International Print Center New York will present Suspended Animation: Moving Images in Print, an exhibition of animations and the printed work on which they are based, by nine contemporary artists. The exhibition will be on view from April 7 to June 4, 2016 and is the first time IPCNY is devoting its exhibition space to the presentation of new media.

Suspended Animation will immerse visitors in an environment of wall projections, screens, and site-specific installations, interspersed with printed works of art that are also the source material for the moving images on view. Artists to be featured are: Jerstin Crosby, Meghan Allyn Johnson, William Kentridge, Laleh Khorramian, Kakyoung Lee, Nicola López, Jennifer Nuss, Kiki Smith, and Steven Subotnick. Curated by Lotte Marie Allen, media artist and IPCNY’s Exhibitions and Media Manager.

Suspended Animation will highlight the experimental nature of animation, from hand-printed and drawn techniques to collage, digital manipulation, and installation. With moving images and works on paper displayed side-by-side, this rich viewing experience provides a window into the artist’s creative process and the intrinsic qualities of printmaking that link it with animation. This includes printmaking’s long-established serial structure, its capacity for the sequential progression of image development, and the proliferation and repetition of images. The exhibition demonstrates how artists use the myriad techniques and strategies of printmaking as an extension of drawing practice.

APRIL 7 – JUNE 4, 2016

An exhibition exploring the intersection of new media and printmaking

Opening Reception: April 7, 6 – 8 PM
Members Preview with Artists Talks: April 7, 5 – 6 PM
Public Program at SVA Theatre: June 1, 6:30 – 8 PM

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A brand new animation by **Kiki Smith** (American, born 1954), *Being* (2016), which presents a woman breathing, is featured alongside two of the color lithographs used in the making of the animation. Each print is a color variant state of the same composition that is among the thirteen printed states used in making the animation. In the case of **William Kentridge** (South African, born 1955)—one of today’s most prolific film animators—a series of narrative prints were the inspiration for the artist’s hand-drawn and photo-collaged film animation *Ubu Tells the Truth* (1997). The animation is shown along with the eight etchings, whose engraved chalk-like lines are echoed in the animation. The rotund white-line creature is based upon Alfred Jarry’s late nineteenth-century play, *Ubu Roi*, which here becomes a metaphor for South Africa’s Truth and Reconciliation Commission.

The serial and progressive nature of printmaking and animation is especially evident in **Kakyoung Lee**’s (South Korean, born 1975) *Dance, Dance, Dance* (2011), which uses an astounding 342 etchings to create a two-minute film depicting the artist dancing to experimental sound design. Each image is scratched with a needle into a sheet of Plexiglas, then filmed, and continuously scratched and filmed again and again. Dozens of prints are installed alongside Lee’s projection, underscoring the proliferation inherent in the act of printmaking and the construction of animation. **Nicola López**’s (American, born 1975) animation *The Babel Cycle* presents the creation of an imaginary architectural world based on the story of the Tower of Babel. The artist created the animation by filming the progressive build up and break down of monumental collages comprised of hundreds of elements of silkscreen, monotype, and blue painter’s tape.

**PUBLIC PROGRAM**

Please join us for a Public Program with animation screenings and a moderated artists panel on *Suspended Animation* at SVA Theatre on June 1, 6:30 – 8 pm. More information to be announced.

**ABOUT**

International Print Center New York was founded in 2000 as the first and only non-profit institution dedicated to the appreciation and understanding of fine art prints. IPCNY expands audiences for prints and the visual arts through exhibitions, publications, educational programs and online services. Innovative programming brings collectors, curators, artists and scholars together to explore the art of the print, from the old master to the contemporary.

A 501 (c) (3) institution, IPCNY depends upon foundation, government and individual support as well as members’ contributions to fund its programs. To contribute or become a member, please visit ipcny.org or email stephanie@ipcny.org.

**CREDITS**

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**LOCATION & HOURS**

508 West 26th Street, 5th Floor
between 10th and 11th Avenues in New York.
Gallery hours are Tuesday-Saturday 11am-6pm.
IPCNY is free and open to the public, and is wheelchair accessible.

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Kiki Smith, still from Being. 2016. Video (created from thirteen lithographs)