

Rafael Soldi:

CARGAMONTÓN

Jason Urban & Leslie Mutchler:

LONG LOST FRIEND

Chinn Wang:

SOAKING UP LOCAL COLOR

January 18 - March 30, 2019

THE PRINT CENTER 93RD ANNUAL

Rafael Soldi: CARGAMONTÓN

Jason Urban & Leslie Mutchler: Long Lost Friend

Chinn Wang: Soaking Up Local Color

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The Print Center is pleased to present solo exhibitions of new work by **Rafael Soldi** (Seattle, WA), **Jason Urban & Leslie Mutchler, JULM Studios** (Brooklyn, NY) and **Chinn Wang** (Boulder, CO). These artists were selected from more than 450 international artists who applied to our *93rd ANNUAL International Competition*. The jurors were José Diaz, Chief Curator, The Andy Warhol Museum, Pittsburgh and Lisa Sutcliffe, Herzfeld Curator of Photography and Media Arts, Milwaukee Art Museum.

The artists selected for the *93rd ANNUAL International Competition* solo exhibitions address questions and issues critical to the current role of the printed image. All three shows are concerned with the role of mediation of the printed image, both literally through process as well as contextually. Rafael Soldi's manipulation of video capture in still photographs, Chinn Wang's translation of photographs into screenprints with partial erasure of image and Jason Urban & Leslie Mutchler's rephotographing of contemporary and historical texts and images, reposition the meaning and impact of the source material. Additionally, Soldi and Wang speak powerfully and directly to the emotional residues which echo through immigrant families. The *ANNUAL* always draws out content relevant in contemporary art and society, and this year is no exception.

- Elizabeth F. Spungen, Executive Director



Rafael Soldi, *Imagined Futures* (detail), 2018, Gelatin silver prints

Rafael Soldi: CARGAMONTÓN

Born and raised in Peru, Rafael Soldi has lived in several U.S. locales. The exhibition includes work from his newest body of work, *CARGAMONTÓN*, alongside a recent photo-installation titled *Imagined Futures*. Both projects expand on the artist's identity as a way to address more universal concerns of immigration, queerness and memory.

The works in *CARGAMONTÓN* reflect on the playground politics of Soldi's youth and are sourced from found footage of violent and oppressive rites performed by school boys. Using a series of filters and screens, Soldi degrades the video captures using a still camera, resulting in a series of images akin to obscure memories that depict bodies vacillating between torture and pleasure.

Cargamontón is a Spanish word in the Peruvian vernacular. It is defined as the harassment of one person by several; it is also the name of a school game, wherein a group of schoolmates pig-pile atop a boy, smothering him under a crush of bodies.

The all-boys Catholic school Soldi attended in Peru was rife with cruel play of this sort, which provided opportunity to assert power and mask desire. As a queer youth, Soldi found the practice to be confusing, frightening and exhilarating.

Presented concurrently, *Imagined Futures* is an installation of 25 seemingly identical self-portraits. These works address a concern universal to all immigrants: how does one grieve the life left behind in order to live a new one? What is to be done with the haunting visions and questions about the lives left behind? Soldi created the images in a photo booth, ritualizing a process intended to capture and bid farewell to unrealized futures. Each passport-sized photograph invites an intimate viewing experience, which blurs as one steps away to reflect on a larger landscape that mirrors the experiences of many.

About the Artist

Rafael Soldi (b. 1987, Lima, Peru) is a Seattle-based artist and curator. He holds a BFA from the Maryland Institute College of Art, Baltimore. His recent practice has focused on the visceral qualities that drive transcendental experience and his search to define his identity as a queer Latino man. He has exhibited at ClampArt, NY; Frye Art Museum, Greg Kucera Gallery and PCNW, all Seattle; American University Museum, Washington, DC; Griffin Museum of Photography, Winchester, MA; and Vértice Galería, Lima, among others. He has received a Magenta Foundation Award, a Puffin Foundation grant and residencies at the Vermont Studio Center, PICTURE BERLIN and Oxbow Space. His work is held in the permanent collections of the Maryland Institute College of Art; Frye Art Museum and King County Public Art Collection, both Seattle; and Tacoma Art Museum, WA. He has been published in *PDN*, *Dwell*, *Metropolis* and *LUXE* and reviewed in *The Seattle Times*, *The Boston Globe*, *Pittsburgh Tribune* and *PDN*.



Jason Urban & Leslie Mutchler, *Long Lost Friend* (details), 2018,
Multi-media installation

Jason Urban & Leslie Mutchler: Long Lost Friend

The collaborative team of Jason Urban and Leslie Mutchler (JULM Studios) creates research-intensive projects which examine the purpose and functionality of the printed form and the use of handcraft. Trained as printmakers, Urban and Mutchler define print expansively and utilize an interdisciplinary approach. They ask the viewer to contemplate the whole of an installation rather than focusing on any individual object or image. Photographs, video, sculptural objects and printed matter serve as loose facsimiles for research, experience and exploration. It is the sum of all the parts of an installation, as well as the space between components, that carries meaning.

Their projects investigate the evolving meaning of printed matter and the “sacred space” it occupies, always cognizant of the increasing shift from analog to digital technologies in our day-to-day lives. In recent works, they have employed a practice of pseudo-bibliology through studying books, printing and publishing.

Long Lost Friend assumes the form of a totemic archive of folk magic-inspired material. Named for the 19th century book of spells and home remedies *Pow-wows or Long Lost Friend* by John George Hohman, the exhibition is situated between boutique and library. Using a series of texts combined with printed matter from other historical sources, the artists have interwoven symbols and runes to arrive at something simultaneously of the rational world and outside it. It is an aestheticized commentary on the mystical and on our longing for tangible belief systems.

An installation of wallpaper merges traditional cross-stitch patterns with three-dimensional photogrammetry scanning grids which becomes a backdrop for both pseudo-anthropological images printed on aluminum and tabloid page spreads. Images and three-dimensional scans of talismans and charms suggest an approximated and inauthentic world of superstition, removed from their related traditions. Overly saturated images of handmade and natural talismans form a strange anthropological collection presented alongside the real and the virtual.

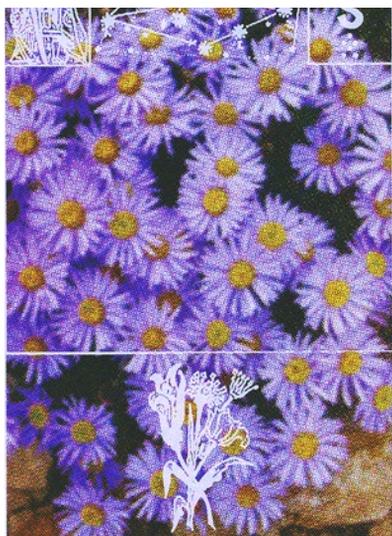
In conjunction with the exhibition, Urban and Mutchler have created *Water-Worn Bricks, Pi Stones, Chalk Rocks, and Smudge Sticks: An Object Archive*, a limited edition book printed by Lucky Risograph Press, NY.

About the Artists

Jason Urban and **Leslie Mutchler** are based in Brooklyn, NY. Trained as printmakers, Urban and Mutchler define print expansively and utilize an interdisciplinary approach. Together they have exhibited in galleries across the U.S. including Grizzly Grizzly, Philadelphia; Artist Image Resource, Pittsburgh, PA; and, SPACE Gallery, Portland, ME. Internationally, they have exhibited at numerous venues including the Center for Fine Print Research, University of West England, Bristol; Wandesford Quay Gallery, Cork, Ireland; and Atelier Circulaire, Montreal, Canada. Awarded residencies include Edition/Basel, Switzerland; Frans Masereel Centrum, Belgium; and Cork Printmakers, Ireland.

Urban holds a BFA from Kutztown University, PA and an MA/MFA from the University of Iowa, Iowa City. He is the recipient of a Creative Capital Arts Writers Grant and a Curatorial Stipend from the Elizabeth Foundation for the Arts, NY. Urban co-founded Printeresting.org and regularly writes for the journal *Art in Print*.

Mutchler holds a BFA from Kent State University, OH and an MFA from Tyler School of Art, Temple University, Philadelphia. Mutchler is Chair of the Foundation Department, Pratt Institute, NY.



Chinn Wang, *The Hermit & The Magician*, 2018, Screenprint

Chinn Wang: Soaking Up Local Color

Chinn Wang uses coded visual language and symbolic iconography to examine the subjective nature of personal narrative and history as well as the fluidity and ambiguity of memory. Her current interests include floriography, sacred symbols, fortune-telling and moments of spectacle in popular culture.

Through the digital and analog manipulation of images, she pushes optical limits past the point of legibility into abstraction and then back again. Images vibrate between clarity and obfuscation, revealing the interplay between fiction and nonfiction. Wang invites viewers to question the use of material, space and image to illustrate the shifting balance between the real and the imagined.

The works in the exhibition are based on photographs of Wang's mother during her first years in the U.S. after emigrating from Hong Kong. The prints highlight her mother's status as a woman, an immigrant and a scientist, three groups currently imperiled in American society, by removing her image from the pictures. The absence splices the picture plane while referencing the lost sense of lineage, heritage and identity sometimes experienced by immigrants and the following generations.

About the Artist

Chinn Wang (b. 1981, Columbus, OH) has a BA from the University of California, Berkeley and an MFA from the University of Wisconsin, Madison. She has exhibited nationally and internationally at venues including the Boulder Museum of Contemporary Art, CO; Urban Institute for Contemporary Arts, Grand Rapids, MI; John Michael Kohler Arts Center, Sheboygan, WI; Korean Cultural Center, Beijing, China; and Neurotitan, Berlin, Germany. She has been a resident artist at RedLine and Failure Lab at the Museum of Contemporary Art, both Denver and received a Santo Foundation Award. She is Teaching Associate Professor and Foundations Coordinator in the School of Art & Art History at the University of Denver and lives in Boulder, CO.

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 93rd 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 at printcenterstore.myshopify.com.

About The Print Center's ANNUAL International Competition

The ANNUAL is one of the oldest and most prestigious competitions in the United States. Each year the *ANNUAL* is juried by distinguished colleagues in the field. Artists who use printmaking and/or photography as critical components of their work, or whose work pushes the boundaries of traditional photographic and printmaking practices, are encouraged to enter. This reflects The Print Center's interest in the use of photography and printmaking in intriguing ways, both in content and process.

Awards for the ANNUAL include three prestigious museum purchase awards: the Michener Art Museum Photography Patrons Circle Purchase Prize, Pennsylvania Academy of the Fine Arts Purchase Award and Stinnett Philadelphia Museum of Art Collection Award. Additional recognitions include the *Art in Print* Awards, Awagami Paper Award, *BOMB* Magazine Award, Callan/McNamara Award, Olcott Family Award, *The Photo Review* Award, The Print Center Gallery Store Award, The Print Center Honorary Council Award, Renaissance Graphic Arts Award, Society for Photographic Education Award, Trinity Framing Award and Jacqueline L. Zemel Prize for Printmaking.

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