

# A Glance at Joan Hall, Peter Marcus & Nathan Meltz « PRINTERESTING

<http://www.printeresting.org/2011/03/28/a-glance-at-joan-hall-peter-marcus-nathan-meltz/?pfstyle=w p>

March 31, 2011

Posted by [Sage Dawson](#) on March 28th, 2011 |

GUEST POST by Sage Dawson of [MAP MINT](#).

At this year's SGCI, several works stood out to me as innovative. It would be hard to miss just how experimental the printmaking works of [Peter Marcus](#) and [Joan Hall](#) are in *Prints & Multiples* at [Bruno David Gallery](#). Both artists investigate grand concepts in their work: environmental and social issues, the production and destruction of space, and experimental or radical approaches to pushing the boundaries of printmaking. [Nathan Meltz](#)' work as part of the *Tempting Equilibrium* exhibition at [Des Lee Gallery](#) of Washington University likewise bends traditional definitions of printmaking while conceptually dealing with the bigger issues of human technology and animal rights.

Joan Hall's piece *Would You Swim The Ocean To Ease My Pain* is layered with texture and pattern. Its colors and crisscrossing rope patterns reference a seascape ridden with fishing nets. This delicate and quietly eloquent piece, while clearly readable as a piece of a narrative, evokes a somber mood regarding environmental issues. In places the piece seems brooding as it hovers over the viewer, and like the sea is mysterious and vast.



Image of Joan Hall's piece *Would You Swim The Ocean To Ease My Pain*

Detail of Joan Hall's piece *Would You Swim The Ocean To Ease My Pain*. More images [here](#).

Peter Marcus' collage *Horsehead Series XV* figures the Victorian Horsehead Building in Jamestown. Similar to Hall, Marcus ambitiously layers imagery. In this instance, the architecture is purposefully distorted—often spliced, depicting multiple perspectives or integrated with other collaged imagery. This distortion implies that this place and its memory are not permanent.





Image of Peter Marcus' collage *Horsehead Series XV*. More images [here](#).



In Nathan Meltz's haunting video piece *The Chicken Coup*, he combines printmaking and animation. *The Chicken Coup* is a fantastic compliment to the SGCI panel discussion *From Spit Bite to Stop Motion: How Printmaking Knowledge Translates to Animation* of which Meltz was chair. A nightmarish narrative depicts a robotic animal's life in a metal cage, stressing resistance against a sadistic mechanical world and leaving the viewer to question their position in this conflict.

Video of Nathan Meltz's *The Chicken Coup*