technique, a medium focused on the *how* and not the *what*. Stressing the craft aspect of print has often obscured the fact that print is but one of the tools that art has at its disposal for achieving an end. Historically, the craft aspect of printmaking has been championed by many artistic printmakers, who defined themselves *through the medium* as if a creative endeavor could be achieved solely by mastering its means of production.[11] This brings us to yet another conundrum: artistic printmaking betrayed even the promise of accessibility that the multiple image purports to allow. As Cuban curator and critic Gerardo Mosquera has remarked, "Our 'artistic' print posits a contradiction: it is a reproductive medium that self-limits its reproductive possibilities."[12] Preoccupied with defining the realm of printmaking exclusively from a technical standpoint, printmakers have indeed printed themselves into a proverbial corner.

Media are means that are too often mistaken for ends, and this rings especially true in the realm of print. Printmaking is a tool, and a powerful one at that. But only by acknowledging that its intrinsic qualities make it ideal for saying something that cannot be said equally well in other media can print be reclaimed from technique-as-content and be understood as content *through* technique. But what can be gained from territorializing technique? Self-isolation can be traced to the medieval guilds' definition of standards and commercial territory, craftsmanship as a commodity that had to be defended. In a way, printmakers created islands within the sea of artistic practice, colonies of like-minded individuals working together within indifferent or hostile realms.[13] "In Printmaking: A Colony of the Arts", Camnitzer declared:

> When I refer to a colony I mean it quite literally: as a territory taken over by another power where identity is maimed and slowly forgotten, values are shifted and the will for independence becomes ritualized into an increasingly empty and hopeless vow.[14]

Camnitzer is referring to many printmakers' tendency to entrench themselves within the intricacies of their craft and the specifics of technique, rather than to allow the processes of print to be merely the means by which to achieve conceptual goals. And he adds:

> The clear and focused wish to package and circulate information, added to a detachment from art, gave industrial printing its apparent freedom of action. The actual printing part has only been a temporary and eventually dispens-

able solution to the problems posed by the circulation of information. It was, nearly, a technical accident. Printmakers, however, seduced by and attached to this accident while pursuing artistic ambitions, tend to work under the presumption that they have to print in order to produce art. Once they print, or know how to, the hope arises that something with artistic merit will automatically follow. Making prints is the task. Art seems to be a miraculous byproduct.[15]

Such provocative remarks by an avowed printmaker bring to the fore a key question: how can one break down the frontiers that define so narrowly the territory of printmaking? How can one reclaim printmaking as a means and not as a goal in and of itself? And, most importantly, how can one make visible the various forms of print that sit at the very core of contemporary artistic practice?

The Graphic Unconscious intended to show the pervasiveness of printed matter in contemporary art. But this exhibition also had a larger purpose: to show how these practices inscribe themselves in culture and society writ large. Thus, when we speak of the manifestation of an unconscious drive, we are not only referring to the artist as an individual, but rather to what could be termed "a society of reproduction," where culture is experienced mainly, at times even solely, through its virtual or actual surrogates. In an essay on *The Graphic Unconscious*, the critic Avi Alpert asserts:

> To speak of a 'graphic unconscious' here is not to speak of what is revealed in the psychoanalytic slips of personality, but rather in what the social matrix itself obscures in the very move to print culture. The conceptual formulation of the show thus owes as much to Fredric Jameson's *The Political Unconscious* as it does to Benjamin. The question here is not the psychoanalytic moment of individual psychology, but rather the functional repressions, disavowals and slippages of society at large. Indeed, this does not remove the individual, it only forces us to confront the personal psyche as a worm in the blood of a vast (and often prosthetic) social organism.[16]

The motivation to mount an international print event of this magnitude does not stem from a will to reclaim a space for "printmakers" within the realm of contemporary art but rather from a desire to show the centrality of a *will to print* in contemporary practice, broadly defined. Indeed, events like *Philagrafika 2010*, the *Poly/graphic Triennial* in San Juan, Puerto Rico (2004 and 2009), or the *Mostra de Gravura de Curitiba* in Brazil under Paulo Herkenhoff's direction (1992 and 2000), have been criticized by printmaking circles as spaces that have been taken away from them and granted instead to artists who are not strictly defined printmakers. But in making this claim, these artists (and critics) lose sight of these exhibitions' goal—and this is particularly true in the case of *Philagrafika 2010*—not to claim a new stake for print in the realm of contemporary art, but rather to uncover aspects of print's impact that have already, indeed always, been in place, even if unrecognized and obscured. Brazilian curator Paulo Herkenhoff has spoken of his reluctance to allow a "return of the repressed" in printmaking to manifest itself in the print biennials that he curated for Curitiba, opting instead to present the print as an integral dimension of contemporary art. Instead of reclaiming printmaking for printers themselves, he preferred to show the importance of print in the larger scheme of

current art production within projects of all, and even mixed, media. In this sense, Philagrafika has followed his lead, conducting a deeper artistic excavation and implementing a much broader definition of print. Herkenhoff contended that the anxiety lurking within print practitioners—of not being adequately recognized—can be traced back to printmaking's status as "a technique that demands that the intelligence focus on the consummate skill necessary to the technique [itself], one that prefers being a victim to acting critically. Something that functions between hysteria and sterility."[17] But when print processes are mobilized, even if inadvertently or unconsciously, by artists working in various media, the term *print* can be reclaimed, referring once again to a series of actions rather than to a stable substantive, to a process instead of a product. Relieved of its technical imperative and fundamentalist overtones, the printmaking found within artmaking can then be connected back to the possibilities that various print media allow, some of which cannot be achieved otherwise. Herein lies the political potential, the subversive quality, the urgency, and the currency of print today.

But there remains a related aspect of graphic art that should not to be overlooked: the ubiquity of the digitally printed image, which has been instrumental in not only democratizing the printing act but also naturalizing the term *print*. For centuries after the advent of the press in the fifteenth century, printing was done almost exclusively by trained printers; today, however, nearly everyone hits the "print" key at least once a day. The digitally printed image flows seamlessly from the screen to the desktop, from the domestic realm to the public sphere. It is literally everywhere. This might explain why traditional print techniques have once again risen to the fore in current artistic practice: in the age of the ever-present, digitally reproduced image, their physicality can be understood as a kind of political re-assertion of the artist's presence. Print implies a shift from the optical to the haptic, from a purely visual regime to the centrality of the physical act of transferring a trace by direct contact.[18] Printmaking shares photography's status as index of a physical referent. But unlike photography, which is literally "an emanation from the referent," as Roland Barthes pointed out, an imprint acquires its indexical quality by contiguity: one surface is in physical contact with another.[19] French philosopher and art historian Georges Didi-Huberman posed a number of key questions in his essay published in conjunction with the exhibition *L'Empreinte* at the Pompidou Center in 1997. In that show, and its resulting catalogue, Didi-Huberman exhibited an understanding of the heuristic quality of imprinting, stressing its process over its results. In a later work, he extended his inquiry into the medium, exploring the motivation behind the prevalence of print for modern and contemporary artists.[20]

In addition to signaling, like photography, that something *was* there, the imprint indicates: *something corporeal transferred the information by physical contact and rendered the image that you are witnessing*. If the imprint is the body of the print, might it also be its soul?[21] Are these tangible and intangible qualities that print embodies what ought to be called the *graphic unconscious*? The ontology of the graphic act is to leave an imprint on a support, one that can be reproduced at will. Thus *reproduction,* or the possibility thereof, becomes another essential characteristic of the print. The print ethos implies generosity through multiplication, accessibility, and collaboration; it presupposes a desire to disseminate knowledge in order to reach a wider audience. All these attributes that seem inherent to print have become major preoccupations that permeate the spectrum of artistic practice today, and not just in the field of what can be conventionally termed "printmaking." Our task as curators of *The Graphic Unconscious* was to expose and underscore the graphic component in contemporary artistic practice. Put otherwise, we set out to identify ways in which the graphic act manifests itself in a meaningful way in current artistic production. This is what was at stake in *Philagrafika 2010*. For the sake of consistency, we considered a print anything that had three com-

ponents: a matrix, a transfer medium, and a receiving surface. This could be, for example, a plate, ink, and paper; a digital file, laser-cut vinyl, and the walls and floors of an exhibition space; a silk-screen, charcoal dust, and water. The matrix stores the necessary information to reproduce; the medium transfers that data, and the support, in turn, receives it. All kinds of contingencies can alter the outcome of the process and often enrich the results. These are just some examples of the expanded print, as we chose to understand this concept, that were included in *Philagrafika 2010*, with instances of the medium ranging from woodcut to video, sculpture to performance, with endless permutations in between.

Each of the five venues of *The Graphic Unconscious* stressed different attributes, achievements, and perhaps overlooked actions that print enables. The works at Moore College of Art & Design emphasized printed environments—on walls, floors, ceilings, and more—and thus explored ensuing possibilities when an image is multiplied and repeated to the point of its dissolving into (almost) pure ornamental patterns and even architectural effects. Gunilla Klingberg mixed logos from local brands into intricate mandalas where the individual image became pure pattern. These designs were applied in laser-cut vinyl on the glass walls of the façade; the light coming through generated patterned shadows that effectively inhabited the entrance of the building. Betsabeé Romero carved discarded tires with floral patterns, which were exhibited as sculptural objects in relation to translucent strips of fabric imprinted by them. Regina Silveira did an immersive environment with images of insects culled from illustrated books. Virgil Marti proposed a lounge room done with screenprinted wallpaper whose imagery reflected on club culture, queer aesthetics, and death. Paul Morrison did an outdoor mural, mixing fragments of eighteenth- and nineteenth-century illustrations that formed an uncanny landscape evocative of a children book's illustration gone awry.

The Print Center featured projects that point to the social aspect of printmaking, an ideal medium for creating community through collaboration, reminding us to look closely at the current scene of young print collectives. Most of the artists included at this venue proposed editioned works or publications, which necessitated a suitable space for the visitor to have the time to browse through them. The Print Center featured many editions, mostly by collectives, and two large installations. The members of the Philadelphia-based group Space 1026, produced collectively a yurt covered with printed fabric, which served as a quiet reading room to view publications by other artists in the show; Erick Beltrán proposed an interactive installation with icons taken from the news, a game that followed a precise yet incongruous set of rules that encouraged thought about the way information is mediated.

Works at Temple Gallery at the Tyler School School of Art, Temple University, as well as at The Print Center, emphasized print's accessibility and the possibilities enabled by its dissemination—and thus the possibility of carrying a message across—highlighting printmaking's natural connection to political activism. Two of the projects were done outside Temple Gallery: Swoon's beautiful block prints on brown paper, which were wheat-pasted on derelict houses in the vicinity, and Carl Pope's billboard project, which provided much-needed visibility for cottage industries in the community. These two sets of works encouraged the public to walk in the neighborhood, thus experiencing a part of the city that surrounds the secluded space of the Temple campus. In the galleries proper, the Danish collective Superflex created a factory line that produced hanging lamps with printed images of copyrighted designs, as they provided a space to question the limits of intellectual property. Thomas Kilpper's video documented his onsite carving at the former site of the Stasi police in Berlin to show his artistic process and its political implications. Francesc Ruiz's newsstand, which featured what appeared to be myriad Philadelphian magazines (in fact, each cover was actually a different page of a single edition), spoke about subcultures in the city, particularly about

gay Philadelphia. Barthélémy Toguo executed an installation done with local newspapers whose text was blocked out, leaving only the images to provide the narrative. YOUNG-HAE CHANG HEAVY INDUSTRIES rendered a tongue-in-cheek tale about love, art, and violence, done in their trademark style of Flash animation and set to an entrancing score of original jazz music.

The installation at Pennsylvania Academy of the Fine Arts (PAFA) underscored the skills required to achieve certain imprints, allowing the viewer to understand critically the import of preciousness and craftsmanship as a critical means to achieve an idea. Woodcut, one of the earliest forms of printmaking, was addressed by many of the artists at PAFA: Christiane Baumgartner reflected on the issue of time though her use of video stills translated by hand into large-scale woodcuts; Orit Hofshi mixed large wooden matrices and the imprints done with them in a moving sculptural print that spoke about landscape, decay, history, and memory; Indonesian collective Tromarama animated woodcuts into an energetic music video projected alongside the matrices which provided a storyboard of the process. Pepón Osorio printed on a heap of confetti an x-ray image of the skull of his late mother, a *memento mori* reflecting on loss and the inevitability of death. Kiki Smith's lithographs were recombined in complex collages which in turn were organized on a wall as a narrative installation. Qiu Zhijie carved Chinese characters on slabs of fresh concrete, making rubbings once the concrete was set before covering it again to obliterate the previous layer and repeating the process until all the writings were buried within a monolith, with the *frottages* providing the sole witness to the information contained within. The texts addressed several issues such as international politics and the evolution of political slogans in China.

And finally, the works installed in the print galleries of the Philadelphia Museum of Art showcased print as a form of artistic translation in works that ranged from printmaking to video, and back again. Tabaimo's animation, though done through an entirely digital process, referenced print in many ways, both in its aesthetics and in its use of motifs taken from the traditional Japanese woodblock print. Óscar Muñoz's installations dealt with memory through the life and death of an image in constant flux, taking to another level a very traditional form of printmaking—screenprint—through his use of unprecedented techniques such as charcoal dust distributed on water, captured in video, and shown as a projection.

Bringing to the fore the print component of sculptural, environmental, performance, pictorial, and video works, and highlighting the relevance of print's appearance within and to contemporary art was the goal of *The Graphic Unconscious*. We chose to work within the relatively narrow territory of print in order to expand standing definitions of it from within. Hence the exhibition as Trojan horse: medium-specificity provided an alibi that allowed us to commit the crime. Or, in more psychological terms, print took on the guise of a self-imposed straightjacket, which motivated us to think of creative ways of finding release. It was here, within this liberating effort, that our curatorial role resided. If there is a graphic unconscious in contemporary art, our task as curators was to bring it to the surface of public consciousness, to reclaim a space for the *return of the repressed* (imprint) lurking inside contemporary artistic practice.

1. This essay was formulated throughout the entire process of conceiving, executing, and evaluating *Philagrafika 2010*. As such, it has benefited from both hindsight and feedback. Moreover, the text includes modified versions of earlier texts, blog entries, and public presentations also conceived as part of *Philagrafika 2010*.
2. The unrealized *Manifesta 6* is an example of a radical rethinking of the model: the curatorial team had conceived their biennial as a temporary international arts academy and not as an art exhibition. Scheduled to occur in Nicosia, Cyprus in 2006,

that biennial was cancelled due to political reasons.
3. Originally conceived in 2005 as a quadrennial event, *Philagrafika* has been reconfigured as a triennial and is expected to open again in 2013.
4. Philagrafika, the institution that organized *Philagrafika 2010*, was formerly known as the Philadelphia Print Collaborative.
5. For further discussion Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life* (New York: Basic Books, 2002).

6. Daniel Defoe's *Robinson Crusoe* is considered by many to be the first English novel and, as such, one of the foundations of Western modern thought.

7. See Walter Benjamin, "Little History of Photography," in *Walter Benjamin: Selected Writings. Volume 2: 1927-1934*, ed. Michael W. Jennings, et al. (Cambridge, MA and London, England: Belknap Press of Harvard University Press, 1999), 510-512. Originally published as "Kleine Geschichte der Photographie," trans. Edmund Jephcott and Kingsley Shorter, *Die literarische Welt* 38-40 (September-October 1931).

8. See Judith B. Hecker, "One Thing After Another: Serial Print Projects," in *Modern Contemporary: Art at MoMA Since 1980* (New York: The Museum of Modern Art, 2000), 516.

9. See Luis Camnitzer, "Printmaking: A Colony of the Arts," reprinted in this catalogue, 102-107. Camnitzer is referring to works by Dan Graham and Joseph Kosuth printed across the pages of *Artforum* in 1969, in a conscious attempt to bring fine art to the masses through industrial processes.

10. Camnitzer, "Printmaking: A Colony of the Arts," 105-106, in this book.

11. I use the term "artistic printmakers" to distinguish between these practitioners and commercial printers.

12. Gerardo Mosquera, *El Diseño se definió en Octubre* (Bogotá: Biblioteca Luis Ángel Arango, 1991), 25. Translation mine.

13. "Prints" remain, at best, a second-rate category in the realm of artmaking, often not even acknowledged. For example, in a review of a ceramics show at the ICA in Philadelphia, a critic for a major art international magazine wrote: "Clay seems to be the last of the 'secondary' disciplines—coming after photography, crafts, and, most recently, outsider art—to break into fine art circles." The reviewer did not even consider print as a secondary or neglected art form, which shows that it is simply off the radar screen of the art world's consciousness. See Melissa E. Feldman, "Dirt on Delight," *Frieze* 124 (June-August 2009): 200.

14. Camnitzer, "Printmaking: A Colony of the Arts," 102 in this book.

15. Ibid, 103.

16. *See* Avi Alpert, "Untitled (Notes on *The Graphic Unconscious*)," accessed September 15, 2010, http://www.philagrafika.org/pdf/WS/notesonthegraphicunconscious.pdf.

17. See Paulo Herkenhoff, *Marcas do corpo, dobras da alma*, ex. cat. of the XII Mostra de Gravura de Curitiba (Curitiba: Mostra de Gravura de Curitiba, 2000), 294. Herkenhoff's biennials brought together works by artists such as Lygia Clark, Mira Schendel, Louise Bourgeois, Fred Wilson, and Glenn Ligon, to name a few.

18. "Resemblance by contact [George Didi-Huberman's exhibition and essay] sought to question the optical model of imitation by promoting the model, tactile and technical, of hands-on work." See Susana Gállego Cuesta, "Esthétique de l'empreinte," *La Vie des idées*, last modified June 5, 2008, http://www.laviedesidees.fr/Esthetique-de-l-empreinte.html. Translation mine.

19. See Roland Barthes, *La cámara lúcida. Notas sobre la fotografía*, 1980, trans. Joaquín Sala Sanahuja (Barcelona: Paidós, 1990), 142. The term index is taken from the semiotic theory of C.S. Peirce, who uses it to designate a sign that is connected to its object by a direct cause-and-effect relationship.

20. Georges Didi-Huberman, *La Ressemblance par contact. Archéologie, anachronisme et modernité de l'empreinte* (Paris: Editions de Minuit, Collection "Paradoxe," 2008).

21. "[George Didi-Huberman's] essay explains how the hand-print is a tactile form of representation that closes the gap between the mimetic reflection and its model, thereby avoiding the dominance of the eye and mind, imitation and idea." See Johanna Walker, "The Body is Present Even if in Disguise: Tracing the Trace in the Artwork of Nancy Spero and Ana Mendieta," *Tate Papers*, accessed September 15, 2010, http://www.tate.org.uk/research/tateresearch/tatepapers/09spring/joanna-walker.shtm.

Prior to becoming Artistic Director/Chief Curator of Philagrafika 2010*, José Roca managed the arts program at the Banco de la República in Bogotá, Colombia for a decade, establishing it as one of the most respected institutions in the Latin American circuit. Roca was a co-curator of the first* Poly/graphic Triennial *in San Juan, Puerto Rico (2004), the 27th* Bienal de São Paulo*, Brazil (2006), the* Encuentro de Medellín MDE07 *(2007), and* Cart[ajena]*, a series of urban interventions in Cartagena, Colombia (2007). He was a juror for the 52nd* Venice Bienniale *(2007). Recent curatorial projects include:* Muntadas: informação»espaço»controle*, Pinacoteca do Estado de São Paulo, Brazil (2011);* Regina Silveira: mil e um dias e outros enigmas*, Fundação Iberê Camargo, Porto Alegre, Brazil (2011);* Válparaíso*, a series of urban interventions in Valparaíso, Chile (2010);* Other Florae*, Galeria Nara Roesler, São Paulo, Brazil (2008);* Phantasmagoria: Specters of Absence*, traveling exhibition co-organized by iCI and the Museo de Arte del Banco de la República (2007-2009);* Botánica Política*, Sala Montcada/La Caixa, Barcelona (2004);* Traces of Friday: Art, Tourism, Displacement*, ICA, Philadelphia (2003). Roca is currently the Chief Curator of the* 8 Bienal do Mercosul *in Porto Alegre, Brazil (2011).*