



**Artist Statement:**

Erica Quihuiz

I use process as an exercise in tranquility, humor as an exercise in empathy, and risk as an exercise in transformation. I embrace contemporary forms of print media as an effective form of self-expression, and also hold a deep respect for the rich historical tradition of printmaking as a trade and a craft. I encourage shifts in technology as an allegory to examine our ever-fluctuating environment alongside what it means to be a female. I am inspired by contemporary feminist writings and specifically respond directly to the ever-present tendrils of the Chthulucene. As an antidote to pure cynicism, I like to play with unconventional materials such as pigments extracted from tea or fresh fruits and imagine that I am resourcefully gathering vital supplies in preparation for a meaningful psychological battle against an ominous ecological future.

**Title****Original Format**

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Figure 1: Shell on Acid

Cyanotype, 40 in x 24 in

Figure 2: Intaglio with Chine-Collé

Intaglio with Chine-Collé, 5 in x 7 in

Figure 3: Intaglio mini plate series #4

Intaglio, 2 in x 2 in

Figure 4: Chthulu Scene

Intaglio, 20 in x 13 in

Figure 5: Intaglio mini plate series #6

Intaglio, 2 in x 2 in

Figure 6: Knots

Lithograph on wood grain relief, 13 in x 13 in

Figure 7: 3rd Quarter Moon

Viscosity print on cyanotype, 30 in x 20 in

Figure 8: Window

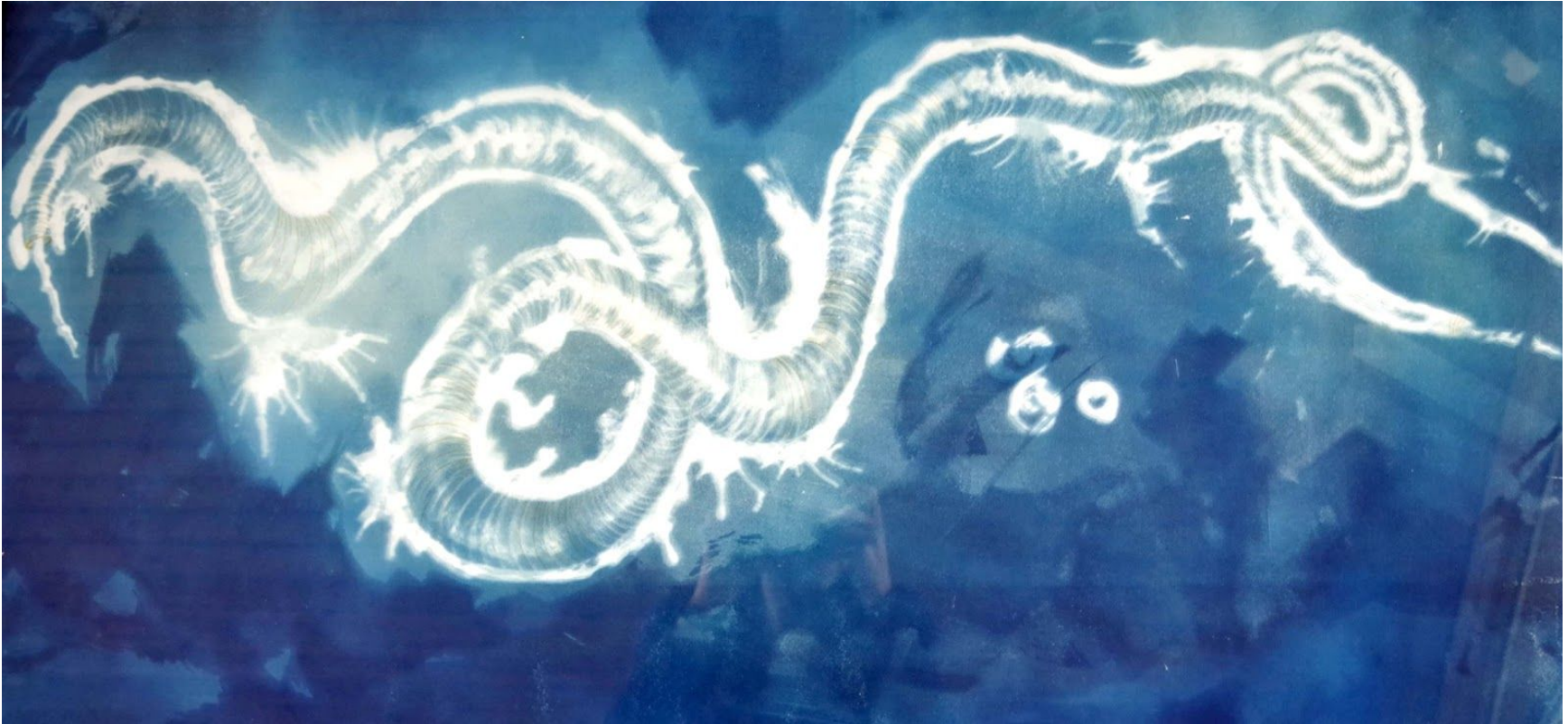
Intaglio and lithograph with embroidery and tea dyed rag  
paper, 9 in x 15 in

Figure 9: Dark Matter

Lithograph on cyanotype, 22 in x 36 in

Figure 10: The Dancer

Intaglio, 2.5 in x 4 in



**Figure 1: Shell on Acid**

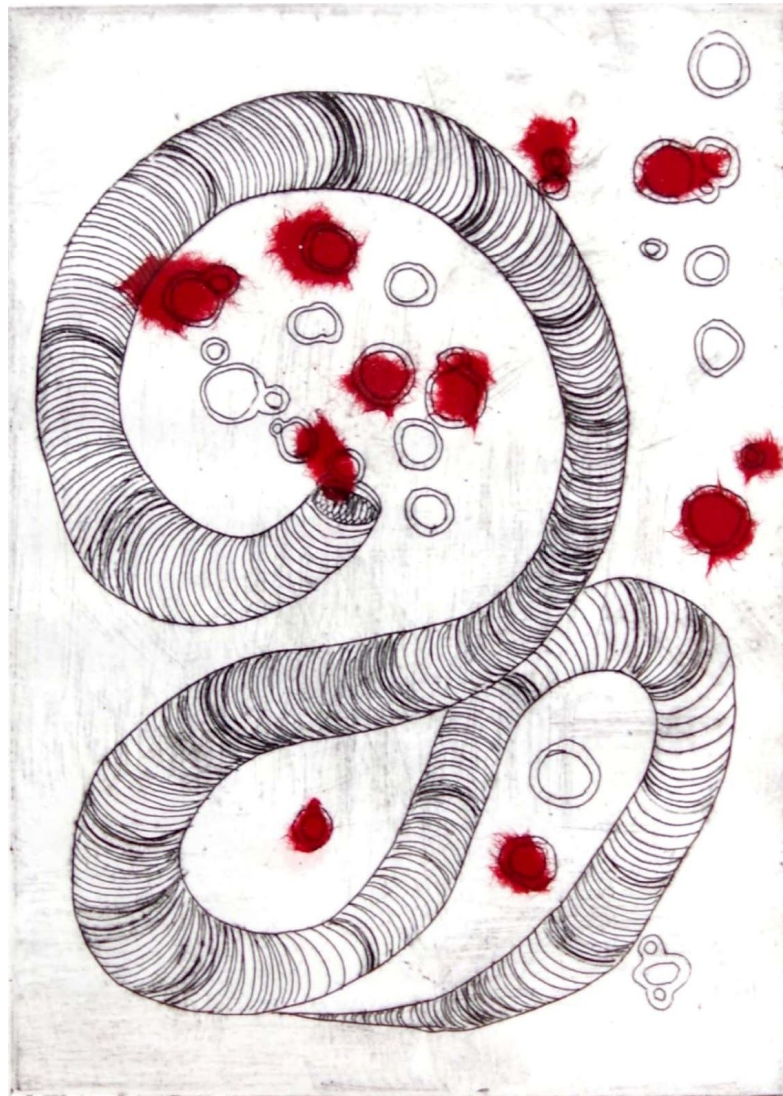


Figure 2: Intaglio with Chine-Collé



Figure 3: Intaglio mini plate series #4



**Figure 4: Cthulu Scene**

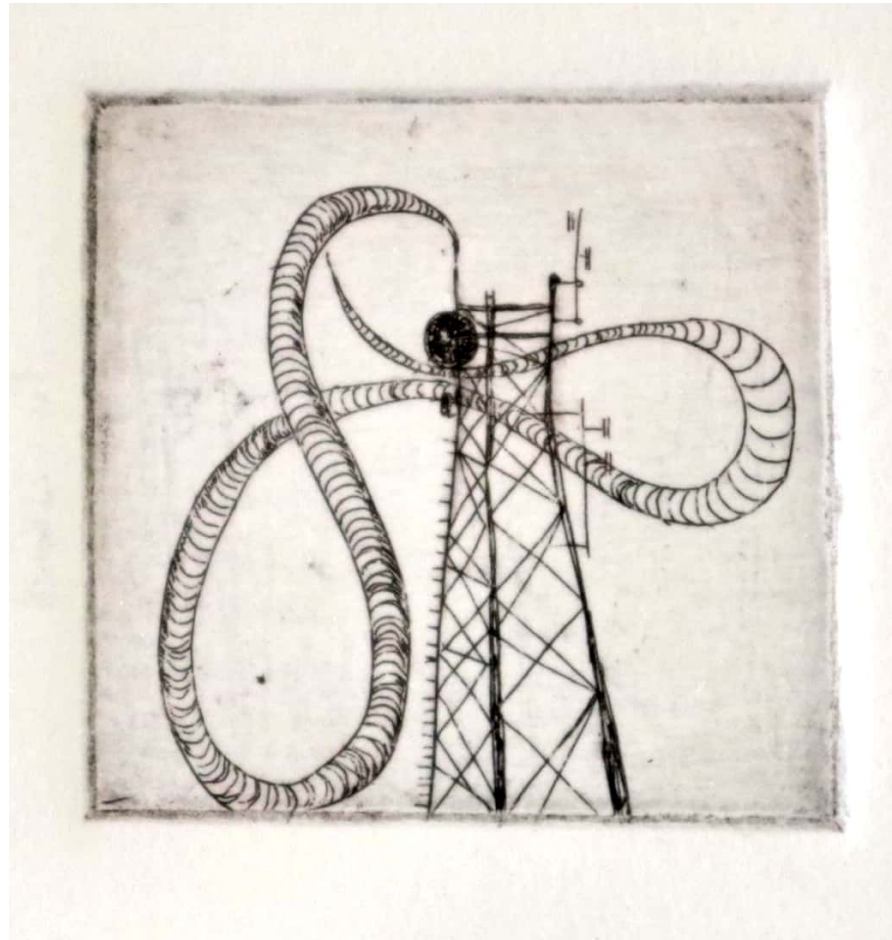


Figure 5: Intaglio mini plate series #6



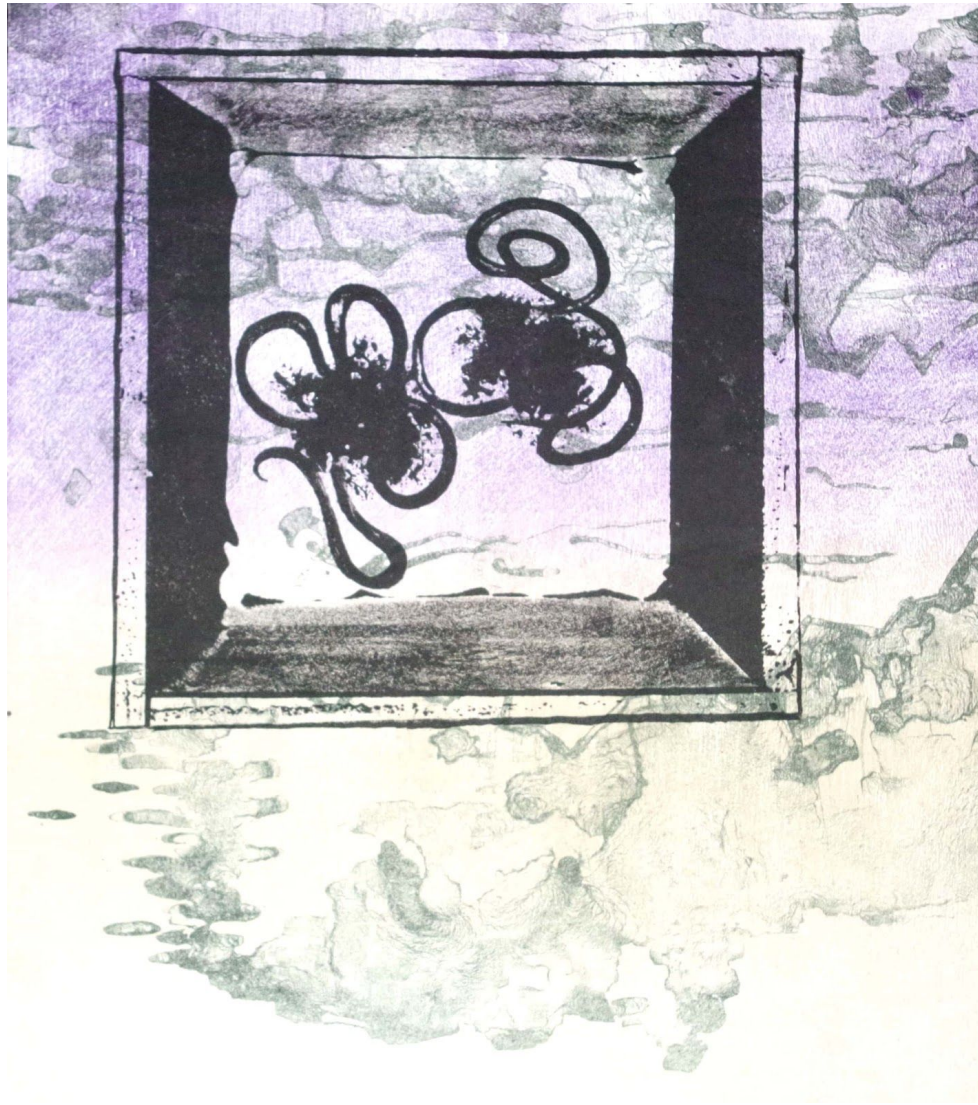


Figure 6: Knots



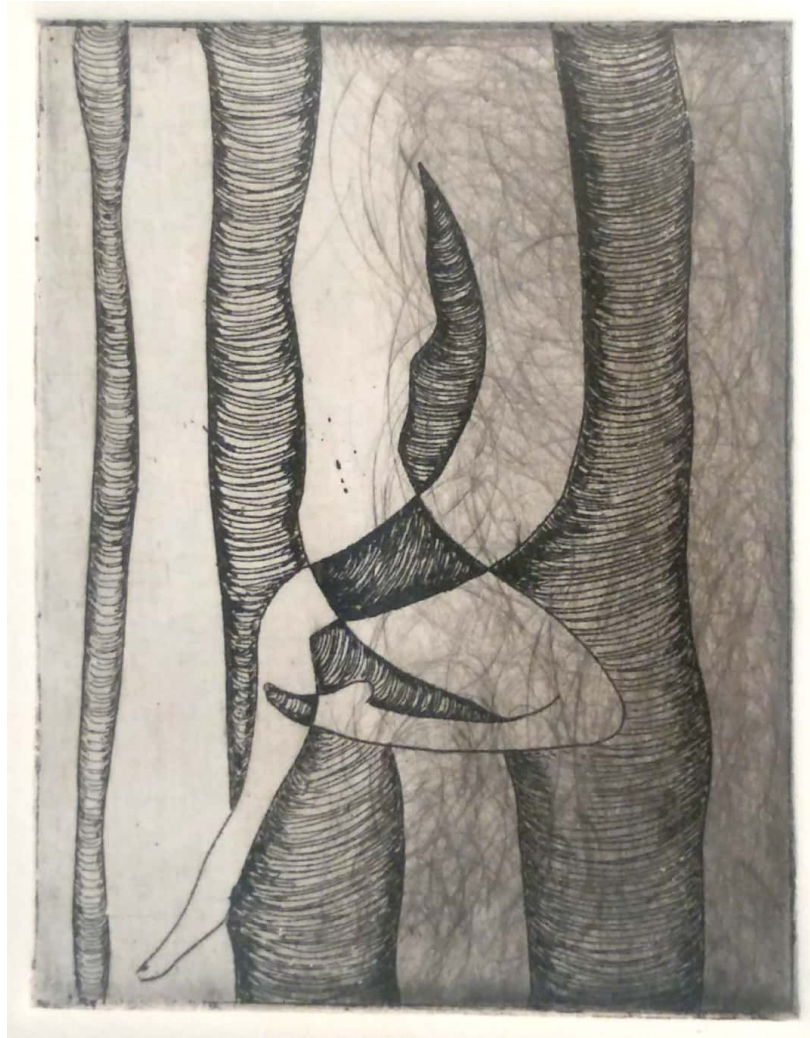
Figure 7: 3rd Quarter Moon



Figure 8: Window



**Figure 9: Dark Matter**



**Figure 10: The Dancer**