

ALYSE ROSNER

1968–

As a student I experimented with several forms of printmaking, ultimately creating woodblock prints. The directness of cutting the block and intrinsic beauty of the wood seduced me. In time, the block took priority over the print.

As a practicing artist the woodblock became my painting surface. These were obsessive paintings created on a miniature scale by layering transparent acrylic paint and masses of tiny mark-making. My first impulse was to respond to the wood grain of the raw, unfinished pine like a drawing.

One day I impulsively made a graphite rubbing of one of the paintings. This



Alyse Rosner, *Kept Whole*, 2016. Courtesy of the artist

hands-on physical process grew into my current practice incorporating graphite rubbings of wood grain, gestural painting, and obsessive line drawing. I have recently broadened the scope of these rubbings to include enormous sycamore leaves from my yard and the chain-sawed tree stump outside my studio door. On top of this I layer vivid color, unexpected form, a multitude of lines, and transparent washes of acrylic paint.

At the end of each day in the studio I photograph my paintings with an iPhone—a practice I have been carrying on for several years. These pictures trace the evolution of the layers within each painting and also serve as source material as a body of work unfolds. I often envision my final moves in a big painting by adjusting these photographs with simple drawing apps, trying variations of an idea, creating areas of color or adding specific elements to the composition on the small screen.

Most recently, the otherworldly imagery of the miniatures has seeped back into my paintings. The dramatic shift in scale from miniature to massive compelled numerous adjustments in paint handling and mark making resulting in unanticipated variations of sensation and imagery.