



## STONE LITHOGRAPHY AT GRUENWALD PRESS

**Q~**Is this your first residency experience? If you have done others how does this compare?

**A~**In 2012 I was an Artist in Residency at Everglades National Park and in 2014 I was an Artist in Residency at Arts Benicia for their Installation Residency program. Like those residencies, the CSP program provided artists with the time and space to create new work. In addition, the CSP residency offered us the opportunity to develop our skills as printmakers by working with a master printer.

**Q~**Why did you decide to apply for this residency?

**A~**Lithography was the first printmaking class that I ever took, and I fell in love with it right away. I love the kinds of textures that are possible and feel like there is something magical about the process, so when I saw that CSP was offering a residency in lithography at Gruenwald Press I knew right away that I would apply.

**Q~**Did you have a self-defined project in mind?

**A~**When I applied for the residency, I proposed continuing to develop a body of work that I had begun developing as screen prints. I wanted to experiment with incorporating many different textures into my work. John proposed creating three lithographs on different sized stones, gave me suggestions of possible ways to work on the stone and different ways to experiment with color on each

stone. I like to live with ideas and develop them over a long period of time, so I am usually working on pieces from different series at the same time. In the months between applying for the residency and the start of the residency, I had begun working on a new series of screen prints juxtaposing groups of people with groups of birds. I was excited to continue developing this work, so the first lithograph that I made at Gruenwald Press was from this series. Once that was finished and I knew that I had completed at least one print that I was happy with, I felt more free to experiment and try working in different ways. The next two prints were made using textures with tusche



*What are You Looking At*



*What Are You Thinking*



*Wake of Vultures*

and crayon applied directly to the stone with little to no preliminary drawing—which is very atypical for me. These prints are part of the series, *What Are You Looking At*, which is inspired by the power of the direction of the gaze and the idea of both personal space and negative space in a composition. It is another series that I had initially begun working with screen printing.

**Q~**Did this residency open doors into new techniques or disciplines?

**A~**For me, the residency was about opening up possibilities, rather than learning a new technique or discipline. I was able to observe how John works, and that opened up a lot of different ways of working.

**Q~**Were there surprise events? Or did you surprise yourself in some way?

**A~**I had expected that working with a master printer would help me improve my printmaking skills, but what surprised me was how much it helped me to grow as an artist and to develop my work. I realized that as I begin a drawing I am already automatically planning how I will execute it as a print. I automatically try to work in a way that I know will be easy for me to etch because I want to ensure that my work will come out well. I had never really consciously thought about this, but I realized that I had always assumed that this type of planning ahead for the printing process was part of being a good printmaker. However; when I had the chance to rely on the skill set of a master printer, I decided to work much less carefully to learn what I could get away with when a master printer was printing

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the work. I found that this freed me up to work and rework and change and develop my drawings on the stone in a way that I never would have done if I had been printing them myself. I was able to focus on the work. It gave me a greater sense of what I can get away with and still make a successful print. It made me realize that occasionally working less carefully and turning off my inner printmaker voice will force me to challenge myself to become a better printmaker.

**Q~**Tell us a little about the press or the master printer.

**A~**Gruenwald Press is located in a beautiful, open, light filled space in the SOMA area of San Francisco. It was a pleasure to work with John Gruenwald. He was incredibly generous with his time and expertise and we had a lot of great conversations about art and printmaking.

**Q~**Would you encourage other printmakers to apply for residencies? And why?

**A~**If the CSP hadn't offered this residency, it never would have occurred to me to work with a master printer. I had always thought people were working with master printers because they were artists who were not familiar with printmaking and therefore needed someone else to print their work; or they were famous artists who could afford such wonderful luxuries. I found that working with a master printer was a really wonderful learning experience, both as an artist and as a printmaker. It was a great opportunity to make new work and generally just a lot of fun, I would highly recommend it to anyone.