

# DRAWING ROOM

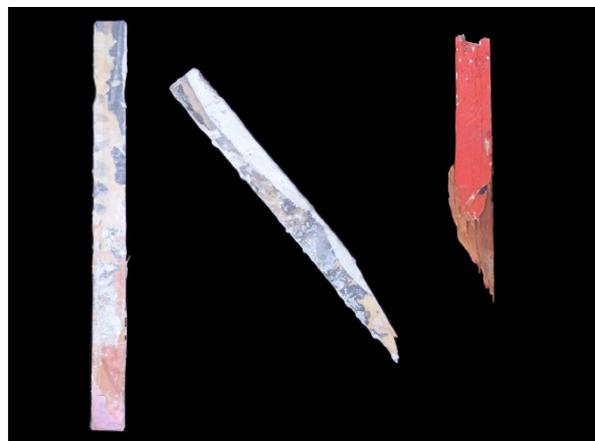
## **Paul Sietsema: solo exhibition**

20 September –10 November 2012

Drawing Room presents the first major exhibition by Paul Sietsema in the UK. The exhibition will include new, previously unseen works.

**Sietsema's drawings and films reveal an interest in the materiality of objects and images combined with a more conceptualised concern with the legacies of past eras of cultural history and the contextualisation of artefacts, the process of image making and changing conceptions of what constitutes material.**

Sietsema has said: 'Drawing has always been the beginning and, perhaps, the end of every project I make. Not making sketches per se but investigating the relationships between imagery, form, and material that dominate in our mediated experience in the world'. The exhibition includes four sailboat drawings *Calendar boat 1, 2, 3 and 4*, all made in 2012 using ink on paper. The scale of the images, and the repeated 'frames', with their stilled image and subtle, non-linear transformations to the palette, pay homage to stasis, a quality of structuralist film that informs much of Sietsema's practice. To duplicate the image, Sietsema has employed techniques borrowed from pre-digital manuals for touching up photographs. Using latex to mask out sections of the image, he has employed this restoration technique to build the image bit by bit from a blank sheet of paper, effectively making the image in reverse.



*Blue Square 1* and *Blue Square 2* (2012) take as their subjects a torn sheet of paper and a broken frame. Sietsema has rendered, editing as he does so, the creases, tears and scuffs of the blue backing paper. The abstract lines on the accompanying picture are formed from the broken frame parts. In this work abstraction – the square of the paper, the lines of the wood – collide with representation – the rendered sheet of paper and partly dismembered frame.

A new series of enamel works on reclaimed canvas take as their subject arrangements of objects relating to clichéd ideas of work in the classical studio, such as paint-filled brushes, spilled paint, and a hammer, chisel and nails captured in a pool of paint. These are photographed and the area the paint pool defines is digitally clipped from its background. The manipulated image is then painted in enamel onto the found canvas support. The inevitable slippages and miss-registers that result from a

combination of analogue and digital techniques add to the ambiguity of the image and the process of production.

Film is the medium that pulls together the various lines of enquiry that inform Sietsema's practice. *Telegraph* (2012) is composed of a series of photographs of splintered wood arranged to form a letter of the alphabet, which, over the course of the film reads: L/E/T/T/E/R T/O/ A Y/O/U/N/G P/A/I/N/T/E/R. Whilst the process of making a digital film is mostly imperceptible, the mechanical quality of this 16mm film is made palpable as its technology is redundant in current information exchange and its physical means of production - the placement of shards of wood against a black background – is apparent. The broken wood serves the same function as the frame fragments in *Blue square1* and *Blue square 2*; the heightened material nature has a very concrete, physical quality that might engender a phenomenological response and work against the intellectual activity of assembling language.

## LIST OF WORKS:

1. *Blue square 1*, 2012  
Ink on paper  
140 x 146 cm

2. *Blue square 2*, 2012  
Ink on paper  
146 x 140 cm

(Clockwise 3 -7)

3. *State museum painting*, 2012  
Enamel on canvas  
79.5 x 65.5 cm

4. *White dollar painting*  
(*coin toss 8*), 2012  
Enamel on canvas  
53.5 x 43.5 cm

5. *Chinese philosophy painting*,  
2012  
Enamel on canvas  
67 x 47 cm

6. *Brush Painting*, 2012  
Enamel on canvas  
67.5 x 56.5 cm

7. *Painting for assembly*, 2012  
Enamel on canvas  
66.5 x 55 cm

8. *Concession drawing 2*, 2012  
Ink on paper  
114 x 137 cm

9. *Calendar boat 1*, 2012  
Ink on paper  
163 x 128.5 cm

10. *Calendar boat 2*, 2012  
Ink on paper  
163 x 128.5 cm

11. *Calendar boat 3*, 2012  
Ink on paper  
163 x 128.5 cm

12. *Calendar boat 4*, 2012  
Ink on paper  
163 x 128.5 cm

13. *Encre Chine*, 2012  
16-millimeter film, 11 minutes /loop

14. *Telegraph*, 2012  
16-millimeter film, 12 minutes /loop

All works © Paul Sietsema, Courtesy  
Matthew Marks Gallery



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**Paul Sietsema** (b. 1968, Los Angeles) lives and works in Berlin and Los Angeles. Sietsema studied at the University of California, in Berkeley and Los Angeles, where he graduated with an M.F.A in 1999. Recent solo exhibitions include *Paul Sietsema*, Kunsthalle Basel, Switzerland; *Paul Sietsema*, Wexner Center for the Arts, Columbus, Ohio, (2012); *Paul Sietsema - Anticultural Positions*, Midway Contemporary Art in collaboration with Walker Art Center, Minneapolis, *Paul Sietsema*, Matthew Marks Gallery, New York, (2011); *Paul Sietsema: Anticultural Positions*, Schinkel Pavillon, Berlin; *Paul Sietsema*, Cubitt Gallery and Studios, London (2010); *Paul Sietsema: Figure 3*, The Museum of Modern Art, New York; *Paul Sietsema, Figure 3*, Museo Nacional Centro de Arte Reina Sofía, Madrid, (2009); *Paul Sietsema*, San Francisco Museum of Modern Art; *Paul Sietsema: Three Films*, de Appel Foundation, Amsterdam, (2008). Selected group exhibitions include *All of This and Nothing*, Hammer Museum, Los Angeles; *Exhibition of Distances, Tulips and Roses*, Brussels, Belgium; (2011); *Drawn from Photography*, The Drawing Center, New York; *The More Things Change*, San Francisco Museum of Modern Art; *Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles; *A Selection of Works From MOCA's Permanent Collection*, The Museum of Contemporary Art, Los Angeles; *Hauntology*, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, California; *Following A Line*, Contemporary Art Gallery, Vancouver; *Image by Image: Film and Contemporary Art from the collection of the Centre Pompidou*, Museum Ostwall, Dortmund, Germany; *The Artist's Museum*, The Museum of Contemporary Art, Los Angeles, (2010); *Chinese Box*, Overduin and Kite, Los Angeles; *Against Interpretation*, Studio Voltaire, London; *3 Artists Selected by Dan Graham and a work by Dan Graham*, 303 Gallery, New York; *Collection: MOCA's First Thirty Years*, The Museum of Contemporary Art, Los Angeles; *Second Nature: The Valentine-Adelson Collection at the Hammer Museum*, Hammer Museum, Los Angeles (2009); *When a clock is seen from the side it no longer tells the time*, Johann König, Berlin; *Progress*, Whitney Museum of American Art, New York; *Life on Mars: 55th Carnegie International*, Carnegie Museum of Art, Pittsburgh; *Inside Architecture: Selections from the Permanent Collection*, Museum of Contemporary Art at the Pacific Design Center, Los Angeles; *5th Berlin Biennial for Contemporary Art*, Berlin (2008). In 2002 he was awarded the Foundation of Contemporary Arts Award for Visual Arts and received the John Simon Guggenheim Memorial Foundation Fellowship in 2005 and the DAAD Fellowship in Berlin in 2008.