

FOR IMMEDIATE RELEASE

One Every Day
A Printeresting Curatorial Project

November 5 – December 19, 2009

Opening reception Saturday, November 7, 6-9 p.m.

Curator: Printeresting.org

Artists: Glen Baldrige, Kate Bingaman-Burt, Colby Bird, Lydia Diemer, Geoff Hargadon, M. Ho, Matthew Hopson-Walker, Packard Jennings, Gary Kachadourian, Chad Kouri, Michael Krueger, MegaWords Magazine, Julian Montague, Carlos Motta, Leslie Mutchler, Scott Nobles, Adam Pendleton, Post Typography, Evan Roth, Kim Rugg, Dexter Sinister, Stephanie Syjuco, Temporary Services, Rachel Perry Welty, Liz Zanis

EFA Project Space

323 West 39th Street, 2nd Floor
New York, NY 10018
between 8th and 9th Avenues

Gallery Hours: Wed through Sat, 12-6 PM

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EFA Project Space is pleased to present *One Every Day*, on view from November 5 through December 19, 2009. The exhibition foregrounds the relationship of printed ephemera to cultural and artistic production, and marks the curatorial debut for Printeresting.org.

Launched in 2008, the founders of Printeresting.org aptly coined it “The Thinking Person’s Favorite Online Resource for Interesting Printmaking Miscellany.” Recognizing it as exactly that, EFA invited Printeresting to organize an exhibition that would open during New York City Print Week 2009, expanding the discourse about print beyond its fine art boundaries into the “every day”.

From the detritus under the windshield and the debris in our pockets to gig posters mounted on telephone poles, *One Every Day* attests that all varieties of print ephemera share the following three characteristics: fleeting function, low-cost means of production, and the fact that somebody out there loves them.

Presenting work by twenty-five artists and designers, the curators proclaim: “The universe of ephemera is expansive, and so is the work in *One Every Day*. The viewer will be treated to books, pamphlets, zines, stickers, merchandise, and other artifacts, but also subtle minimalist explorations, conceptual activism, and post-punk rock promotion. Similarly, the goals of our contributors are diverse: highly personal and comedic explorations of youth culture rest easily alongside overt critiques of consumer waste.”



Some artists in the exhibition imitate and glean from existing printed matter, appropriating popular forms of communication to transform their meaning. **Stephanie Syjuco's** *Color Theory Communication Transference* is a re-creation of a community board from People's Park, Berkeley, CA. Using a process she calls "color averaging," the artist color codes the posts based on category, resulting in an isolated color coded object absent from the original content. **Kate Bingaman-Burt's** foray into obsessive consumption involves drawing everything she buys, including the receipts and bills, all of which are then compiled in the format of artists books.

Other works are created with the intention of being placed in the public domain, such as **Geoff Hargadon's** *Cash for Your Warhol*, a suite of roadside signs created in the same font as the ubiquitous *Cash for Your Houses* signs. These signs, reproduced in Warholian colors, were placed in front of major museums. Reversely, **Lydia Diemer** creates a personal space out of public material. She will build a distinct three-dimensional environment within the gallery, constructed entirely from printed ephemera.

Concerned with public interaction and the act of exchange, the Chicago artist collective **Temporary Services** will have all of the posters they have produced on display, along with a takeaway stack of posters created specifically for this exhibition. Additionally, **Carlos Motta** will provide several publications for the taking- including *Gigantic*, a large sampling of images from popular news media, each image removed off of the top reveals a new image beneath, the only way to experience all of the images in the stack is collectively throughout the show.

Many of these artists create objects for the same reasons ephemera have always been created: an efficient mode of production and distribution allows access to the widest possible audience. This is the goal of anyone with an idea to share, an agenda to promote, a culture to subvert, or yes, even a product to advertise: as seen in **Post-Typography's** show poster screenprinted on silver mylar balloons, and the work of **Gary Kachadourian**, who commodifies his art as cheap consumer products sold at bargain-basement prices to maximize distribution.

Printeresting.org is an online resource for all things print related. From "fine art" prints and limited edition multiples to xeroxed flyers and cheap inkjet printouts, they take a broad view of printmaking; all manner of printed matter has a place at Printeresting. Authored by multiple contributors, the site features regular posts on a range of print-related content, including artwork, news, reviews, technology, and critical discourse. While their primary goal is to highlight innovative print work, the site is also a place to keep abreast of developments in the field, and to take note when printmaking intrudes into popular culture. The site's growing collection of posts form the web's most comprehensive, searchable database of contemporary print. Printeresting is for artists, designers, printers, curators, collectors, teachers, students, and the generally curious.

The originators of Printeresting.org and the *One Every Day* exhibition are Amze Emmons, R.L. Tillman, and Jason Urban.

Amze Emmons received his MFA in Print from the University of Iowa in 2002, and a BFA with a concentration in Painting and Printmaking from Ohio Wesleyan University in 1996. He has lived in Brooklyn, Vermont, Iowa City and currently can be found somewhere on I-476 commuting between his job teaching Printmaking and Drawing at Muhlenberg College and his home in Philadelphia.

His artwork has been exhibited at a variety of venues, including (listed chronologically), Aqua Miami, Scoula Internazionale di Graphica in Venice, Works on Paper Gallery in Philadelphia, OH&T Gallery in Boston, The Des Moines Art Center, Wendy Cooper Gallery in Chicago, The Cedar Rapids Museum of Art, Palace of Arts in Belarus, International Print Center New York, The Philadelphia Print Center. He has work in the collections of The Baltimore Museum of Art, The Fogg Museum at Harvard, and the Tama Art Museum in Tokyo.

R.L. Tillman is based in Baltimore, Maryland. He received an MFA in Printmaking from the University of Iowa and a BA in art and political science from The George Washington University, and has studied politics at Oxford University.

His artwork toys with visual culture to explore issues in society, politics, and art. Often working in unusual venues, he creates graphic media, installation, performance, and more. His exhibitions include the Baltimore Museum of Art, the St. Louis Center of Contemporary Art, and the Kansas City Art Institute. His teaching history includes three years as Printmaker-in-Residence at American University in Washington and workshops at Pyramid Atlantic Art Center in Maryland. Tillman's writing has been published in *Graphic Impressions* and the *Journal of the Mid America Print Council*. He is the founding curator of Baltimore's Minstallation Gallery.

Jason Urban lives in Austin, TX where he teaches printmaking and drawing at the University of Texas at Austin. He earned an MFA from the University of Iowa, and a BFA from Kutztown University. He has taught printmaking, drawing, and artist's books at Tyler School of Art, Temple University (Philadelphia, PA); Maryland Institute College of Art (Baltimore, MD); and Southern Illinois University Carbondale (Carbondale, IL).

Urban's prints have been included in numerous solo and group exhibitions nationally and have exhibited internationally in Croatia, Great Britain, Estonia, Lithuania, Germany, and Belarus. Recently, Urban has had solo exhibitions at Manifest (Cincinnati, OH), Fort Gondo (St. Louis, MO), and Spare Room in (Baltimore, MD); his works have been featured in *MATRIX: Contemporary Printmaking* at the Florida State Museum of Fine Arts, *Multiple X Multiple* at the Ewing Gallery at the University of Tennessee Knoxville, and *Shazam! Contemporary Artists and the Influence of Comics* at the Creative Alliance in Baltimore, MD.

Related programs:

Wednesday, November 18, 6:30 - 8:00 pm

Join participating artists and guests to talk about the lure of printed matter and its powerful properties as a form of expression.

Friday, December 11, 6:00 - 9:30 pm

DIY craft print and multiple swap: sign up to participate in an event that celebrates the gift economy and the art of exchange. projectspace@efa1.org

For press images and more information on the exhibition and accompanying events, please contact Michelle Levy, Program Director, EFA Project Space, at 212-563-5855 x 227, or michelle@efa1.org

EFA Project Space is a Program of The Elizabeth Foundation for the Arts.

The creative process is essential to shaping society. **EFA** is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. We are a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public. www.efa1.org

EFA Project Space, a multi-disciplinary contemporary art venue, encourages creative expression and new interactions in the arts. By collaborating with organizations and individuals to present a variety of programs including exhibitions, performances, screenings, workshops, and conversations, we aim to generate an ongoing dialogue about the creative process.

EFA Project Space is supported in part by public funds from the New York City Department of Cultural Affairs. Private funding for the Gallery has been received from The Carnegie Corporation Inc.

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