



GEMINI G.E.L. <sup>AT</sup> JONI MOISANT WEYL

Workshop Notes:

In the Fall of 2006, Ann and I began phone conversations and emails regarding her fascination with ear trumpets. The ideas explored for fabricating her own interpretations included the use of tin, sheet-metal, cast-paper, cast-metal and leather, and she envisioned the final form being "housed" in a custom musical instrument case.

Upon her arrival at Gemini in December 2006, Ann began molding shapes in modeling clay, and developed three forms. She commented, "I'm thinking about a listening orchestra, I want to make instruments for an orchestra of listeners." Two of her devices were initially cast in plastic, which were used to develop later versions in bronze, rawhide, paper and cloth – none of which proved very successful. Ann would continue to admire the early plastic test-casts and eventually, after many months of experimentation, these became the resin ear trumpets in *score*.



During this visit to the workshop, Ann started a body of prints by scratching into mylar sheets and then rubbing ink into the lines, much like wiping an intaglio plate. The images were transferred to lithography plates, proofed, and sent to Ann's studio along with additional blank mylars for her to continue drawing.

Her next proofing session was in July, 2007, and Ann resumed her work with linear imagery on printing plates, but diverged from drawing with her hand in favor of laying threads, rope, horse hair, and fabric directly onto mylar, creating images that would be transferred to either lithographic or etching plates depending on which was most suitable for the imagery. The result was 18 *script* images and the related unique monoprints that ultimately would be housed within the wooden writing desk drawer of *score*. This technique of "drawing with fabric" was later expanded to include the distressing of silk organza with a wire brush and laying it over photo-sensitive lithography plates to transfer the imagery.



The smallest of the stressed-fabric plates were proofed in variant shades of blue, and these variations, attached by Ann with a heat-set adhesive onto cotton, became the components of a large-format collage, called *legend*. Having discovered a technique to satisfy her quest to create images on paper, Ann began making large scale versions of distressed cloth "drawings."



GEMINI G.E.L. <sup>AT</sup> JONI MOISANT WEYL

The printing plate for *warp & weft II* was generated from her first working of the fabric; then the material was reworked by Ann and transferred to a new plate to create *warp & weft I*. Five additional "fabric drawings" followed, four of which became the *gauge* images, in which a very transparent screen "flat" overprinting was added. The fifth cloth imagery was printed twice, flipped end-over-end, to make the two-paneled imagery of *warp & weft III*.

When Ann returned a month later, the first prototype for *shell*, an oversized white felt coat, had been produced by an independent seamstress. Ann reworked and refined this piece, as well as resolved the resin material for the ear trumpets and the wooden writing desk. The RTP's for the prints were signed, and the first *legend* was collaged. Ann would continue to make the additional *legends* in her studio in Columbus and our shop began in earnest to produce the remainder of her project.



I was greatly assisted by Ann's primary collaborator, Gemini Master Printer Erik Beehn; his efforts in the project were assisted by Jonathan Cross, Xavier Fumat, Case Hudson, Richard Kaz and Amber Rissman.

James Reid  
Workshop Manager

