EDGING FORWARD: NEW PRINTS 2018/WINTER

JANUARY 11–MARCH 28, 2018

SELECTED BY MIGUEL A. ARAGÓN, NATASHA BECKER, PEPE CORONADO, BERNARD LUMPKIN, JENNIFER MELBY, AND MARK WASKOW


INTERNATIONAL PRINT CENTER NEW YORK
508 West 26th Street, 5A, 10001 • 212-989-5090 • ipcny.org
Roundtable Interview: the *New Prints 2018/Winter* jury on their fascination with printmaking and how it informed their selections.

*This jury was composed based on expertise in the field of print, in your various capacities: as artists, master printers, curators, and collectors. What is it that drew you to printmaking in the first place?*

**Pepe Coronado:** The print medium is a collaborative medium, allowing for a more organic interaction with artists. It’s also the most democratic medium, in terms of accessibility and lower pricing.

**Miguel Aragón:** The multiple, not in the sense of having identical original copies, but the notion of being able to reproduce an image, and being able to transform it and to develop content or meaning of an image or idea.

**Natasha Becker:** Whatever the time period, I love the breadth, depth, and versatility of printmaking as a medium.

**Jennifer Melby:** I fell in love with intaglio in art school—what could be more exciting than the black from an etched or engraved line?

**Bernard Lumpkin:** Printmaking was my way into collecting. It’s a great way to support artists at an affordable price-point.

**Mark Waskow:** I have always been more graphically oriented. Also, the variety of printing techniques and the range of effects that can be achieved are very appealing to me.

Printmaking dates back centuries, and continues to evolve in its formats, techniques, and purpose. How do you view print’s role in today’s cultural context?

**Jennifer Melby:** As relevant and important as ever. There is a real resurgence among younger artists in letterpress, relief, digital, etc., and traditional mediums, and there is so much material—political, cultural, social—to address. Say what you have to say, make the prints, and work to get it out to the public!

**Miguel Aragón:** Print will always be at the forefront of humanity’s social and cultural impact; it helped disseminate ideas, and everything that has led to human progress and the advancement of the modern world is due to the invention of the printing press. In today’s age, 3D-printing is at the forefront of innovation, both for recreational, practical, and scientific methods; the techniques or processes will change, but the idea of a print or a multiple will always influence mankind.

**Natasha Becker:** I would say it has expanded and become much more dynamic (less static, less on the wall) in the hands of contemporary artists (and not necessarily printmakers). The challenge is to show how this new, dynamic contemporary art is grounded in the medium of printmaking; how the two complement, support, and expand each other.
A total of 1,313 artists applied to this open call, submitting work from North and South America, Europe, Asia, Africa, the Middle East, and Oceania. What were the criteria that guided you when making selections from such a vast quantity of work?

**Mark Waskow:** The three main things that I looked for were the artist’s respect for their medium, how much skill the artist displays technically, and how well the artist uses their chosen medium to express the notion of the work, i.e. how they communicate with the viewer.

**Natasha Becker:** I looked for the work to answer the question; ”What’s it all about?” Aesthetics, politics, place, the environment, genre, etc.? That was my upper-most criteria. Second, I considered how well the artist articulated their subject matter through their choice of technique. Sometimes it was clear that the artist was simply experimenting with techniques, in which case, I judged the artist on experimentation but had to find a good comparison to evaluate it fairly.

**Miguel Aragón:** I began by prioritizing content, the idea is what should drive any artwork; obviously a well-crafted execution is important to present such ideas. Thus, technical mastery became the second aspect that I was looking for on the submissions. Several entries combined these two as one, making the technique the actual concept for the piece; these images were compelling as they explore the idea of pushing the medium out of the “traditional” and more into the experimental which expands what a print is today.

**Most of you also wanted to make the final group of work feel cohesive. What are the challenges and rewards that come with shaping an open-call exhibition versus curating? Did you start out with any particular goal in mind?**

**Pepe Coronado:** My goal was to be as open-minded as possible given that it was an open call. This means allowing for the print itself to carry out its impact on me with its content and technique. It’s different than curating because we could not impose content but instead allowed the entries to drive the direction of the show.

**Natasha Becker:** An open call differs in that the artists and their work are largely unknown to the juror; thus our selections are based on much more limited knowledge of an artist. But the juror is introduced to so many new artists, and there are a number of good surprise discoveries. Although the purpose is similar, the scope is far larger and it made me really wanted to narrow it down to the absolute best, best, best submissions. So I found myself becoming really strict and cut-throat!

**Bernard Lumpkin:** Open-call exhibitions are like the difference between inductive and deductive reasoning: rather than selecting works that “fit” within a set of pre-determined parameters, you proceed from the work itself and what it reveals.

**Let’s get specific. Can you describe a print that stood out to you during the jurying process? What made it jump out from the rest?**

**Mark Waskow:** *Farewell to 26 Dunn Ave.* created by Kevin Pomerleau. This work is a real standout. The perspective employed as well as the figure/ground relationship is very creative and lends to the motion and vitality implied in the piece. In addition, the line quality that Kevin achieves is superb.

**Natasha Becker:** I love expanding the reach of women artists, so for this New Prints grouping I paid particular attention to submissions by women. The prints of Shivangi Ladha, Christina Carlyle Reed, and Monica Velez stood out to me. Shivangi Ladha’s print is titled *Self-Portrait* and it represents the artist as a naked figure, multiplied several times, in different stages of laying down and sitting up. It seemed to be about the vulnerability of many (multiple) women.

**Miguel Aragón:** Eszter Sziksz’s piece titled *Guardian* really stood out for me; the challenge of printing on ice and documenting its transformation from image into a “residue” is what really captivated me. This particular piece explores the idea of a print just as a medium while also utilizing the technique to expand on an idea. The application of traditional technical approaches and enhancing it by combining with unexpected materials and methods is something that enhances the work and the print medium as a whole in the contemporary world.

**Bernard Lumpkin:** Too many memorable works to single out!
Thank you for spending time with us! How do you view IPCNY’s role in shaping artists’ careers and providing opportunity?

Miguel Aragón: IPCNY is fundamental in the contemporary print world. Its programming allows for artists of any level to be able to exhibit their work and to experience how the medium is being utilized and expanded today; visiting any of IPCNY’s exhibitions, one can be submerged in content and technical prowess to enjoy and inspire.

Mark Waskow: IPCNY, through its commitment to the *New Prints* open call exhibitions over virtually the entire history of the organization, has allowed new, emerging artists a platform in one of the most important art districts in North America to gain exposure in a growth-facilitative environment alongside long established, recognized, career printmakers.

Pepe Coronado: It’s a very important role, especially given that there are not many galleries dedicated to printmaking and its contemporary manifestations.

Jennifer Melby: An important and vital place for artists to show prints—most galleries are not interested in graphic work. The *New Prints* open call is very democratic—especially with no entry fee!

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**Artist Development Program**

As part of the *New Prints* Artist Development Program, all exhibiting artists have been invited to apply for three opportunities to receive further training, guidance, and exposure for their printmaking practice: a month-long residency program, divided between IPCNY’s workshop space and its partner EFA Robert Blackburn Printmaking Workshop; a mentorship program designed to provide the artist with critical feedback, career guidance, and introductions in the field; and sponsored coursework at a workshop or school of the artist’s choice.

**Residency Awardee:**

Shivangi Ladha (Delhi, Uttar Pradesh, India)


**Mentorship Awardee:**

Marco Hernandez (Wichita, Kansas)


**Coursework Awardee:**

Ashley May (New York, NY)

Public Programming
Opening Reception and Artist Talks: Thursday, January 11, 2018, 6–8 PM
Additional Artist Talks: Thursday, March 1, 2018, 6–8 PM

Shop Page
Work from this exhibition is available for sale online at ipcny.org/shop until March 28, 2018

IPCNY was founded in 2000 as New York’s flagship non-profit institution dedicated to the exhibition and promotion of artist’s prints, past and present. IPCNY expands audiences for prints and the visual arts through exhibitions, publications, educational programs, outreach, and online services. 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.

The New Prints Program was created as a platform for artists from the widest possible range of backgrounds working in the medium of print. The twice-annual open-call welcomes all formats and techniques, as long as the work was produced in the preceding twelve months. The resulting exhibitions offer snapshots of the trends and concerns that artists are contending with in the moment, lending a sense of immediacy to each presentation.

The New Prints Program is supported in part by public funds from the National Endowment for the Arts, the New York City Department of Cultural Affairs in Partnership with the City Council, and by the Areté Foundation. Support for all programs and exhibitions at IPCNY is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and by Foundations including: Lily Auchincloss Foundation, Inc., the Milton & Sally Avery Arts Foundation, Inc., Deborah Loeb Brice Foundation, The Greenwich Collection Ltd, Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, PECO Foundation, Sweat Foundation, the Thompson Family Foundation, the New York Community Trust, and the Wege Foundation; along with major individual support.

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