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MEZZOTINT PRINT STATEMENT

"CRISS CROSS" is a series of miniature hand rocked copper plate mezzotint prints. Multiple plates positioned in close proximity establish tension. Every composition reveals, by its unique strength, how it would resolve itself as it follows the tendencies of its internal forces. I am interpreting nature in its purest, abstract state - constructing a rhythm of pictorial lyricism utilizing land and sky forms as my inspiration. I place great emphasis on edge and the interrelationship of form and value in maintaining a harmony of visual balance. Objects never end - forms intersect with infinite combinations of sympathetic attunements and clashing aversions. No object may be viewed in isolation, but absorbs its surroundings, just as it contributes to the total composition. A juxtaposition of symbols create a shifting movement that interacts and contrasts with my more static passages. The 16 gage mezzotint plate is the surface upon which burnished shapes and engraved - drypoint lines are incised. Dark brown etching ink was used on German Copperplate Deluxe paper to create the imagery. For me the mezzotint alone holds the potential of lush deep low key values and soft sensitive middle tones. Even with the constant threat of chaos with the extensive use of diagonals, and sharp angles, I have sought an intuitive sense of ideal order.

MEZZOTINT PRINT STATEMENT

"OPULENT DREAMS" is the culmination in a series of miniature hand rocked copper plate mezzotint prints. Every composition reveals, by its unique strength, how it would resolve itself as it follows the tendencies of its internal forces. I am interpreting nature in its purest, abstract state - constructing a rhythm of pictorial lyricism utilizing land and sky forms as my inspiration. I place great emphasis on edge and the interrelationship of form and value in maintaining a harmony of visual balance. Objects never end - forms intersect with infinite combinations of sympathetic attunements and clashing aversions. No object may be viewed in isolation, but absorbs its surroundings, just as it contributes to the total composition. A juxtaposition of symbols create a shifting movement that interacts and contrasts with my more static passages. The 16 gage mezzotint plate is the surface upon which burnished shapes and engraved - drypoint lines are incised. Dark brown and cadmium red-dark etching ink was used on German Copperplate Deluxe paper to create the imagery. For me the mezzotint alone holds the potential of lush deep low key values and soft sensitive middle tones. Even with the constant threat of chaos with the extensive use of diagonals, and sharp angles, I have sought an intuitive sense of ideal order.

MEZZOTINT PRINT STATEMENT

"CELLOPHANE CLOUD" incorporates hand rocked copper plate mezzotint elements utilizing curved silhouettes in combination with embossments to create a landscape image. Multiple plates positioned in close proximity establish tension. Every composition reveals, by its unique strength, how it would resolve itself as it follows the tendencies of its internal forces. I am interpreting nature in its purest, abstract state - constructing a rhythm of pictorial lyricism utilizing land and sky forms as my inspiration. I place great emphasis on edge and the interrelationship of form and value in maintaining a harmony of visual balance. Objects never end - forms intersect with infinite combinations of sympathetic attunements and clashing aversions. No object may be viewed in isolation, but absorbs its surroundings, just as it contributes to the total composition. A juxtaposition of symbols create a shifting movement that interacts and contrasts with my more static passages. The 16 gage mezzotint plate is the surface upon which burnished shapes and engraved - drypoint lines are incised. Dark brown etching ink was used on German Copperplate Deluxe paper to create the imagery. For me the mezzotint alone holds the potential of lush deep low key values and soft sensitive middle tones. Even with the constant threat of chaos with the extensive use of diagonals, and sharp angles, I have sought an intuitive sense of ideal order.

COLOR INTAGLIO DIPTYCH PRINT STATEMENT

The “**ZON ZIE, ZON ZEE**” compositions are a series of ten color intaglio diptych prints exploring metallic and traditional intaglio inks. My primary concern is to explore pure design concepts utilizing a repeat motif printed on both arches cover white and black paper. The positioning of each print in close proximity allows the comparison of identical images on a high and low key field with different color ink variations. The major silhouette of my prints employs an irregular informal balance format with the entrapment of rest area within the positive structure. I am constantly seeking the unexpected; the juxtaposition of positive and negative space that will repeat and establish an opposing aesthetic force of clashing obstructions. I place great emphasis on edge and the interrelationship of form and color in maintaining a harmony of visual balance. My interior positive shapes possess a feeling of angularity, vigorousness and a sense of tension. The print format consists of a three-plate-three color inking sequence for each shape within the composition. Insert shapes of contrasting color and embossment are added to the dominant, larger plates to establish punctuation. Even with the constant threat of chaos with the extensive use of diagonals and color, I have sought an intuitive sense of ideal design.

COLOR COLLAGRAPH PRINT STATEMENT

The “**DOUBLE Z**” compositions are a continuing series of color collagraph prints exploring metallic, fluorescent and traditional intaglio inks. Although the imagery is inspired by nature, my primary concern with the collagraph prints is to develop pure design concepts. The major silhouette of my prints has progressed from the geometric rectangle and trapezoid shapes to an irregular informal balance format with the entrapment of rest area within the positive structure. I am constantly seeking the unexpected; the juxtaposition of positive and negative space that will repeat and establish an opposing aesthetic force of clashing obstructions. The print format is divided between a textural low key positive structure and the high key negative space. I place great emphasis on edge and the interrelationship of form and color in maintaining a harmony of visual balance. My interior positive shapes possess a feeling of angularity, vigorousness and a sense of tension reflected by the dimensional effect produced by the collagraph media. The print format utilizes a three plate inking sequence for each color shape within the composition printed in the intaglio technique. Insert shapes of contrasting color, embossment and dimension are added to the dominant plates to establish punctuation. Despite the boldness and flamboyant qualities inherent within the collagraph media, I feel the textural “honesty of the media” must be restrained. Even with the constant threat of chaos with the extensive use of diagonals and textures, I have sought an intuitive sense of ideal order.

FIBER SPACE HANGING STATEMENT

The “**ZIGGURAT**” space hangings are a continuing series of fiber tubular shaped compositions. The principle motif used is a yarn knot incorporated within a penetrated mass sculptural format. The origins of these images lie in my loom-based woven wallmounted tapestries. Warp threads comprised of crown and base fringe which serve as framing for the woven design were finished using knots, and small glass handcrafted beads. This emphasis on support structure has given rise to column structures fashioned without the use of a loom. I am seeking the expressive possibilities of string, twine and yarn and elevating the KNOT as the paramount building material of these images. Red Oak lumber plus Raku ceramic plates and beads are integrated into the fiber to spread the yarn and to create perpendicular stops to the vertical seven to ten foot cylinder formations. Emphasis is placed on establishing a rhythm between plate placement, punctuation of bead inserts and knots to create elements of intense tactile strength. Wrapped singular color cotton chenille yarn is absorbed into the compositions as a firm hanging structure and inserted into the body of the hangings to form color passages and produce subtle horizontal breaks to the vertical flow of the warp. Even with the perpetual danger of havoc provided by the medley of fibers, I have sought an intuitive feeling of perfect order.

DIGITAL PRINT STATEMENT

The "ZIG ZAG ZIG" prints are a continuing series of digital impressions produced in editions of three each. The images were conceived as bas-relief sculptural, studio-based collages. Every composition reveals, by its unique strength, how it would resolve itself as it follows the tendencies of its internal forces. I continue to add and subtract material to the still life in exploring preliminary proofs. I am interpreting nature in its purest, abstract state - constructing a rhythm of pictorial lyricism using objects impregnated with fluorescent pigments. These materials are then photographed in a black-light, illuminated environment with a Pentax, 6x7, medium format camera mounted on a tripod with Kodak Ektar 25-120 film. I place great emphasis on edge and the interrelationship of form and color in maintaining a harmony of visual balance. Objects never end - forms intersect with infinite combinations of sympathetic attunements and clashing aversions. No object may be viewed in isolation, but absorbs its surroundings, just as it contributes to the total composition. The photograph is then scanned into a computer. Photoshop is used to manipulate, sharpen the image, establish low and high key values, and create a full range of contrasting colors. The composition is printed on a clear film or self-adhesive backed paper 36 inches wide which becomes the foundation for the print. The self-adhesive paper is cut into shapes and mounted on either the clear film image or a translucent moire / honeycomb plastic surface. The final multi-shaped image is placed between two sheets of clear Plexiglas and framed in zinc utilizing both angular and curvilinear silhouettes. Hinges are added to create the partially or fully animated affect and connect the various units together which form the completed print. The process is carefully repeated to insure the integrity of an edition of three. Even with the constant threat of chaos with the extensive use of diagonals, sharp angles, and bold color, I have sought an intuitive sense of ideal order.