

Enrique Chagoya



Atlas and the Arugulas, 2009 - UV-cured acrylic with watercolor on amate paper, 23.75 x 35.5 in. Edition of 10

Enrique Chagoya continues to explore the limitless potential for mixed-media wizardry at Magnolia with four new editions – works which consider the cannibalistic tendencies of Modernism, the attempted characterization by critics of then-candidate Obama as an elitist, and the current recession’s origins in neo-conservative economic policies – all delivered with the creative aplomb and good-natured intellect we have come to expect from Chagoya.

Atlas and the Arugulas updates a 17th century print by Jacques Callot, re-envisioning Callot’s Atlas as the beleaguered President Obama, flanked by the first lady and Joe Biden, with Secre-

tary of State Hillary Clinton sitting atop the globe. The work’s title refers to accusations of elitism leveled at Obama after he mentioned the spicy salad green during a campaign stop in Iowa. Chagoya printed *Atlas* in black UV-cured acrylic on amate paper and then painted each print by hand using watercolors. The edition is nearly sold out.

In *Time Can Pass Fast or Slowly*, Chagoya layered hand-painted acrylic colors and printed elements on gessoed amate paper to arrive at a visually sumptuous (and very funny) composition. In 1995, Chagoya was invited to complete a residency at Monet’s gardens in Giverny, giving him an opportunity to paint the



One Recession, 2009 - pigmented inkjet on Magellan rag paper, 8 x 19.5 in. Edition of 20

same locations that Monet had depicted nearly a century earlier. Here, an idyllic background reminiscent of Monet's 1899 painting *Water Lily Pond* is the setting for an episode of Chagoya's trademark "reverse anthropology," inverting a Eurocentric approach to art and appropriation by imagining an Africanesque statue nibbling on an unfortunate, Picasso-like Frenchman.

Chagoya's *One Recession* and *Pluribus Recession* (pictured on the following page) offer a pointed commentary regarding the architects of the United States' economic tailspin. To reveal all of Chagoya's revisions and updates to the Treasury's dollar bill design might spoil the fun; rest assured that the "Untied States of America" and the goldfish bowl in which Washington is submerged are only the tip of the iceberg. Both editions were printed on a Magellan rag paper that bears a striking similarity to the paper used to print actual currency.

For pricing and availability, please contact Magnolia Editions or George Adams Gallery in New York. ■



Time Can Pass Fast or Slowly, 2009 - mixed media with acrylic on gessoed amate paper, 23.75 x 35.5 in. Edition of 10



Pluribus Recession, 2009

Pigmented inkjet on laid Magellan rag paper

36 x 36 in.

Edition of 10