

## ARTIST'S WRITING

Terence J. Hannum

### *Sweat and claustrophobia*

The work I am doing takes different paths to investigate the experience of underground Do-It-Yourself subcultures in the second generation of punk and hardcore which is roughly the early 1990s to now. The battle of influences in this generation wax and wane between staunch independence from the vitiating gaze of the music industry to a brash anything-goes, or between a progressive social/political agenda to complete nihilism.

### *False starts and piercing feedback*

In works like *Converge*, *Born Dead Icons*, and *Arab on Radar*, the performative trials of the vocalist are brought into a Baroque tight. Acting the martyr and engaging the crowd that is normally on the level with the band, a majority of performances are judged according to the extremity of the vocalist's performance—the way they can deliver energy, threat, passion, volume, and velocity. The photo acts as a way to hold these quick moments and to individualize the snapshot from vernacular culture. This is not to elevate one form over the other but to draw attention to the “handmade-ness” of the painting.

I work with video because of its prevalence in trading circles and the openness it receives in comparison with larger, more established venues that ban videotaping or cameras. In the video *Converge*, I continued on from the earlier paintings to examine the martyr in motion, while in *Surge*, I wanted to take the bottled energy and idea of control as represented by sphincters in a crowd and juxtapose them. I projected the crowd loop on the reverse of a bass drum head and the growing urine stain on an amplifier that played the audio of a band tuning. Tuning is the act before the song, the energetic emission—an act that brings on anticipation.

### *Intimate and inhibit*

*Everything Must Collapse* is an ongoing series of paintings equally split on one side, portraying the active venues of garages, storefronts, VFW halls, with the bands, and on the other side, the exteriors of these spaces. Attempting to bring to light the political act in youth culture of dispensing boredom and improvising the given domestic and commercial spaces that they had no control over to a space that is their own.

### *Being and becoming one*

*HeartattaCk* is an ongoing set of drawings culled from the reprinted live images from the 41 issues of Goleta, CA-based fanzine *HeartattaCk*. *HaC* began in opposition to *Maximumrocknroll* and set out with many principles associated with the progressive leftist tendencies in punk music: not reviewing any records with UPC codes, focusing on minorities and gender issues, containing an international scope, environmentalism, women's rights, animal rights, etc. I have set myself the task to draw every live photo for a comprehensive project that is still developing.

Going down another path are the 45rpm sleeves. The 45, or seven-inch, is and has been the preferred medium for punk. As the structure of punk songs are quite brief, more can be fit on the actual vinyl, changing the notion of the pop single. A seven-inch is not considered according to its A or B sides, but as its own album, a full representation in its own right. I am attempting to embellish these sleeves with pieces from live photos I have taken to draw attention to the absence of “liveness” and the role of the special edition fetish in collector circles that punk enjoys, putting to use handwritten lyric sheets and silk-screened covers, and avoids because of the huge prices they receive after the pressing is done.