

Untitled 1992 Installation of translucent hanging woodcuts

These pieces hang both in specific groups and as individuals, like a social interaction among people. The woodcuts are essentially human beings to me: they are able to stand on their own as independent elements as members of a family do, but also fit into the larger group of related members. The groupings may be of different varieties: families, friends, lovers, etc. The relationships and interactions between the individuals are important.

I see the works as spinal, referring to the strength of our backbone. I think of the backbone, the support that keeps us standing upright, as a metaphor for our personal strength. Everybody has this strength distinct to him or her, I believe. Though these pieces talk about strength, they also speak about vulnerability in their translucency and their light weightness. So, in a sense these pieces are also about how we can possess dualities - we can be two things at once - strong and vulnerable, for example.

Each piece has specific characteristics and a personality. Such qualities as old, young, loud, quiet, timid, or self-assured, are in the prints. The different grains of wood employed also bring out distinct markings for each piece that seem similar to fingerprints, hair, or skin tone.

My art is both personal and universal. Though I express my own experience through my work, I hope to connect with others. What I am expressing is about

everyone.

As a printmaker, I try to push the medium beyond its traditional constraints. I have been exploring sculptural prints recently, feeling the need to make my forms more object-oriented. Lately, I have been influenced by natural processes, such as burning wood and rusting metal. Biological and botanical forms have also been an influence to me.

My working process is intertwined with what the artwork is about. The distinctive qualities of the materials and how I choose to use them play an important role. Also, the actual labor intensiveness and the methodical way that I work are consequential and they contribute to the hand-made quality. The fact that my touch is evident is a significant personal element.

In this piece, using thin Japanese paper, I hand-printed from inked woodblocks, which I initially burned to create the images. After printing, I worked back into some of the prints with sandpaper. I varnished the prints with either an oil or water base varnish. Finally, I sewed papertwine to the prints, which acts as roots or stems connecting and suspending them from the ceiling.