

When I was young, the first art I loved was by Van Gogh. His paintings seemed like pure feeling. The real world was dull compared to the abstractions and distortions and color of his reality. Since then the artists who have meant the most to me have been expressionists, in that their forms and and artistic judgements were determined by a need to express feelings through their work. After Van Gogh I loved Cezanne and later Matisse, Picasso, and Beckmann to name a few.

I grew up in Ohio and studied painting at Ohio State University. I was accustomed to Ohio's lush green summers and bleak winters, so when I came to California in 1968 I was stunned by what, to me, was an incredibly exotic and colorful landscape. My grandmother had taught me to love gardens. I searched them out in California and later in Europe. Images from these gardens--trees, plants, ornaments, and statuary--are everywhere in my work. I sometimes use photographic documentation to help me remember important details (the gesture of a sculpture, for instance), but photographs don't help me in structuring the space. I want a compressed, power packed space. My choice of subjects is intuitive. One work leads to another. Part of the excitement of working is the evolution of the subject, which is often a surprise to me.

I studied painting in graduate school at Mills College, and I consider myself to be primarily a painter, but since 1985 I've spent about half my time making linocuts. I started printmaking out of a desire to change scale. I wanted to work small, on paper, and in color. I chose relief printing because it's a very direct and gestural medium with a lot of expressive potential. Most of my linocuts are made using the reduction method in which all the colors are printed from the same block. It is also known as the lost block method since the block is destroyed in the process, with successive cuttings between printings. The advantages of this method are that registration is simplified and there is a lot of suspense about the outcome of the print to keep me interested. Disadvantages include the unpredictable edition size and the impossibility of changing the first color after the second color has been printed. I chose linoleum over wood because I like the neutral surface (lack of grain) and the ease of carving fluid lines in all directions. My color choices are instinctive. I don't work from a plan-- just a pencil sketch. I often paint on proofs to determine color and formal moves. Relief printmaking is like a restrictive form of painting in which the restrictions are freeing.

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