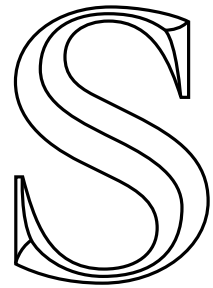


Press Release
Works off Paper
Curated by Harry Burke for The Printed Room
16 June - 28 August 2016

Opening Thursday 16 April 2016, 6-10pm
Performance by SADAF at 9PM



Works off Paper is an art exhibition about how text functions as image += performance.....

“While multimodality as an area of academic study did not gain traction until the twentieth century, all communication, literacy, and composing practices are and always have been multimodal.”

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How do we read images? The internet (of things) (often) flattens relationships between images, video, text, objects, nodes, subjects. Fragments of text exist as images in circulation as much as they exist as conjunctions of syntax, metre, person. Write or wrong.....

~~what new considerations emerge in the practices of reading and writing?~~

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(Who do we imagine reading?)

With:

Penny Goring
Lorraine O'Grady
Lady Pink
Arleen Schloss
Martine Syms

Performance by SADAF

Mixtape: Manuel Arturo Abreu - Ashley Angel Ashley - Katherine Botten
Ana Božičević - Whitney Claflin - Michele D'Aurizio & Nathaniel Wolfson
Hamishi Farah - Jameson Fitzpatrick - Penny Goring - Aurelia Guo
Diana Hamilton - Ian Hatcher - Caspar Heinemann - Christopher LG Hill
Rin Johnson - Sophie Jung - Devin Kenny - Shiv Kotecha - Sophia Le Fraga
Matthew Linde - Laura Marie Marciano - Quintessa Matranga - Nick Mauss
Sarah Ortmeyer - Sam Riviere - Annie Rose - Kim Rosenfield - Zac Segbedzi
Diamond Stingily - Édgar Javier Ulloa - Amalia Ulman - Dena Yago

With special thanks to Ellen Greig, Sur Rodney (Sur), Nick Mauss, Kunsthalle Basel, and all the artists involved

The Printed Room is an exhibition space located inside of SALTS, dedicated to the exhibition value of printed matter

Penny Goring is an artist and poet. She makes sculptures, drawings, poems, paintings, songs, image macros, and interactive digital poems. Her work includes: *hatefuck the reader* (Severdankly publications, 2016), *DELETIA – self portrait w no self* (New Museum/Rhizome, 2015), *EVERYWHERECLOUD* (NewHive 2014) and *LOVE TESTER DELUXE* (Peanut Gallery Press, 2014). She has performed her poetry at the Slade School of Fine Art, *Looks Live* at the ICA, and *Re-Materialising Feminism* at the ICA and the Penarth Centre. She is co-editor of *MACRO – an anthology of image macros* (Boost House, 2016), and was poetry editor for *Fanzine*, late summer/fall, 2015. #pisswave is an ongoing collaborative project with hela trol pis. Find her work here: <http://pjgoring.tumblr.com/>

Sadaf H. Nava is an Iranian born multidisciplinary visual artist, performer and musician based in New York. Sadaf's practice incorporates a variety of mediums, often using formal explorations of movement and materiality. She frequently

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performs in NYC and has presented work at MoMA in collaboration with Juliana Huxtable and Joseph Heffernan, MoMA PS1 in collaboration with Harry Burke, 47 Canal in collaboration with Joseph Heffernan, Issue Project Room, Silent Barn and Grace Exhibition Space in NYC; FIFA festival at the Museum of Fine Arts Montreal, Canadian Center for Architecture in Montreal; Nexus Cultural Center, Beijing.

Lorraine O'Grady is an artist and critic whose installations, performances, and texts address issues of diaspora, hybridity, and black female subjectivity. *The New York Times* in 2006 called her "one of the most interesting American conceptual artists around." And in 2007 her landmark performance, *Mille Bourgeoise Noire*, was made one of the entry points to *WACK! Art and the Feminist Revolution*, the first major museum exhibition of this groundbreaking art movement. Since then, her career has expanded exponentially with inclusions in such significant group shows as the Whitney Biennial (2010), the Paris Triennale (2012), *This Will Have Been: Art, Love & Politics in the 1980s* (MCA Chicago, 2012), *Radical Presence: Black Performance in Contemporary Art* (CAM Houston, 2012), and *En Mas': Carnival and Performance Art of the Caribbean* (CAC New Orleans, 2015); and with acquisitions by the Museum of Modern Art, NY, the Walker Art Center, Minneapolis, MN, and the Art Institute of Chicago, IL, among many others.

Born in Boston in 1934 to West Indian parents, O'Grady came to art late, not making her first public art work until 1980. After majoring in economics and literature, she had several careers: as an intelligence analyst for the U.S. government, a successful literary and commercial translator, even a rock critic. In O'Grady's work, the idea tends to come first, and then a medium is employed to best execute it. Although its intellectual content is rigorous and political, the work is generally marked by unapologetic beauty and elegance.

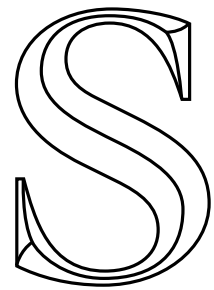
Lady Pink was born in Ecuador, but raised in New York City. In 1979 she started writing graffiti and soon was well known as the only female capable of competing with the boys in the graffiti subculture. Pink painted subway trains from the years 1979-1985. In 1982 she had a starring role in the motion picture "Wild Style". That role and her other significant contributions to graffiti have made her a cult figure in the hip-hop subculture.

As a leading participant in the rise of graffiti-based art, Lady Pink's canvases have entered important art collections such as those of the Whitney Museum of American Art, the Metropolitan Museum of Art, the Brooklyn Museum, and the Groninger Museum, Holland. She has established herself in the fine arts world, and her paintings are highly prized by collectors.

Arleen Schloss (b. 1943) has worked interchangeably in a variety of mediums since the 1970s, including performance art, sound poetry, new music, paintings, film, and video. Presented in spaces as varied as the Kitchen, the Museum of Modern Art, the ARS Electronica festival in Austria, and her own home, Schloss's performances possess a spirit described by Linda Burnham as "a contagious sense of wonder." These presentations, which could involve Schloss's cyclical recitation of the alphabet, live painting, closed-circuit video, and music all at once, combine the anti-art whimsy of Fluxus, scientific exploration, Cageian indeterminacy, and a site-specific empathy that makes every act unique.

Martine Syms is a conceptual entrepreneur based in Los Angeles. Her artwork has been exhibited and screened extensively, including recent presentations at Karma International, Bridget Donahue Gallery, the New Museum, Kunsthalle Bern, The Studio Museum in Harlem, Index Stockholm, MOCA Los Angeles, MCA Chicago. Syms has lectured at Yale University, SXSW, California Institute of the Arts, University of Chicago, Johns Hopkins University, and MoMA PS1, among other venues. From 2007-11, Syms directed Golden Age, a project space focused on printed matter. She recently founded Dominica, a small press dedicated to nowhere shit.

Harry Burke is a writer and is Assistant Curator & Web Editor at Artists Space, New York.



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Gallery, clockwise from *Shitfoot Supplicant*:

Penny Goring
Shitfoot Supplicant, 2016
PVC, toy filling, vintage Sylko thread

Arleen Schloss
W(eye), late 1970s
Digital print from silkscreen

Arleen Schloss
D(eye), late 1970s
Digital print from silkscreen

Martine Syms
Lessons, 2014 –
Digital video

Arleen Schloss
How She Sees It By Her, c. 1981
Digital print from photostat

Penny Goring
Shitfoot #4, 2016
PVC, toy filling, vintage Sylko thread

Arleen Schloss
(Eye) S (Eye) T / Sk (Eye) L [Eye] T, c. 1981
Digital print from xerox

Lorraine O'Grady
Re Cutting Out the New York Times, 1977, 2006
Digital print

Vitrine, clockwise from *Carol*:

Lady Pink,
Carol, 2013
Ink on vellum

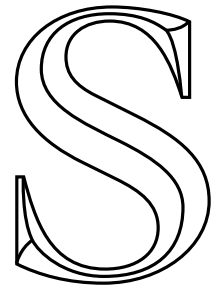
Arleen Schloss
Postcard (Arleen Schloss and the Alphabetts Perform), 1978
Offset print

Strange Comfort (Afforded by the Profession), Kunsthalle Basel 2010
Installation view
Lorraine O'Grady, *Cutting Out the New York Times*, 1977 and Nick Mauss,
Pavilion, 2009.
Photo: Stefan Altenburger Photography, Zürich/Zurich
© Kunsthalle Basel, 2010

Lorraine O'Grady
Cutting Out the New York Times, 1977
25 poems consisting of 232 sheets, color print on self adhesive labels
Photo: Stefan Altenburger Photography, Zürich/Zurich
© Kunsthalle Basel, 2010

Penny Goring
Weeper, 2016
Ballpoint pen on paper, digital print

Lady Pink
Pink Triptych, 2004
Pencil on vellum



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Lady Pink
Vote Piece, 2014
Marker on paper

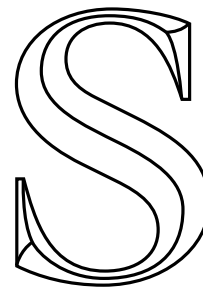
Arleen Schloss
AZLetter # To Barbara Hammond, 1984
Xerox

Arleen Schloss
AZ A Stacatto Opera In Progress, 1982/84
Xerox

Mixtape:

- 1/ Diana Hamilton, "Expository Writing on Some Kisses," 3 min 52 sec
- 2/ Lorraine O'Grady/Nick Mauss, "All She Owned," 15 sec
- 3/ Diamond Stingily, "Every Boxer Is A Bit Sadistic," 30 sec
- 4/ Sarah Ortmeyer, "GRANDMASTERS WORLD CHAMPIONS," 1 min 49 sec
- 5/ Penny Goring, "Ornamental Onion (American Tan)," 7 min 23 sec
- 6/ Christopher LG Hill, "A Week," 3 min 44 sec
- 7/ Katherine Botten, "Spa Noise," 3 min 33 sec
- 8/ Quintessa Matranga, "Lazy Calm," 5 min 46 sec
- 9/ Laura Marie Marciano, "on sun poisoning and fuck boys who steal your time,"
2 min 25 sec
- 10/ Ashley Angelus Ashley, "BITCH/BITCH 10, 7, &1," 4 min 4 sec
- 11/ Aurelia Guo, "RICH, SADISTIC AND IN AUSTRALIA," 1 min 9 sec
- 12/ Rin Johnson, "On Herding Cats," 1 min 29 sec
- 13/ Whitney Claffin, "Length in the Twist," 22 sec
- 14/ Manuel Arturo Abreu, "untitled 5.31.16," 5 min 15 sec
- 15/ Hamishi Farah, "Sung poem," 2 min 47 sec
- 16/ Michele D'Aurizio & Nathaniel Wolfson, "Pissing," 1 min
- 17/ Jameson Fitzpatrick, "Definitions," 3 min 5 sec
- 18/ Caspar Heinemann, "they have no evidence that asylum Europeans or
Eastern seekers are responsible for reported reductions in the swan
population," 6 min 11 sec
- 19/ Ian Hatcher, "the all-new (excerpt)," 2 min 56 sec
- 20/ Matthew Linde, "Elegance Is," 27 sec
- 21/ Sophia Le Fraga, "Hotdogs Over Juices," 1 min 1 sec
- 22/ Devin Kenny, "Classic Man," 3 min 15 sec
- 23/ Amalia Ulman, "Avec Ardeur - Marianne Moore," 1 min 19 sec
- 24/ Shiv Kotecha, "from 'the Unlovable,'" 4 min 24 sec
- 25/ Sophie Jung, "Driving the Point Home," 1 min 46 sec
- 26/ Kim Rosenfield, "This Won't Hurt A Bit," 8 min 33 sec
- 27/ Sam Riviere, "from safe mode," 1 min 53 sec
- 28/ Ana Božičević, "for a Life + Alrite Tonite," 3 min 14 sec
- 29/ Annie Rose, "Motor Inn," 1 min 30 sec
- 30/ Dena Yago, "107 (final)," 3 min 23 sec
- 31/ Édgar J. Ulloa, "Jesus Malverde Poem & Mighty Ghost," 10 min 24 sec
- 32/ Zac Segbedzi, "zac's rambling," 2 min 17 sec

SALTS is kindly supported by Swisslos Basel-Landschaft, Fondation Nestlé pour l'Art, the Swiss Arts Council Pro Helvetia and Stiftung Roldenfund.



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