



Paint to Print New Paradigms in Medieval Art

Les Enluminures New York

23 East 73rd Street,
7th floor Penthouse
New York, NY 10021

September 8 to October 3, 2023

Tuesday to Saturday, 10am to 5pm, on appointment

Paint to Print explores a consequential episode in the history of medieval art, namely the production and diffusion of high-quality printed works of art

Although often taken for granted today, the introduction of efficiently replicated images in Germany in the 1430s, followed by the movable type press, represents a paradigm shift of the greatest consequence. The exhibition forms part of a series started by *Les Enluminures* in 2022, setting our very specialized field in a broader art historical context. Printed books of hours, exceptionally rare medieval coffrets, and manuscript leaves are set in conversation with more recent technological innovations and their effects on art production such as photography, laser technologies, the visualization of data, and Artificial Intelligence.

Middle Ages: A particular focal point of the medieval nucleus of the exhibition are four coffrets which only very rarely survive with the hand-colored woodcuts intact. These enigmatic cases give an insight into the original functional context of medieval woodcuts. They were included in a recent *Les Enluminures* publication, which can be found [HERE](#). Together with printed books and miniatures, these works offer an overview of the ubiquity of printmaking, and its effects on material culture and fine art production.

Photography: Alongside them, we are showcasing the works of important 19th and 20th century forgers and revivalists whose work is inherently intertwined with the advent of photography.

Now: In this context, Laura Splan's *Blank Stare* (2016) and Sarp Kerem Yavuz' *Polaroids from the Ottoman Empire* (2023) invite viewers to think about the gargantuan technological changes we undergo today and their impacts on artistic production. *Blank Stare* is a daunting self-portrait created by visualizing scientific data. Using custom software, Splan visualized the information captured from a sensor monitoring her brain activity, creating a waveform, in turn etched into the paper's surface using computer-programmed laser-etching process. *Polaroids from the Ottoman Empire* series was brought to life via the Generative Artificial Intelligence engine, Midjourney, and the Polaroid Lab. The photographs are a continuation of digital and sculptural works set in the artist's *Curse of the Forever Sultan* universe, depicting an alternate reality in which the Ottoman Empire continues to exist into the 21st century.

It has been posited that magnitude of the innovation brought by the advent of computers, and more recently AI is akin to that of the printing press in the 15th century. Like printing at the time, it inaugurates a true paradigm shift changing everything, including art.

COFFRET WOODCUT OF THE ARREST OF CHRIST, AFTER JEAN D'YPRES

France, Paris, c. 1500

Wood covered in leather, domed lid with tooled leather, reinforced by nine iron fittings



Please contact us for high resolution images and descriptions of the featured work of art.

PRESS CONTACT: newyork@lesenluminures.com

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PRINTED BOOK OF HOURS

In Latin, illuminated imprint on paper

Antwerp, Christopher Plantin, 1575

19 full-page engravings and 1 engraved medallion on titlepage, engraved borders (16 different sets) on every page, all hand-illuminated



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BLANK STARE

Laura Splan, 2016



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POLAROIDS FROM THE OTTOMAN EMPIRE

Sarp Kerem Yavuz, 2023



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