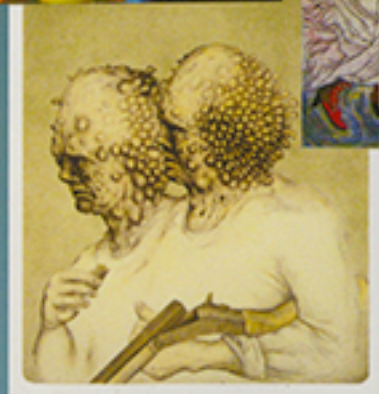
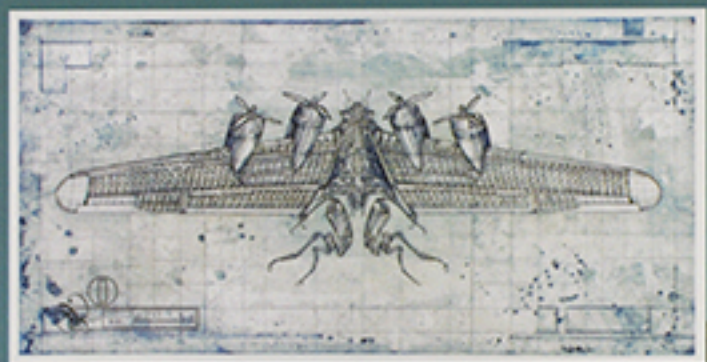




PRINTMAKERS TODAY



Schiffer LTD™

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Artist's Statement

Through technological research, reality is being revealed as far more complex than anything we can invent or imagine, and it invites renewed speculation on the human position. Human agency, in such forms as genetics, has also become a new and powerful force at environmental levels, changing our fundamental assumptions about what we perceive as real.

Printmaking, with a history of the communicative image and the multiple, is transforming with the addition of digital processes. Its new forms can even be seen as a mindset, based in the transient digital iteration, the remotely transmitted image, and the colonized cultural space. In the process of creation, digital prints move from light and mathematics to the tactile, fragile, familiar surface of paper.

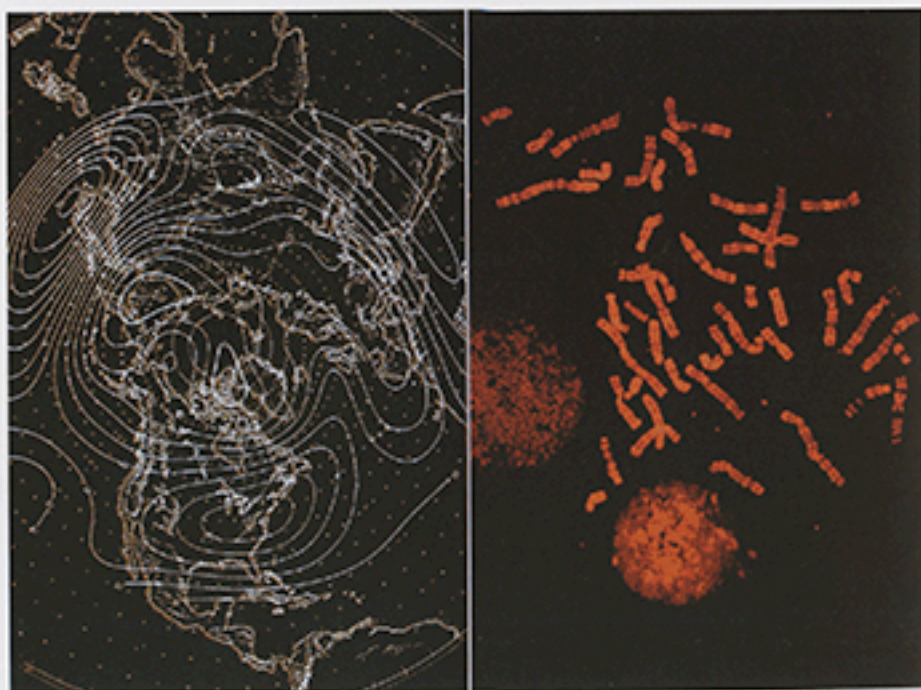
My work is motivated by the wonderful exactness of living forms. I am drawn to the unfolding schema of changing reality, and the way its shimmering images become refracted in human culture. Of the diverse cultural influences that condition our view, one widespread influence that interests me deeply is the vision of science and technology, with its questions on the nature of the real.

Individual Artwork

Species Boundaries: Wind Map

As we encounter deeper levels of perception through technology, microscopy, and genetics, the relationship between nature and humanity changes and the boundary becomes less distinct. This work uses genetic imagery, and I use digital forms of the print because they echo the issues of technology and genetic research. They carry the intrinsic language of the copy, a sense of past and future, and a magnetic attraction to technological innovation. The interconnections of nature also appear to gain in scope; edges begin to blur. This blurring is the focus of the suite *Species Boundaries*. *Wind Map* combines a geoanalytical chart of the wind directions of the northern hemisphere with the DNA of fish to suggest the migration of physical matter worldwide.

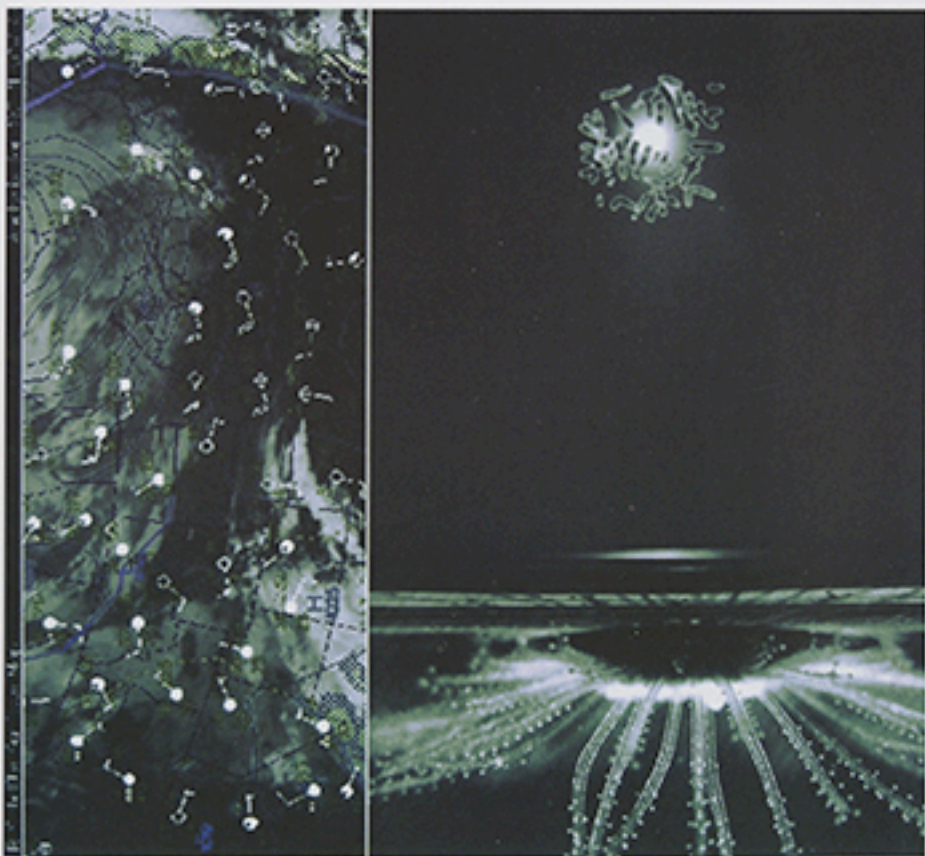
For my digital work, I construct the image in the computer using a variety of techniques and sources. My printing is done in limited editions on wide format Epson printers with archival inks and traditional printmaking papers. I proof extensively as in traditional printing. Digital means provide a huge range and variability of color and surface, so it is necessary to make many aesthetic decisions and refinements before printing the edition.



Deborah Cornell. *Species Boundaries: Wind Map*. 2006. Digital Print, 18" x 24".

Species Boundaries: Sea Change

This work uses genetic imagery, and I use digital forms of the print because they echo the issues of technology and genetic research. They carry the intrinsic language of the copy, a sense of past and future, and a magnetic attraction to technological innovation. The interconnections of nature also appear to gain in scope, edges begin to blur. This blurring is the focus of the suite *Species Boundaries*. On the left in *Sea Change* is a map of wind-tracking buoys in the Pacific Ocean. On the right is an image of the moon I took one evening, with added microscopic images of genes and jellies.



Deborah Cornell. *Species Boundaries: Sea Change*. 2006. Digital Print, 18" x 24".

Species Boundaries: Legend, Premonition

This work uses genetic imagery, and I use digital forms of the print because they echo the issues of technology and genetic research. They carry the intrinsic language of the copy, a sense of past and future, and a magnetic attraction to technological innovation. *Legend* proposes an open structure existing between human invention (the relational hands in the Arnolfini portrait) and the vagaries of cellular determination suggested by the chimera on the right. The center panel is a page from *Beowulf*, a legend about the problems created for human culture when nature goes awry.

The interconnections of nature also appear to gain in scope, edges begin to blur. This blurring is the focus of the suite *Species Boundaries*.

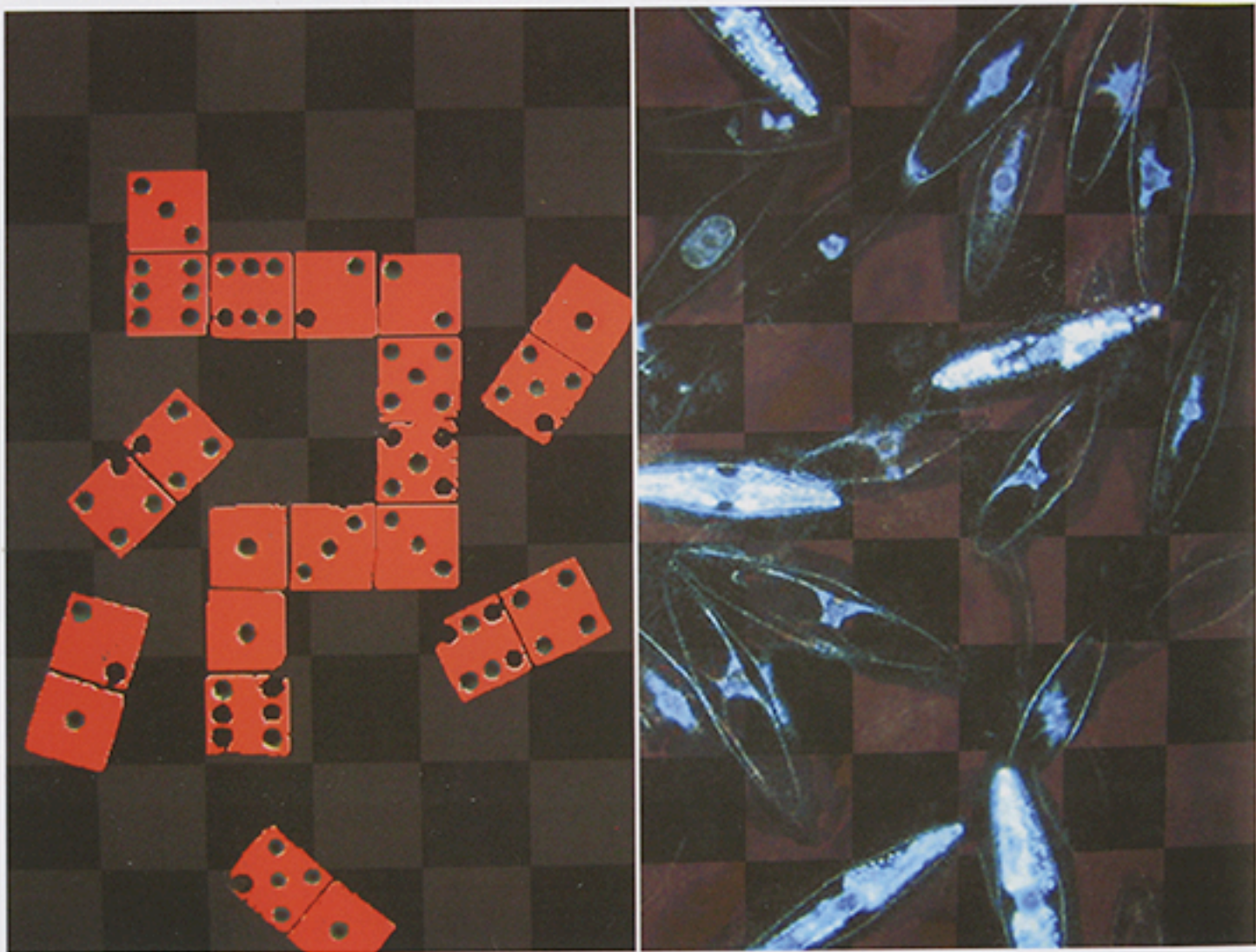


Deborah Cornell. *Species Boundaries: Legend, Premonition*. 2006. Digital Print, 18" x 36".

Game of Chance: Domino Theory

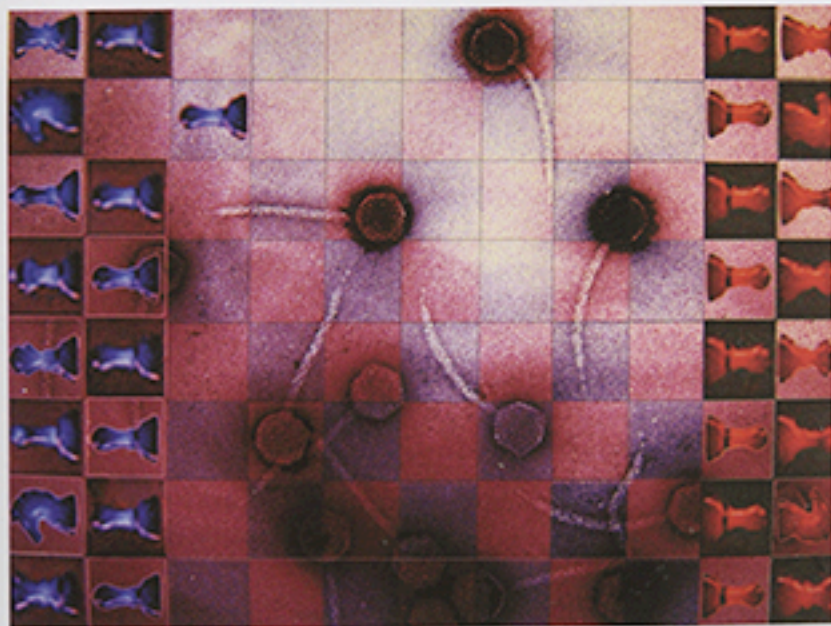
The *Games of Chance* series speculates on the human penchant for taking chances, in this case with manipulation of our cellular future. The use of digital forms of printmaking emphasizes the role of science and technology in these pursuits. *Domino Theory* suggests the manipulation of physical matter through numbers, as in genetics. Through computer manipulation, the dominos are eroded as if they were organic elements. The image is further manipulated by adding a gameboard throughout the work. My printing is done in limited editions on a wide format Epson printer, with archival inks. The paper is a new specialty paper called Angelica, which creates a velvety surface with the inks. In this series, I used a much larger scale. The size slows down the experience of the work, and creates a more monumental object. I proofed extensively, as in traditional printing, to perfect the color and surface.

Deborah Cornell. *Game of Chance: Domino Theory*. 2009. Digital Print, 36" x 48".



Game of Chance: Pawn

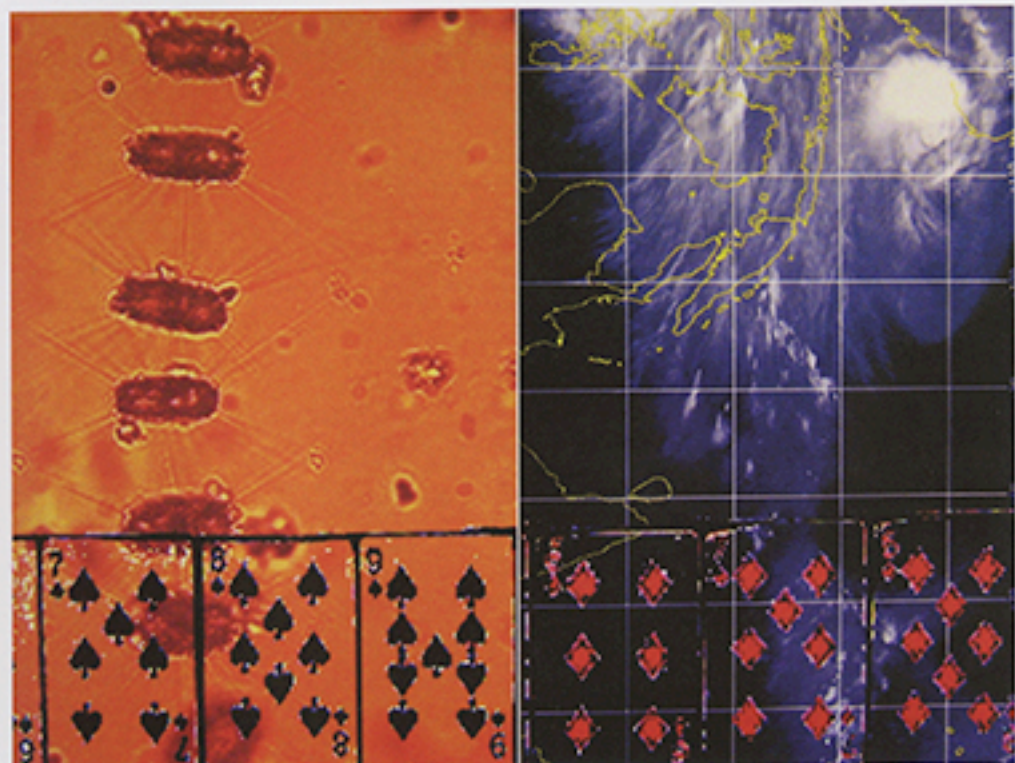
Pawns is based on the initial move of a game of chess. Pawns are the lowest common denominator in a chess game, much like the viruses they are paired with; but, as in the game, they sometimes suddenly acquire a commanding role. My printing is done in limited editions on a wide format Epson printer, with archival inks. This paper is a new specialty paper called Angelica, which creates a very velvety surface with the inks.



Deborah Cornell. *Game of Chance: Pawn*. 2009. Digital Print, 36" x 48".

Game of Chance: Straight Flush Poker

Straight Flush is a poker hand that denotes a perceived position of power. The cards are paired with cells and global weather patterns, also an area where humans feel (but may not be) powerful. The element of chance remains.



Deborah Cornell. *Game of Chance: Straight Flush Poker*. 2009. Digital Print, 36" x 48".