

For Immediate Release:

ForYourArt



Image credit: Photo by Joshua White

ForYourArt Announces

In the Good Name of the Company

**An exhibition of art works and ephemera produced by or with the
Colby Poster Printing Company**

Exhibition Dates: February 23–March 23

Opening: February 23, 6–9pm

ForYourArt at 6020 Wilshire Blvd.

“Unfortunately we have closed as of December 31, 2012....

We do not have referrals for the unique style of printing we are known for....

Thank you for being wonderful people. Have a good future.”

- Current message on the answering machine from

Glenn Hinman, President of the Colby Poster Printing Company.

Los Angeles – (February 15, 2013) Two months after the closing of the Colby Poster Printing Company, ForYourArt announces *In the Good Name of the Company*, an exhibition of works from the iconic LA print house curated by Jan Tumlrir, with Christopher Michlig and Brian Roettinger. “The closing of the Colby Poster Printing Company represents the end of an era. The Colby Posters were handset type, and none of the design or execution was done digitally,” states Bettina Korek, Founder of ForYourArt.

With bold, black typography floating on top of washes of day-glow color, the Colby poster evinced a thrifty pragmatism for more than half a century. These posters were designed to catch

the eye of passersby, in cars or on foot, and deliver messages to them as directly as possible. Typically employed to promote neighborhood events such as street fairs, small-scale musical concerts and the like, they would find a new clientele when Ed Ruscha contracted a rival company in 1962 to produce the announcement for the exhibition *New Paintings of Common Objects* at the Pasadena Art Museum. Since then, the Colby Poster Printing Company has gone on to serve as an important resource to a broad range of LA-based artists, from Allen Ruppersberg (who transcribed Allen Ginsberg's *Howl* onto Colby posters in 2003) to Eve Fowler (who did much the same with Gertrude Stein's *Tender Buttons* in 2012).

Perhaps most significantly, the Colby poster has provided artists with a means to escape the confines of the studio or the white cube. Instead, through the poster medium, artists could engage the life of the street. As such, their posters became a form of public art perfectly suited to the LA context with its inherent transience and disposability. In one way or another, the artists featured in this exhibition have used the poster as a means to shape our experience of the street and the city.

In the Good Name of the Company will present works by Kathryn Andrews, Andy Beach, Scott Benzel, Anthony Burrill, Peter Coffin, Cali Thornhill DeWitt, Sam Durant, Daniel Eatock, Eve Fowler, Mathis Gasser, Emilie Halpern, Cody Hudson, Imprenta, Simon Johnston, Eric Junker, Jacob Kassay, Kevin Lyons, Euan Macdonald, Christopher Michlig, Brian Roettinger, Allen Ruppersberg, Ed Ruscha, Annie Shaw, and C. R. Stecyk III, alongside a representative selection of posters from Colby's own archive.

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About the Colby Poster Printing Company

The Los Angeles based Colby Poster Printing Company has long been a friend to local artists. Their fluorescent posters have been disseminated on every available high-traffic-adjacent surface in the city. Their extensive collection of over 150 wood and metal typefaces, usually bold and generally sans serif, are by now an integral part of the visual aesthetic of Los Angeles. Throughout the years, posters promoting everything from west coast punk and heavy metal concerts in the 1980s to swap meets, street fairs, gun and bridal shows, local political campaigns, and too many artist projects to mention have been printed on Colby's restless Heidelberg letterpress press. A family owned and operated union print shop since 1948, the Colby Poster Printing Company closed its doors forever on December 31, 2012.

About Jan Tumlr

Jan Tumlr is an art-writer who lives in Los Angeles. He is a contributing editor for the local art journal *Xtra*; his articles appear regularly in *Artforum*, *Aperture*, *Flash Art* and occasionally in *Art Review* and *Frieze*. In addition, he has written catalog essays for such artists as Bas Jan Ader, Uta Barth, John Divola, Jorge Pardo, Pae White, and most recently, Cyprien Gaillard. Tumlr teaches art history and critical theory at Art Center College of Design and has in the past taught at Otis, CalArts, USC, UCR and UCLA. *LA Artland*, a survey of contemporary art in Los Angeles co-written with Chris Kraus and Jane McFadden, was published by Black Dog Press in 2005. The book *Desertshore* was published by 2nd Cannons Press in 2008. *Hyenas Are...*, a book on artist Matthew Brannon was published by *Mousse* in 2011. Tumlr's last curatorial project, titled *Drawing a Blank*, was produced in collaboration with Brannon as well and mounted at David Kordansky Gallery in the Summer of 2012.

About Christopher Michlig

Christopher Michlig is an artist making work in a wide range of media, primarily focusing on the manipulation of public formats of communication to explore, expose, and upend the aesthetics and poetics of urban space. His work has been exhibited internationally, most recently in one person exhibitions at Marine Contemporary, Los Angeles; VOLTA 8 Basel, Switzerland; Galleria Giuseppe Pero, Milan; and Devening Projects + Editions, Chicago. His work has been published and reviewed in a number of publications. Michlig received an MFA in Sculpture from Art Center College of Design, Pasadena, California in 2007. He is currently an Assistant Professor of Art at the University of Oregon.

About Brian Roettinger

Brian Roettinger is a Los Angeles-based artist and graphic designer. The majority of his work is in the form of printed media for cultural institutions, and record album covers most notably with No Age, Liars, and recently Beach House, but his creative practice extends well beyond that. His diverse works bridge the divide between art, music, design, and concept. As a designer, he was chosen as Rolling Stone's Album Designer of the Year (2009) and was nominated for a Grammy for No Age, *Nouns* (2010), and held the position of design director at the Southern California Institute of Architecture (2004-2009). Recent books include *Collage Culture* (JRP/Ringier), *Aaron Curry / Richard Hawkins: Cornfabulation* (David Kordansky Gallery), *Engagement Party: Social Practice at MOCA 2008–12* (MOCA), *Touchable Sound* (Soundscreen), and Peter Lunenfeld's *The Secret War Between Downloading and Uploading* (MIT Press). His work has been exhibited at Colette in Paris; Stedelijk Museum in Amsterdam; Moravian Gallery, Brno, Czech Republic; and at the now defunct Hope Gallery in Los Angeles.

About ForYourArt

ForYourArt was founded by Bettina Korek. ForYourArt brings artists and organizations together for projects that cut across social, civic, commercial, and non-profit realms.

Recently produced projects by ForYourArt include Barbara Kruger's *School Bus and Billboards (For the LA Fund)* and the first iPad application artwork by a major contemporary artist, John Baldessari's *In Still Life 2001–2010*.

Press Contact

Justin Conner

[FITZ & CO](#)

212-627-1455 x233

justin@fitzandco.com