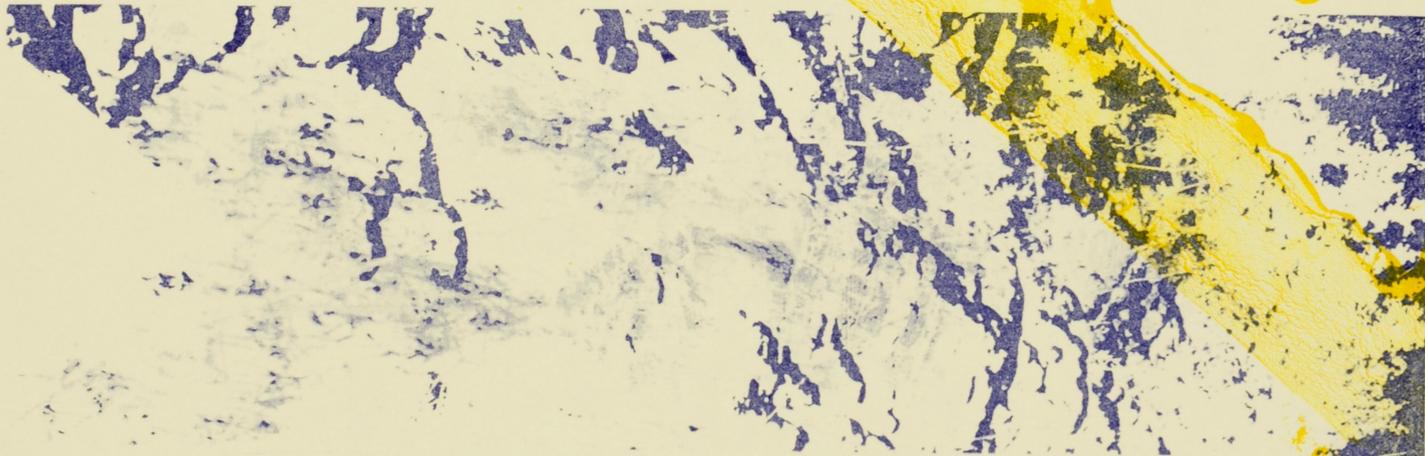
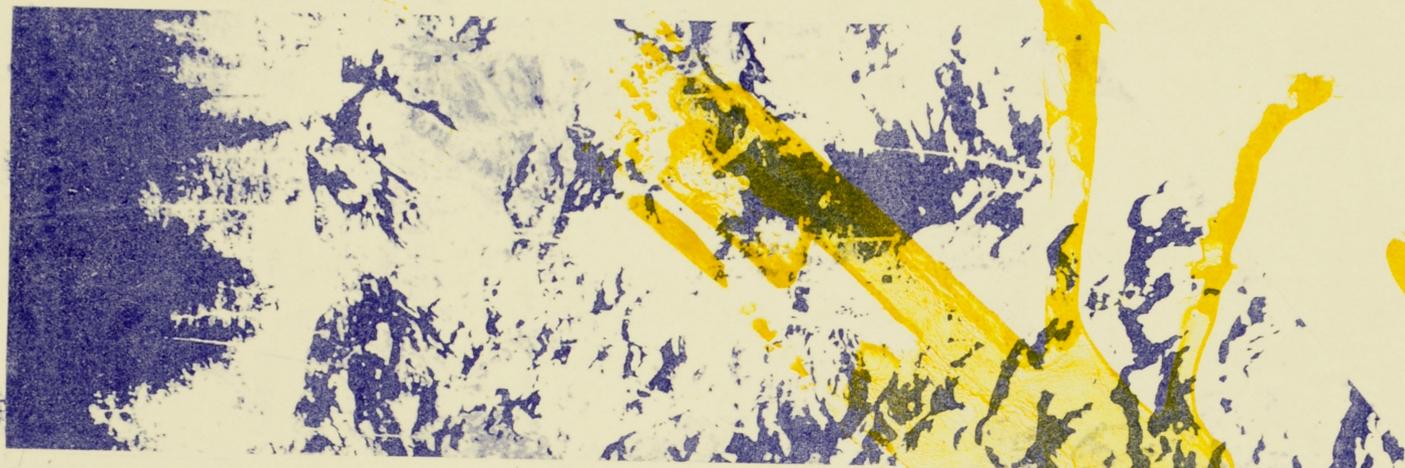
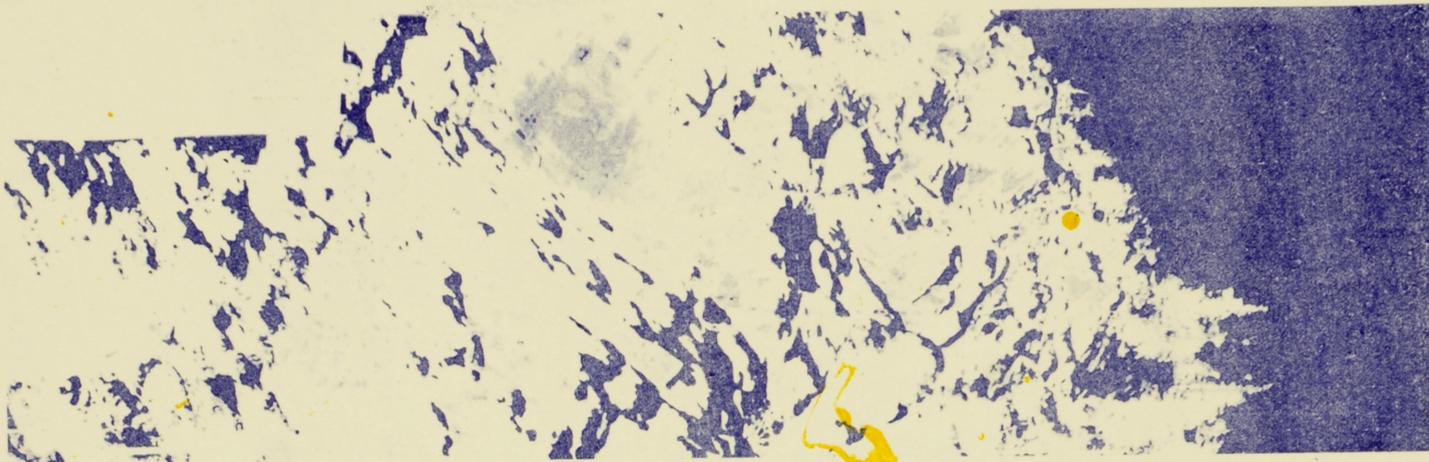


竹节松的生态



# Artist Statement

## Jenna Lewis

For me, creating art is about the process and the reaction that I have to the materials in front of me. And there are few materials that captivate my interest the way Printmaking does. I was instantly intrigued with Printmaking: the materials used, the manipulation of those materials, and how the image on the unique surface transfers onto paper. In my early work, I was more focused on the end product of my prints. However, after learning more about the medium, my art later became more about the extended process rather than the final product. This is where my practice transitioned.

My art transformed from aiming for a specific result to appreciating the process. I got to a point where I was learning when to let go and let the process take over, and at other times take back control and successfully manipulate the medium. From this process emerged a common theme throughout my work: human manipulation of the natural world.

I began to utilize the natural textures that Printmaking provides. I also began to search in nature for textures that were intriguing to me. As my intrigue with textures in nature evolved, I became interested in taking massive landscapes and tough materials and transforming them into an abstracted composition. I had several series using intaglio, lithography, and relief woodcuts. Each medium has lent itself to a new way to approach my concept.

As I continue my work, I believe the process of creating art will bring greater enjoyment with each piece created. Printmaking has truly transformed my practice, as I have learned to let the process and materials inform my final work.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
<b>Figure 1:</b>	Overcome	Printmaking	Photolithograph, 17 in x 22 in
<b>Figure 2:</b>	Overcome, Detail	Printmaking	Photolithograph, 17 in x 22 in
<b>Figure 3:</b>	Affliction	Printmaking	Intaglio, 17 in x 23.5 in
<b>Figure 4:</b>	Affliction, Detail	Printmaking	Intaglio, 17 in x 23.5 in
<b>Figure 5:</b>	Patterns of Consciousness	Printmaking	Woodcut, 23 in x 24 in
<b>Figure 6:</b>	Patterns of Consciousness, Detail	Printmaking	Woodcut, 23 in x 24 in
<b>Figure 7:</b>	Friction	Printmaking	Photolithograph, 17 in x 18 in
<b>Figure 8:</b>	Untitled	Printmaking	Photolithograph, 12 in x 9 in
<b>Figure 9:</b>	Night at the Copa	Printmaking	Intaglio and Watercolor, 8 in x 9.5 in
<b>Figure 10:</b>	Savory Sting	Printmaking	Photolithograph, 10 in x 8.5 in

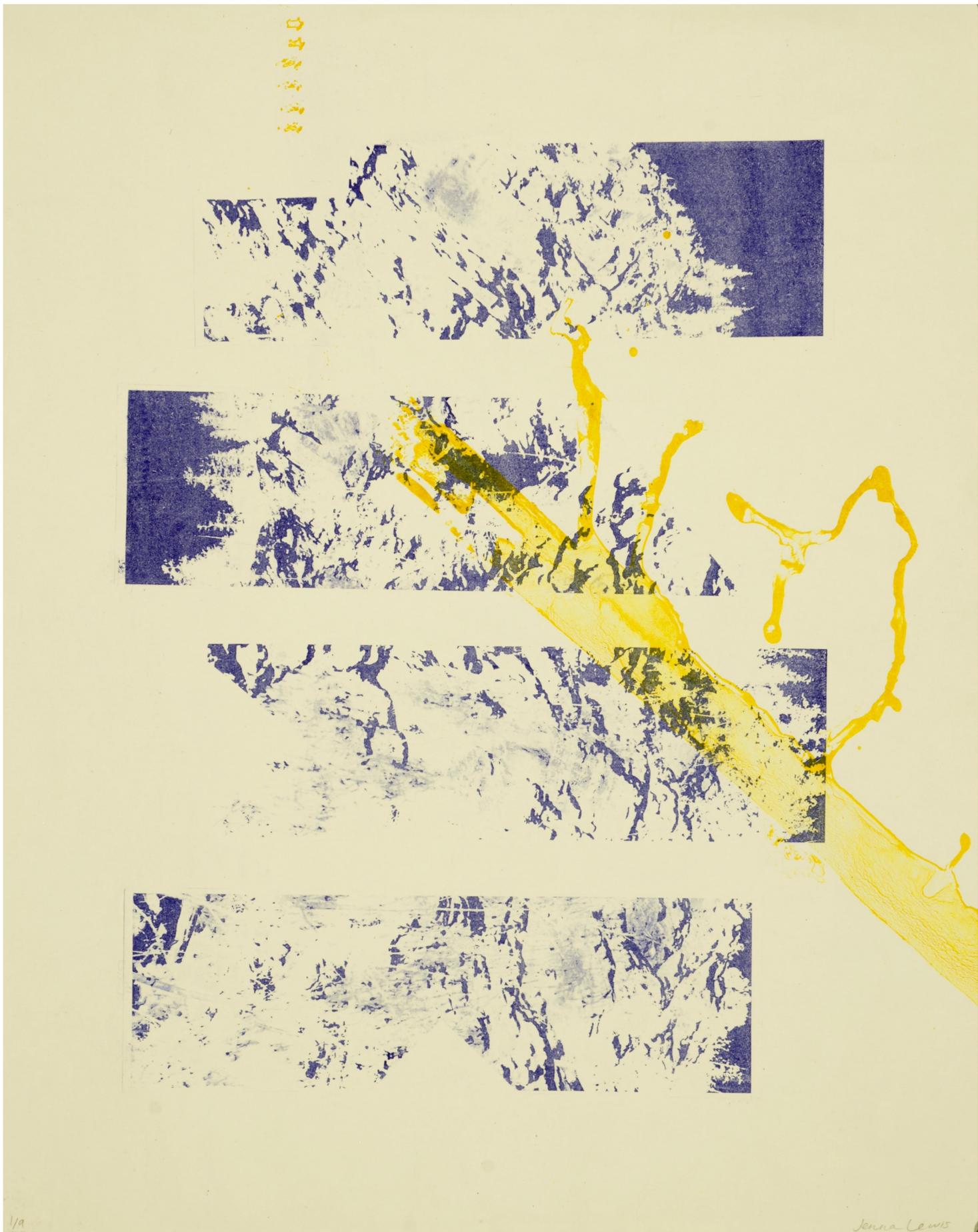


Figure 1: Overcome

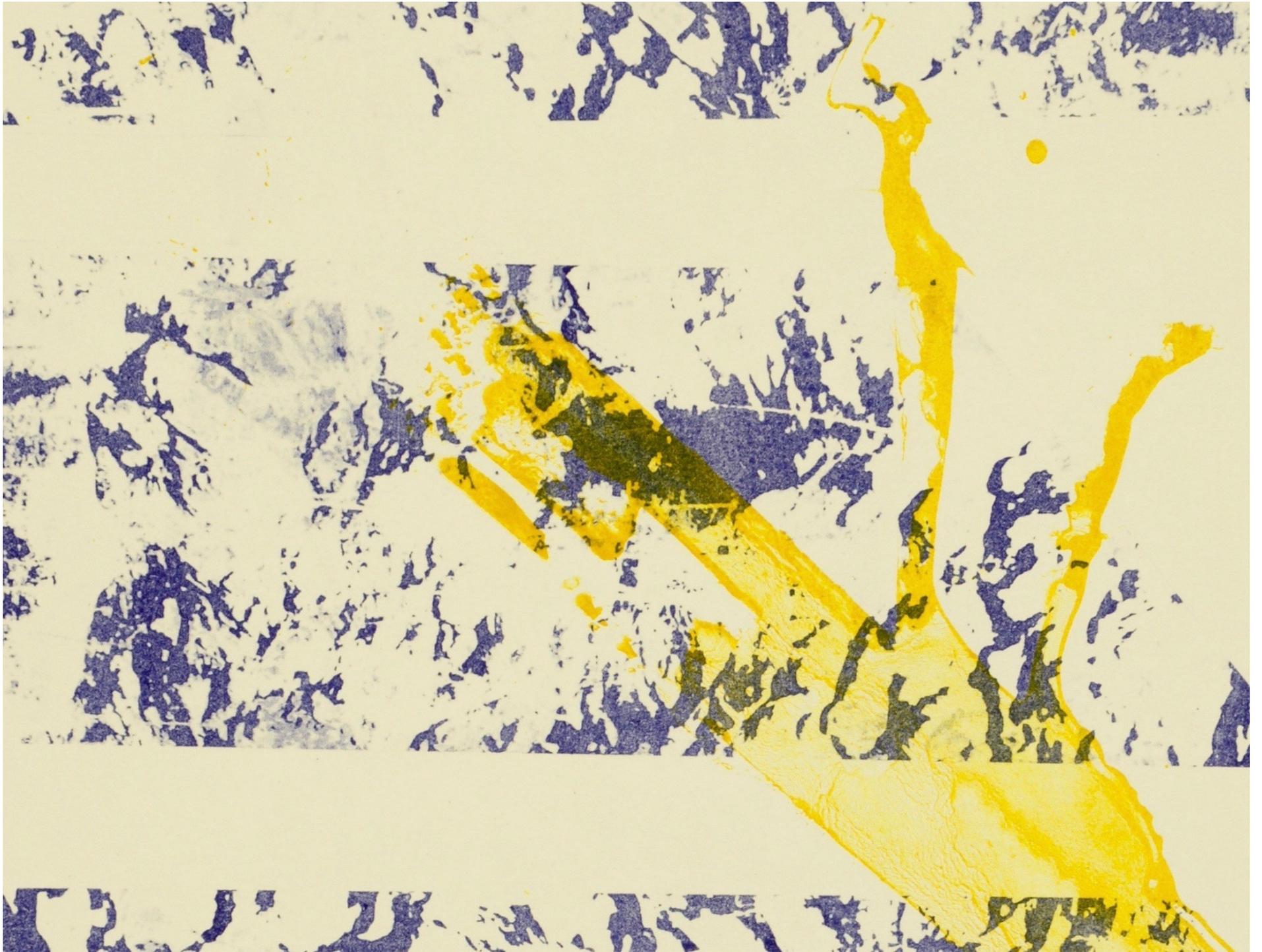
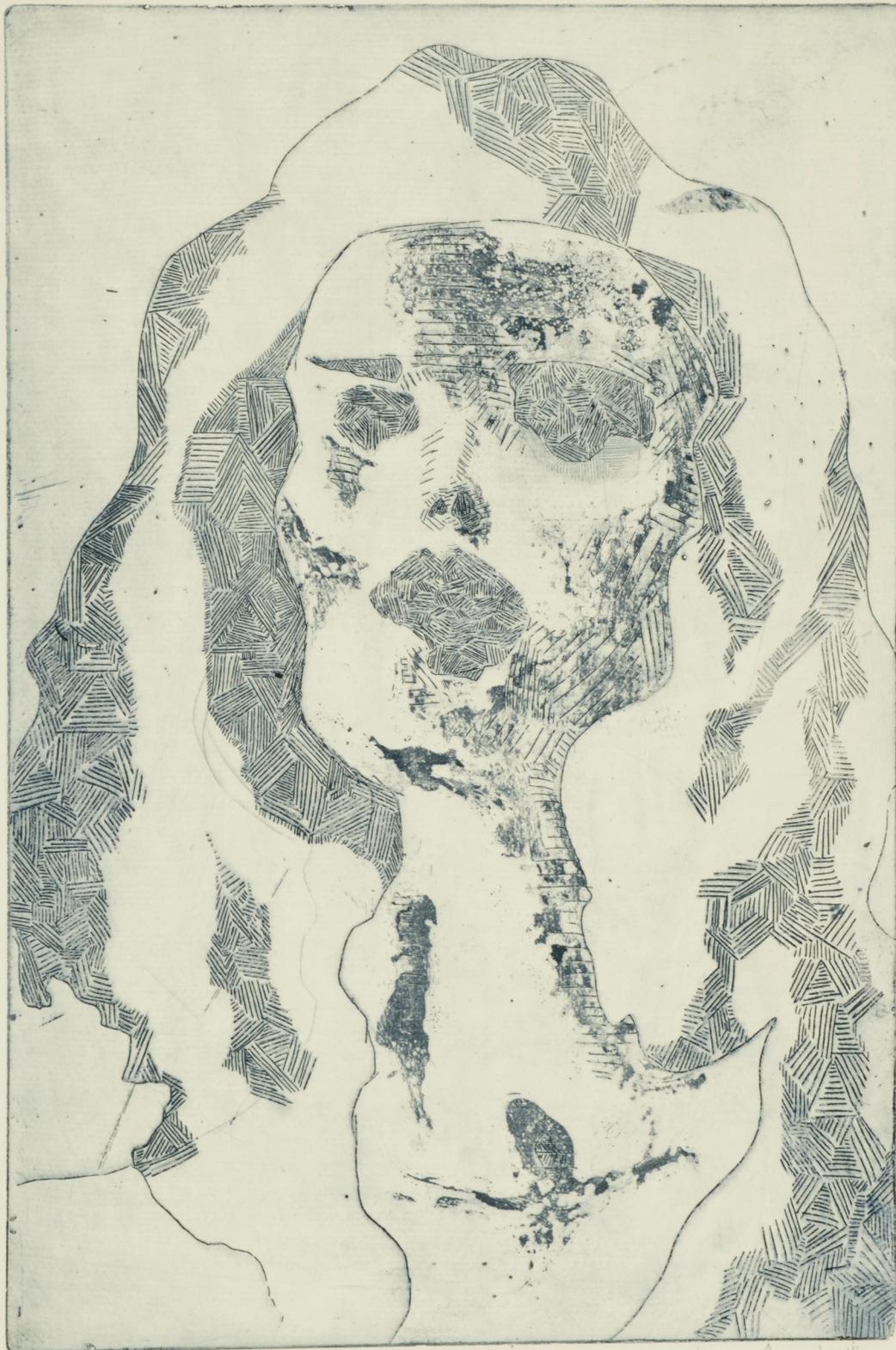


Figure 2: Overcome, Detail



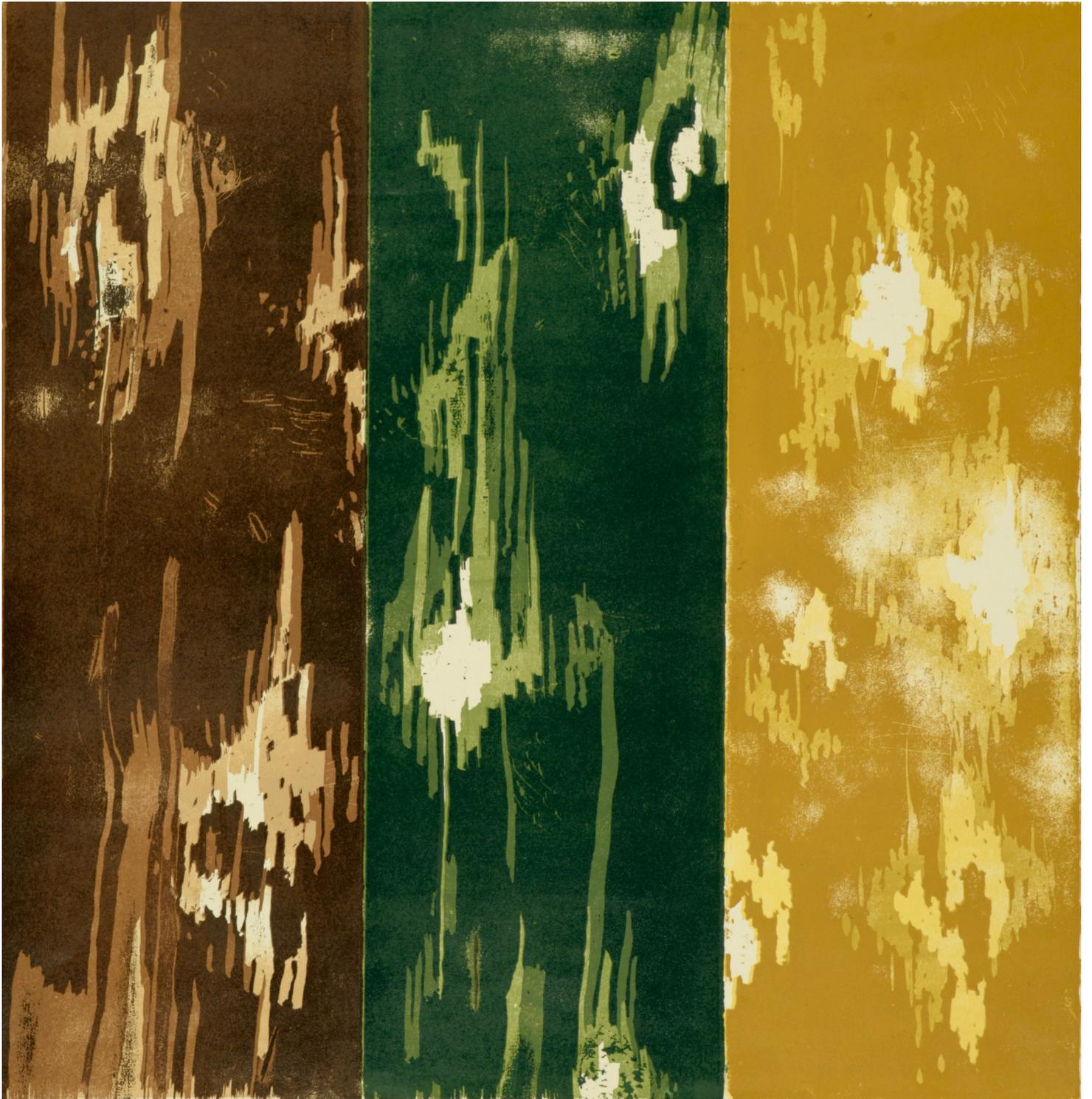
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Figure 3: Affliction



Figure 4: Affliction, Detail



**Figure 5: Patterns of Consciousness**

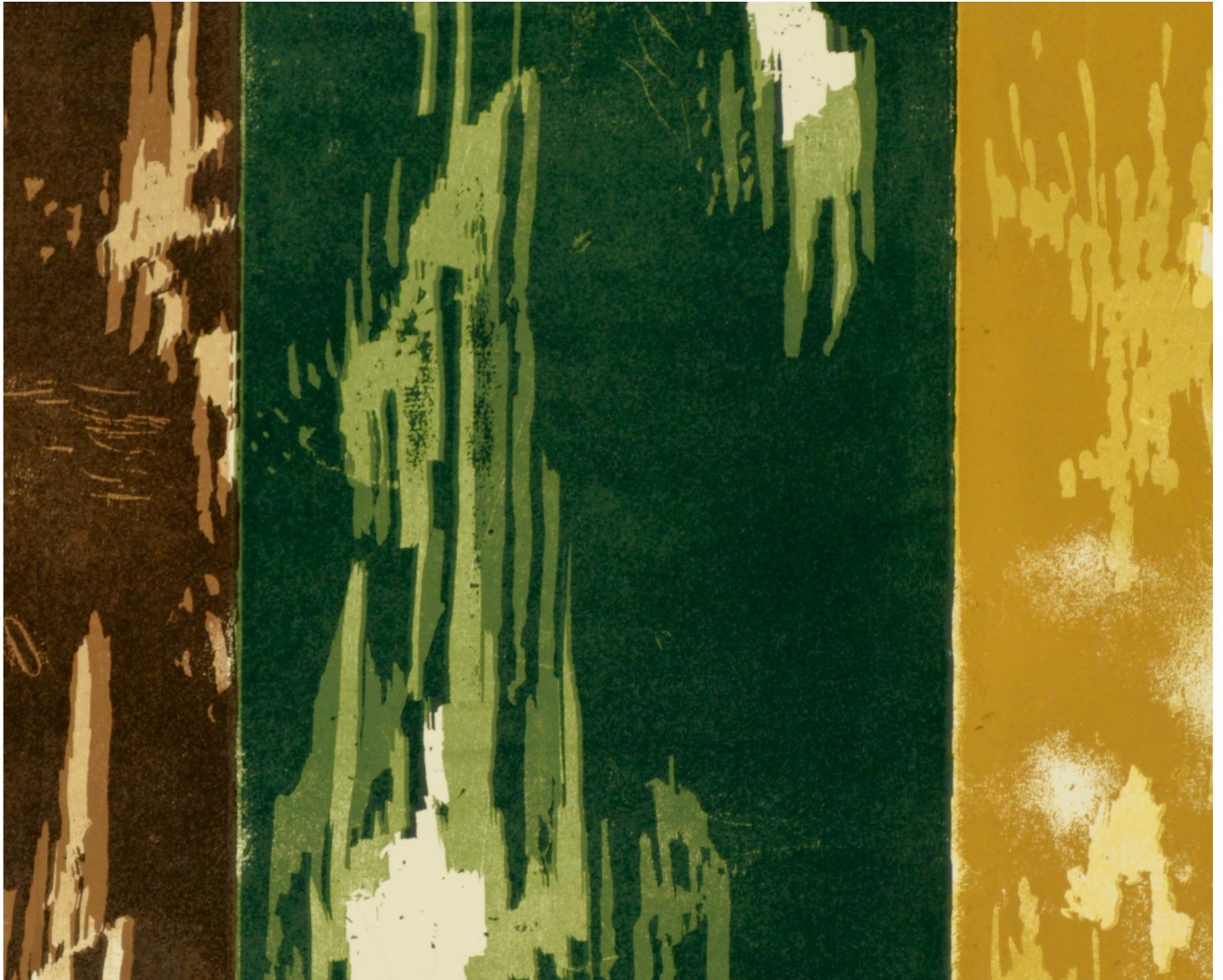


Figure 6: Patterns of Consciousness, Detail



**Figure 7: Friction**



Figure 8: Untitled

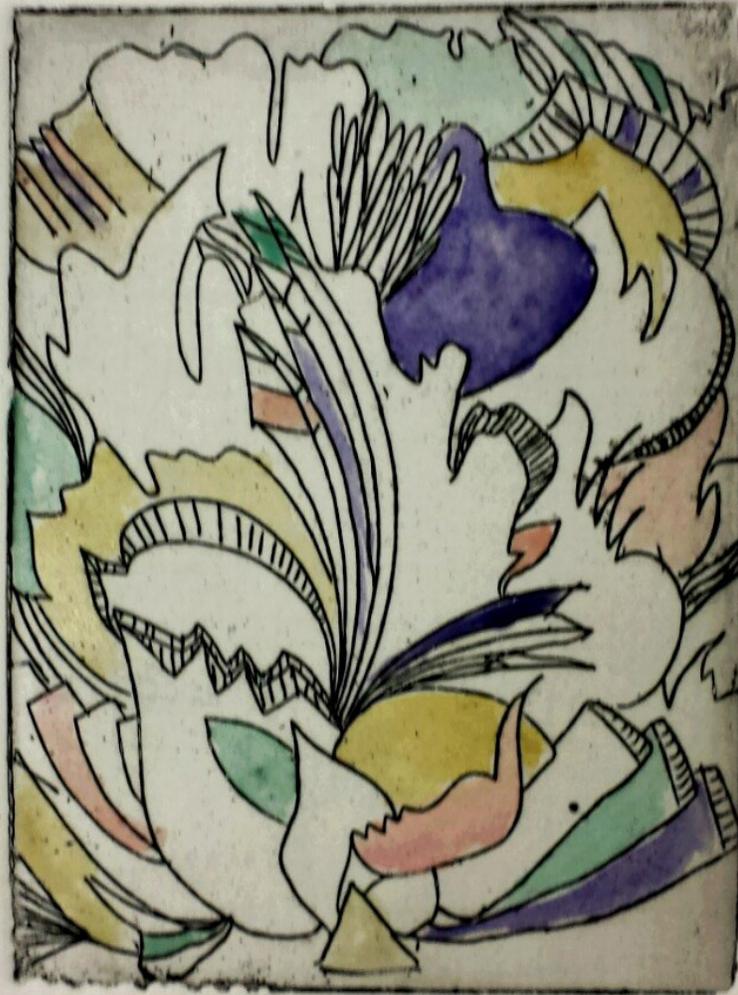
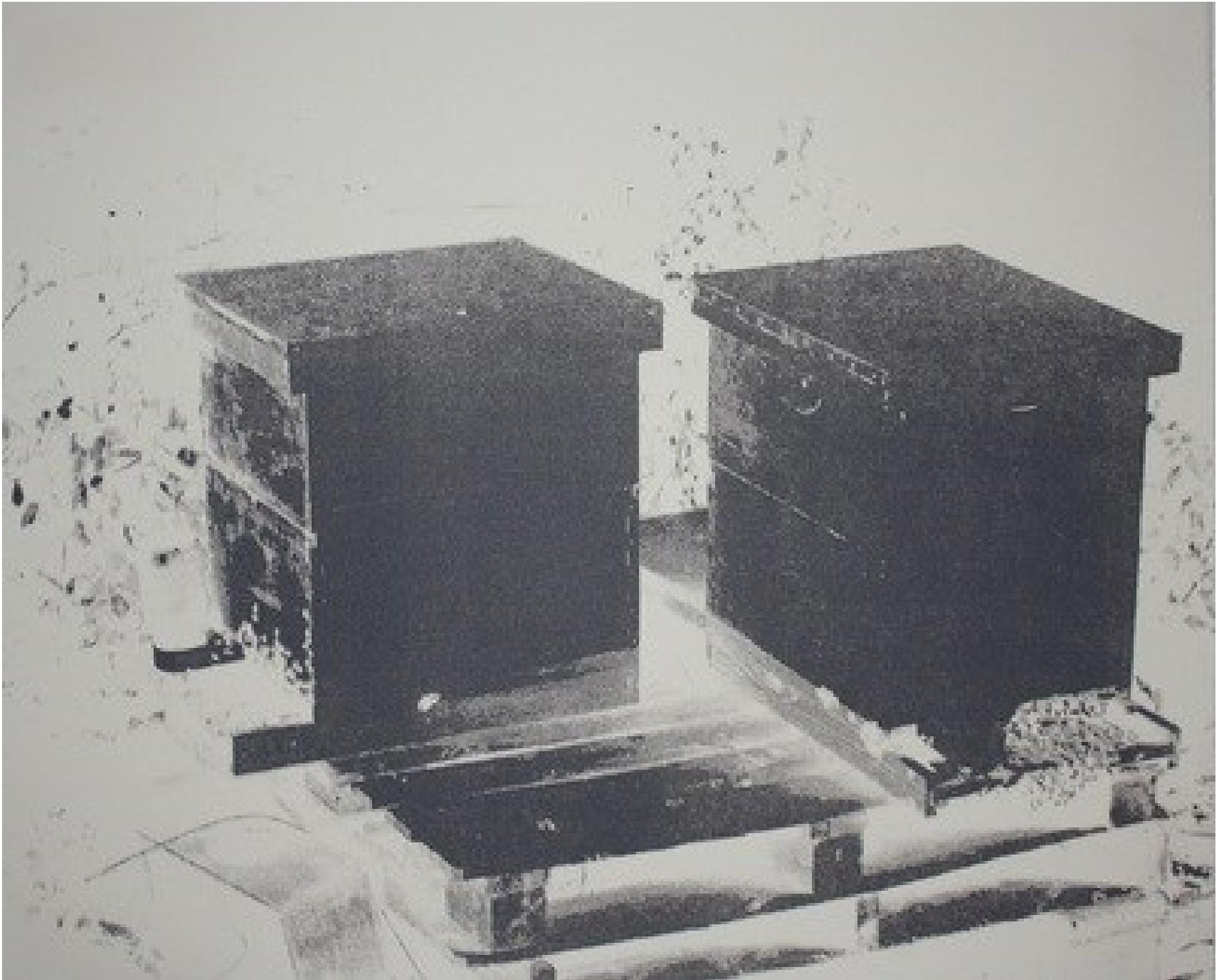


Figure 9: Night at the Copa



**Figure 10: Savory Sting**