

Drilled Prints

2010-2016

Intaglio prints, Akua ink on Revere paper
Dimensions variable; most prints are 33" H x 30" W

My prints are an extension of my work as a sculptor. Instead of drawing on a plate, I make marks with the tools and materials I use in my studio. Printmaking allows me to improvise and take advantage of chance occurrences, which is similar to the way I work as a sculptor.

For the prints in the *Drilled* series, I drilled holes into a copper plate to create round craters, which vary according to many factors: diameter of the drill bit, depth of the hole, how much pressure I apply, how close the marks are to each other, and whether I hold the drill vertically or at an angle. During the inking process, the shallow marks on the plate fill with ink (and therefore print black) while the deeper marks do not receive ink (and print white). Burr around the edges of the holes captures ink in interesting ways. With one simple process, there's endless variation.

The copper plates themselves are beautiful — I love the way the surface reflects light and casts shadows. Some of the patterns remind me of the little lights in the *Luminous Garden* installations.

As in my sculptures, the marks become modules that accumulate and grow. The prints are a way for me to explore ideas related to my installations — how multiple elements can be organized in various ways according to natural principles — except they are organized on the space of a page rather than a room. While an installation takes many months, a plate can be completed in a few days or weeks. I find the immediacy of the process exciting.

The prints may appear abstract, but they're often inspired by natural forms and phenomena. My first *Drilled* print grew out of thinking about the Big Bang. Other references include: looking at cellular structures under the microscope, natural growth, underwater life, the Milky Way, the night sky.