

Art Practice Process

Foraging

I forage for materials from public crown lands or private properties (with permission), mostly from the Lower Mainland of British Columbia or Clayoquot Sound on Vancouver Island. I use plants that are indigenous or endemic to the land, following the seasonal growth of each flora. Some of my favourite ingredients are Salal berry, elderberry leaf, alpine yarrow flower, mahonia berry, and soledago golden rod seed.



Ink Extraction

During my mentorship under a Zapotecan master weaver from Teotitlan del Valle (Oaxaca, Mexico), I learned the process of dye extraction from natural ingredients. Extracted colours are extremely sensitive to factors such as the ingredient's PH level and the material of the cooking vat.

Handmade paper is particularly fragile surface compare to wool textiles. Borrowing from Japanese ink making techniques, I thicken my inks with nori, rice starch, and potash alum to create an ink suitable for printmaking. It is critical to keep a detailed record of my process and findings in creating ink suitable for printmaking that retains bold hues.



Paper Making

I currently make my own paper from abaca, cotton, and hemp, but I am experimenting with paper made of other local materials such as black cottonwood and cattail seed, blending with more traditional pulp bases. My key challenge is creating paper that is sufficiently durable and absorbent to hold up to the water-based ink during the silkscreen process.



Printmaking

I use black Chinese Sumi ink to draw each layer, printing one colour at a time. The idea is to treat silkscreen (an industrialized printmaking method) with the pace of painting. Different paper has resulted in different colour saturations and textures. I am continuing to research and develop my findings, aiming to print at a larger scale.

