



Daily Non-Stop, 2011

A number of fine artists are interested in the role of text in art, often from an explicitly political perspective. Some of their work closely resembles and overlaps with the kinds of leftist cartooning that has appeared in W&P. Sue Coe, for example, is an established painter whose subject matter is usually either capitalism or the exploitation of animals or both. Many of her paintings use heavily loaded terminology, such as the word “cruel” formed out of the blood of the abattoir. She is represented by a New York gallery, but often contributes illustrations to *WWIII Illustrated* and *The Nation*. She could easily fit the W&P profile. Another artist whose work blurs the boundaries of art, illustration, and politics is Raymond Pettibon, who is sometimes pegged as an anarchist or a punk or both. Jenny Holzer uses large-screen displays, massive projected images, and other unconventional media as conduits for outbursts of text. Barbara Kruger satirizes consumerism and the patriarchy by way of collage, sarcasm, and photography. “I work with pictures and words,” she says, “because they have the ability to determine who we are and who we aren’t.” Christopher Wool paints oversized stenciled letters on stark canvases that highlight the fierce power of language; Mel Bochner generates exquisitely colored paintings and monotypes that only slightly muffle the underlying anger of the wordplay. The contemporary art world is in fact full of people who combine words and pictures in provocative, self-consciously political ways.



Free Drawing, 2010



Epic, 2011

The emerging artist Amy Pryor makes collages and paintings that are relentlessly political without being obvious or didactic about it. Her inclusion here reminds us that the W&P mandate is sufficiently elastic to encompass artists whose imagery does not normally show up in magazines or

newspapers. Her work joins an interest in landscape and geometric abstraction with the recognition that the language of advertising and commerce is all around us. Many of her pieces thus resemble maps that have been colonized by bar codes, starbursts, prices, and/or adjectives. They present us with a world that has been scarred and disfigured by the logic of commodification. W&P is about political art even if it typically emphasizes editorial cartooning, comic strips, comic books, and graphic novels. Pryor's paintings and collages remind us that fine artists can share the formal and social concerns that motivate the kinds of cartoonists who show up in the back pages of *New Politics*.



Free Fall, 2011



Landslip, 2013



Eternal Life is a Free Gift, 2012

Footnotes