Artist’s Statement: *On Monoprinting*

*Benicia Printmaking Show: Tradition and Innovation*

When I returned to printmaking after 20 years, it was like being greeted by an old friend. It gently pulled me in, and then wrangled me to the ground (or to the press!). I call myself an experimental printmaker because this process begs you to stay open to the process, and less to the results. As I keep my knowledge of the process intact, recycled materials are my muse. I find materials that are often thrown out after the purchase has been made; tissue paper, rubber bands, string, ribbon, bubble wrap, and more, that make for an interesting subject for this process. Each of these items has its own quality as it absorbs ink, structurally holds up, or breaks down during this process. As ink itself is thick or thin, each of these items lies differently when run through the press. Most print processes start with an image that is usually drawn ahead of time, then transferred to the plate. This Monoprinting process is different; you may start with an idea, but it might be material driven or color driven, even mood driven. Some of the same ideas apply; what paper will give me the best quality of shape and composition, what color am I looking for, how will these items overlap and layer, and of course, what will be the end result? This play on organized and structured meeting the openness of process, is what keeps me coming back to Monoprinting.

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