

The numerical limit created by the nature of this project, "a few", or more specifically, seven artists, unexpectedly and slightly disarmingly began to define the particulars of our personal taste. As curators we put to task the contemporary notion that everything is seemingly and apparently all access- by way of speedy travel and google searches- thereby establishing a new tradition in research and accumulation. Utilizing this method to navigate the subtleties of an infinite world of individuals, we approached artists with whom we were acquainted, artists we had never met, artists forgotten and remembered, and artists discovered in the moment. In an attempt to quiet the visual racket that surrounds us and to refine our own vision of picking "favorites", we located seven artists who have discerned the differences (and similarities) between noise and substance. Traversing the oft slippery slope between rock culture, graphic schemes, interdisciplinary practice, and fine art contexts, these artists share an outlook on art-making in a world inundated with commodities, personalities and ethos. Their individual views are at once poignant and savvy, at times humorous and dark, and always composite and thorough. Additionally, in the Analogue Press Portfolio Series- *Vol. 1, Issue 1: These are a few of my favorite things* the offset lithography process vigorously shakes to the surface the distinctive visual aptitude possessed by each of the seven artists.

Briefly, here is the kit in parts:

:: Working from a veritable library of imagery, Brienne Arrington selectively extracts and collages materials in every medium as a means to communicate ubiquitously.

:: Roxanne Bartlett tactfully draws from her natural surroundings, imposing a quiet discomfort in seductive scenes where larger misfortunes are invited to occur.

:: Alison Foshee's work has explored the artistic potential of everyday materials, from fake nails and push pins to staples and labels, to fabricate detailed representational works of horticulture and atmospheres.

:: Maya Hayuk's paintings, prints, and drawings can range from tender mockeries of idealized social rituals such as hot tubbing or undressing, to transcendent portrayals of geometries giving way to nature.

:: Adrian Meraz's idiosyncratic investigations in sculpture and painting occupy the creative potential of the space somewhere between the functional and dysfunctional.

:: Christopher Norris's creative output- including album covers, rock flyers and posters, and an upcoming silk-screened book- is toyishly gruesome with grotesque scenes rendered beautifully clean.

:: Crowds of people are waiting for something for which they are uncertain, filling the edges of Mike Pare's works on paper that polarize 1960's activism and contemporary in-activism in these types of gatherings.