

Reed Pike: *Down the Rabbit Hole...*

It is strange, and maybe even a little mysterious, how a breakthrough can emerge from the most unlikely of circumstances. In November of last year, my printer finally gave up the ghost. By the time its successor arrived in late December, the winter cold had truly set in. Rather than fight the elements, I decided to stay inside and spend a few weeks simply "playing" with the new machine and the manufacturer's software. From that quiet, forced retreat, the work on display here was born.

This new printer brought with it features that eclipsed my older equipment, and I quickly found myself on an express elevator down a rabbit hole. I exhausted my usual paper stocks and decided to face an old nemesis: the matte surface. Even back in my "analog" days—during my time in the Navy and at Stanford—printing on matte paper was a compromise. You could have a deep, rich black (what we call Dmax) or you could have the whitest of whites, but you could rarely have both on the same sheet. I spent days chasing that balance, and I believe these images are the closest I've ever come to achieving that standard.

The color images in this exhibition are part of a different, years-long quest. I've always been haunted by the "soul" of Kodachrome—that specific palette celebrated by Paul Simon and the film that was my constant companion for years. I still keep a few of my old transparencies as a benchmark, a way to remember what that world actually "looked like." But I wanted more than just a digital copy; I wanted the three-dimensional glow and the saturated depth of a dye-transfer print.

I've long admired the work of William Eggleston, a pioneer who used that legendary dye-transfer process to give his images a physical presence you can almost feel. In a wonderful coincidence, there is currently an exhibition of Eggleston's final dye-transfer prints in New York. Watching the documentaries and reading the history surrounding that show gave me the final push to try, once more, to emulate that look—that saturated, Kodachrome version of our world.

I hope you find the results pleasing. For those of you old enough to remember the hum of a slide projector in a dark room, I hope these images feel like a warm call back to another time.

If these processes pique your curiosity, I'll be sharing the "how" behind these prints in a series of upcoming workshops. I'd love to have you join me as I continue to explore what's possible in this digital darkroom.

It is often the most unlikely circumstances that lead to a breakthrough. Last winter, a broken printer and a stretch of cold weather forced me into a period of deep

experimentation. This exhibition is the result of that retreat—a collection of images re-processed with new intent and new technology.

My goal was to solve two persistent riddles of the printmaker's craft:

1. The Depth of Black: Achieving a true, velvet-rich black on matte paper without losing the brilliance of the whites—a challenge that has persisted since the analog era.
2. The Kodachrome "Glow": Capturing the saturated, three-dimensional depth of a dye-transfer print, inspired by the legendary work of William Eggleston.

These prints represent a bridge between the soul of 20th-century film and the precision of the modern digital darkroom. I hope they serve as a warm "call back" to the era of the transparency, and a testament to what is now possible with digital inkjet technology.