



Faile Prints + Originals 1999-2009

J237
W3



Faile: Prints and Originals

1999-2009

Writing Faile, with assistance from Matt Barber, Jeff Lai, Patrick Rockwell, Jon Yasgur

Photography Faile, unless otherwise noted

Designer Jeff Lai

Typefaces Latienne, Benton Sans

Copyeditor Deanne Lee

Cover Image Faile Dog Acrylic, silkscreen ink, spray paint on paper / 38 x 50 inches / Original / 2003

Project Management Elisabeth Honerla for Gestalten

Production Management Janine Milstrey for Gestalten

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And to everyone who makes it possible for us to live this dream, thank you for all your support!

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BRAVE + STRONG

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FAILE SIZE

ROSPLECTOR/POISON BOY

INDIAN HERO

FORBIDDEN LOVE

STRONG END OF RAINBOW

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STRONG END OF RAINBOW

PRAYER WHEEL TYPE

FAVE BITCH ON HORSE

AND RAINBOW

SINFUL PLEASURES

JESUS FAILLE

L L I N G F O L F A I L L E

WARRIORS OF THE NIGHT

X

10 Years

FAILE PRINTS AND ORIGINALS

The roots of Faile are in printmaking. The process of creating prints, and putting them up on the street, has always driven our style and pushed us forward.

Juxtaposition, openness, and collaboration: you could say those are the driving forces behind our work.

Most of our work juxtaposes images—and printmaking is the perfect medium for layering imagery. But we're also interested in the contrasting of ideas and words, pop culture and fine art, attraction and fear, universality and ambiguity. Each piece entails multiple kinds of tension.

We always invite chance to play a role, both in developing our ideas and in the physical production of the work. We turn over some of the control to the medium and materials, allowing the work to evolve in ways that aren't predetermined.

As for collaboration, we riff off each other, trying to be loose and free to see where the creative process takes us. Faile may be a singular identity, but it couldn't work as a single person.

And there's another kind of collaboration: between our work and the street itself. The street really pushed our development. We observed the impact of repetition and iconicity out there. And then we saw the ways the street physically affected our work: how it decayed, got rained on, got covered up, even peeled away to reveal images beneath, creating another collaboration. The street is the other member of Faile, giving us ideas and inspiration we could never have in the studio.

There's one more theme to mention, which is failure. It's always been important for us to try things that may not work, to learn from our mistakes. We'd prefer our pieces to be spontaneous rather than "perfect." And we've found that the more we allow imperfections into the work, and embrace how it deteriorates and gets beyond our control, the more interesting it becomes to us.

We're even called "Faile" because our original name, well, failed. And for that, we're grateful.



1999-2000

GETTING STARTED

Although we've known each other since we were 14, our printmaking lives began in college.

We went to different schools: Miller to the Minneapolis College of Art and Design in Minnesota (MCAD), McNeil to the Fashion Institute of Technology in New York (FIT). We were both studying graphic design, learning how to communicate graphically and conceptually. Screenprinting gave us an outlet to put those skills towards fine-art aspirations.

The process—the building of complex layers through painting and printing, the immediacy of results, the rush of that final pull—resonated with us both.

We began collaborating by sending images back and forth, then traveling for weekend-long work sessions. We worked fast and loose, learning as we went, discovering pieces layer by layer.

We were immediately drawn to monoprinting, a form of printmaking in which no piece can be exactly reproduced and the artist's hand is evident. Instead of aiming for the clean, perfectly aligned registration of traditional screenprinting, we found more freedom in using the screen and squeegee like paintbrushes.

Our schools' resources were key in letting us experiment and develop. Both provided free ink (except white). MCAD's printmaking lab had 24-hour access and no windows (we could stay there forever). FIT's textile lab had long tables that we could cover with paper, working on dozens of prints at once.

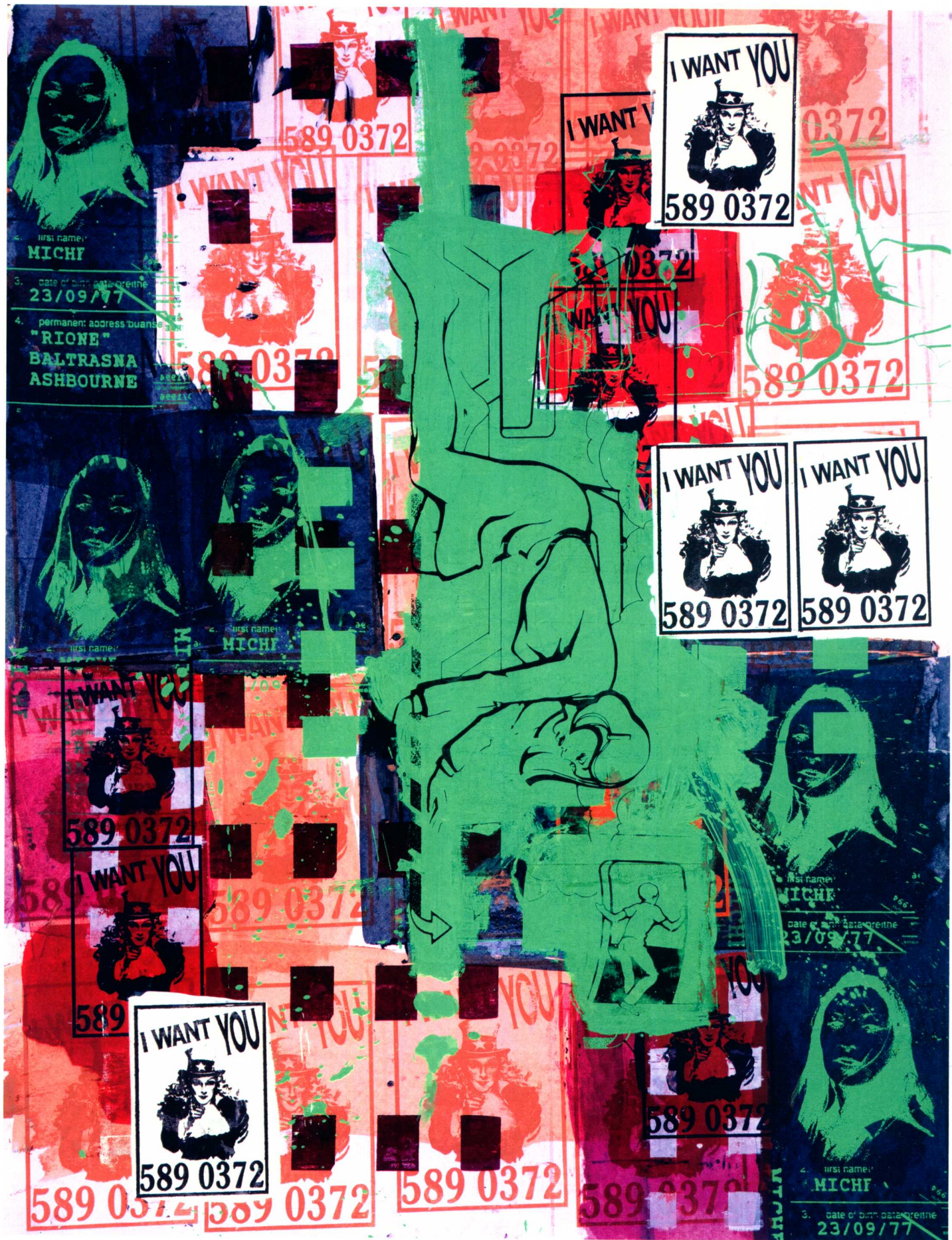
Our process was fittingly loose. Cut, paste, run to the copy machine, burn the screen... we'll know if it works by morning.



The best orgasms are
achieved when the
muscles are relaxed,
allowing the
penetration to
penetrate deeply.

This is an excellent
position where
woman's back and
buttocks are supported,
allowing deepest
penetration to prolong
the pleasure.

When a woman is in
this position, where the
woman's back and
buttocks are supported,
inserting deeply.



↑ CRAWL SERIES Acrylic, silkscreen ink on paper / 35 x 46 inches / Original



A LITTLE BOY SLEEPING
IN HIS HOUSE, THEN
A STORM CAME, THEN
A FAIR CAME, AND
RAIN CAME THEN A
BOOM, CAME.
AND A WORM, WENT
UP HIS HOUSE, AND
THE BOY HEARD
IT. THE END.

HOLDEN'S
250
DIAZO DIRECT PHOTO EMULSION

Xtra-lavend
All Purpose Cleaner

ALAX
BLACK

EGYPT

EGYPT

مشالقه پان سوار
رايو ريبالے دستار

qu-ly (B)

BK

POST
BOX-23

POST

(B)

(B)

(B)

bullets



↑ ORIT SERIES Acrylic, silkscreen ink on paper / 35 x 46 inches / Original

