

Rhyme and Reason decoded

Rhyme and Reason began after traipsing around Belgium for two weeks before a printmaking residency. I spent a good amount of time researching in Cathedrals in front of a good deal of Rubens. I marvel at how he got certain things to happen – figures to float, for instance. Seeing the paintings in place made them all the more powerful. There was such mystery.

When I began to work, I spent the first day graining a beautiful stone, steeped in the work I had seen and the process of lithography. I draw whatever comes to me. Ultimately, the work evolves and presents itself.

For the first few colors of transparent grays and opaque blues, I was focused on the space the transparency and opacity created. When I added the red linear work, I needed the vitality of that line and color. The grid on the bottom left was a nod to gained and lost grid systems and perspective. As I was leaving Belgium, the figure on the left emerged, the lily.

The print was completed in my studio, adding and shifting color to clarify form and space. An intricate level of silkscreen echoes the original lithographic lines in a sort of baroque gesture. The circle in the middle is printed with a vinyl table cloth on the back of the paper. It is punctured from the bottom with a flowery and overtly pretty male representation in a somewhat cynical thought about the current landscape of domesticity. The insistent grid within the oval of the figure on the right feels sinister to me - signals a form of malevolent regimentation to my eye. It followed the addition of the grey arching form on the right.

As I began to see the whole; the meaning of the imagery, I traced a repeat pattern cut as white linoleum lines at the top of the print referencing a Ruben's Annunciation. In the end, "Rhyme and Reason" slowly emerged as being a kind of earth bound not-so-immaculate visitation – kind of a Gabriel visiting Mary, except I see that the lily is red, and Gabriel isn't looking that protective.