

## TUNNEL

by Trenton Doyle Hancock

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I guess I can answer the question of how I personally learned to appreciate the print. From a very early age, I had a fondness for printed information. Especially toy packaging. I was a strange kid in the sense that I enjoyed examining toy packaging as much as I liked playing with the toy itself. I'm not sure where my love for graphics and the graphic image originated from, but it was pretty much always there. I used to try to copy the "Masters of the Universe" logo, and I wondered why I couldn't get my crayon version to look like the one on the box. Well, it's probably because the commercially generated version was a combo of air-brush, lithography, and serigraphy (neither of which I knew existed). The same can be said for the comic books that I read. There was a specific way the color overlapped the line that appealed to me. Oftentimes, this was a result of mis-registration, but I knew nothing of it. All I knew was that even the errors looked correct to me. Even though I had little to no awareness of these methods of production, I developed a respect for their visual results. It wasn't until high school that I was introduced to the fine art print. 12th grade to be exact and the process was engraving. Each student was given a metal plate and a drawing tool. I filled my plate with a swirling mass of imagery like hands and a giant rooster. Maybe it was a play on my name, "Hand-Cock"? I can't remember. After going through the rigor of making my class engraving, it was brought to my attention that the history of print-making ran deep. I'd never given it much thought. I never had to. I suppose this is when I first realized that all of those crosshatched images in old storybooks were executed in a similar fashion. From then on, I looked at all printed images differently and wondered how they might have been created. At some point in my training, the print took on a new importance. Even though I try to resist any hierarchal placement of modality, the print, with its propensity towards modesty, always manages to win my favor. It's the spunky underdog. In many cases I place the print above drawing, and in many more cases, I place the print equal to painting.

The thing that interests me the most about making prints is how it slows down my hand. Each time I return to the print, I am re-educated in the ways of patience. The process of creation becomes methodical in a way that's different than drawing. I trade the immediacy for reflection. When making prints, time operates differently for me. I use the print lab as a testing ground, a site to investigate the possibilities. I see the time with the print as a pilgrimage to gain new truths to then take back to painting. But it's not all taking and no giving though. The print wants something in return.



The print presses

The print presses

The print presses

I offer to the print everything that I have learned from painting, drawing, and other residues. The print is omnivorous, and its plate edges polymorphous. But the print is smarter than you ever give it credit for. Once you tell it something, it records it in its own specific language and re-broadcasts familiar markings with a new sense of purpose and utility.

The thing that interests me the most about viewing prints is how it seems to relocate and disorient me. When I am confronted with a print, regardless of the virtuosity of its maker, I am humbled by its disregard for the now. Once the print is set, it places itself in an infinite continuum. It's neither now or then. The viewer is captivated by its layers, its sense of time and timelessness. I like to think of this phenomenon as "drag time". It's a murky loop like the journey in "The Last Car". "The Last Car" is an episode in the 80s horror anthology, "Tales From the Darkside". In this episode, a young lady boards a train to go to a familiar destination. The passengers on her train car seem normal enough, but after several conversations she notices certain anachronisms, and a total misunderstanding of the concept of time or "destination". Furthermore, every time the train enters a tunnel (which it does at regular intervals) strange and phantasmic things occur in the train car. Once the train is out of tunnel, subtle changes are noticed in the makeup of the train, people's clothing, and their manner. It turns out that the "Last Car" was a symbol for the eternal purgatory after death. Like a tragic Escher, there's several ways onto this train but no exits. Do I think of this episode whenever I look at prints? NO, but I do think that the process of viewing prints and understanding their capacity to simultaneously regenerate and degrade is a creepy one.

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I don't mean to make experiencing prints sound like a sinister or regretful act, in fact, the experience is most often quite the contrary. There are many ways to examine the concept of the print. I believe that the print has to be described in contradictory language in order to do its nature any justice. It's at once concrete and fleeting. It's a way to build and a way to tear down. It's at once flesh and machine. It's both elitist and fully accessible. It's because of these ranges of behavior that I find myself curiously coming back again

and again

and again

and again



International Print Center New York is a non-profit institution dedicated to the appreciation and understanding of the fine art print. Through exhibitions, information services and public programs, IPCNY contributes to the expansion of audiences for the visual arts. Since the inauguration of the New Prints Program in 2000, works by well over 1,200 artists and 180 presses have been brought to public attention in a series of quarterly exhibitions in IPCNY's Chelsea gallery. A touring program expands the reach of these shows to regional audiences nationwide. *New Prints 2011/Summer*, the thirty-ninth presentation of the New Prints Program, exhibits an exceptional group of eighty-three works by seventy-six emerging to established artists. Ranging in technique from the traditional to the highly experimental, all of the work has been made within the past twelve months. With rare exception, all prints are available for sale. *New Prints 2011/Summer* offers an instant view of some of the most compelling work in the field of fine art printmaking today.

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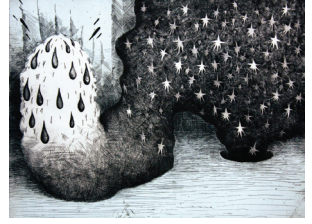
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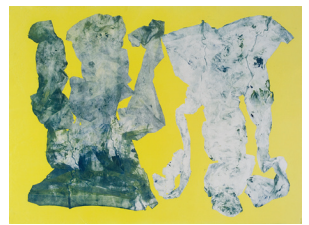
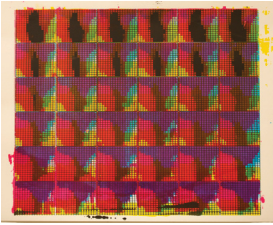
Front cover, top to bottom, left to right: Matt Arrigo, *Things That Rise in the Morning*, 2010, Etching with relief roll, Edition: 8, 27 1/8 x 33 1/8 inches, printed and published by the artist. Jungyeon Roh, *H.O.T (Holistic Organic Temptation) - - amazing tree*, 2011, Silkscreen, 13 x 20 inches, printed and published by the artist. Ezra Masch, *Athletes, After Lysippos, #4*, 2010, Monotype, Edition: unique, 28 1/2 x 33 inches, printed and published by the artist. Simond Chew, *Reach for It*, 2010, Woodblock, 25 3/5 x 28 2/5 inches, printed and published by the artist. Michael Miller, *Egg Heads*, 2010, Linocut, hand colored with acrylic, 38 x 53 1/2 x 2 inches, printed and published by the artist. Lindsay M. Robbins, *Cranberries*, 2010, Screenprint, 18 x 23 inches, printed and published by the artist. Inside left: Blade Wynne, *Tunnel*, 2010, Silkscreen monoprint, 19 x 22 inches, Edition: unique, printed and published by the artist. Duke Riley, *The Ancient and Majestic Kingsbury Run in Her Year of Solendor and Glory*, 2010, Photo polymer intaglio, 32 x 45 inches, printed by Randy Hemminghaus and Kristen Cavagnet, published by Brodsky Center for Innovative Editions. Eva Petric, *Holes in light series 4*, 2010, Giclée Print, 17 2/5 x 13 3/5 x 3/4 inches, printed by Okvir, published by the artist. Inside right: Pat Spainhour, *Flight*, 2010, Encaustic monotype, Edition: unique, 15 x 29 inches, printed and published by the artist. Back cover: Nikki Black, *New York Skyline*, 2011, Giclée, Edition: 100, 19 7/10 x 39 2/5 inches, printed by Harwood King Fine Arts Ltd., published by the artist.





## *New Prints 2011/Summer*

*Selected by*



## *Trenton Doyle Hancock*

**Artists' List:** Golnar Adili, Matt Arrigo, Martin Azevedo, John Baldessari, Nikki Black, David Bligh, Benjamin Brockman, Tanya Brodsky, Bert Brouwer, Nadine Butterfield, Simond Chew, Lauren Cifranic, Douglas Collins, Rob Corradetti, Jean-Marc Couffin, Brandon Cox, Billy Criswell, Kip Deeds, Thorsten Dennerline, Jessica Dunne, Julia Elsas, Odette England, Sandra C. Fernández, Aidan Flanagan, Andy Freeberg, Jeffrey Gipe, Maripelly Praveen Goud, Joanne Greenbaum, Amir R. Hariri, Nicholas Hay, Yuji Hiratsuka, Judy Bergman Hochberg, Taida Jasarevic, Diane Kaiser, Marianne Keating, William Kentridge, Hedy Klein, Valpuri Kylmänen, Michelle Levy, Chrissy Lloyd, Michael Loderstedt, Kerry James Marshall, Gregory Martens, Ezra Masch, Eilish McCann, Steve McClure, Michael Miller, Jennifer Nagle Myers, Heidi Neilson, Rachel Ostrow, Mark Pease, Romaine Perin, Eva Petric, Adam Pitt, Liliana Porter, David M. Price, Ross Racine, Kimberly Reinhardt, Troy Richards, Clinton Ricketts, Duke Riley, Lindsay M. Robbins, Jungyeon Roh, John-Mark Schlink, Jennifer Schmidt, Will Sclater, Jason Scuille, Sarah Sears, Richard Serra, Jeffrey Simmons, Pat Spainhour, Rob Swainston, Ivanco Talevski, Tomas Vu, Mary Walker, Blade Wynne, and Cao Yi.

June 9 - July 29, 2011

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