Artist Statement

Elisabeth Ortiz

Textural Printing

Textural mark making has become a foundation for my artwork and through multiple processes I have begun to explore the possibilities available. Initially I make textural marks on my plate surface whether it is zinc or wood. I allow the surface of each media to guide my vision for a complex or simple texture. With zinc I have been able to explore a rollercoaster of possibilities for complex marks and textures. I use acid baths to etch my plate to various depths with and without complete control, depending on the acidity from day to day or plate to plate.

With this initial process I am able to create a plate that is structurally changed from a smooth surface to a more geographical feel of deep crevices, lines, and openings. The tactile quality of my plates is what provokes my artistic path and guides my printing process. Each plate creates its own unique structure and I create a unique color palette that compliments the textures. Content in the structure and color palette I use the process of viscosity to create a layered color and textural effect in one print. The process of viscosity has assisted in the exploration of my artwork and it continues to hold my interest. I have found a path that I can pursue and explore for years. The complexity of viscosity intrigues my knowledge of process and artistic conception.

Before viscosity I began to explore the idea of texture and surface with wood. Although there is more personal control over each mark made, I allow the grain of the wood and the tools to guide my hand to create unique marks and cuts. With wood the complexity of marks is not initially seen in each print but a foundation of textural surface is left on the wood plate. This texture invokes my decision in the marks made after each other as well as the colors I use to accentuate each unique surface. Although my woodcuts are more of a simplistic venue for my artwork they are complex in the multi-plate layering. I choose to print multiple plates that complement each other’s marks and the colors I create for each layer are mixed to invoke a distinctive conceptual feel.
Through each surface I am able to manipulate my prints to achieve a tactile state that invokes my artistic process. Although I focus on viscosity and woodcut, I am not limited to the processes at my fingertips, I utilize the fine lines of etching and engraving as well and the visual textures of soft-ground and sugarlift. My prints are continuously exploring the textural marks that are possible. As an artist I have found a new appreciation for texture and its idiosyncratic potential through printmaking. With this new venue to create conceptual art that represents myself as an artist I hope to explore its possibilities though other media forms.
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