



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 through other media forms.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	print1	Printmaking	Viscosity etching on cotton paper; 9 in. x 12 in.
Figure 2:	print2	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 3:	print3	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 4:	print4	Printmaking	Viscosity etching on cotton paper; 12 in. x 8 in.
Figure 5:	print5	Printmaking	Viscosity etching on cotton paper; 9 in. x 12 in.
Figure 6:	print6	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 7:	print7	Printmaking	Viscosity etching on cotton paper; 9 in. x 12 in.
Figure 8:	print8	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 9:	print9	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 10:	print10	Printmaking	Viscosity etching on cotton paper; 9 in. x 12 in.
Figure 11:	print11	Printmaking	Viscosity etching on cotton paper; 9 in. x 12 in.
Figure 12:	print12	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 13:	print13	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 14:	print14	Printmaking	Viscosity etching on cotton paper; 12 in. x 9 in.
Figure 15:	print15	Printmaking	Woodcut on cotton paper; 9 in. x 25 in.
Figure 16:	print16	Printmaking	Two plate woodcut on cotton paper; 25 in. x 9 in.
Figure 17:	print17	Printmaking	Woodcut on cotton paper; 9 in. x 16 in.
Figure 18:	print18	Printmaking	Two plate woodcut on cotton paper; 32 in. x 20 in.
Figure 19:	print19	Printmaking	Two plate woodcut on cotton paper; 20 in. x 32 in.
Figure 20:	print20	Printmaking	Two plate woodcut on cotton paper; 20 in. x 32 in.
Figure 21:	print21	Printmaking	Two plate etching on cotton paper; 18 in. x 24 in.
Figure 22:	print22	Printmaking	Two plate etching on cotton paper; 18 in. x 24 in.
Figure 23:	print23	Printmaking	Two color etching on cotton paper; 9 in. x 12 in.
Figure 24:	print24	Printmaking	Relief etching on cotton paper; 9 in. x 12 in.
Figure 25:	print25	Printmaking	Etching on cotton paper; 9 in. x 12 in.
Figure 26:	print26	Printmaking	Relief etching on cotton paper; 9 in. x 12 in.
Figure 27:	print27	Printmaking	Relief engraving on cotton paper; 7 in. x 5 in.
Figure 28:	print28	Printmaking	Engraving on cotton paper; 7 in. x 5 in.

Figure 29:	print29	Printmaking	Viscosity etching on cotton paper; 12 in. x 10 in.
Figure 30:	print30	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 31:	print31	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 32:	print32	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 33:	print33	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 34:	print34	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 35:	print35	Printmaking	Photo-sensitive Litho/woodcut on cotton paper; 5 in. x 7 in.
Figure 36:	print36	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 37:	print37	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 38:	print38	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 39:	print39	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 40:	print40	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 41:	print41	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 42:	print42	Printmaking	Seven layer reduction woodcut on cotton paper; 20 in. x 20 in.
Figure 43:	print43	Printmaking	Four layer reduction woodcut on cotton paper; 20 in. x 20 in.
Figure 44:	print44	Printmaking	Five layer reduction woodcut on cotton paper; 20 in. x 20 in.
Figure 45:	print45	Printmaking	Two color etching on cotton paper; 9 in. x 12 in.
Figure 46:	print46	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.
Figure 47:	print47	Printmaking	Two plate woodcut on cotton paper; 8 in. x 12 in.



Figure 1: print1.



Figure 2: print2.



Figure 3: print3.

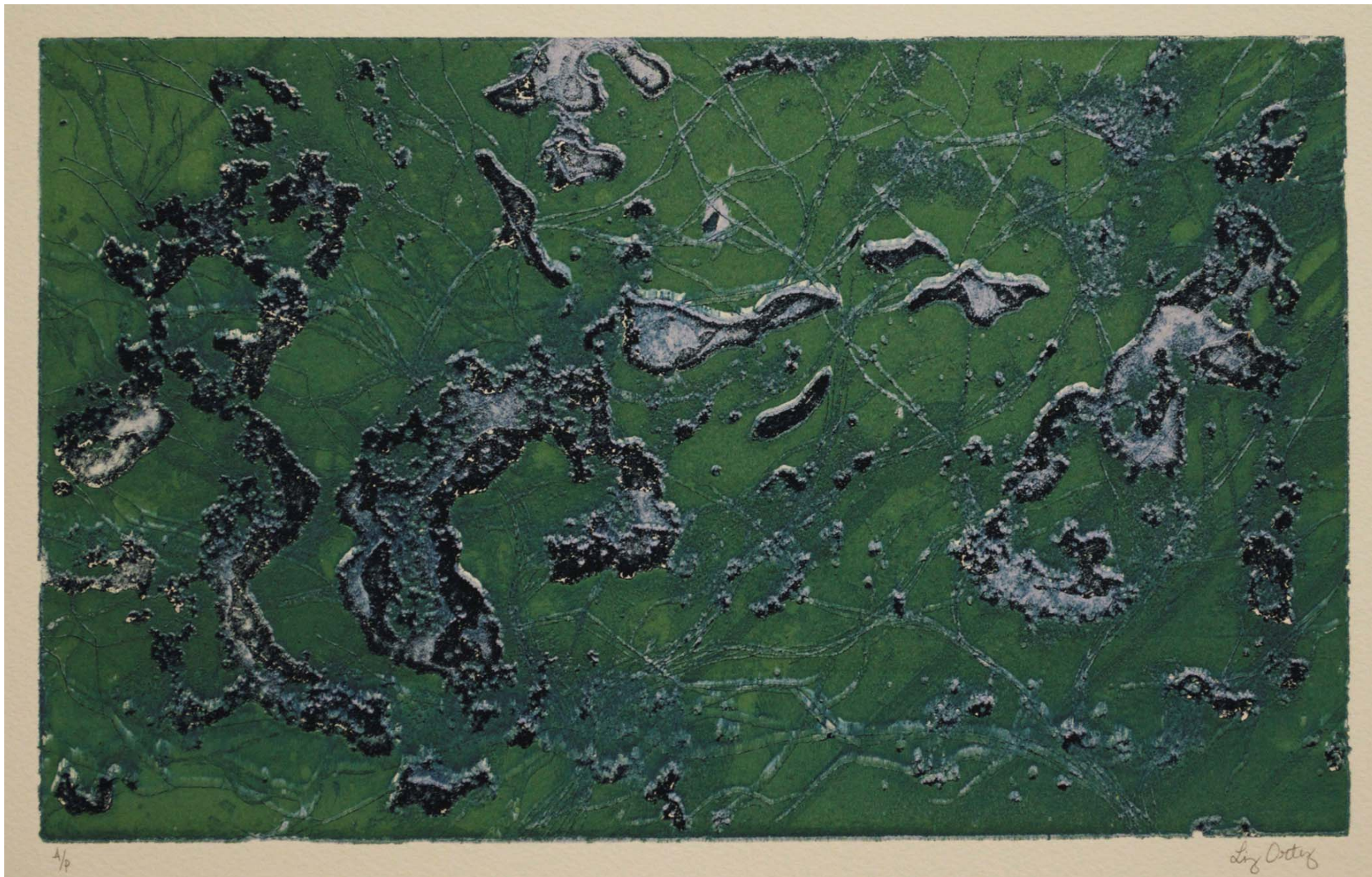


Figure 4: print4.



Figure 5: print5.

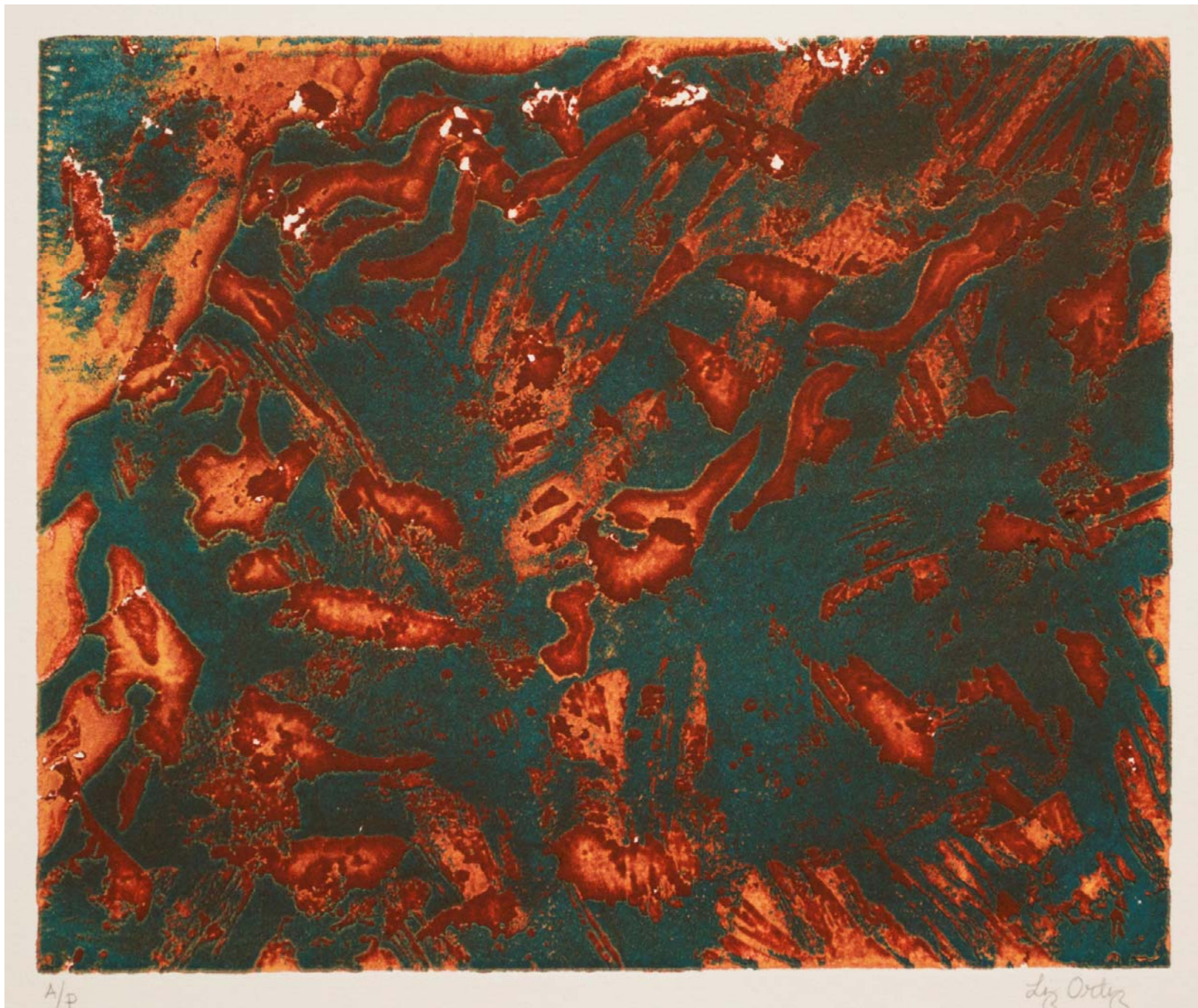
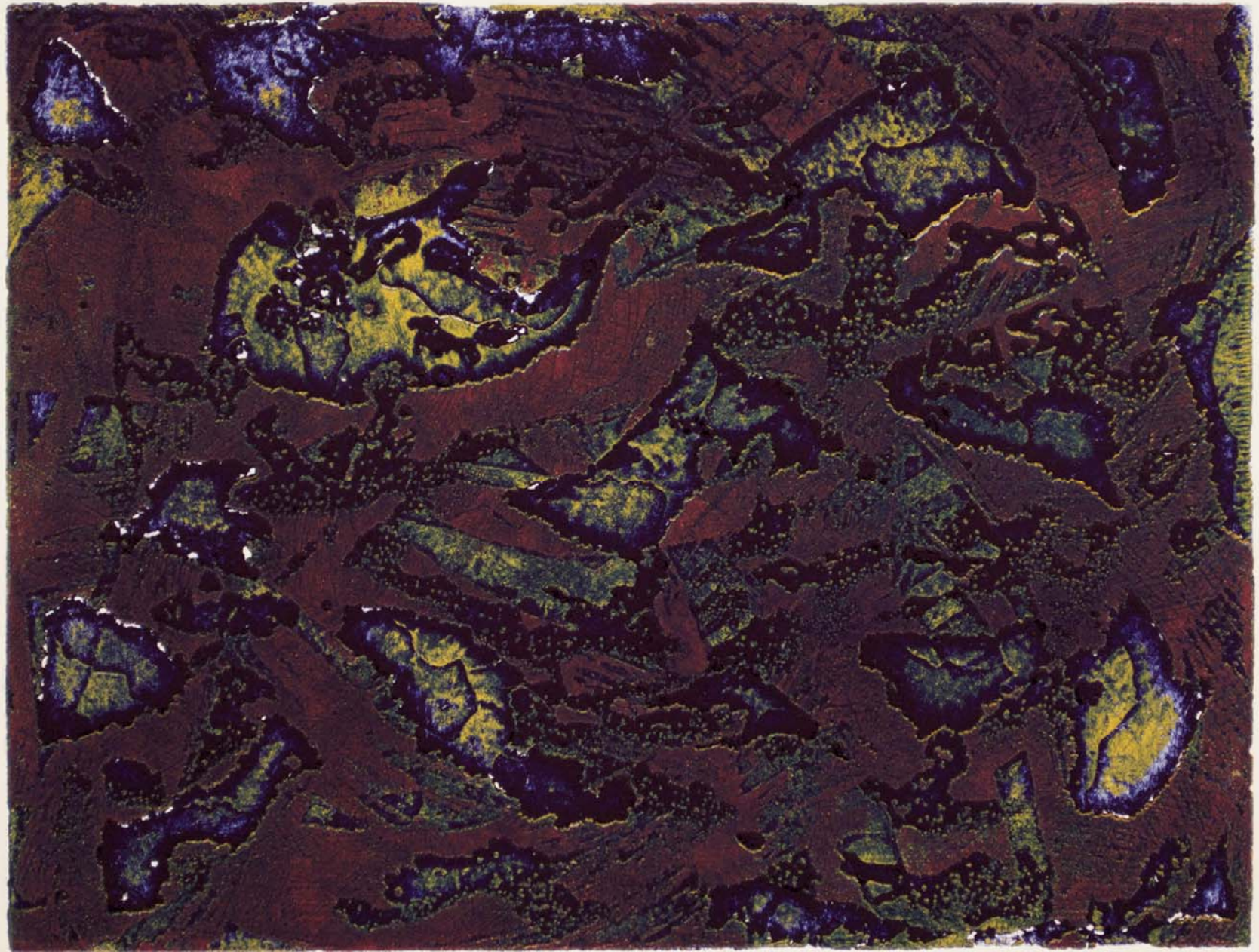


Figure 6: print6.



Figure 7: print7.



h/p

Log Oodis

Figure 8: print8.



Figure 9: print9.



Figure 10: print10.



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Figure 11: print11.



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Figure 12: print12.

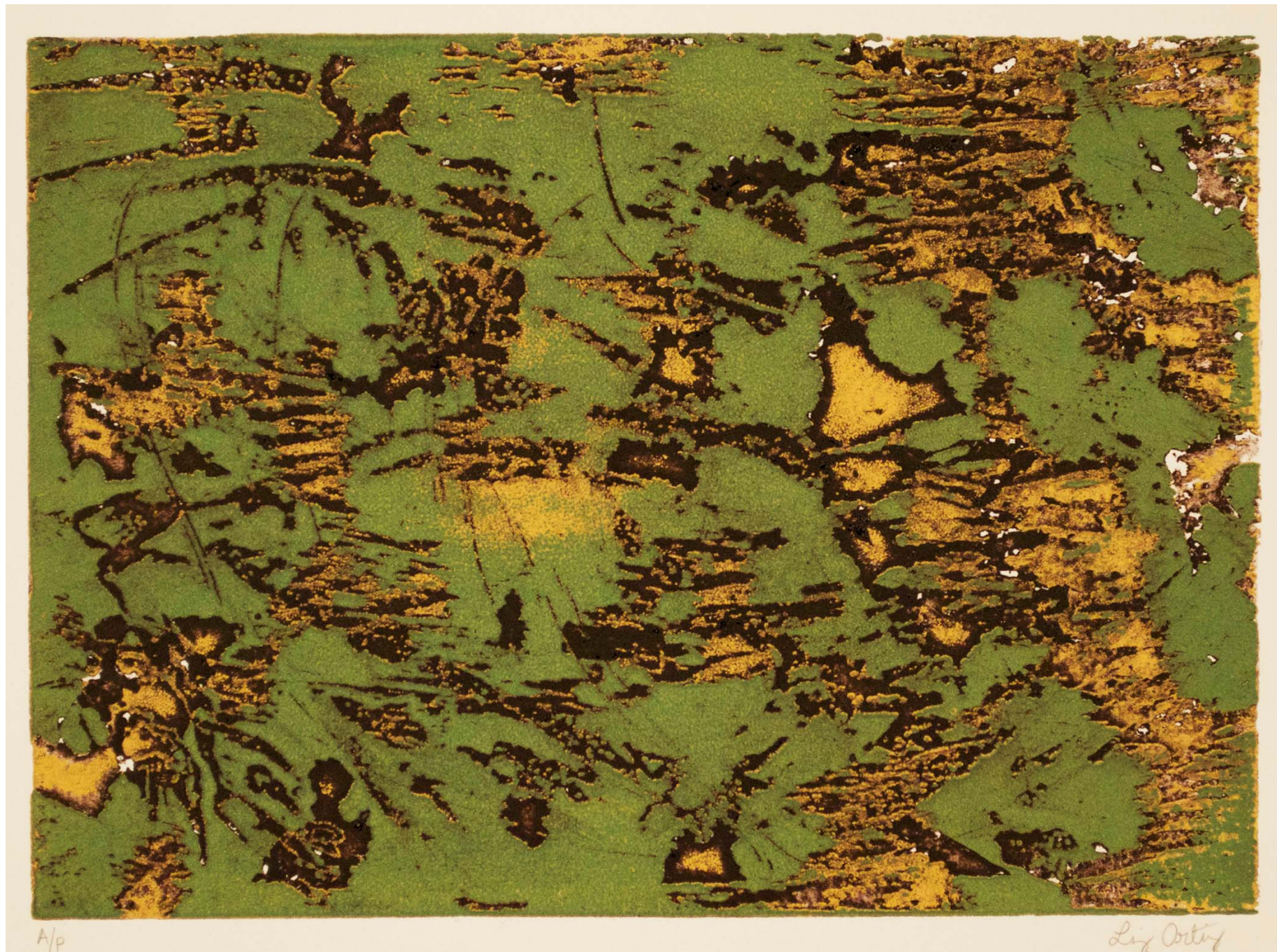


Figure 13: print13.

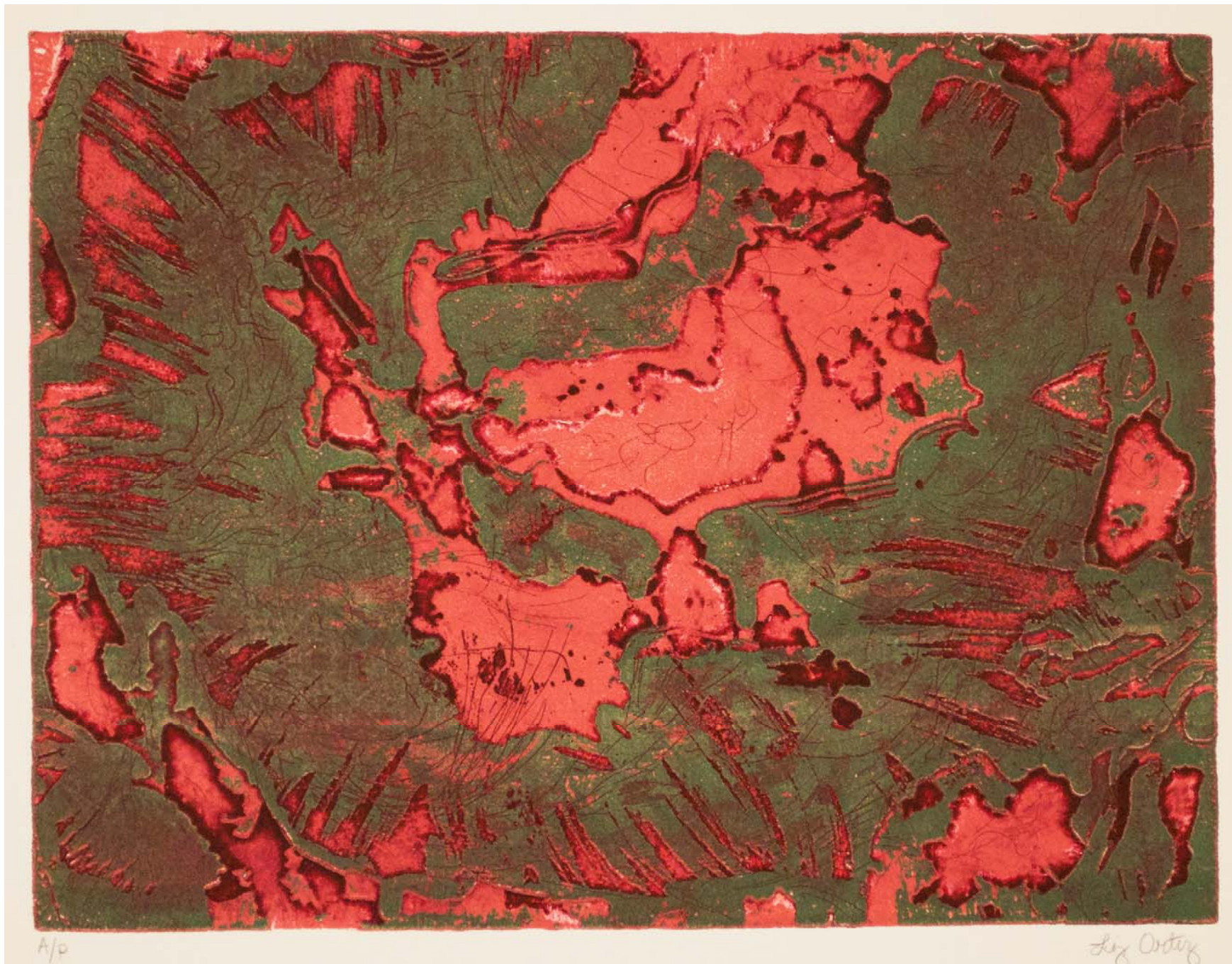


Figure 14: print14.



Figure 15: print15.



Figure 16: print 16.



Figure 17 : print17.



Figure 18: print18.



Figure 19: print19.



Figure 20: print20.



Figure 21: print21.



Figure 22: print22.



Figure 23: print23.



Figure 24: print24.



Figure 25: print25.

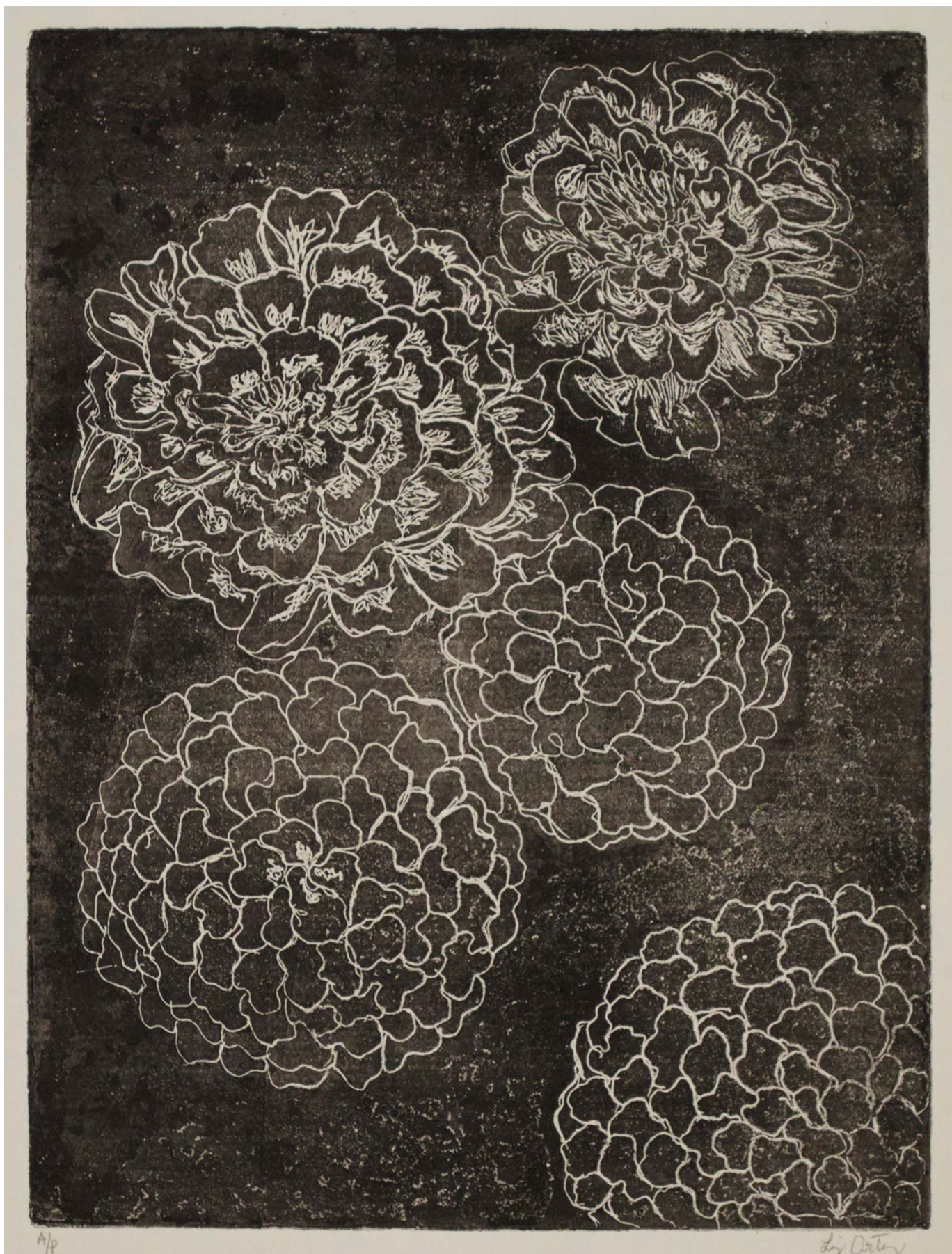


Figure 26: print26.



Figure 27: print27.

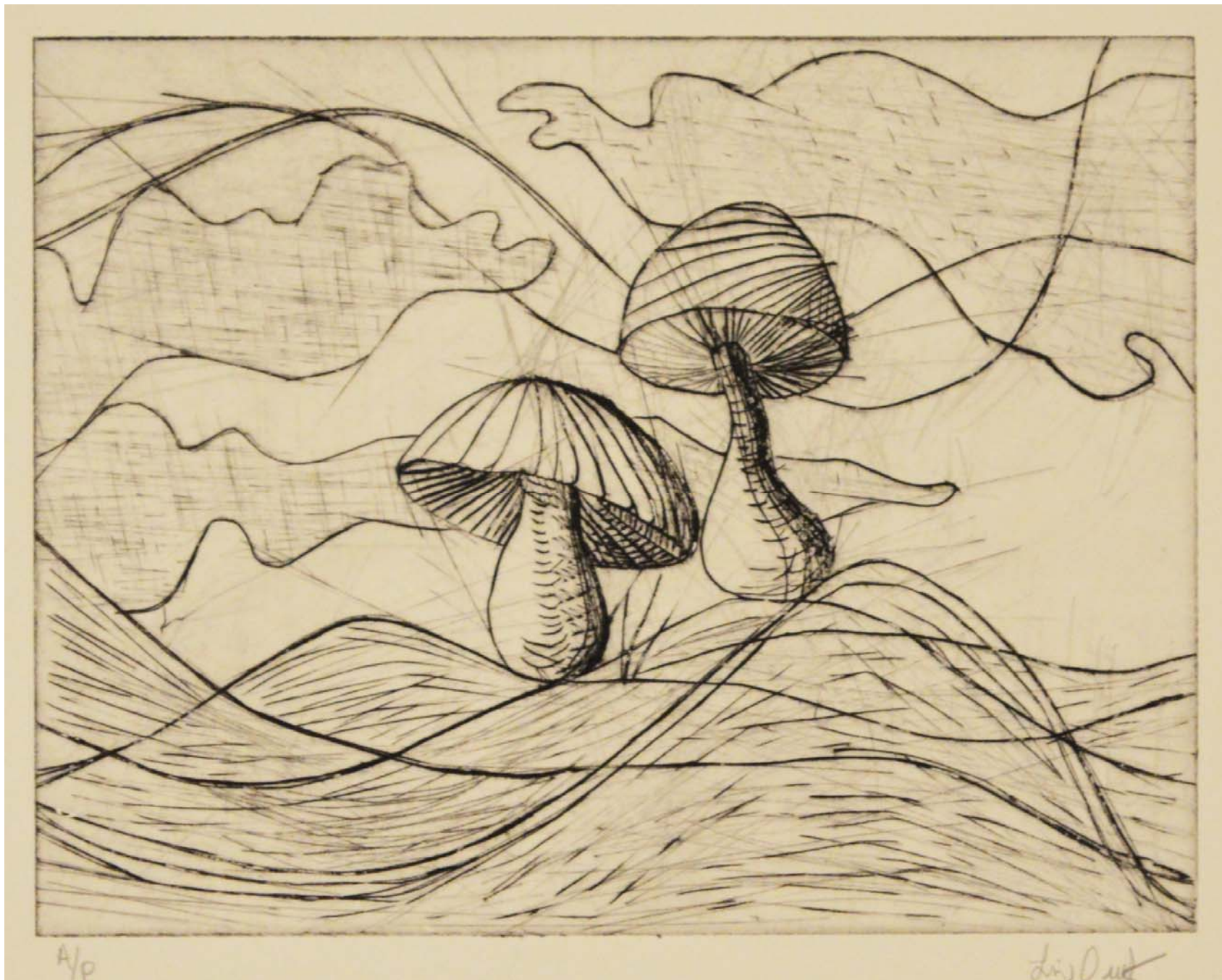


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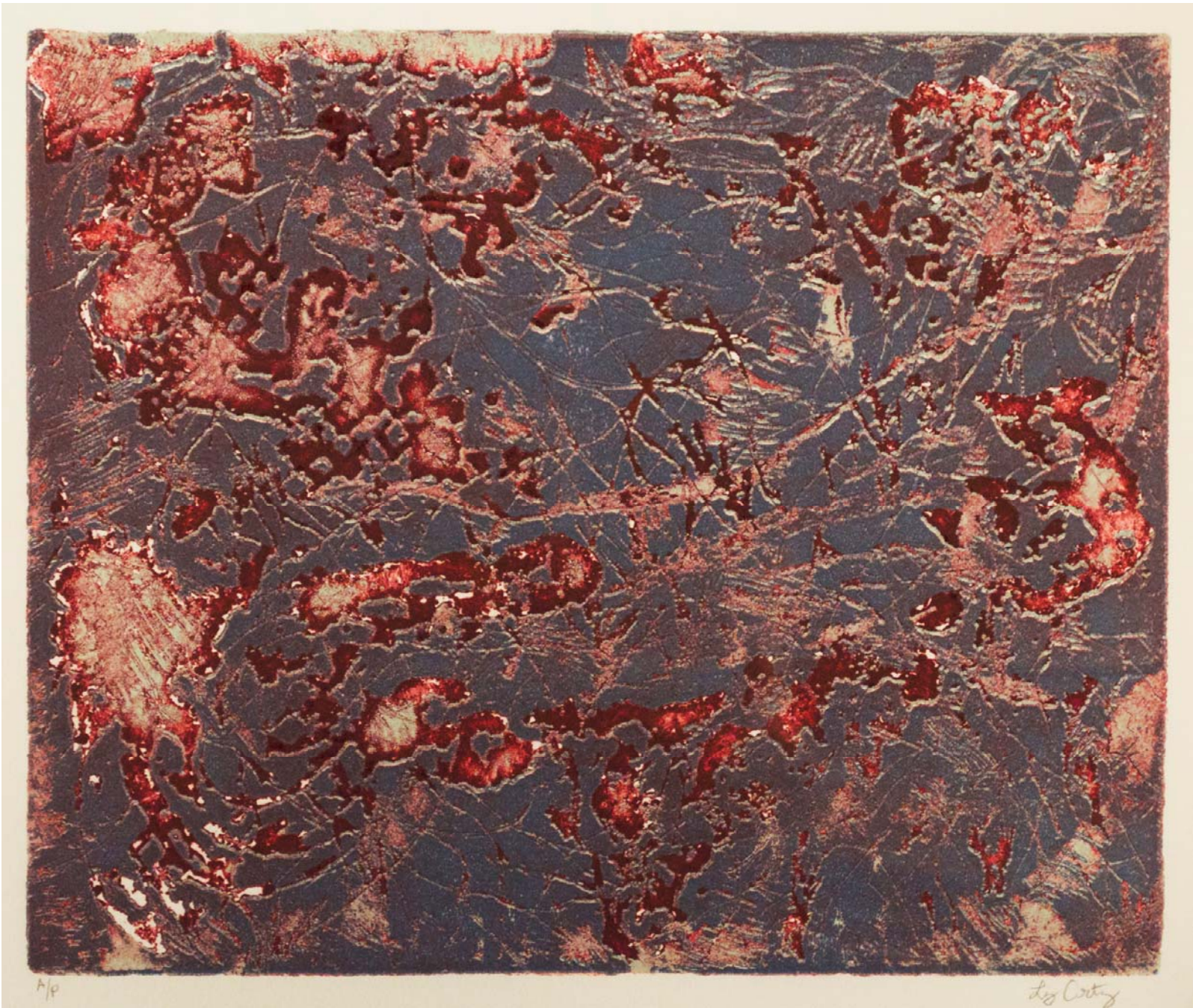


Figure 29: print29.

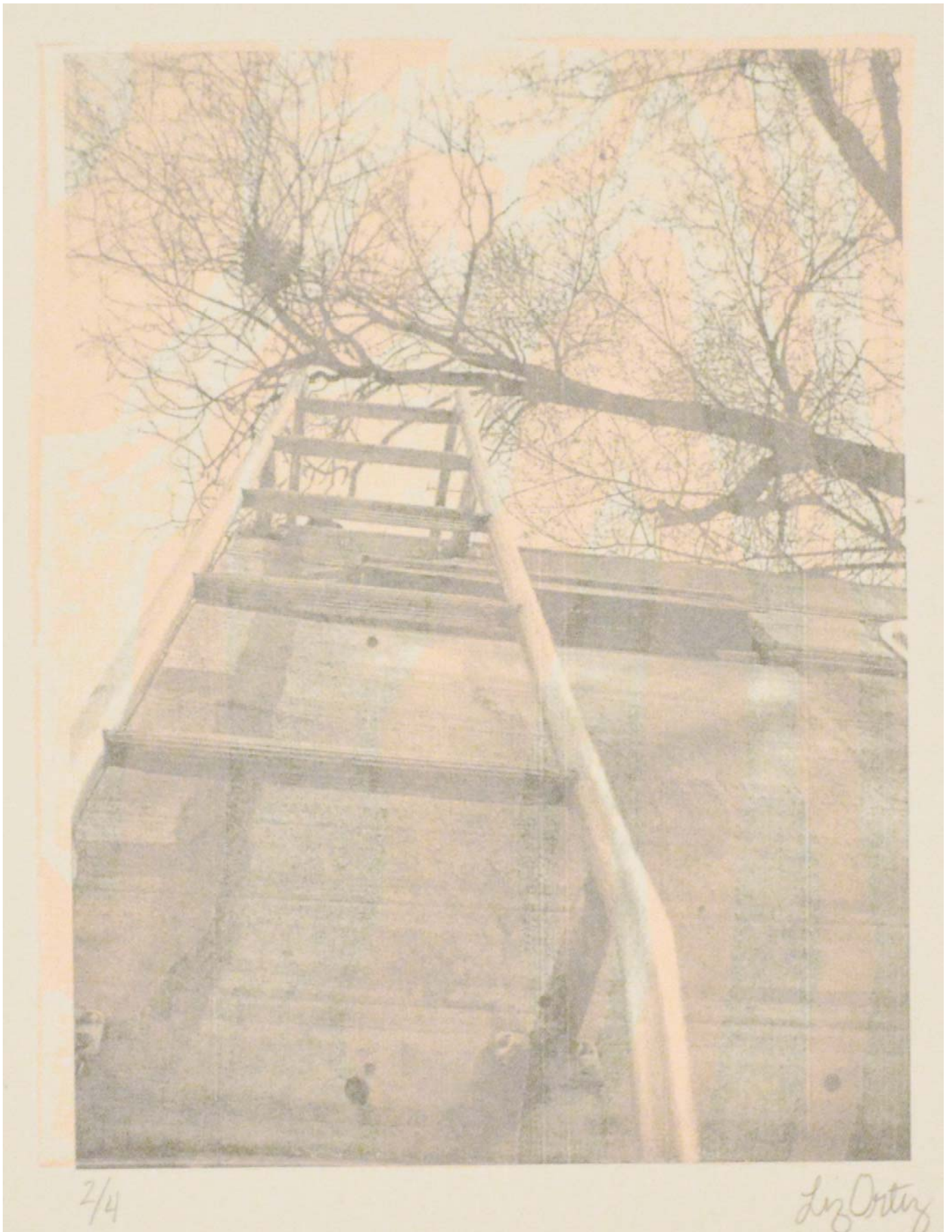


Figure 30: print30.



Figure 31: print31.



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Figure 32: print32.



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La Orlini

Figure 33: print33.



Figure 34: print34.



Figure 35: print35.



Figure 36: print36.



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Figure 37: print37.

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Figure 38: print38.



Figure 39: print39.



Figure 40: print40.



Figure 41: print41.



Figure 42: print42.



Figure 43: print43.

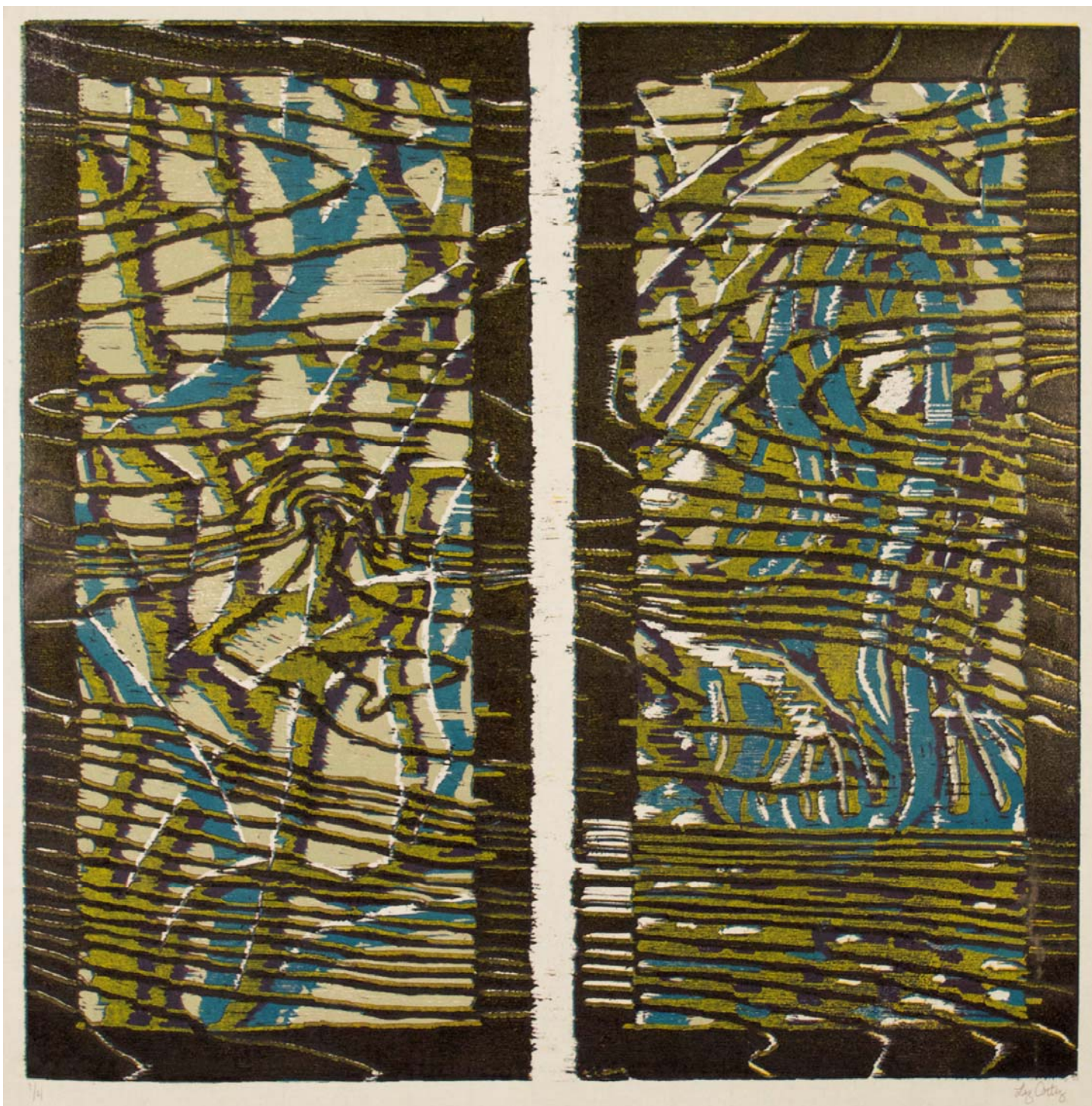


Figure 44: print44.



Figure 45: print45.



Figure 46: print46.



Figure 47: print47.