

CHEYMORE GALLERY

For Immediate Release

SAME SHEETS, SAME BED **Katia Santibañez and James Siena**

June 25- September 25, 2022

Opening reception: Saturday, June 25, 3-5pm



Cheymore Gallery is happy to present Katia Santibañez and James Siena 'SAME SHEETS, SAME BED', on view from June 25 until September 25, 2022, with an opening reception for the artists Saturday, June 25 from 3pm- 5pm. On view for the first time are the complete sets of States and Progressives from their new collaborative reduction woodcuts '*Bonkbell Puller*', 2022 and '*Triplebarb Whirler*', 2022. The sheets (26 in total) show the evolution of the works as the woodblocks are carved and printed. The reduction process was made famous by Picasso in the 1950's and is often referred to as suicide printing. This fascinating process has been likened to a game of chess as one is required to think many moves ahead. The prints are made by carving away (reducing) one woodblock in between rounds of printing. Once the block is carved, there is no going back and that 'state' of the block can never be printed again. Every sheet in the edition must be printed in between each round of carving. The number of sheets that make it through the months of printing determine the final edition size. To keep the process balanced, the artists alternated rounds of carving with the other choosing the color. They exchanged the blocks back and forth in this manner, with Siena making the first cut on '*Bonkbell Puller*' and Santibañez making the first cut on '*Triplebarb Whirler*'. Move by move these images were created, alternating between Katia and James's hands. Each layer is recognizable to their particular style but comes together in the most harmonic way. Like a snap shot in time, the States show the state of the block in the color printed and the Progressives show the progression of the image as the colors are layered.

This is the second pair of reduction woodcuts that Santibañez and Siena have made. The first, titled '*Fourhand Choker*', 2018 and '*Jawbreaker Sixplay*', 2018 will also be on view in the gallery for the first time and are in the collections of the New York Public Library, the Museum of Fine Arts, Boston and the Detroit Institute of Arts.

James Siena (b. 1957, Oceanside, California) is a New York based artist whose complex, rule-based linear abstractions have situated him firmly within the trajectory of modern American art. His artwork is driven by self-imposed predetermined sets of rules, or "visual algorithms," which find their end-result in intensely concentrated, vibrantly-colored, freehand geometric patterns. Siena works across a diverse range of media, including lithography, etching, woodcut, engraving, drawing, and painting. His work is held in numerous prestigious public and private collections across the U.S., including Museum of Fine Arts, Boston; San Francisco Museum of Modern Art; and The Metropolitan Museum of Art, The Museum of Modern Art, and Whitney Museum of American Art in New York.

Katia Santibañez (b. 1964, Paris, France) received her degree in 1990 at the Ecole Supérieure des Beaux Arts in Paris. With a background in microbiology and biochemistry, Santibañez utilizes both qualitative and quantitative observation in the construction of works that investigate the systems, colors, and forms of organic geometry. Solo exhibitions include DC Moore Gallery (New York, NY), Morgan Lehman Gallery (New York, NY), Cheymore Gallery (Tuxedo, NY), Texas Gallery (Houston, TX), Jancar Gallery (Los Angeles, CA), IMC Lab (New York, NY), and group shows at Pace Prints (New York, NY), and Jeff Bailey Gallery (New York, NY). Her paintings, drawings, and prints are in numerous public and private collections. Santibañez lives and works in New York City and in the Berkshires. She is represented by DC Moore Gallery, New York.