

STATEMENT ABOUT MY WORK IN THE 1970's

I worked in, on, and with paper using silkscreen, drawing and collage. After dealing with a variety of subject references in my work, in 1974 I became interested in the potential of paper to express the special qualities of architecture. I began to bend paper and to experiment with its torn edges. Gradually, the natural whiteness of the paper became an integral part of the image, functioning as more than background or border. It became a challenge to make the paper's pure surface read as other or multiple planes within the picture. I realized that if paper could represent walls in the context of architectural imagery, it could become other materials as well: clouds, mountain, smog. Thus, my silkscreen's (primarily landscape imagery) beginning in the mid-seventies, show the evolution of a vocabulary of tearing, cutting, folding and layering. I began calling my prints "constructed silkscreens" because they were more complex in their final re-composition than conventional collages.

I also began to find more painterly ways to use the silkscreen process itself, and to sequence the colors in order to create variations between each print even though the image was the same. Another technique to create unique works from a single image was to combine whole editions into one print or to collage an edition that had been cropped differently in each print.

In the late 70's I began a series of long narrow pieces in which the treatment of the basic printed subject was manipulated in ways parallel to the treatment of thematic material in classical music forms. I found elements of traditional Asian art helpful in expressing many of these ideas; the use of negative space, stylization, the scroll and folding screen formats.