



SHOCK UC MSK & JOE ELLIS ART PRESENT

*ARCHIVE DROP 003*

Two Rare Screen Prints from 2013

## SHOCK UC MSK

### ARCHIVE DROP 003

Early Screen Prints from the Acrylic Factory, 2013

Joe Ellis Art is pleased to present Archive Drop 003, the third release from the SHOCK UC MSK Archive. This ongoing series brings forward rare early screen prints produced by the artist in the early 2010s, a formative period when photography, movement, and the discipline of graffiti writing converged into the foundations of his visual language.

The works in this release were created in 2013 inside the artist's first printmaking studio, the Acrylic Factory in Northeast Minneapolis. Printed using the CMYK process, separated and pulled one layer at a time, these prints offer an intimate view into the early graphic works that shaped SHOCK's evolving practice. Very few examples from this period survive. The impressions presented here have remained preserved in the artist's archive for over a decade and are among the only known prints still in stable condition.

**Only one impression of each print is available.**

Born in the Midwest and shaped by the infrastructures of American cities, SHOCK's early education came from rooftops, freight yards, tunnels, and the coded systems of underground publications. His work extends from the lineage of graffiti writing into a contemporary, multidisciplinary practice that spans painting, sculpture, printmaking, installation, video, sound, and performance. Across these modes, SHOCK has developed a language rooted in material, movement, and intuition: a language that carries forward the discipline of writing while expanding beyond it.

The early prints released through the archive reveal the beginnings of this evolution. Each work reflects a moment when the artist was translating lived experience into color and surface, using screens and photographic separation to test the boundaries of image, memory, and gesture. Though modest in scale, these works function as essential documents. They hold the same energy, immediacy, and sensitivity that later emerge in the sculptural and salvaged-object paintings for which he is increasingly known.

Archive Drop 003 includes two rare works from 2013:





***Davison Freeway, Interstate 75, Detroit MI, 2013***

Screen print on paper

24 1/4 x 18 inches (sheet)

20 x 16 3/4 inches (image)

Edition of 6 plus proofs

Available impression: **6/6**

Archive No. **SH00154**

**\$555.00** (USA shipping included)

A long-exposure photograph of a Detroit overpass, though it could be any American city after midnight. Headlights stretch into red and white lines. Concrete folds into concrete. The overpass becomes a kind of accidental cathedral, a place where the artist saw beauty in the machinery of the city.

This print captures the early visual logic that would later define SHOCK's salvaged-object paintings: infrastructure as mythology, motion as mark. Clean, intact examples of this print are exceedingly scarce.

Signed and numbered by the artist on the bottom. Stamped on reverse with the artist's mark of authenticity and accompanied by a certificate of authenticity from the archive.



***In Paris, 2013***

Screen print on paper

16 1/4 x 23 1/4 inches (sheet)

14 x 21 inches (image)

Edition of 3 plus proofs

Available impression: **Unsigned Artist Proof**

Archive No. **SH00144**

**\$555.00** (USA shipping included)

Every writer remembers the cities that crack them open. In Paris, SHOCK stood beneath the Eiffel Tower, looking straight up through the steel lattice into a burn of yellow light. He photographed it, then in designing the print, wrote across the image in his own hand:

**“Because Everything is Working Out Fine.”**

It is an assurance. A warning. A joke. A prayer.

It depends on how you read it.

It depends on where you were when you learned to survive.

This impression is one of only two known surviving proofs from the edition. **Only one example from this edition remains in stable, saleable condition within the archive.** Stamped on reverse with the artist’s mark of authenticity and accompanied by a certificate of authenticity from the archive.

Together, these works offer a rare view into the artist's early studio years: years defined by travel, experimentation, and the development of a visual system that now extends across paintings, prints, objects, and large-scale environments. They illuminate the continuity between the artist's early graphic works and his present practice, demonstrating how the instincts formed in these prints continue to structure the work today.

Printed in CMYK during the artist's early technical experiments, these works hold the first appearance of a process that later became central to his graphic and sculptural language.

Archive Drop 003 continues the long-term process of cataloguing, preserving, and releasing key works from the artist's early printmaking history. Each release establishes a clearer view of this formative period and underscores the significance of the surviving prints, many of which exist only in single or partial sets within the archive.

These prints are not simply early experiments. They are foundational works from a crucial chapter in SHOCK's development: rare documents from a period when the language of the artist was first taking shape. No additional impressions are expected to surface.

## Joe Ellis

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