

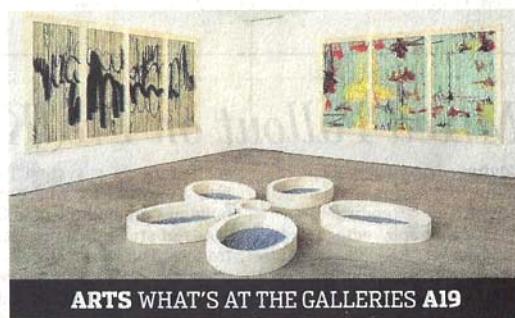
# THE WALL STREET JOURNAL

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By Peter Plagens

## GREATER NEW YORK



ARTS WHAT'S AT THE GALLERIES A19

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THE WALL STREET JOURNAL.

Saturday/Sunday, June 7 - 8, 2014 | A15

*Meyer Vaisman*

*In the Vicinity of History, 5774*

*Eleven Rivington, 11 Rivington St. and 195*

*Chrystie St., (212) 982-1930*

*Through June 27*

When he was only in his mid-20s, Meyer Vaisman (b. 1960) helped found the artist-run International With Monument gallery in the then semidangerous neighborhood of the East Village. It launched the careers of Jeff Koons, Richard Prince and Peter Halley. Mr. Vaisman's own artistic calling cards were mounted turkeys wearing wigs. Created with his bohemian but unerring sense of design, they were always arresting.

Mr. Vaisman's other main interest has been what might be called un-painting: making paintings unsullied by such human touches as brushstrokes. Early on, he used a close-up of the weave of the canvas as a printed backdrop for, among other things, oval panels containing caricatures of himself, thereby distancing the persona of the artist as much from the finished un-painting as from the romance of manual style.

He's still at it. Removed to Barcelona for the past 14 years and having reportedly become quite religious (Mr. Vaisman now dates his works according to the Hebrew calendar), the artist has turned his attention to the verso side of paintings. On high-grade industrial plywood panels visible between members of erstwhile stretcher frames, he "paints" (with inkjet printing) overlaying multicolored versions of his own signature—another traditional painter's trope mildly sent up.

The works are handsome and visually a bit edgy in their challenge to the familiarity afforded by conventional paintings.