**ARTIST STATEMENT**

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I am an artist living in Patea, South Taranaki, New Zealand.

My art practice currently explores etching and relief printmaking processes, often linking our natural world to the human condition.

I am interested in the inherent processes and methods of printmaking to convey concepts. I use steel, zinc and copper plates, European papers and a large industrial press in a dedicated studio space. My prints are a form of drawn, linear communication, often based on rhythms, sets and pattern.

I deeply enjoy the historical origins and alchemy of the medium, the physicality of creating the matrix and the magic of pulling a print. I am intrigued by the mix of deliberate and random marks a plate can collect and the variation that can be explored through the use of different inks and printing applications.

The printmaking process relates to connectivity to materials and tools, meditation, repetition, experimentation and technical challenges. The diversity achieved through the application of different techniques (mezzotint, drypoint, aquatint, colour rolls, chine colle) has prompted a nuanced language of mark- making to emerge, that describes through gesture, pressure, impression.

I construct landscape and figurative works that reference my interest in science, symbols, history, nature and language. Themes explored in recent years include islands, icebergs, maps, oceans, mountains, volcanoes and horizons. Personal mythologies and ongoing narratives have evolved through these forms, including reflection, duality, division and separation. The works describe a personal cartography. Archetypal symbols can create an innate familiarity in the viewer.

The print on paper is essentially the residue of the inscribed lines on the plate. I want to examine the possibilities to create sculptural works from prints and the etched steel printing plates.