

CIVILIAN

ART PROJECTS

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CONTACT:

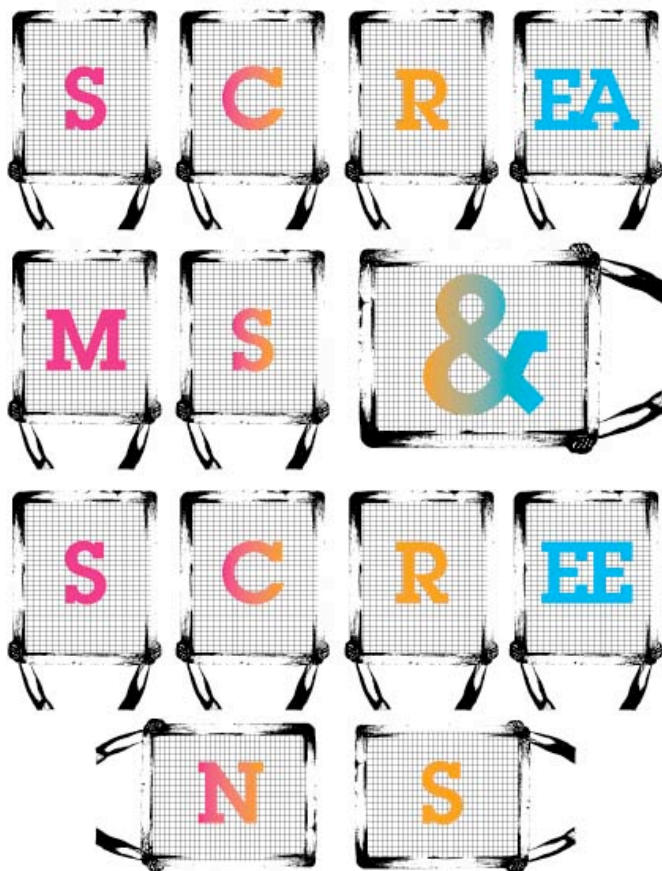
Jayme McLellan, 202-347-0022

Front Gallery:

SCREAMS & SCREENS

Project Space:

PROCESS & ALCHEMY



Civilian Art Projects is pleased to announce two group exhibitions: "Screams & Screens" curated by Panache and "Process & Alchemy: New Directions & Alternative Processes in Screen-printing, Work from the Hand Print Workshop International." An opening reception will be held **Friday, June 27, 2008 from 7 – 9 pm**. Both exhibitions are on view from June 27 until July 26, 2008.

The roots of modern screen-printing date back to the 4th Century BC when items were found in India. In 300 AD, evidence of printing were found in Egypt, Peru and Mexico. Techniques were then discovered among Polynesian Island natives who cut designs into banana leaves and forced ink through the leaf openings.

The Sung Dynasty in Japan created the first "ties" used in the process, which were later refined by the English in 1700. The first item to be made in the United States was a felt banner in 1910. Later, screen-printing became a way to mass-produce imagery including war posters and propaganda such as the famous Uncle Sam poster. Screen-printing became popular as a contemporary art form the sixties when Andy

Warhol exemplified its versatility. Today, due to its affordable, mutable nature, screen-printing remains a popular art form. Evidenced by the wide range of artists mesmerized by its boundless potential, screen-printing will never go out of style.

This summer, the galleries at Civilian Art Projects will be overflowing with unique and distinct approaches to screen-printing. The artists curated by **Panache – Bert Bergen, Alexander Campaz, Brian Chippendale, Rob Corradetti, Nat Damm, Sohale Darouian aka 333, El Jefe Design, E*Rock, Jesjit Gill, Gunsho, Kayrock & Wolfy, Jason Killinger, Planaria Design, Seripop, Urban Inks and Zeloot** approach the print from an individual perspective, bringing to the work a unique "eye burner" aesthetic, a phrase used by Urban Inks, one of the design groups in the exhibition, as heard by the curator.

According to Panache, "the vibrant colors and bold contrasts compounded with multiple layers of patterns and screens, adds a discombobulating visual effect on the viewer. Each poster 'pops' or 'screams' out at you, and is unique from the next print because each one is individually produced through its own

406 7th Street NW, Third Floor, Washington, DC 20004
p: 202-347-0022 / f: 202-280-1086
www.civilianartprojects.com

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screening process. This creates a freedom in the work that lends the artist a medium that has no boundaries, limitations or defined lines. Hopefully making you stop and think or at least take a second glance at what's in front of you and the world around you.

A lot of these posters were created for one specific event at one place and time, and were probably only out in the public for a few days. Then it was shelved in someone's closet, forgotten about and in a way, laid to rest. I feel as though these works should be seen again and again... and again. Hence one of the purposes of this show—to re-expose art that never had its fully deserved audience.”

ABOUT PANACHE

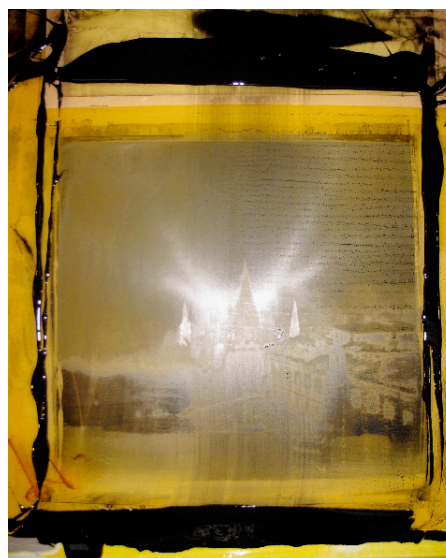
For the last decade, Panache has been corrupting minds through print and sound. Its initial inception was back in 1998 as a music / art fanzine birthed out of the rural town of Eureka, California—the “emerald triangle” of the Pacific Northwest. Originally created as a solvent to idle time in a small town, Panache quickly became a labor of love expanding from its first edition of 400 black and white photo-copied, hand-collated issues to a distribution of 25,000 full-color magazine distributed both nationally & internationally. The zine, which was always free, featured interviews with the likes of The Flaming Lips, Digital Underground, Jonathan Richman, Bonnie Prince Billy, Stereo Total, Ex Models, and hundred of others. It also showcased artists ranging from John Pound (Garbage Pail Kids creator) to New York's Urban Inks.

In the midst of managing 25 issues of the bi-monthly publication, Panache quickly became a local promoter in the cities of its residence that include Eureka, San Francisco and most recently Brooklyn. Over the last three years, Panache has morphed into a full-time booking agency, routing national and international tours for their roster which features over 50 artists from the US, Japan, Europe, and Canada. With nearly 3,000 shows under their belt, and several music festivals as well, Panache is thrilled to be curating its first art show.

PROCESS & ALCHEMY: New Directions & Alternative Processes in Screen-printing, Work from the Hand Print Workshop International

In the words of HPWI Director Dennis O' Neil, “powders, waxes, resists and adhesives are just part of the alchemy that has transformed collaborative screen printing and brought it back from the brink of extinction nearly a decade ago with a new face, new possibilities and challenges for a new age.”

Civilian is thrilled to curate a selection of works from the studio including prints by R. Martin Abeyta, Christine Carr, Andrey Chezhin, Alexander Djikia, James Huckenpahler, Erick Jackson, Alyona Kirtsova, Igor Makarevich, Pavel Makov, Renee Stout, Tomas Rivas, Alexander Rodchenko, and Leonid Tishkov.



About the Hand Print Workshop International

The Hand Print Workshop in Alexandria, Virginia is a non-profit collaborative screen print studio founded by artist Dennis O'Neil in 1973. HPWI is dedicated to experimental and innovative water based screen printing and screen print related projects with artists of talent and vision locally, nationally and

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internationally and sharing their work and ideas with the arts community of Washington in as many ways as possible.

In 1991 the workshop moved their operations to Moscow during the final weeks of the Soviet Union and began operating as the Moscow Studio, the first and only Russian-American collaborative print making studio in Russia. The Moscow Studio provided assistance and opportunity to a wide range of artists for the creation of prints with new water based technology and quality artists materials. Many of these artists had previously only worked outside the patronage of the state supported artist union.

The workshop returned to the US in 1997 as the Hand Print Workshop International and continues to support an active artist residency program locally and with artists from Russia, Ukraine and Georgia as well as other countries including Chile and Cuba.

To date the workshop has published more than 300 prints and print related projects with artists including Komar & Melamid, William Christenberry, Renée Stout, Steven Cushner and Leonid Tishkov.

EXHIBITION HOURS:

Wednesday – Saturday / 2 to 6pm and by appointment / Closed July 4 & 5, 2008

Civilian Art Projects is committed to strengthening community and culture through the voice and vision of the artist, in a commercial gallery setting. Civilian produces and supports artist directed projects through exhibitions, books and publications, video and film, one-night events and happenings, and larger-scale projects with an international reach. The gallery is located in the Penn Quarter neighborhood of Washington, DC near many major museums, galleries, and national treasures.