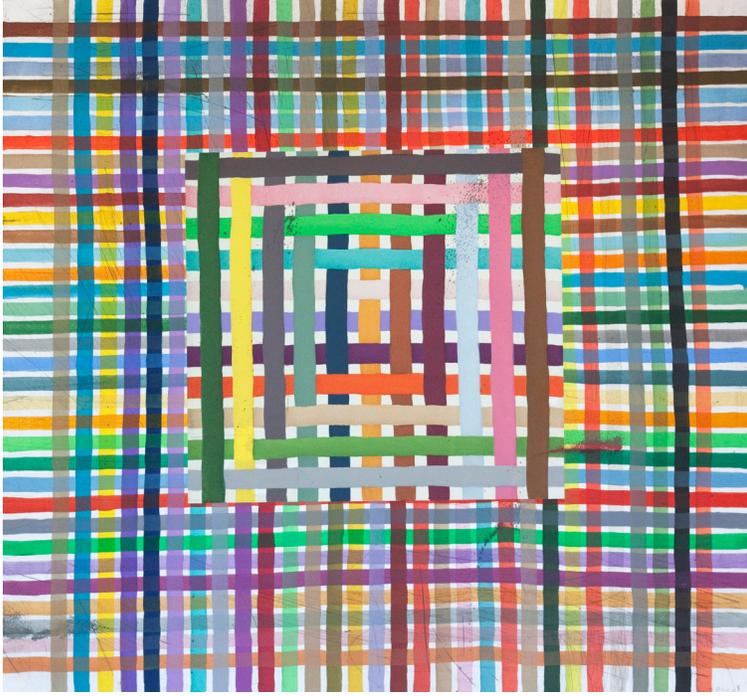


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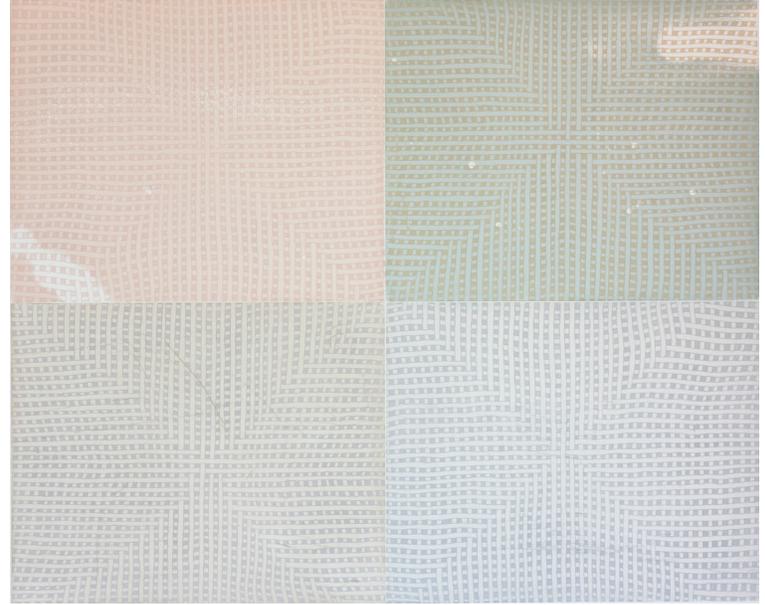
ALICIA MCCARTHY



UNTITLED (Z. P. R. R. A.Y.), 2016
Color sugarlift aquatint, and aquatint with drypoint and flatbite. 36" X 40"; Edition of 35

Although Alicia McCarthy is often associated with Mission School graffiti artists, her work is not rushed, angry, or blatantly political. Many of her works are slow, meditative, and solitary. Famous for receiving a chastising letter from the dean of students at the San Francisco Art Institute for her graffiti, she now makes art that is intensely personal and intimate. She remains rooted in the handmade. You can feel the humanity of her mark in the softground that is etched and left behind.

—Kenneth Caldwell



UNTITLED (DEUCE), 2016
Color aquatint and softground etching with drypoint. 26" x 32"; Edition of 35



Z Groshong and Alicia McCarthy in the studio working.



Q: How did Paulson Fontaine Press find you?

AM: Honestly, I don't know how they found me, but I luckily received an email from Rhea asking to come by my studio last October. All three of them visited me at my amazingly tiny studio in downtown Oakland, all four of us barely fit, I have since then relocated to a studio in Squeak Carwath's building, The Egghouse.

Q: When you got a larger studio, did it change your art?

AM: The thing that changed my art in the last four years was quitting my day job. I was really adamant my whole life about having a day job. Part of it is I just didn't want to deal with the art market and sales. And many years ago, I wouldn't even sell my work. I would only trade or give it away.

Q: So how did quitting your day job change your work?

AM: When I stopped working at Blue Bottle, I started actually looking at my emails and immediately got one from Jack Hanley about the application for the Artadia Award. It's an incredible grant program, because it's totally unrestricted. They're also a great network. And then I got that grant.

Q: When did you first show with Jack?

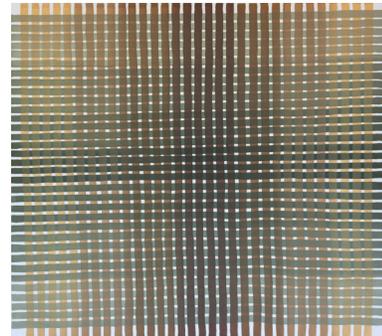
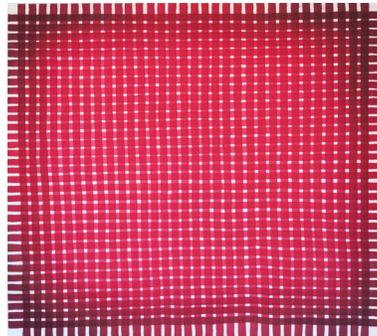
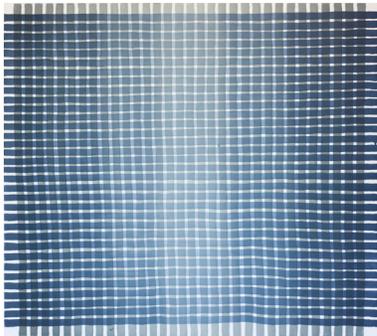
AM: 2003 or 4 was my first show with Jack when his space was still in SF. I really love that man and I'm so grateful to still be working together.

Q: You quit your day job before this grant?

AM: I took a leap.

Q: It feels good?

AM: More like freaked out and excited.



UNTITLED 1C, 2016
UNTITLED 1, 2016
UNTITLED 1B, 2016
Color sugarlift aquatints
36" x 42"; Editions of 30

Q: Do you plan out your paintings?

AM: There is a preplanned sort of pattern, but each line—it's only one by one. I'm a big advocate for collaborating with your materials. It's really necessary for me, especially living in an urban environment. My process is very long and slow. It takes time. It's sort of simplistic. But what's behind the weaves is exactly that: it's a reflection of the day-to-day and how we humans and plants and animals adapt and adjust and how our personalities bring certain parts out or repel certain parts.

I lay a color down. The next color is mixed. I always mix all my colors. I never use anything out of the tube. So, the second color is based off that first color. The third color is based off the second. The print medium really makes a lot of sense for this sort of idea.

Q: When you came to the printmaking studio, did you know what you wanted to pursue here? Did you come with some sketches, some ideas?

A: I came with my backpack. I came with nothing else. I didn't want to come to it with any preset ideas. Because there's so much about the process that I didn't know. I'm more into collaborating as opposed to dictating in any kind of situation.

It's impossible in this process to do a weave the way I would paint it. But again, here comes the collaboration, where I'm more open to doing something that I'd never done before based on my process and based on their process. So we're going to have a much more random weave. I consider this one like a negative-space weave instead of a positive-space weave. There are going to be parts where the color actually comes over and creates a whole unique block.

Q: A new color, so to speak.