

Proofs: Statement on Lithography, 2024

Beginning in 2018, the use of clothing introduced a new set of actions and resonances: knotting, binding, stitching, cutting, and tearing became ways to reframe gesture and composition while colour, pattern, texture and line acquired new resources. There is a visual correspondence between the use of textiles and approaches to painting that have long since been a part of my practice: a deconstruction of mark, surface, and support Which aims to both disorder painterly allegory and resituate it in narratives of catharsis and recovery. At the same time, the inevitable references to lived experience, identity, protection and affiliation suggested by clothing brought their own weight.

My recent use of lithography has been developed by chemically activating aluminum foil using phosphoric acid to produce a flexible printing 'plate.' Thinking of the role of and reference to touch in this work (as well as the practice of making rubbings from graves), I exploited the foil's flexibility to make rubbings of the paintings' surfaces, seeking to open up another field of expressive transmission.

The use of garments worn by my family as surfaces for these prints produces evocative distortions of form: the result of both the irregular wear of fabric and the process of stretching and stitching the prints onto soft frames cut from domestic wall-board. Small tears caused by stretching are mended with improvised seams, producing scar-like textures in the weave.

My use of this medium touches on the history of printmaking in antiwar imagery, such as that of Francisco de Goya, Kathe Köllwitz, and Otto Dix, but also represents a collaboration with my late mother, an accomplished etcher in whose library I first encountered the voices of these and other printmakers.