

PRESS KIT

Philagrafika 2010

January 29, 2010 – April 11, 2010

PHILAGRAFIKA 2010

Philadelphia's international festival celebrating print in contemporary art

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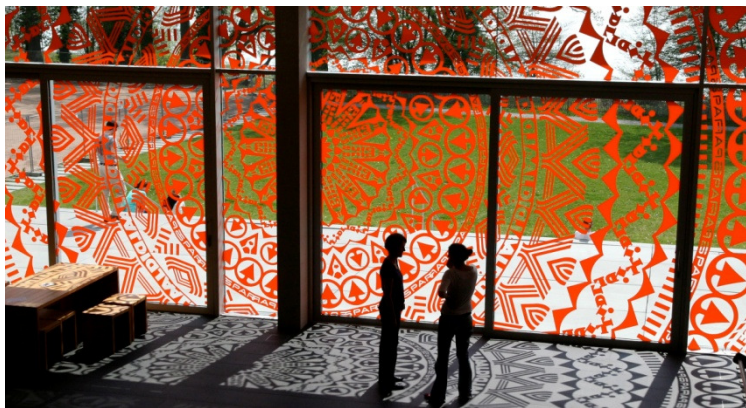
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Online Press Room | www.canarypromo.com/philagrafika

Official *Philagrafika 2010* Website | www.philagrafika2010.org

PHILAGRAFIKA 2010

FACT SHEET



Gunilla Klingberg, *Brand New View*, 2009; photo by: Ulrike Sheperd, courtesy of the artist, Stockholm.

Philagrafika 2010 is curated by Artistic Director **José Roca** and a curatorial team whose members include: **John Caperton**, Curator of Prints & Photographs at The Print Center; independent curator **Sheryl Conkelton**; **Shelley Langdale**, Associate Curator of Prints and Drawings at the Philadelphia Museum of Art; **Lorie Mertes**, Director/Chief Curator of the Galleries at Moore College of Art & Design; and **Julien Robson**, Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts.

Philagrafika 2010 will offer regional, national, and international audiences the opportunity to see contemporary art that references printmaking in dynamic, unexpected ways and to experience Philadelphia's rich cultural life in the process. Initiated by the Philagrafika organization, Philagrafika builds upon the region's rich printmaking history and abundant artistic resources to enhance Philadelphia's presence as an international center for innovative printmaking. *Philagrafika 2010* is the result of more than five years of planning, culminating in a citywide collective effort, which appropriately reflects the collaborative nature of printmaking itself. The festival is divided into three components: a core curated exhibition titled *The Graphic Unconscious*, *Out of Print* artist projects based on historic collections, and *Independent Projects*.

About the Philagrafika Organization

Philagrafika 2010 was initiated by the Philagrafika organization, formerly known as the Philadelphia Print Collaborative. Philagrafika builds upon the Philadelphia region's rich printmaking history and abundant artistic resources to enhance the city's presence as an international center for innovative printmaking. The organization was founded in 2000 by a group of arts professionals that recognized a growing convergence of artists, educators, curators, non-profit arts organizations, galleries, print workshops and museums that needed a central organizing body for cooperative initiatives that would exceed the capacity of any single organization. For more information, visit www.philagrafika.org.

Philagrafika 2010 is an international festival that celebrates the role of print as a vital force in contemporary art, running from **January 29** through **April 11, 2010** throughout the Greater Philadelphia area. Set to be one of the largest arts events in the United States, *Philagrafika 2010* will showcase the work of more than 300 artists and will unite 88 Philadelphia area art institutions in the inaugural presentation of what will become a recurring event, anticipated to repeat every three years.

Philagrafika 2010

Press Contact: Megan Wendell, Canary Promotion,
(215) 242-6393, megan@canarypromo.com

Dates:

January 29 – April 11, 2010

Press Preview Day:

Wednesday, January 27, 2010

Public Opening:

Friday, January 29, 2010

Online Calendar:

www.philagrafika2010.org/calendar

Official Website:

www.philagrafika2010.org

Blog:

www.philagrafika.blogspot.com

Phone number:

(215) 557-8433

Admission:

Admission ranges from free to \$16 and can be purchased at each venue (most venues are free)

Artists:

Set to be one of the largest arts events in the United States, *Philagrafika 2010* will showcase the work of more than 300 artists from around the world.

www.philagrafika2010.org/artists

Locations:

88 Philadelphia area art institutions will present work during *Philagrafika 2010*.

PHILAGRAFIKA 2010

The Three Components of *Philagrafika 2010*

About *The Graphic Unconscious*

The Graphic Unconscious, *Philagrafika 2010*'s core exhibition, is organized by **José Roca** and the curatorial team representing the five presenting organizations. *The Graphic Unconscious* explores the ubiquitous presence of printed matter in our visual culture, exposing the print component in sculptural, environmental, performance, pictorial and video works, and highlighting their relevance to contemporary art and society.

The Graphic Unconscious curatorial team has worked tirelessly to plan and organize the works featured in the central program. *Philagrafika 2010*'s curatorial team includes: **John Caperton**, Curator of Prints & Photographs at The Print Center; independent curator **Sheryl Conkelton**; **Shelley Langdale**, Associate Curator of Prints and Drawings at the Philadelphia Museum of Art; **Lorie Mertes**, Director/Chief Curator of the Galleries at Moore College of Art & Design; and **Julien Robson**, Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts.

This core exhibition includes 35 artists from 18 countries displayed across five venues, curated by José Roca and the curatorial team. Participating venues include: **Moore College of Art & Design**, **Pennsylvania Academy of the Fine Arts**, **Philadelphia Museum of Art**, **The Print Center**, and **Temple Gallery at Tyler School of Art**, Temple University. www.philagrafika2010.org/venue/the-graphic-unconscious

About *Out of Print*

Out of Print pairs five of Philadelphia's most important historic archives and collections with five artists to create a series of public programs that will occur over the course of the festival. These artists have worked not only with the collections themselves – documents, printed materials of all kinds, and objects – but also with the stories behind them, to explore new interpretations and associations. *Out of Print* links contemporary art and history in a project designed specifically to showcase the region's long history as a center for printmaking and publishing. Participating venues include: **American Philosophical Society Museum**, **Historical Society of Pennsylvania**, **Independence Seaport Museum**, **Rosenbach Museum & Library**, and **University of Pennsylvania Museum of Archaeology and Anthropology**. www.philagrafika2010.org/venue/out-of-print

About *Independent Projects*

Independent Projects has been organized by 78 additional Philadelphia cultural institutions featuring a huge variety of monographic, group, and thematic exhibitions in which the printed image plays a central role. www.philagrafika2010.org/venue/independent-projects

Philagrafika 2010

Press Contact: Megan Wendell, Canary Promotion,
(215) 242-6393, megan@canarypromo.com

Dates:

January 29 – April 11, 2010

Press Preview Day:

Wednesday, January 27, 2010

Public Opening:

Friday, January 29, 2010

Artistic Director: José Roca

Curatorial Team:

John Caperton, Curator of Prints & Photographs at The Print Center;
Sheryl Conkelton, independent curator;
Shelley Langdale, Associate Curator of Prints and Drawings at the Philadelphia Museum of Art; **Lorie Mertes**, Director/Chief Curator of the Galleries at Moore College of Art & Design; **Julien Robson**, Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts.

Online Calendar:

www.philagrafika2010.org/calendar

Official Website:

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PHILAGRAFIKA 2010

Moore College of Art & Design



About the Exhibition

The projects on view at Moore College of Art & Design highlight artists who employ printmaking in patterning and ornamentation of their work, drawing upon the college's 160-year-long tradition of focus on the fine and applied arts of textile design, graphic design, interior architecture and fashion. The artists—**Gunilla Klingberg**, **Virgil Marti**, **Paul Morrison**, **Betsabeé Romero**, and **Regina Silveira**—have created new works or re-imagined existing pieces that reflect the renewed interest in the creative potential of printmaking strategies traditionally used for patterning, wallpaper, and fabrics when applied to contemporary artistic practice.

The environmentally scaled projects wrap walls, cover floors, and obscure windows, transforming the gallery spaces: Gunilla Klingberg's patterned vinyl spans the windows across the college entrance; Betsabeé Romero's imprinted tire tracks and carved tires line the walls of Graham Gallery; Regina Silveira's bold patterns swarm across the floors and climb the walls of the Goldie Paley Gallery; Virgil Marti's reflective wallpaper illuminates the Window on Race Street by day and night; and Paul Morrison's 40-foot-long boldly graphic outdoor mural extends the exhibition into the immediate community.

About Moore College of Art & Design

The Galleries at Moore offer new perspectives into the work of established and emerging regional, national, and international contemporary artists and designers. Originally established as a single gallery in 1968, today, the galleries have exhibition spaces throughout Moore's campus; these include the Goldie Paley Gallery, established in 1983 featuring national and international artists and designers; and the Levy Gallery for the Arts in Philadelphia, which has highlighted established and emerging talent in our community since 1987. Serving the only art and design college for women in the country, The Galleries at Moore have featured a number of groundbreaking exhibitions dedicated to women artists and designers.

Artists: [Gunilla Klingberg](#), [Virgil Marti](#), [Paul Morrison](#), [Betsabeé Romero](#), [Regina Silveira](#)

The Graphic Unconscious

Moore College of Art & Design

Lorie Mertes, Rochelle F. Levy Director/Chief Curator of The Galleries at Moore

Dates

January 29-April 11, 2010

Venue Information

The Galleries at Moore
Moore College of Art & Design
20th and the Parkway
1916 Race Street
Philadelphia, PA 19103

Phone:

(215) 965-4027

Web:

www.thegalleriesatmoore.org

Philagrafika Web Page:

www.philagrafika2010.org/node/159

Hours:

Monday-Friday 11am–7pm

Saturday 11am-5pm

Closed Sundays and academic/legal holidays

Admission:

Free for all exhibitions and public programs

Location:

The Galleries at Moore College of Art & Design are located at between 19th and 20th Streets on Race, directly across from Aviator Park on The Benjamin Franklin Parkway. Access The Galleries from the College's main entrance lobby.

PHILAGRAFIKA 2010

The Graphic Unconscious

Moore College of Art & Design

Artists

Gunilla Klingberg (Sweden)

Klingberg studied magazine and newspaper design at RMI-Berghs, Stockholm, and sculpture at Konstfack, University College of Arts, Crafts, Design, Stockholm. Numerous solo exhibitions of her work have been held across Europe, and in 2005 she received a five year working grant from the Swedish Visual Arts Fund.

<http://www.philagrafika2010.org/artist/gunilla-klingberg>

Project Description

In *Brand New View*, Gunilla Klingberg has covered the windows of the college entrance in bright orange vinyl patterns that illuminate the interior of the gallery with vivid patterned light. The large elaborate designs are composed of smaller logos and brands found in supermarkets that have been reconfigured into geometric abstractions that recall Moorish patterns and the designs of Persian carpets and eastern mandalas.

Virgil Marti (Philadelphia)

Marti received his MFA in 1990 from Tyler School of Art, Temple University, Philadelphia. He has received many national honors, including a Pew Fellowship in the Arts in 1995; and has exhibited at the Institute of Contemporary Art, Philadelphia; and took part in the 2004 Whitney Biennial.

<http://www.philagrafika2010.org/artist/virgil-marti>

Project Description

Virgil Marti's window-gallery display of mirror balls, silver Mylar wallpaper, and faux fur is redolent with references to richly decorated Rococo interiors. The effect of silver and white and reflective surfaces creates a slick, cool environment that becomes more "chilling" when bones are revealed to be the underlying patterning in the wallpaper's surface. The space is populated by floating specters as the image of the viewer is dematerialized into a thousand fragments by the multiple mirrored surfaces.

Paul Morrison (London)

He received his MFA in 1998 from Goldsmiths College of Art, London. In 2009 the Horticultural Society of New York held a solo exhibit of his work; he has been included in exhibits at the Museum of Modern Art, Tate Britain, and the Andy Warhol Museum.

<http://www.philagrafika2010.org/artist/paul-morrison>

Project Description

Paul Morrison's new work at Moore spans the height and length of the college's 40-foot-long exterior wall. It incorporates found images of trees and shrubs culled from various sources from art history and popular culture that are manipulated, edited, and collaged together to create an oddly populated landscape growing out of the cracks in the sidewalk along 20th Street. A single large tulip springs out in the foreground, a hopeful reminder of the spring yet to come and the persistence of nature.

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The Graphic Unconscious
Moore College of Art & Design
Artists

Betsabeé Romero (Mexico)

Romero received her MA in the History of Art, and her MFA in 1987 from Universidad Nacional Autónoma de México. Romero has exhibited regularly in Mexico and abroad, and recently had a solo show, *Lágrimas Negras* at Museo Amparo, Puebla, Mexico, 2009. She was awarded first prize at the Cairo Biennale, Egypt, 2006.

<http://www.philagrafika2010.org/artist/betsabee-romero>

Project Description

In Mexico City, tires on public transportation vehicles are used well past the absence of any tread, which causes many of the city's automobile crashes. For her project at Moore, Betsabeé Romero reclaimed these used tires that have caused so many disasters and carved into them, retreading them with images of species of birds native to various countries. The birds take symbolic flight across the walls and ceiling of the gallery on an imprint of the tread that extends from each tire on long sheets of translucent paper that span the height and length of the gallery.

Regina Silveira (São Paulo)

Silveira received her PhD in 1984 from Escola de Comunicações e Artes da Universidade de São Paulo. Silveira's work has been featured in numerous solo and group exhibitions around the world. *Shadow Line* a survey of her work, was recently presented at the Centro Cultural Banco do Brasil, Rio de Janeiro, 2009.

<http://www.philagrafika2010.org/artist/regina-silveira>

Project Description

In Regina Silveira's *Mundus Admirabilis and Other Plagues*, vinyl is incorporated along with screenprinting on porcelain and embroidery on fabric. The installation invokes the mythology of biblical plagues. Instead of locusts, hail, or pestilence, Silveira uses a domestic setting invaded by common pests to suggest that the plagues in our own time are the images that contaminate our everyday existence: crime and violence, degradation of the environment, corruption, and other ills that invade our lives and psyches.

PHILAGRAFIKA 2010

Pennsylvania Academy of the Fine Arts (PAFA)



About the Exhibition

Exhibited in the Morris Gallery, in the museum's Historic Landmark Building, and in the majestic Fisher Brooks Gallery in the Hamilton Building, PAFA presents the work of seven international artists who take conventionally recognized mediums and treat them in new and imaginative ways.

Working with woodcuts, **Christiane Baumgartner** and **Orit Hofshi** realize the woodcut's potential on an immense scale, while the Indonesian artist group **Tromarama** turns each cut of the wooden panel into the frame of a stop-motion animation. **Mark Bradford** collages together found posters and then sands this surface to excavate other forms of information hidden underneath, while **Pepón Osorio** prints on confetti in a work that turns two-dimensional print into three-dimensional sculpture. **Kiki Smith** collages lithographs on handmade paper into large-scale poetic works, while **Qui Zhijie** carves traditional Chinese calligraphy from concrete blocks that, after being printed, stand as sculptures in their own right alongside the wall-hung images.

About The Pennsylvania Academy of the Fine Arts (PAFA)

Founded in 1805 by artist Charles Willson Peale and a group of cultural and civic leaders, the Pennsylvania Academy of the Fine Arts is the nation's first museum and school of the fine arts. Today PAFA continues to focus its founding mission of collecting, teaching, and exhibiting fine art and is home to one of the most important collections of American art in the world, ranging from colonial masters such as Robert Feke, John Singleton Copley, and Benjamin West to contemporary artists including Leon Golub, Elizabeth Murray, Brice Marden, Kara Walker, and Vik Muniz. The museum's rotating special exhibitions embrace the presentation and appreciation of historical and contemporary American art and explore its significance within an international context.

Artists: [Christiane Baumgartner](#), [Mark Bradford](#), [Orit Hofshi](#), [Pepon Osorio](#), [Qiu Zhijie](#), [Kiki Smith](#), [Tromarama](#)

The Graphic Unconscious
Pennsylvania Academy of the Fine Arts
Julien Robson, Curator of Contemporary Art

Dates

January 29 – April 11, 2010

Venue Information

Samuel M. V. Hamilton Building
128 N. Broad Street
Philadelphia, PA 19102

Historic Landmark Building
118 North Broad Street
Philadelphia, PA 19102

Phone:

(215) 972-7600

Web:

<http://www.pafa.org>

Philagrafika Web Page:

<http://www.philagrafika2010.org/node/160>

Hours:

Tuesday–Saturday, 10am–5pm

Sunday, 11am–5pm

Closed Mondays and legal holidays

Admission:

Admission to Special Exhibitions
(includes the Permanent Collection)

Adults \$15

Seniors & Students with I.D. \$12

Youth ages 5-18 \$10

FREE for members and children under 5.

Morris Gallery exhibitions and the ground floor of the Historic Landmark Building are free.

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Christiane Baumgartner (Germany)

Baumgartner studied printmaking at the Royal College of Art, London. Her work is held in numerous public and private collections internationally, and in 2000 she won the prize at the International Triennial of Original Graphic Prints in Grenchen, Switzerland.

<http://www.philagrafika2010.org/artist/christiane-baumgartner>

Project Description

Luftbild is an image taken from a television documentary, showing a World War II propaganda film of bombers in action. By recording this image on a video camera the artist creates interference between the two mediums in the form of a moiré pattern, which is then translated with meticulous exactitude into a large-scale woodcut.

Mark Bradford (Los Angeles, CA)

Bradford received both his BFA and MFA from California Institute of the Arts. The Whitney Museum of American Art has held a solo exhibition of Bradford's work, *Neither New Nor Correct: New work by Mark Bradford*. He is a 2009 MacArthur Fellow.

<http://www.philagrafika2010.org/artist/mark-bradford>

Project Description

Untitled (Dementia) is a 12-panel work using posters that Bradford has had reproduced from originals advertising services to Alzheimer's sufferers. Bradford has pasted layers of this poster over other found posters and then traced the outline of the text with silicon. Sanding away the top surface the work becomes ghost like, the text hovering on the edge of legibility.

The Graphic Unconscious Pennsylvania Academy of the Fine Arts Artists

Orit Hofshi (Israel)

Hofshi has studied at the University of Leeds, United Kingdom, Pennsylvania Academy of Fine Arts, and Neri Bloomfield Academy of Design, Israel. She has won the Prize for Outstanding Quality in Contemporary Israeli Art, from the Ministry of Science and Culture in 2006.

<http://www.philagrafika2010.org/artist/orit-hofshi>

Project Description

If the Tread is an Echo is a monumental work depicting a figure in a landscape, the grid of printed sheets and cut wooden panels breaking into three dimensional, sculptural space. The artist describes the work as "...landscape depicted as terrain touched and untouched, place full of feeling and place devoid of meaning, with a suggested incongruity between figure and the scene."

PHILAGRAFIKA 2010

The Graphic Unconscious
Pennsylvania Academy of the Fine Arts
Artists

Pepón Osorio (Philadelphia)

Osorio received his MA from Columbia University in 1985. In 2006 he had a solo exhibition at the Institute of Contemporary Art, Philadelphia, and also received a Pew Fellowship in the Arts. Osorio is currently Carnell Professor in the Tyler School of the Arts at Temple University.

<http://www.philagrafika2010.org/artist/pep%C3%B3n-osorio>

Project Description

You're Never Ready is a bed of confetti on which the artist printed an enlarged image of an X-ray of his mother's head. Using his own story as a means of acknowledging our inability to be fully prepared for the inevitable loss of loved ones, Osorio fuses a celebration of his mother's life with a potent reminder of her mortality.

Qiu Zhijie (China)

Qiu Zhijie studied at the Zhejiang Academy of Fine Arts, now the China Academy of Art, and currently is Associate Professor in Mixed Media there. He recently had a solo exhibition at the Shanghai Zendai Museum of Modern Art.

<http://www.philagrafika2010.org/artist/-qiu-zhijie>

Project Description

For *Monuments* (2007), Qiu Zhijie collected and classified many different forms of writing, both public and personal. For each form of scripture, he carved a layer of concrete. After the plate is dry the inscriptions were printed on paper by rubbing with ink, and a new layer of concrete was poured, upon which a new set of characters was then inscribed. Each new layer obliterated the previous one, burying the marks forever and replacing them with a new form of scripture; the only witness that remains is the single print, done with the traditional rubbing process that entails placing a sheet of paper on top of the stele. *Monuments* is a powerful overview of China's political history as well as a reflection on the capacity of monuments of retaining collective memory.

PHILAGRAFIKA 2010

The Graphic Unconscious
Pennsylvania Academy of the Fine Arts
Artists

Kiki Smith (New York City)

Smith received the Skowhegan Medal for Sculpture in 2000, the Athena Award for Excellence in Printmaking from the Rhode Island School of Design in 2005, and the 50th Edward MacDowell Medal from the MacDowell Colony in 2009. Solo Exhibitions: *Her Memory*, Fundació Joan Miró, Barcelona, 2009; *Her Home*, Kunsthalle Nürnberg, Nuremberg, 2007; *Constellation*, Nelson-Atkins Museum of Art, Kansas City, 2007; *A Gathering 1980-2005*, Walker Art Center, Minneapolis and tour, 2006; *Homespun Tales: a tale of domestic occupation*, Fondazione Querini Stampaglia, Venice, 2005; *Prints, Books, and Things*, The Museum of Modern Art, New York, 2003; *Homework*, The Fabric Workshop and Museum, Philadelphia, 2003. Selected Group Exhibitions: *Kiss Kiss, Bang Bang, 45 years of art and feminism*, Museo de Bellas Artes Bilbao, Spain, 2007; *Contemporary Voices: Works from the UBS Art Collection*, The Museum of Modern Art, New York, 2005; *The Whitney Biennial in Central Park*, New York, 2002.

<http://www.philagrafika2010.org/artist/kiki-smith>

Project Description

Kiki Smith has created a new version of her signature composite prints, achieved by combining lithographs on Nepalese paper and collaging them into large-scale works that include human figures and sometimes three-dimensional objects.

Tromarama (collective) (Indonesia)

Collective founded 2004. Febie Babyrose, born Jakarta, 1984. Studied visual art, majoring in printmaking at Institute Teknologi, Bandung. Herbert Hans Maruli, born Jakarta, 1985. Studied visual communication design at Institute Teknologi, Bandung. Ruddy Alexander Hatumena, born Bahrain, 1984. Studied visual communication design at Institute Teknologi, Bandung.

They work in different media, particularly stop-motion animation, combining techniques such as woodcut, photocopy, collage, embroidery, painting, and drawing, and materials like charcoal, buttons, sequins, and beads. They have produced several music videos for local bands in different genres such as rock and jazz. Perhaps the best-known work by Tromarama is *Serigala Militia*, a fast-paced music video which was shown at the 2nd Singapore Biennial in 2008. Tromarama has since produced other videos in the same technique but not print-related, as well as several editioned multiples.

<http://www.philagrafika2010.org/artist/-tromarama-collective>

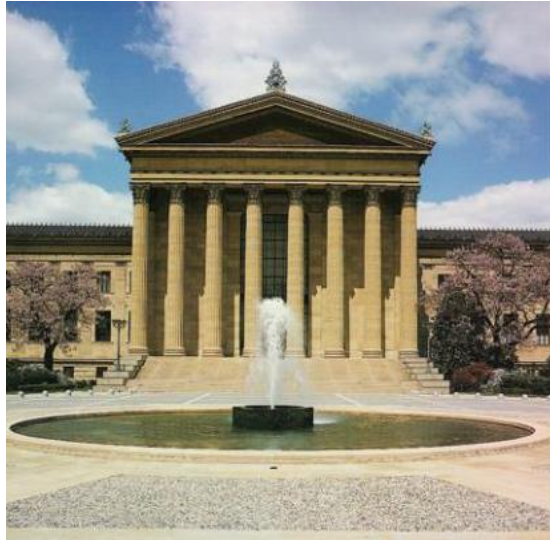
Project Description

Serigala Militia (2006) is a stop-motion animation accompanied by the music of trash metal band Seringai from Jakarta. Using the actual process of the carving and inking of the boards as the subject of the work, the animation exposes the process of xylography in all of its directness and materiality.

Tromara's video installation will be on view at the Pennsylvania Academy of the Fine Arts Historic Landmarks Building.

PHILAGRAFIKA 2010

Philadelphia Museum of Art



About the Exhibition

The **Philadelphia Museum of Art** presents work by **Oscar Muñoz** (Colombia) and **Tabaimo** (Japan) – two artists who translate aspects of printmaking into other mediums, pushing the conceptual boundaries typically associated with the print. Muñoz explores the ephemeral implications of the imprint with two projects: a new installation of portraits printed in pigment floating on water (shown in-process) and a suite of video portraits that involve a variation of this innovative printing technique. Using imagery inspired by Japanese cultural sources that range from traditional woodcuts to contemporary comics and animations, Tabaimo continues her examination of the complexities of everyday life with the U.S. debut of a 2007 video installation.

About The Philadelphia Museum of Art

The Philadelphia Museum of Art is among the largest museums in the United States, with more than 200 galleries showcasing 2,000 years of exceptional human creativity in painting, sculpture, prints, drawings, photographs, decorative arts, textiles and architectural settings from Asia, Europe, Latin America, and the United States. Founded in 1876, during the nation's first centennial exposition, the museum was originally called the Pennsylvania Museum and School of Industrial Art, modeled on the South Kensington Museum (now the Victoria and Albert Museum) in London. The school was housed apart from the museum in various locations in the city and became an independent institution in 1964, later joining with the Philadelphia College of the Performing Arts to form the University of the Arts in 1987.

In 1928 the museum moved to a new Beaux-Arts building, in the form of three linked Greek temples, rising majestically at the west end of the Benjamin Franklin Parkway. The museum's physical domain expanded in 2007. Today, the museum complex, which also includes the Rodin Museum and two historic houses in Fairmount Park, is home to more than 225,000 works of art and offers a wealth of exhibitions and educational programs for visitors of all ages.

Artists: [Oscar Muñoz](#), [Tabaimo](#)

The Graphic Unconscious

Philadelphia Museum of Art

Shelley Langdale, Associate Curator of Prints & Drawings

Dates

January 29-April 11, 2010

Venue Information

Philadelphia Museum of Art
26th & Benjamin Franklin Pkwy
Philadelphia, PA 19101-7646

Phone:

(215) 763-8100

Web:

www.philamuseum.org

Philagrafika Web Page:

www.philagrafika2010.org/node/158

Hours:

Tuesday-Sunday 10am-5pm
Fridays 10am-8:45pm

Admission:

Adults: \$16, Seniors (ages 65 & over): \$14,
Students (with valid ID): \$12,
Youth (excluding groups) ages 13–18: \$12
ages 12 & under: Free Members: Free at all
times; First Sunday of each month: pay what
you wish all day.

PHILAGRAFIKA 2010

The Graphic Unconscious
Philadelphia Museum of Art
Artists

Oscar Muñoz (Colombia)

His work has been exhibited in numerous group shows including the Venice Biennale (2007), Prague Biennale (2005), and Cuenca Bienal (2004); in 2008 he had solo exhibitions at the Prefix Institute of Contemporary Art, Toronto, Canada, the Herzliya Museum, Israel, the Institute of International Visual Arts (INIVA), London, UK, and the Museo Extremeño e iberoamericano de Arte Contemporáneo, Badajoz, Spain.

<http://www.philagrafika2010.org/artist/oscar-mu%C3%B1oz>

Project Description

Narcissus (1994-ongoing), a set of self-portraits printed in charcoal pigment on water in shallow vitrines lined with paper; the water slowly evaporates during the course of the exhibition, eventually allowing the pigment to settle onto the paper in a slightly altered version of the original portrait image—the variability inherent to the process makes the resulting image in each vitrine unique.

Biographies (2002), a video installation of portrait images taken from newspaper obituaries. Muñoz created these video portraits by printing pigment onto water in a sink and filming the disintegration of the image as the water drains; the video also shows the process in reverse so that the portrait continually dissipates and reconstitutes.

Tabaimo (Japan)

Tabaimo (Ayako Tabata) graduated Kyoto University of Art and Design, 1999. Her work was shown in the Yokohama Triennial in 2001 and biennials in Valencia (2001), Sao Paulo (2002) and Venice (2007); solo exhibitions at the Hara Museum of Art, Tokyo and the Foundation Cartier pour l'art contemporain, Paris, 2006; major exhibition of her work to be held at the Yokohama Museum of Art, winter 2009-2010.

<http://www.philagrafika2010.org/artist/-tabaimo>

Project Description

The U.S. debut of *dolefullhouse* 2007, a single-channel video installation in which a pair of giant hands systematically arranges Western-style bourgeois furnishings in an oversized dollhouse. The rooms become increasingly cozy and orderly until the calm is infiltrated by an unwelcome presence lurking behind the walls, and a seemingly mundane situation dissolves into a gory surrealistic scene. A giant wave washes everything away and the Sisyphean process of furnishing the empty house begins again. The Western dollhouse acts as a façade behind which an underlying life force tries to assert itself.

PHILAGRAFIKA 2010

The Print Center



About the Exhibition

For *The Graphic Unconscious*, The Print Center will be transformed from its current function as a gallery for exhibitions into a more freewheeling and interactive space, combining elements of a number of places where prints are viewed, produced, and disseminated. The works and projects presented will examine artists and collectives who are using innovative methods to disseminate prints, books, newspapers, magazines and posters into the world.

The exhibition will include three major newly commissioned works. One is a dramatic reorganization of The Print Center's three gallery spaces by the Philadelphia-based collective **Space 1026**. Their installation will create modular systems for viewing and reading printed works, as well as places to meet and hold programs. There will also be an onsite printing project incorporating images chosen by the public by Mexican artist **Erick Beltrán**. Texas-based artist **Eric Avery** will be creating a

printed installation in The Print Center's restroom, which will offer information on emerging infectious diseases. The exhibition will also include new works and programs by the artists listed below.

About The Print Center

Founded in 1915 as one of the first venues in the U.S. dedicated to the appreciation of prints, The Print Club supported the "dissemination, study, production, and collection of works by printmakers, American and foreign." In 1942, The Print Club donated its collection of prints to the Philadelphia Museum of Art, forming the core of its fledgling print department. In 1996, The Print Club changed its name to The Print Center to mark its commitment to serve both its members and the community. The Print Center's mission is to support printmaking and photography as vital contemporary arts and encourage the appreciation of the printed image in all its forms.

Artists: [Eric Avery](#), [Erick Beltrán](#), [Bitterkomix](#), [Eloísa Cartonera](#), [Sue Coe](#), [Julius Deutschbauer](#), [Dexter Sinister](#), [Dispatch](#), [Drive By Press](#), [Art Hazelwood](#), [Jenny Schmid](#), [Self-Help Graphics & Art](#), [Space 1026](#), [Temporary Services](#)

The Graphic Unconscious

The Print Center

John Caperton, Curator of Prints & Photographs

Dates

January 29-April 11, 2010

Venue Information

The Print Center

1614 Latimer St.
Philadelphia, PA 19103

Phone:

(215) 735-6090

Web:

www.printcenter.org

Philagrafika Web Page:

www.philagrafika2010.org/node/13

Hours:

Tues-Sat 11-5:30 pm

Admission:

Free and open to the public

PHILAGRAFIKA 2010

The Graphic Unconscious

The Print Center

Artists

Eric Avery (Texas)

Eric Avery is a Clinical Associate Professor of Psychiatry and Behavioral Sciences. Avery is an HIV/AIDS specialist. He received a BA in Art from the University of Arizona in 1970, and his MD from the University of Texas Medical Branch in 1974. His work is in numerous collections including the Philadelphia Museum of Art, the Museum of Fine Arts, Boston, and the Whitney Museum of American Art, New York.

www.philagrafika2010.org/artist/eric-avery

Project Description

Avery's fascination and concern with emerging infectious diseases are broadcast through his printed installation, which includes wallpaper and an etched toilet seat in The Print Center's public rest room. These print works continue his extended commentary on pandemic hysteria and also offer preventive advice. In addition to the etched toilet seat, three *Infectious Disease* prints are in progress for Philagrafika.

Eric Beltrán (Spain)

Eric Beltrán received a Degree of Visual Arts from the Universidad Autonoma de Mexico, Mexico City, in 1997. His work was recently included in SITE Santa Fe's Seventh International Biennial, 2008; *Democracy in America*, Creative Time, New York, 2008; and the 28th Bienal de São Paulo, 2008.

www.philagrafika2010.org/artist/erick-beltran

Project Description

Beltrán has created a site-specific interactive work at The Print Center where the public can create their own printed works from an iconic system designed by the artist.

Bitterkomix (collective) (South Africa)

Co-founded in 1992 by Anton Kannemeyer, aka Joe Dog and Conrad Botes, *Bitterkomix* remains South Africa's only independent comic magazine. Both artists have had exhibitions of their work in Zurich, Amsterdam and many cities in South Africa.

www.philagrafika2010.org/artist/-bitterkomix-collective

Project Description

Bitterkomix is a collaborative publication series between two Johannesburg-based artists working together since 1992. A mini-retrospective including all 15 issues of *Bitterkomix* will be on view at The Print Center along with other books by the artists, including the recently published *Big Bad Bitterkomix Handbook*.

PHILAGRAFIKA 2010

The Graphic Unconscious

The Print Center

Artists

Eloisa Cartonera (collective) (Argentina)

Eloísa Cartonera is a non-profit, social and community related collective artistic project operating in Buenos Aires, Argentina, founded in 2003 by Javier Barilaro (Buenos Aires, Argentina, 1974) and Washington Cucurto (Buenos Aires, Argentina, 1973). In 2006 they participated in the 27th Sao Paulo Biennial, Brazil.

www.philagrafika2010.org/artist/-eloisa-cartonera-collective

Work

In 2003 in Buenos Aires, a group of artists and writers began a publishing project called Eloísa Cartonera in response to the collapse of Argentina's economy, which caused the loss of thousands of jobs. As the economic conditions rapidly worsened, a great number of people began earning their living by collecting and recycling materials from the street. The collective began buying scrap cardboard from *cartoneras* (people who collect cardboard) to use for the covers of handmade books that they produced. The list of available titles is now close to two hundred.

Project Description

Recent publications in English, Spanish, and Portuguese produced by Eloísa Cartonera will be on view at The Print Center.

Sue Coe (New York)

Coe studied at the Royal College of Art from 1970 to 1973. Her work was the subject of a retrospective at the Hirshhorn Museum and Sculpture Garden, and has been included in exhibitions at the Museum of Modern Art, and the New Museum of Contemporary Art.

<http://www.philagrafika2010.org/artist/sue-coe>

Work

Sue Coe is a keen observer, a 'graphic witness' to realities more often overlooked or avoided. She is a journalist who uses printed images in preference to words. For a quarter century she has explored factory farming, meat packing, apartheid, sweat shops, prisons, AIDS, and most recently, war. Coe paintings and prints are auctioned as fund raisers for a variety of progressive causes, and since 1998, she has sold prints to benefit animal rights organizations.

Project Description

Coe will present several new large-scale woodcuts, each with text about the hidden crimes of our society. An accompanying concertina-sized foldout book is available for purchase. Proceeds will benefit a local animal rights group.

Julius Deutschbauer (Vienna)

From 2000 through 2007 Deutschbauer exhibited extensively with the artist Gerhard Spring as "Deutschbauer/Spring", and in 2001 they participated in the Venice Biennale as self-appointed representatives, staging interventions that were documented in numerous publications.

www.philagrafika2010.org/artist/julius-deutschbauer

Project Description

For *The Graphic Unconscious*, Deutschbauer will show his *Library of Unread Books* project. He will invite members of the Philadelphia community to submit books that they have not read but felt they should. The accumulation of books will be a sort of sociological portrait of Philadelphia in terms of its literary and cultural leanings, as well as an opportunity to delve into other people's (wrong) choices.

PHILAGRAFIKA 2010

The Graphic Unconscious

The Print Center

Artists

Dexter Sinister (collaborative) (New York)

Dexter Sinister is the collaborative effort of David Reinfurt (Chapel Hill, North Carolina, United States, 1971) and Stuart Bailey (York, England, 1973) based in New York. David studied at the University of North Carolina and Yale, and currently teaches at Columbia University and Rhode Island School of Design. Stuart studied at the University of Reading, and Werkplaats Typografie, and is currently involved in multiple and diverse projects at Parsons School of Design and Pasadena Art Center. Dexter Sinister was featured in the 2008 Whitney Biennial.

<http://www.philagrafika2010.org/artist/-dexter-sinister-collective>

Project Description

Installed as a mini-retrospective, Dexter Sinister will present an overview of their publications as part of *Philagrafika 2010*, including several newly released works.

Dispatch (New York)

Dispatch is a curatorial partnership between Howie Chen and Gabrielle Giattino. Chen and Giattino have collaborated on exhibitions and projects presented at the Elizabeth Foundation for the Arts, Whitney Museum of American Art at Altria, and the Swiss Institute. Giattino was formerly a Curator at the Swiss Institute, New York, and Chen was Senior Curatorial Coordinator at the Whitney Museum of American Art.

<http://www.philagrafika2010.org/artist/-dispatch>

Project Description

The three Dispatch Portfolios will be exhibited for the first time for *Philagrafika 2010*. Each of these portfolios contain four works, grouped to play off of each other as a form of open ended conversation. Artists include Kai Althoff, John Armleder, Joe Bradley, Matthew Brannon, José León Cerrillo, Philippe Decrauzat, Alex Hubbard, Daniel Lefcourt, Olivier Mosset, Eileen Quinlan, John Tremblay and Mika Tajima.

Drive By Press (collaborative) (Mobile- traveling the U.S.A.)

Drive-By Press is Joseph Velasquez, Gregory Naney, and Drew Iwaniw. All received their MFAs, with a focus in printmaking, from the University of Wisconsin, Madison. Created as a mobile endeavor to educate and share with students across the United States the art of contemporary printmaking. They have visited well over 100 colleges and universities.

<http://www.philagrafika2010.org/artist/-drive-press-collective>

Project Description

Drive By Press will present one of their signature one-day-only print events during *The Graphic Unconscious* as part of the Southern Graphics Conference. The entire block of Latimer Street in front of The Print Center will be closed to traffic for the event.

Drive By Press printing event:
Wednesday, March 24, 6-9pm

PHILAGRAFIKA 2010

The Graphic Unconscious

The Print Center

Artists

Art Hazelwood (Massachusetts)

Art Hazelwood has lived and worked in various parts of the United States, Japan, and Austria. Hazelwood received his BA from the University of California in 1983. He recently participated in the *Art of Democracy* exhibition, which took place in multiple venues across the United States.

Since 1993 he has lived in San Francisco working as both an artist and an activist.

<http://www.philagrafika2010.org/artist/art-hazelwood>

Work

Many of his works have dealt with the rights of the homeless and have often been produced in coordination with organizations advocating for their rights. Beyond the prolific output from his studio, Hazelwood is an active curator with diverse interests.

Project Description

For *The Graphic Unconscious* Hazelwood produced a series of five prints that can be viewed either side up, like playing cards. Each print explores a different aspect of the upside-down world created by the recent financial crisis. The distribution of these five prints has been networked with different political and social organizations.

Jenny Schmid (Minnesota)

Jenny Schmid runs Bikini Press International, and is an assistant professor at the University of Minnesota Department of Art. Schmidt received her MFA in 1996 from the University of Michigan. Recently, she received the McKnight Fellowship and the Bush Artists Grant.

<http://www.philagrafika2010.org/artist/jenny-schmid>

Work

Over many years, Jenny Schmid has created a vivid parallel universe where powerfully muscular girls lead active, adventurous lives while thin, beautiful boys daydream and read. Upending typical gender roles, these figures are set in landscapes that combine fantastical beasts, castles, and dark forests. Schmid is deeply influenced by the history of printmaking, including old-master engravings and 18th Century satirical prints.

Project Description

A new digital animation creating a narrative over three screens will be included in *Philagrafika 2010*.

Self Help Graphics (collective) (Los Angeles, CA)

Self Help Graphics (SHG) is a nationally recognized center for Latino arts that develops and nurtures artists in printmaking. SHG seeks to advance Latino art broadly through programming, exhibitions and outreach to diverse audiences in East Los Angeles and beyond.

<http://www.philagrafika2010.org/artist/-self-help-graphics-collective>

Work

SHG's focus has always been to develop the skills and acumen of young, emerging visual artists and to engage Los Angeles's broad and diverse community in public exhibitions of their work.

In addition to serving as the leading visual arts center for the Chicano/Latino community of Southern California, SHG has also garnered an international profile for contributing to the dissemination and recognition of printmaking through their artists and their work throughout the world.

Project Description

Recent editions by several artists published by Self Help Graphics & Art are included in *The Graphic Unconscious*.

PHILAGRAFIKA 2010

The Graphic Unconscious

The Print Center

Artists

Space 1026 (collective) (Philadelphia)

Space 1026 is a collaborative artistic community occupying two floors of building in the Chinatown section of Philadelphia. The space functions as studio space for artists as well as a venue for exhibitions. Space 1026 has exhibited twice at the Institute of Contemporary Art in Philadelphia, the Yerba Buena Center for the Arts in San Francisco, and the DUMBO Arts Center in Brooklyn, New York.

<http://www.philagrafika2010.org/artist/-space-1026-collective>,
www.space1026.com

Work

While there have been a number of dynamic collectives in the Philadelphia art community, none have had the continued vitality of Space 1026. The roster of artist members has continuously shifted and evolved over the last twelve years, but several of the founding members are still part of the collective. Space 1026 functions as both a location and a collective and can be defined as many things. The many functions that it serves have undoubtedly insured its success. Around twenty artists have studios in their space, which also houses several small businesses and nonprofits. There is a gallery space with monthly exhibitions in that location, as well as printmaking facilities, which have served an important role providing access to screenprinting materials and training to a large number of Philadelphia artists.

Project Description

For *Philagrafika 2010*, Space 1026 designed an installation that transforms the gallery spaces of The Print Center into a multi-use space with modular systems created for hanging work, reading publications, and holding meetings.

Temporary Services (collective) (Illinois)

Temporary Services is Brett Bloom, Salem Collo-Julin and Marc Fischer. Founded in 1998, they produce an array of programs including exhibitions, events, projects, and publications. In 2008 they initiated an experimental publishing imprint and webstore, Half Letter Press (222.halfletterpress.com).

<http://www.philagrafika2010.org/artist/-temporary-services-collective>

Work

Originally founded as an experimental art space, the Temporary Services name was chosen so it would not be immediately recognizable as an art space. The name “helped us to blend in with the cheap restaurants, dollar stores, currency exchanges and temporary employment agencies” in the neighborhood. Since then the group has gone through many staff and structure changes, and they no longer operate from a gallery space, but they have remained committed to engaging with a wide variety of communities while pointedly showing the disconnections between everyday life and the typical experience of art. Their practice has been widely diverse and has included public interventions, performances and programs, and an extensive array of publications. Recently they have extensively researched artist collectives and brought them together in the book *Group Work*.

Project Description

For *Philagrafika 2010* Temporary Services has been commissioned to produce the fifth in their series of booklets *Temporary Conversations*. Each issue has focused on an interview with a provocative cultural figure, including Tim Kerr (of the punk band The Big Boys), Kawabata Makoto (of the psychedelic band Acid Mothers Temple) and Jean Toche (of the Guerilla Art Action Group) and Suzann Gage, an artist turned nurse, who used her skills as an illustrator to help revolutionize health care for women. There will also be a full collection of *Temporary Services* publications for visitors to read.

PHILAGRAFIKA 2010

Temple Gallery at Tyler School of Art, Temple University



About the Exhibition

From early broadsheets to new electronic media, print has been not only the vehicle for news but the very arena in which information has been publicly debated. With the significant changes that have constellated around globalism, new means of informing, creating and mobilizing audiences have developed, and relationships of individual to information and consensus forms, such as history and its authority, have rapidly evolved. Projects by **Thomas Kilpper**, **Carl Pope**, **Francesc Ruiz**, **Superflex**, **Swoon**, **Barthélémy Toguo**, and **YOUNG-HAE CHANG HEAVY INDUSTRIES** engage and expand the strategies and effects of public media. The works generate new dynamics of exchange with innovative and reconfigured media platforms, rewritten histories and new imaginaries of place.

About The Temple Gallery at Tyler School of Art, Temple University

Temple Gallery is an exhibition program founded in 1985 and based at Tyler School of Art, Temple University. Its mission is the exploration of emerging artistic practices and their interpretation. Relocated to the North Philadelphia campus of Temple University in 2009, the gallery presents innovative practices to a wide range of audiences and participants, connecting local critical debates to national and international conversations. The new base at Temple, with its history of service to the local community, provides additional context for the program's exploration of diverse voices and perspectives, and its examination of evolving public ideas about the nature of art and its effects.

Artists: [Thomas Kilpper](#), [Carl Pope](#), [Francesc Ruiz](#), [Superflex](#), [Swoon](#), [Barthélémy Toguo](#), [YOUNG-HAE CHANG HEAVY INDUSTRIES](#)

The Graphic Unconscious

Temple Gallery at Tyler School of Art, Temple University
Sheryl Conkelton, Independent Curator

Dates

January 29-April 11, 2010

Venue Information

Temple Gallery at
Tyler School of Art,
Temple University
On Norris St. between 12th St. and 13th St.
Philadelphia, PA 19122

Phone:

(215)777-9144

Web:

www.temple.edu/tyler/exhibitions/

Philagrafika Web Page:

www.philagrafika2010.org/node/160

Hours:

Wednesday-Saturday, 11am - 6pm

Admission:

Admission is free and open to the public.

PHILAGRAFIKA 2010

The Graphic Unconscious
Temple Gallery at Tyler School of Art, Temple University
Artists

Thomas Kilpper (Germany)

Kilpper studied Fine Arts at the Staatliche Kunstakademie in Nuernberg, Duesseldorf and Städelschule Frankfurt am Main. Kilpper is internationally renowned for his use of architectural scale woodcut methods to transform historical buildings and spaces.

<http://www.philagrafika2010.org/artist/thomas-kilpper>

Work

Thomas Kilpper has, throughout his career, engaged history and the public sphere with artistic interventions that reveal hidden or obscured political and social significances. He conceives his works as installation or performance to develop the large-scale visibility that provokes public dialogue.

Project Description

State of Control (2009) uses a floor at the former GDR Ministry for State Security (MfS), accessible to the public for the first time, Kilpper carved a matrix for a print that reveals a history of surveillance in East Germany from the Nazi period to the digital present. The resulting print, the largest in the world at more than 1000 square feet, presents a history of the two German states in portraits, dramatic scenes and texts and provides a portrait of resistance to systematized injustice.

Carl Pope (Cleveland, OH)

Pope received his MFA from Indiana University in 1999, and studied at the Skowhegan School of Painting. Pope's work was included in the 1994 exhibit *Black Male: Representations of Masculinity in Contemporary Art*, and in the 2000 Whitney Biennial.

<http://www.philagrafika2010.org/artist/carl-pope>

Work

Carl Pope's practice engages race and other large social issues with seemingly modest means; he transcribes marketing slogans, Black English, literary quotations, and other forms to represent the polyphonous competition of ideas.

Project Description

Pope's project, *The Philadelphia Cottage Industry Association Ad Campaign Project (PCIA)*, 2009-10, brings the unseen small businesses that define neighborhoods to the scale of public advertising with this project. Working with students from the Mural Arts Program, he has collaborated with business owners in North Philly to develop a brand for each as well as advertising materials, and placed them in locations usually occupied by the images of multinational corporations. He celebrates the dynamics of community and substitutes their productive values for easy consumption.

Francesc Ruiz (Barcelona & Berlin)

Ruiz's recent solo exhibitions include: Centro d'Arte Panera, Lleida, 2009; Museum Nacional Centro de Arte, Reina Sofia, Madrid, 2008; Frankfurter Kunstverein, 2006; CRAC Languedoc Roussillon-Septimanie, Sète, France, 2005; *Soy Sauce*, Fundació Joan Miró, Barcelona, 2004.

<http://www.philagrafika2010.org/artist/francesc-ruiz>

Work

Francesc Ruiz's subjects are urban subcultures, and his works activate the ideologies and psychologies that he discovers in the course of his work. Ruiz creates subjective commentaries that explore narrative models and their distribution through public forms (billboards, advertising, magazines, the Internet).

Project Description

Ruiz sees the local newsstand as a place to make new discoveries. In *Newsstand, 2010*, the arrayed magazines and periodicals construct accidental but compelling narratives; each is, in Ruiz's words, both "a sculpture and an expanded comic." Following a period of research, Ruiz created dozens of covers for imaginary periodicals about Philadelphia. Arranged in a kiosk designed after a Philly newsstand, the covers reveal details about the city's public life as well as generate new imaginaries.

PHILAGRAFIKA 2010

The Graphic Unconscious

Temple Gallery at Tyler School of Art, Temple University

Artists

Superflex (collective) (Copenhagen, Denmark)

Superflex is a Danish artists' group founded and directed by Jakob Fenger, Rasmus Nielsen and Bjonstjerne Christiansen in 1993. Superflex has gained an international reputation for their projects and has had solo shows and, in 2003, participated in the Utopia Station exhibition at the Venice Biennale.

<http://www.philagrafika2010.org/artist/-superflex-collective>

Work

Superflex projects examine the dynamics and dependencies created by economic systems and develop tools to be used in constructive transformations. The artists propose challenges to entrenched ways of thinking about various kinds of capital, as they say: not with "traditional critiques but with projects that expose the contemporary consciousness and our evolving relationship to global consumerism, environmentalism, the Internet copyright." Many of their works propose solutions to real problems, such as developing local and efficient alternative fuel sources, designing the equitably profitable distribution of food products, or initiating a network of local television stations to directly engage users in the creation of content. These socially conscious actions are liberatory rather than utopian, intended to produce individual and collective change, with the projects functioning as replicable models and tools made available through the free distribution of instructions.

Project Description

Copy Light 2008/2010 is a workshop that produces paper-shaded hanging lamps, each printed with the image of a famous copyrighted lamp design. The lights are constructed and hung in the gallery as they are made, gradually filling and illuminating the space. Conceptually, the lights occupy a position somewhere between an original and a copy, in the words of the artists "an in-between mode of working that has the potential to disrupt convention."

Swoon (New York)

Swoon studied at the Pratt Institute, Brooklyn. Her work has been included in exhibitions at Yerba Buena Center for the Arts, P.S.1 Contemporary Arts Center, and the Brooklyn Museum of Art.

<http://www.philagrafika2010.org/artist/-swoon>

Work

Swoon, an artist whose life-size wheat-pasted prints of figures first brought her art world attention, has made work located outside art's usual situations the object of her practice. Although Swoon's aesthetics can be seen as an outgrowth of street art, her engagement with the ethical aspects of living and making manifest a closer kinship to the idealism of off-grid, barter-based cultures and economies based on sharing. Her work is resonant, its impact resident in shared but individual experiences and awareness, charging public space with new and different imaginaries.

Project Description

In different locations around North Philadelphia, Swoon has installed printed paper figures, meant to be discovered by accident, left to be acted upon by their surroundings, to disappear in a strange, morphing beauty all their own. They are gently provocative reminders that artifice and art can be found anywhere and everywhere. They are, as Swoon says, "a moment of recognition, a wink from another human presence which is there and not there."

PHILAGRAFIKA 2010

The Graphic Unconscious

Temple Gallery at Tyler School of Art, Temple University

Artists

Barthélémy Toguo (Paris and Bandjoun)

Toguo Studied at École Nationale Supérieure des Beaux-Arts d'Abidjan, Ivory Coast; École Supérieure d'Art, Grenoble; Kunstakademie Düsseldorf. Recently, Toguo has had solo exhibitions at BALTIC Center for Contemporary Arts, United Kingdom, and at 2008 Art Brussels.

<http://www.philagrafika2010.org/artist/barth%C3%A9my-toguo>

Work

Barthélémy Toguo's art, which spans performance, installation, sculpture, painting and printmaking, engages personal and political geographies in the context of global migrations and cultural confrontations. Toguo is interested in individual perspective as it is bombarded with information and difference, and many of his works trace travel or transitions that bring new experiences and generate new narratives. He uses accumulations of objects and images to present these intersections, with his own drawings and paintings often incorporated as playful counterpoint. Indeed, his works are often theatrical and whimsical (freely drawn figures, oversized ordinary objects) if to underscore optimism and human potential. Their obvious facture also draws attention to their made-ness, to the artist's presence as narrator as well as subject, and to the multiple simultaneous narratives that exist in the printed materials that surround us.

Project Description

A project well suited to installation in different places, *Heart Beat (Philadelphia)*, 2008/2010 examines the usefulness of information while proposing new imaginaries that enhance, contradict or reinvent. Responding to what he sees as information overload, Toguo, working with students, has marked up pages of the local newspaper to alter the local public discourse and narrative "of record," to remake and reclaim it as something personally meaningful.

YOUNG-HAE CHANG HEAVY INDUSTRIES (collective) (Seoul, South Korea)

YOUNG-HAE CHANG HEAVY INDUSTRIES is a web-art group formed in 2000. In 2007 a solo exhibition of their work, *Black on White, Grey Ascending*, was presented at the New Museum of Contemporary Art, New York.

<http://www.philagrafika2010.org/artist/-young-hae-chang-heavy-industries-collective>

Work

YOUNG-HAE CHANG HEAVY INDUSTRIES is yhchang.com. Its C.E.O., Young-hae Chang (Korea), and its C.I.O., Marc Voge (USA) are based in Seoul. YHCHI has made work in 16 languages and presented much of it at the following institutions: Tate, London, the Centre Pompidou, Paris, the Whitney Museum, New York, the San Francisco Museum of Modern Art, the Getty Center, Los Angeles, the Moderna Museet, Stockholm, the Reina Sofia Museum, Madrid, the Museum of Contemporary Art, Barcelona, the Musée d'Art Moderne de la Ville de Paris, the Venice Biennial, the Fukuoka Asian Art Triennial, the São Paulo Biennial, the Kitakyushu Biennial, and the Istanbul Biennial.

Project Description

North is North, 2010, features YHCHI's signature animated type to offer a narrative that comprises brief encounters with beauty in the midst of soulless modern life mise-en-scènes. A single, large-scale projection of an original text narrates a late afternoon train trip three misfits take to Borderland, an amusement park situated on the South Korean edge of the Demilitarized Zone overlooking the forbidden North.

American Philosophical Society (APS) Museum

Lisa Anne Auerbach: *The Tract House, A Darwin Addition*



evolutionary twist on classic religious tracts. Auerbach solicits tracts—manifestos, diatribes, stories, rants, poems, lyrics, etc.—written by the general public, friends, neighbors, artists, poets, and even pundits in response to Darwin’s life and ideas. (For inspiration, tract writers can view the *Dialogues with Darwin* exhibition at the APS Museum or online.) Auerbach and a graphic designer then create printed ephemera based on this writing. The completed tracts will be displayed in a storefront location near the Museum where visitors can peruse the many versions and take what they wish, free of charge. Auerbach hopes that the tracts will “educate, activate, infuriate, explicate, obfuscate, and titillate.” The project focuses on the democratic aspect of the printed image – the implied necessity for dissemination of the multiple.

Based in Los Angeles, [Lisa Anne Auerbach](#) is a photographer, a knitter, and a conceptual artist. She mixes art and politics in ways that are both highly personal and open to all.

About the APS Museum

In 2001, a new museum was founded at the American Philosophical Society (APS), our nation’s oldest learned society. Since, the APS Museum has presented sophisticated exhibitions combining provocative contemporary art work with historical materials from the APS’s wide-ranging collections on American history and science from the Founding Fathers to the computer age.

About The Exhibition

Lisa Anne Auerbach has worked with the American Philosophical Society (APS) Museum on a second iteration of her series *The Tract House*. This version of her project, titled *The Tract House: A Darwin Addition*, is inspired by the current exhibition *Dialogues with Darwin*, drawn from the APS’s own Charles Darwin letters, manuscripts and books—the largest collection outside of Cambridge, England.

The Tract House: A Darwin Addition presents an

Dates

The Tract House will be open to the public
January 29-April 11, 2010

Venue Information

APS Museum
104 S. 5th St.
Philadelphia, PA 19106
The Tract House storefront location to be determined; please check www.apsmuseum.org/tracts for more information.

Phone:

(215) 440-3440

Web:

www.apsmuseum.org

Philagrafika Web Page:

<http://www.philagrafika2010.org/node/52>

Email:

museum@amphilsoc.org

Hours:

Friday and Saturday 12-6 pm
First Fridays 12-8pm

Admission:

Free and open to the public; \$1 donation requested for adults

PHILAGRAFIKA 2010

The Historical Society of Pennsylvania

Duke Riley: *Reclaiming the Lost Kingdom of Laird*



About The Exhibition

Duke Riley is creating a project called *Reclaiming the Lost Kingdom of Laird*, focused on the tiny yet contentious island known as Petty's Island. Situated in the Delaware River, it is visible from the Betsy Ross Bridge and Penn Treaty Park. In the past, the island served as a safe haven for pirates, illegal immigrants, gambling, and duels. In the 1850s, Ralston Laird, an Irish immigrant living in Philadelphia, settled on the island and declared himself king. He married, had 10 children, and remained there the rest of his life.

Utilizing the Historical Society of Pennsylvania's records, Riley created facsimiles of documents related to the sovereignty of Petty's Island. Using genealogical records, Riley tracked down Laird descendents still residing in the Philadelphia area to determine the proper heir or heiress to the Laird throne. Items from Riley's project—including artifacts excavated from the island, a handmade Laird kingdom flag, a Laird family tree, and

video and photo documentation—will be on display at the Historical Society of Pennsylvania during the *Philagrafika 2010* festival.

About the Historical Society of Pennsylvania

Founded in 1824 in Philadelphia, the Historical Society of Pennsylvania is one of the oldest historical societies and one of the largest family history libraries in the nation. HSP is second only to the Library of Congress for material on the nation's founding and is the country's third most popular destination for genealogical study. Following a merger with the Balch Institute for Ethnic Studies, the society is also a leading repository of immigrant and ethnic history. With more than 21 million records including manuscripts, graphics, and books that span over 350 years of history, HSP is an invaluable resource for historical research.

Out of Print

The Historical Society of Pennsylvania
Duke Riley, *Reclaiming the Lost Kingdom of Laird*

Venue Information

Historical Society location:
1300 Locust St.
Philadelphia, PA 19107

Please check the web page for more information about Duke Riley's program dates, times, and locations.

Phone:
(215) 732-6200

Web:
www.hsp.org

Philagrafika Web Page:
www.philagrafika2010.org/node/46

Hours:
Tuesday, Thursday 12:30-5:30 (last admittance at 4:45 p.m.); Wednesday 12:30-8:30 (last admittance at 7:45 p.m.); Friday 10am-5:30pm.
Closed Saturdays, Sundays, and Mondays.

Admission:
To view the *Out of Print* exhibition there is a \$1 charge. Normal daily admission to use the library for non-members adults: \$6.00. Daily admission for non-member students: \$3.00 (with current student identification card).

PHILAGRAFIKA 2010

The Independence Seaport Museum and the Cruiser Olympia Cannonball Press



Bounding Billow through their interpretation of the lives of the men who lived aboard *Olympia*.

In the spring of 2010, the artists will bring the ship to life during printing events-for the public to come and learn about letterpress printing. Visitors will also see the original press and editions of *The Bounding Billow* and other shipboard printed ephemera.

About Cannonball Press

Cannonball Press is a collective, print-based, micropublisher out of Brooklyn, New York. Founded by artists Martin Mazorra and Mike Houston in 1999, they have published hundreds of editions of prints, traveled extensively conducting workshops and public printing events, and have continued to consistently produce their own art.

About the Independence Seaport Museum

Independence Seaport Museum on the Delaware River at Penn's Landing, just a short walk from the Liberty Bell, is one of the nation's premiere maritime museums and one of Philadelphia's top tourism destinations. The National Historic Landmark Cruiser Olympia was Admiral Dewey's flagship in the Spanish-American War, brought home the body of the Unknown Soldier from France to the United States in 1921, and is the world's oldest steel floating warship.

About the Exhibition

Cannonball Press is working with Independence Seaport Museum aboard the 1895 Navy vessel, *Olympia*, printing their interpretation of the shipboard newspaper, *The Bounding Billow*. The letterpress-printed newspaper functioned to bind together the diverse population of the 400+ sailors who lived and worked aboard the ship.

In the spirit of seamen who printed before them, artists Houston and Mazzora will create a limited edition artist book referencing *The*

Out of Print

The Independence Seaport Museum
Cannonball Press, *The Bounding Billow*

The Bounding Billow exhibition of Cruiser
Olympia ship ephemera

January 29 – April 11, 2010

Cannonball Press printing event

April 10 – 11, 2010

Venue Information

Independence Seaport Museum

Penn's Landing

211 South Columbus Blvd. & Walnut St.

Philadelphia, PA 19106

Please check the Philagrafika 2010 website for more info about printing events aboard the USS Olympia.

Phone:

(215) 413-8655

Web

www.phillyseaport.org

Philagrafika Web Page

www.philagrafika2010.org/node/47

Museum Hours:

Daily 10am–5 pm

Admission:

\$12 for Adults, \$10 for Seniors (65 & over), \$7 for Children/Students/Military, FREE for Seaport members & children under 2, \$1 off with valid AAA or WHYY membership card., *Pay-What-You-Wish admission 10 am-12 pm every Sunday!*

PHILAGRAFIKA 2010

The Rosenbach Museum & Library

Enrique Chagoya: *The Headache*, A Print After George Cruikshank



interpretation of George Cruikshank's *The Headache* which is in the collections of the Rosenbach Museum & Library.

Enrique Chagoya makes paintings and prints about the changing nature of culture. Chagoya is an Associate Professor of Art at Stanford University, where he received the Dean's Award in the Humanities in 1998. His work resides in numerous collections including the LA County Museum, The National Museum of American Art, The Whitney Museum of American Art, the Museum of Modern Art, The Metropolitan Museum of Art, and the New York Public Library.

About the Rosenbach Museum & Library

Founded in 1954, the Rosenbach Museum & Library was the home of two brothers, Dr. A.S.W. and Philip Rosenbach. A.S.W. Rosenbach was a legendary dealer and collector of rare books and manuscripts, while Philip's expertise encompassed the fine and decorative arts. The Rosenbach is a major cultural destination—a research center that is home to one of the nation's great collections of rare books and manuscripts, as well as a beautiful, historic townhouse filled with fine art and antiques.

About The Exhibition

The Rosenbach Museum & Library invites the public to join in an informal discussion about how two print makers, **Enrique Chagoya** and **George Cruikshank** inform the public through their work about important social issues of their time. Visitors will be encouraged to explore, compare and contrast the styles of a prolific and controversial print maker of the 21st Century and another from the 19th Century.

Over the course of three days, the public will view original work by Cruikshank in an intimate venue set up much like a museum print study room. In an adjacent room, the participants will then be invited to personalize a reproduction of Chagoya's print by hand-coloring it.

In an adjacent room, the participants will then be invited to hand-color a reproduction of Chagoya's print, ***The Headache*** created for *Philagrafika 2010*, by hand-coloring it with watercolor. Chagoya's *Headache* is a 21st-century

Out of Print

The Rosenbach Museum & Library
Enrique Chagoya, *The Headache*

Dates

Print Room & Hand-Coloring Workshop

February 18, 3:00 – 7:00 p.m.

February 19, 3:00 – 5:00 p.m.

February 20, 12:00 – 3:00 p.m.

Artist Talk by Enrique Chagoya

February 18, 6:00-7:00 p.m.

Lecture on Print Makers as Political Provocateurs'

February 19, 4:00-5:00 p.m.

Venue Information

Rosenbach Museum & Library
2008-2010 Delancey Place
Philadelphia, PA 19103

To RSVP:

(215) 732-1600, farrarf@rosenbach.org

Web:

www.rosenbach.org

Philagrafika Web Page:

www.philagrafika2010.org/node/55

Hours:

Tues 12-5, Wed & Thur 12-8, Fri 12-5

Sat & Sun 12-6

Admission:

For the *Out of Print* public program the museum is waiving admission.

PHILAGRAFIKA 2010

University of Pennsylvania Museum of Archaeology & Anthropology

Pablo Helguera: *What in the World?*



the dawn of the telecommunications age. Helguera will bring the spirit of the original program into the information age, incorporating social media tools such as YouTube and iPhone applications.

Helguera will produce a season's worth of episodes, loosely formatted in the original television show's structure. Using objects from the collection, the *What in the World* will become a documentary of sorts, highlighting individuals and anecdotes illustrative of the museum's history. Each episode will feature current museum staff members, artists and other individuals who may be able to contribute a unique insight on the objects. The episodes will also be available online.

[Pablo Helguera](#)'s multifaceted work is informed by his deep knowledge of the power of musicological communication strategies and visual display from his having worked for many years as a museum educator. Helguera conducts extensive research on his subjects—often forgotten, yet- larger-than-life characters that he brings back from oblivion—and highlights, in a Borgesian fashion, the outstanding in the everyday.

About the University of Pennsylvania Museum of Archaeology & Anthropology

The University of Pennsylvania Museum of Archaeology and Anthropology is dedicated to the study and understanding of human history and diversity. Founded in 1887, the Penn Museum has conducted more than 400 archaeological and anthropological expeditions around the world. With educational programming for children and adults, the Penn Museum offers the public an opportunity to share in the ongoing discovery of humankind's collective heritage.

About The Exhibition

Pablo Helguera's *What in the World* project is inspired by the early 1950s television program of the same name. Produced by the Penn Museum, and created by its then director Froelich Rainey, *What in the World* was a pioneering museum education project during

Out of Print

University of Pennsylvania Museum
Pablo Helguera, *What in the World?*

Dates

Public program dates to be announced

Venue Information

University of Pennsylvania Museum of
Archaeology & Anthropology
3260 South St.
Philadelphia, PA 19104-6324

Phone:

(215) 898-4000

Web:

www.penn.museum

Philagrafika Web Page:

www.philagrafika2010.org/node/55

Hours:

Tuesday through Saturday, 10 am to 4:30
pm; Sunday 1 to 5 pm. Closed Mondays, and
holidays.

Admission:

Admission donation is \$10 for adults; \$7 for
senior citizens (65 and above); \$6 for children
(6 to 17) and full-time students with ID; free to
Penn Museum Members, PennCard holders,
and children 5 and younger.

José Roca

Philagrafika 2010 Artistic Director, Chief Curator



Prior to becoming Artistic Director of *Philagrafika 2010*, Roca managed the arts program at the Banco de la República in Bogotá for a decade, establishing it as one of the most respected institutions in the Latin American circuit.

Roca was a co-curator of the *I Poly/graphic Triennial* in San Juan, Puerto Rico (2004), the *27th Bienal de São Paulo*, Brazil (2006), the *Encuentro de Medellín MDE07* (2007), and of *Cartajena*, a series of urban interventions in Cartagena, Colombia (2007). He was a juror for the *52nd Venice Biennial* (2007). Upcoming projects include: *Muntadas: Mechanisms of the Image*, Pinacoteca do Estado de São Paulo, Brazil (2010); *Válparaíso*, a series of urban interventions in Valparaíso, Chile (2010).

John Caperton

Curator of Prints & Photographs at The Print Center



John Caperton has organized exhibitions that have included the work of Masao Yamamoto, Hirsch Perlman and Melanie Schiff. He received his BA in Art History at the University of Chicago and was the Exhibitions Coordinator at Locks Gallery, Philadelphia where he organized exhibitions with artists Virgil Marti, Polly Apfelbaum, Thomas Chimes, Eileen Neff, Stuart Netsky and Clara Rojas. He has also held positions at the Fairmount Park Art Association, Philadelphia and the Anderson Gallery at Virginia Commonwealth University, Richmond, VA as well as guest curating exhibitions in Philadelphia.

Sheryl Conkelton

Independent Curator



Sheryl Conkelton has organized numerous exhibitions including *The World in My Street* (2008); *Phil Collins: assume freedom* (2005) and, *An International Legacy: Selections from the Collection of the Carnegie Museum of Art* (2003). Conkelton has been widely published, authoring a number of books including *Lewis Baltz: Prototypes, Tract Houses and New Industrial Parks near Irvine, California* (RAM/Steidl/Whitney Museum of American Art, 2005) and *Uta Barth: In Between Places* (Henry Art Gallery, 2000.)

Conkelton has held senior curatorial positions at the Henry Art Gallery, Seattle; the Museum of Modern Art, New York; and the Los Angeles County Museum of Art. She has lectured extensively at museums, universities and cultural institutions in North America, Europe and Japan, and taught at the University of Washington, UCLA, and California State University, Los Angeles. She is the recipient of numerous grants, including awards from the National Endowments for the Arts, the Peter Norton Family Foundation, and the Ministry of Foreign Affairs, France.

Shelley Langdale

Associate Curator of Prints and Drawings at the Philadelphia Museum of Art



Shelley Langdale worked at the Fogg Art Museum at Harvard University, the Museum of Fine Arts, Boston, and the Cleveland Museum of Art before coming to Philadelphia in 2002. She has organized a wide range of exhibitions, including shows of Renaissance prints and drawings, American Folk Art on paper, modern Japanese prints, and was co-organizer of the World AIDS Day art installations and observances the Museum of Fine Arts, Boston. At the Philadelphia Museum of Art, her exhibitions have included *Popular, Pop & Post-Pop: Color Screenprints from the 1930s to Now* (2003) and *Edvard Munch's Mermaid* (2005).

She has authored many exhibition publications, and has lectured on such diverse topics as Leonardo da Vinci's drawings, the history of screenprinting, and the watercolors of Arthur Dove. She has served on the board of the Print Council of America, is currently on the boards of The Lower East Side Printshop (LESP), New York and The Print Center, Philadelphia and has juried numerous exhibitions around the country.

Lorie Mertes

Rochelle F. Levy Director/Chief Curator of the Galleries at Moore College of Art & Design



Lorie Mertes has more than fifteen years of curatorial and museum experience with a focus on international art of the 20th and 21st centuries. Her role at Moore includes developing exhibitions and programs that offer insights and new perspectives into the work of established and emerging regional, national and international artists and designers. Prior to joining Moore, Mertes was Director of The Fabric Workshop and Museum (June - December 2006) where she oversaw exhibitions by Paul Chan and Jean Shin.

She was Assistant Director/Curator of the Miami Art Museum from 1994 to 2006 where she curated numerous solo and group exhibitions. She served as editor of the first two volumes of *Converge*, a publication documenting *New Work* exhibitions with essays by curators, critics and writers. In addition to building the museum's collection, she was responsible for creating special programs, projects and publications designed to build new audiences and civic engagement.

Julien Robson

Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts (PAFA)



Julien Robson relocated to Philadelphia in 2008 after eight years in Louisville, Kentucky where he was Curator of Contemporary Art at the Speed Art Museum. Robson initially trained as an artist before taking up curatorial positions at the University of Sussex and the University of Southampton, England. During the 1990s Robson worked in the commercial gallery sector in Vienna, and in 1998 spent six months as Guest Professor at the University of California, Santa Barbara.

At the Speed Art Museum Robson developed his reputation as an imaginative exhibitions organizer through projects such as *Presence (2004-2005)*, *Marcel: Marcel (2007)*, and *Werner Reiterer: Raw Loop (2008)*. His publications include *Gathering Light: Richard Ross (2001)*; *Reverie: Works from the Collection of Douglas S Cramer (2003)*; and *Presence (2005)*; *Werner Reiterer: Raw Loop (2008)*.

PHILAGRAFIKA 2010

Independent Projects
Various artists & venues city-wide

Independent Projects

Organized by 78 cultural institutions in the Greater Philadelphia area, *Independent Projects* includes a vast selection of exhibitions, performances, and site-specific installations in which the printed image plays a central role. Each of these programs was conceived of, funded, and produced independently by the participating institution. Institutions presenting *Independent Projects* include:

[Abington Art Center](#)
[Academy of Natural Sciences](#)
[American Color Print Society](#)
[American Swedish Historical Museum](#)
[Art Institute of Philadelphia](#)
[The Artfront Partnership](#)
[The Arthur Ross Gallery](#)
[Athenaeum of Philadelphia](#)
[Book Bombs](#)
[Brandywine Workshop](#)
[The Bridge to Utopia](#)
[Bucks County Community College](#)
[C.R. Ettinger Studio](#)
[Center for Emerging Visual Artists](#)
[Cerulean Arts](#)
[Cheltenham Printmakers Guild](#)
[The Clay Studio](#)
[Common Press](#)
[Crane Arts](#)
[DaVinci Art Alliance](#)
[Dalet Gallery](#)
[The Design Center at Philadelphia University](#)
[Drexel University Leonard Pearlstein Gallery](#)
[The Fabric Workshop and Museum](#)
[First Person Arts](#)
[Fleisher/Ollman Gallery](#)
[FLUXspace](#)
[Free Library of Philadelphia](#)
[Gallery 339](#)
[Gallery Joe](#)
[InLiquid.com](#)

[Institute of Contemporary Art](#)
[International House](#)
[James A. Michener Art Museum](#)
[Just Seeds](#)
[Kimmel Center for the Performing Arts](#)
[La Salle University Art Museum](#)
[The Library Company of Philadelphia](#)
[List Gallery](#)
[Little Berlin](#)
[Locks Gallery](#)
[Main Line Art Center](#)
[Marginal Utility](#)
[Mural Arts Program](#)
[Muse Gallery](#)
[Nexus Foundation for Today's Art](#)
[Pagus Gallery](#)
[Painted Bride Art Center](#)
[PennDesign Alumni Association](#)
[Pentimenti Gallery](#)
[Perkins Center for the Arts](#)
[Philadelphia Center for the Book](#)
[Philadelphia International Airport](#)
[Philadelphia Museum of Jewish Art](#)
[Philadelphia Photo Arts Center](#)
[Philadelphia Society for the Preservation of](#)
[Landmarks and Powell House Museum](#)
[Philadelphia's Magic Gardens](#)
[Printmakers Open Forum](#)
[Prints Link Philadelphia](#)
[Rare Book & Manuscript Library, UPenn](#)
[Samuel S. Fleisher Art Memorial](#)

For site-specific dates, hours, admission info, and directions:

www.philagrafika2010.org/venue/independent-projects