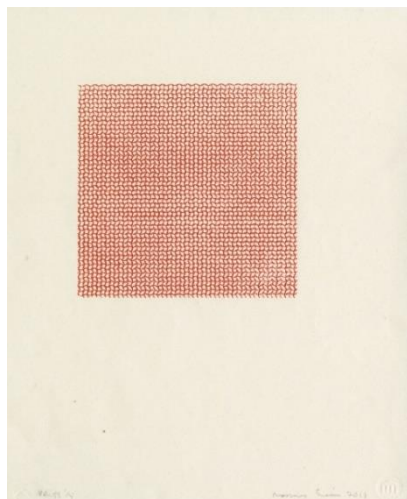


THE PRINT CENTER

FOR IMMEDIATE RELEASE

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James Siena: Resonance Under Pressure

New Typographics: Typewriter Art as Print

April 19 — July 27, 2019

Gallery Talks with James Siena and the Curator:

Thursday, April 18, 5:30pm

Opening Reception: Thursday, April 18, 6:00 – 7:30pm

PHILADELPHIA, PA - (March 28, 2019) The Print Center is pleased to present a solo exhibition of new prints by New York-based artist **James Siena** and a related thematic exhibition of typewriter prints by **Lenka Clayton, Dom Sylvester Houédard, Gustave Morin, Elena del Rivero** and **Allyson Strafella** as well as **James Siena**. These exhibitions were curated by Ksenia Nouril, PhD, The Print Center's Jensen Bryan Curator.

James Siena: Resonance Under Pressure features ten prints produced in 2017 and 2018 by the artist, who is well-known for his brightly colored paintings of boldly rendered, labyrinthine forms. In these new works, Siena continues his exploration of the potential of modulation and repetition of biomorphic forms, as well as his engagement with typewritten and letterpress text as image. Siena made the works during artist-residencies at Flying Horse Editions at the University of Central Florida, Orlando; Dolphin Press & Print at the Maryland Institute College of Art (MICA), Baltimore; and the MFA Book Arts + Printmaking Program at The University of the Arts (UArts), Philadelphia. Working alongside students, Siena experimented with a variety of materials and printmaking processes. The exhibition includes examples of plates and matrices, customized handmade papers and numerous proofs and states to accompany the final prints, bringing the intricate work of the printshop into the galleries. The new prints are complemented by a selection of Siena's earlier works, including typewriter prints and drawings from his "Wanderers" series.

Image: James Siena, *Parentheses, Tesselating*, 2018, lithograph, 8 ¼" x 10", Edition of 20. Courtesy of the Artist and The University of the Arts, MFA Book Arts + Printmaking Program

The Print Center is honored to exhibit new prints by James Siena, published in conjunction with printmaking programs at universities from and beyond Philadelphia. The works' connection to pedagogy is very important to this exhibition, which includes displays of the various materials, from the matrices to the papers, produced and used by James at each printshop. The result is a diverse picture of the organically collaborative nature of the printmaking process.

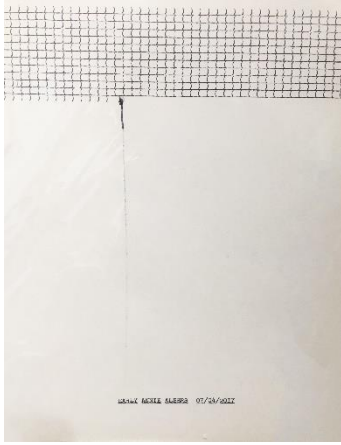
- Ksenia Nouril

[The prints made at Flying Horse Editions] are also somehow about the physical representation of sound, in which circuits resonate from one to the other, and iterative waves cross the image

This project is deeply fruitful for my practice in which printmaking holds an equal place with painting or drawing, and methods generate new approaches to developing a body of work that doesn't privilege one mode over another.

- James Siena

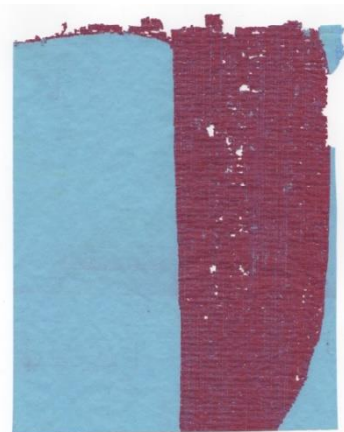
James Siena (b. 1957, Oceanside, CA) is a New York-based artist who works in painting, drawing, engraving, etching, relief printing, lithography and sculpture. He received a BFA from Cornell University, Ithaca, 1979. He has been the subject of solo exhibitions at the University Art Museum, University of Albany; Mario Diacono Gallery, Boston; Pierogi 2000, Brooklyn; Hiram Butler Gallery, Houston; Herbert F. Johnson Museum of Art, Cornell University; Daniel Weinberg Gallery, Los Angeles; Atlantic Center for the Arts, New Smyrna Beach, FL; Cristinerose Gallery, Dieu Donn , Gorney Bravin + Lee, The Museum of Modern Art, Pace Gallery, Pace Prints and PaceWildenstein, all New York; William Shearburn Gallery, Saint Louis; Daniel Weinberg Contemporary Art, San Francisco; San Francisco Art Institute; Greg Kucera Gallery, Seattle; and J. Noblett Gallery, Sonoma, CA as well as Xippas Art Contemporain, Geneva, Switzerland and Galerie Xippas, Paris. His work has been included in numerous group exhibitions at institutions including the Museum of Fine Arts, Boston; Brooklyn Museum; Contemporary Arts Center, Buffalo; Museum of Fine Arts, Houston; University Art Museum, California State University, Long Beach; P.S. 1 Contemporary Art Center, Long Island City, NY; Milwaukee Art Museum; American Academy of Arts and Letters, The Drawing Center, FLAG Art Foundation, The Metropolitan Museum of Art, The Morgan Library and Museum and Whitney Museum of American Art, all New York; Locks Gallery, Philadelphia; San Francisco Museum of Modern Art; and Delaware Art Museum, Wilmington as well as Central Academy of Fine Arts Museum, Beijing; Green On Red Gallery, Dublin, Ireland and Mus e des beaux-arts de Montr al. His work is held in many prestigious public and private collections, including the Baltimore Museum of Art; Museum of Fine Arts, Boston; The Metropolitan Museum of Art, The Museum of Modern Art and Whitney Museum of American Art, all New York; and San Francisco Museum of Modern Art. He is represented by Pace Gallery, New York. Siena teaches in the MFA program at the School of Visual Arts in New York and is a member of the Corporation of Yaddo and the National Academy of Design.



New Typographics: Typewriter Art as Print features work by artists who use the typewriter as a matrix for forming text into image. (In printmaking, the matrix is the tool, for example copper plate, woodblock, lithography stone, that when inked, transfers an image.) Typically referred to as typewriter “art” or typewriter “drawings,” this exhibition posits that artworks created with a typewriter should be recognized as prints, in light of the mechanism and process of their production. The artists **Lenka Clayton**, **Dom Sylvester Houédard**, **Gustave Morin**, **Elena del Rivero**, **James Siena** and **Allyson Strafella** manipulate both the paper and the machine in order to produce works that range from abstraction to figuration.

I use the typewriter against itself. It was built to draft first chapters of novels and resignation letters; I use it to draw my son’s eyelashes and knitted socks I really enjoy that this process allows me to focus on those very simple forms and moments that are, perhaps, usually overlooked.

- Lenka Clayton



I began writing with a typewriter, a tool that could keep up with my thoughts. However, I employed no rules of the written language: no capitalization, no punctuation, no paragraphs. The writing slowly transformed – the words left the page and what remained has become my language.

- Allyson Strafella

Early examples of typewriter prints date to the late 1800s, when the typewriter became commercially produced and publicly accessible.

Typewriter prints flourished in avant-garde sound experiments at the turn of the 20th century as well as in global movements in concrete poetry, mail art and conceptual art after World War II. In the United States at mid-century, the typewriter was a staple of daily life, used in offices and homes alike. Artists today are turning to the typewriter as a tool and an inspiration.

Jumping off James Siena’s longstanding interest in the typewriter, the exhibition *New Typographics: Typewriter Art as Print* looks at historical and contemporary prints produced by the typewriter—what now, in the face of computers, smart phones and 3-D printers, might seem like an antiquated technology. In conducting research for this exhibition, I was surprised by the range of prints that could be rendered using a manual typewriter—what is a very simple but powerful machine for the creative process.

- Ksenia Nouril

Images: (top) Lenka Clayton, *Early Annie Albers 07/04/2017* from the series “Typewriter Drawings”, 2017, Typewriter paper and ink, rendered with a portable 1957 Smith-Corona Skyriter typewriter, 11” x 8 ½”. Courtesy of the Artist and Catharine Clark Gallery, San Francisco; Allyson Strafella, *blue piece*, 2015, Typed marks on pigmented abaca paper, 7” x 5”. Courtesy of the Artist and Gallery Joe

About the Artists

Lenka Clayton (born 1977, United Kingdom) is an interdisciplinary artist whose work considers, exaggerates and alters the accepted rules of everyday life, extending the familiar into the realms of the poetic and absurd. Clayton received a BA in Fine Art from Central St. Martins, London and an MA in Documentary Direction from the National Film & Television School, Beaconsfield, U.K. In 2017, Clayton and collaborator Jon Rubin debuted a major work *...circle through New York* commissioned by the Guggenheim Museum, New York. Other recent exhibitions include *Object Temporarily Removed*, The Fabric Workshop and Museum, Philadelphia, 2017; *Talking Pictures*, The Metropolitan Museum of Art, New York, 2017; and *A Measure of Humanity*, Columbus Museum of Art, OH, 2018. Most recently, Clayton and Rubin's project *Fruit and Other Things*, which manifests an archive of 10,632 artworks previously rejected by the Carnegie International, was included in *The 57th Carnegie International*, Carnegie Museum of Art, Pittsburgh, 2018-2019. Her work has been internationally exhibited, including at The Museum of Modern Art and Anthology Film Archives, both New York; the Kunst Halle Sankt Gallen, Switzerland; Frac île-de-france, Le Plateau, Paris; and the Iran International Documentary Film Festival, "Cinema Vérité", Tehran. Clayton has been artist-in-residence at The Fabric Workshop and Museum, Philadelphia; Headlands Center for the Arts, Sausalito, CA; and Palais de Tokyo, Paris. Her work has appeared in *Creative Nonfiction*, *The Daily Telegraph*, *Esquire Russia*, *Frieze*, *The New Yorker Blog*, *The New York Times* and *Typewriter Art, A Modern Anthology*, (Laurence King Publishing Ltd: London, 2014), among others. She is a recipient of an Art Matters Award, the Carol R. Brown Creative Achievement Award, The Heinz Endowments & The Pittsburgh Foundation Creative Development Grant, and the Sustainable Art Award. Her work is held in many public and private collections including the Blanton Museum of Art, Austin, TX; The Metropolitan Museum of Art; The Fabric Workshop and Museum; Philadelphia Museum of Art and the Carnegie Museum of Art. Clayton is based in Pittsburgh, Pennsylvania.

Dom Sylvester Houédard (1924 – 1992, Guernsey), also known by his initials "dsh" or as "the Dom," is recognized as one of the leading theorists and outstanding international practitioners of concrete poetry. Born Pierre-Thomas-Paul Joseph, he was educated in Rome and at Jesus College in Oxford, England. Houédard worked as a military intelligence officer during World War II before joining the community at Prinknash Abbey in Gloucestershire in 1949. Ordained as a Benedictine monk a decade later, Houédard OSB (Order of Saint Benedict) went on to help introduce concrete poetry to Britain in 1961, exploring its links to cybernetics and Wittgenstein's linguistic theory. He was literary editor of the *Jerusalem Bible* from 1961 to 1966 and founded the Gloucestershire Ode Construction Company in 1967. Houédard published prodigiously, lectured at the Royal College of Art and other venues and collaborated with artists such as John Cage, Gustav Metzger and Yoko Ono. Additionally, he showed his work at the Institute of Contemporary Arts, 1965; Lisson Gallery, regularly between 1967 and 1970; and the Victoria & Albert Museum, 1971, all London; the Museum of Modern Art, Oxford, England and the Laing Art Gallery, Newcastle, England, both in 1972. His "typestracts," visual poems produced with a typewriter, were recently on view in *from the truer world of the other: Typewriter Art from PAMM's Collection*, Miami, November 2017 - April 2018.

Gustave Morin (b. 1972, Kitchener, Ontario) is both a poet and an artist. He has published 15 books, most recently *Clean Sails* (New Star Books: Vancouver, 2015); *The Big Tomato* (Xerolage 68, Xexoxial Publications: La Farge, Wisconsin, 2018); *A Few Poetry* (Nietzsche's Brolly: Toronto, 2018); as well as *mice t.v.*, a supplement to issue 72 of the journal *Unarmed* (2019). In addition, his work has appeared in over one hundred publications and a dozen anthologies. He has been the subject of three solo exhibitions and part of numerous group exhibitions since the 1990s. His most recent solo show, *Chthonic Youth*, opened at Artcite Inc., Windsor, Ontario in 2016. He also has produced over 3,000 collage postcards since 2004. Morin lives in Ontario.

Elena del Rivero (b. 1949, Spain) produces paintings, works on paper, large-scale installations and performances with an interest in printmaking and analog photography. She studied at the University of Valencia, Spain; Cambridge University, England; Arjona Studio & Oscar Manesi Printshop; and the Conservatorio, Madrid. She has received numerous grants and prizes including the Prix de Rome, Real Academia de Bellas Artes de España; two Pollock-Krasner Foundation Grants; Creative Capital Foundation Grant; The New York Foundation for the Arts Fellowship; The Rockefeller Foundation Bellagio Center Residency; and the Joan Mitchell Foundation Award. Most recently, she was awarded a residency at the Joan Mitchell Center in 2017. Del Rivero's work is in the collection of the Baltimore Art Museum; Birmingham Museum of Art, AL; Fogg Museum, Harvard Art Museum, Cambridge; Pollock Gallery at Southern Methodist University, Dallas; Yale University Art Gallery, New Haven, CT; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Colby College Museum of Art, Waterville, ME; Museo Reina Sofía, Madrid; and the Institut Valencià d'Art Modern, Valencia; among others. Del Rivero has lived in New York since 1991.

Allyson Strafella has been making art with a typewriter for over 25 years. She received a BFA from the School of the Museum of Fine Arts at Tufts University, Boston, 1993. Recent exhibitions include *field*, Bartha Contemporary, London; *field notes*, Cairn Gallery, Pittenweem, Scotland; and *wander*, Sleeper, Edinburgh, Scotland, all 2018. Other selected exhibitions include *path*, Nina Freudenheim, Buffalo, 2017; *fieno, fieno, fieno*, with Helen Mirra, Galleria Raffaella Cortese, Milan, 2016; *suchness*, with Helen Mirra, Large Glass, London, 2016; *studyline*, Gallery Joe, Philadelphia, 2013; and *Notations: Contemporary Drawing as Idea and Process*, Mildred Lane Kemper Art Museum, Washington University, St. Louis, 2013. Strafella is the recipient of an Adolph and Esther Gottlieb Foundation Individual Support Grant, John Simon Guggenheim Memorial Foundation Fellowship, The Pollock-Krasner Foundation Grant and a Sustainable Arts Foundation Individual Award. She has had residencies at the MacDowell Colony and Yaddo. She was a workspace fellow at Dieu Donn e, New York. Her work is included in the collections of the Fogg Art Museum, Harvard University; Hammer Museum, Los Angeles; The Metropolitan Museum of Art; and The Museum of Modern Art, among others. Strafella lives and works in Hudson, NY.

About the Print Publishers

Flying Horse Editions

Flying Horse Editions (FHE) is a collaborative research studio for visual artists at the University of Central Florida. A nonprofit publisher of limited edition prints, artist books and art objects by internationally renowned artists, FHE offers unique opportunities for artists, students and the Central Florida community. Flying Horse Editions offers visiting artists the opportunity to work with FHE technicians to push the boundaries of their work while providing a unique educational experience for UCF students.

(flyinghorse.cah.ucf.edu)

Dolphin Press & Print

Dolphin Press & Print is a professional printmaking and letterpress shop housed in the Printmaking Department at the Maryland Institute College of Art (MICA) and is closely tied to the MICA Printmaking Department curriculum. The Press offers students the opportunity to work in collaboration with established artists, writers and printers. Classes, internships and employment opportunities at the Press allow students to gain real-world experience by collaborating with renowned artists and designers to learn professional production practices and develop entrepreneurial skills.

(dolphinpressandprint.com)

The University of the Arts, MFA Book Arts and Printmaking Program

Established in 1876, The University of the Arts offers more than 30 majors, 30 minors and 13 graduate programs in visual arts, performing arts, design and liberal studies. Its MFA in Book Arts + Printmaking offers students conceptual and technical experience through an intense, interactive and rigorous studio environment.

(uarts.edu)

Programs

James Siena: Guided Gallery Talk

Thursday, April 18, 5:30pm

Exhibiting artist James Siena will lead a walkthrough of his exhibition *James Siena: Resonance Under Pressure* before the opening reception for the show.

Create Your Own Typewriter Print

Ongoing during the exhibition



The Print Center will host a “Public Typewriter” as part of Philly Typewriter’s “Philadelphia Public Typewriter Program”. Philly Typewriter is a retail typewriter store located in Philadelphia that also repairs typewriters and hosts classes and events. A temporary loan of a manual typewriter prepared for use by typewriter restoration classes at Philly Typewriter will allow visitors to the exhibition *New Typographics: Typewriter Art as Print* to make their own typewriter prints.

(phillytypewriter.com)

The Printer’s Perspective: Gail Deery and Alex Kirillov on James Siena

Wednesday, April 24, 6:00pm

Gail Deery, Professor of Printmaking, Papermaking and Book Arts and Co-Director of Dolphin Press & Print at MICA, and Alex Kirillov, Senior Lecturer, MFA Book Arts + Printmaking and Studio Art at The University of the Arts, both worked with Siena when he printed at their respective institutions. Deery and Kirillov will give a tour of the exhibition *James Siena: Resonance Under Pressure* from the printer’s perspective, walking through the various processes used by Siena and their students during his artist-residencies in 2018.

Curator’s Talk

Thursday, May 2, 6:00pm

Jensen Bryan Curator Ksenia Nouril will give a talk on the history of typewriter prints, highlighting key moments and artists that were influential to her thinking around the exhibition *New Typographics: Typewriter Art as Print*.

About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest art competitions in the country, now in its 94th year and the Gallery Store offers the largest selection of contemporary prints and photographs available for sale in Philadelphia, as well as being available online.

Funders

The Print Center is supported by Edna W. Andrade Fund, Brilliant, Bryn Mawr Trust, Dolfinger-McMahon Foundation, Forman Family Fund, Sheila Fortune Foundation, Freeman's, Fund for Children, Allen Hilles Fund, Lenfest Foundation, Lindback Foundation, Christopher Ludwick Foundation, National Endowment for the Arts, William Penn Foundation, Pennsylvania Council on the Arts, The Pew Center for Arts & Heritage, Philadelphia Cultural Fund, The Philadelphia Foundation, Rosenlund Family Foundation, The University of the Arts, University of Pennsylvania Office of Government and Community Affairs, Henrietta Tower Wurts Memorial and our Board of Governors, Luminaries, members and friends.



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Free and open to the public

Tuesday through Saturday 11:00am - 6:00pm

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