



Q: What was the appeal, beyond just a new experience?

MK: Using a different tool and loving what etchings are. The idea of using a drawing hand with another tool and the materials—paper, inks, and books. There is the secondary relationship to books. That's why I'm putting the words in, because I never just do art. What is that? This is an experiment in making art and not knowing why.

Q: Do you usually know why?

MK: I always know why, because I have an assignment that's very grounded in doing a very specific thing.

Q: Does painting come out of nowhere?

MK: No. Sometimes I know I'm going to apply it to an assignment. When I was in Rome, when I didn't have any assignments—I was there for three months, and I said, okay, this is just going to be my break, and I'll just paint away—and I painted very little. I was in Rome,

and what would be the point of painting there? I was happy with some of the pieces, but I had to apply them to a narrative, because I think I'm a writer first, but I'm not sure. It's the hybrid for me. It's being able to write and paint. And to write as little as possible. I just want to write much, much less.

Q: Did you feel like it tilted over at a certain point into fine art, or have you just given up trying to define it?

MK: It would take too many years of analysis to figure out why I insist on calling myself an illustrator. But I know—I could always say I'm a good illustrator, but a bad artist. So I'd rather be a good illustrator than a bad artist. Ludwig Bemelmans was an illustrator, but he was also a painter—but maybe he wasn't a great painter. But the sum of his writing and drawing is just so wonderful that you think, okay, there are many different worlds to be in.

Q: But once you start doing intaglio, does it mean fine art?

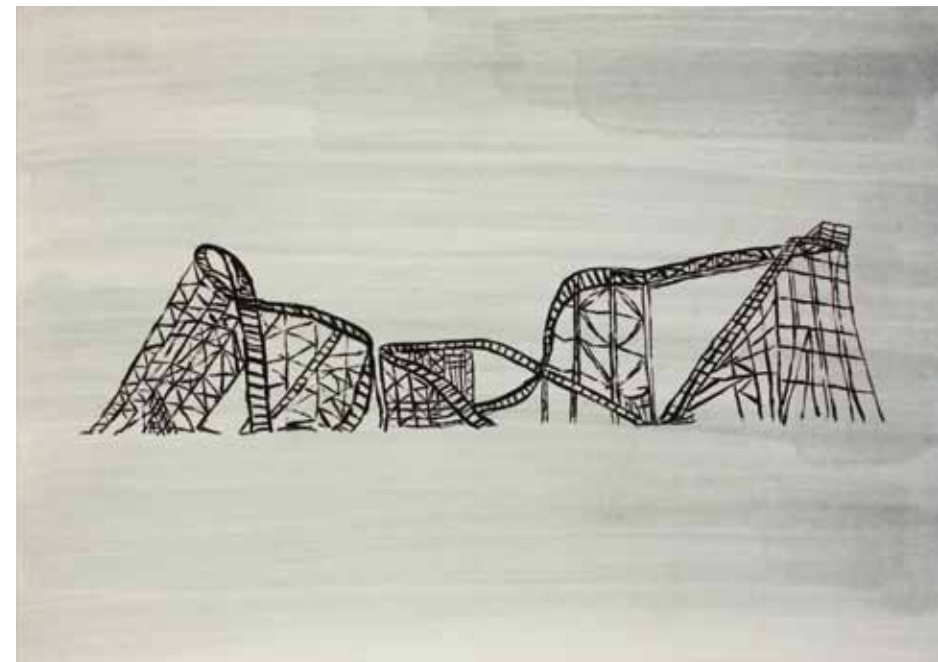
MOSTLY, 2012

A portfolio of 27 sugarlift aquatint and hardground etchings printed on linen; Portfolio: 13.5"x11.5"x1.5"; Paper: 12"x10.5"; Edition of 15

MK: It's a big scary dark hole. That's why I'm scrambling to put words on these pieces—and I don't want to use the word "scrambling" in the bad way... it comes back to the love of books and words. I think, "Well, that's nice, but wouldn't it be nice to have the word 'mostly' underneath her face?" So that's a question. How much narrative do I need?

Q: Did you come armed with a lot of material?

MK: I brought a bunch of books and photographs. I am looking at dozens of different things for reference. So I guess it's more a mood—an inconsistent mood of images that I love, and then some dreams. *Woman Sleeping* is based on a dream I had the first night that I was here, which filled me with great happiness. And then, you know, you don't want to go on




ROLLERCOASTER AFTER HURRICANE, 2012

Sugarlift and spitbite aquatint with chine colle gampi; Image: 14"x20"; Paper: 22"x27"; Edition of 20

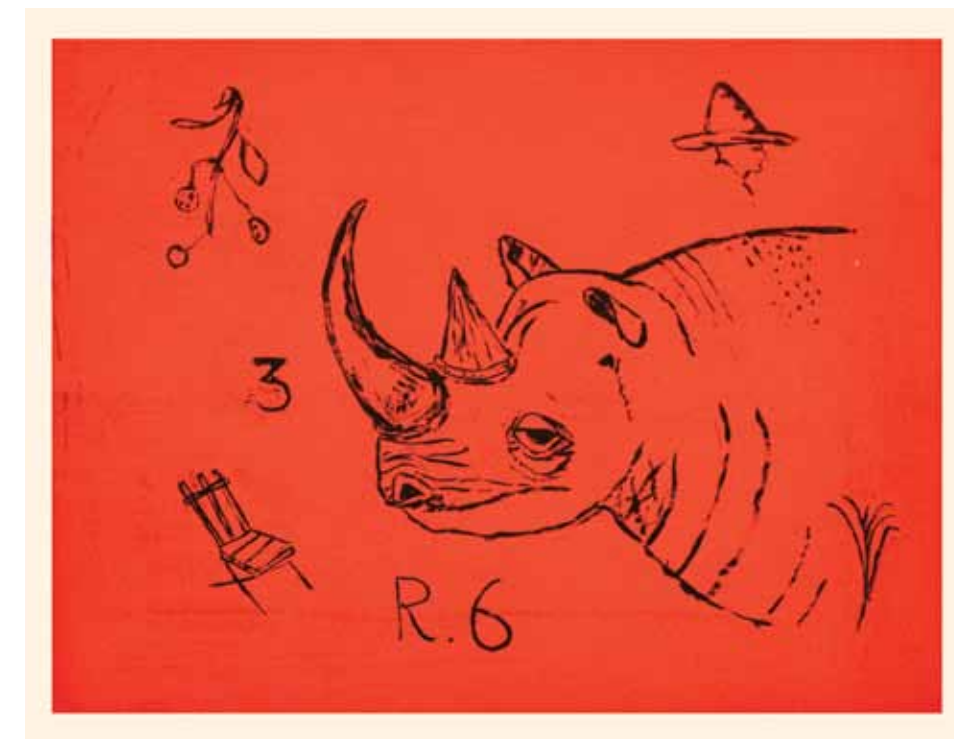
about your dreams to people, because they fall asleep immediately. This is a Lartigue photo of this wonderful girl on the beach. And this is a postcard of a rhino that I love, but he might not feel so happy. And this is a water tower that I saw next to Bette's Diner.

Q: Has this been a struggle because there is no narrative attached?

MK: Actually, it's gone surprisingly easily. I've just been drawing a lot, and they seem to work as opposed to not work. Hopefully it'll make sense at the end because of the editing. I have a sense of an editing process in my being. Part of this process is that I needed to hear from Pam and Renee that it was allowed not to be good, and then we could just say, okay, it didn't work. But I am trying to say the same thing in much of my work. A lot of stuff comes at you in this world in the course of a day, and you have to decide what it is that you're going to look at, and what you're going to love, and what you're going to discard, and what story bubbles up. You have to decide what you want to do every day. That's literally my job. My job is to wake up and walk around, and then just do something with it all. 



Maira Kalman working in the Paulson Bott Press studio.



RHINOCEROS, 2012

Sugarlift and aquatint; Image: 8.75"x11.5"; Paper: 17.5"x19.25"; Edition of 20



**PAULSON BOTT
PRESS**

2390 C FOURTH ST. BERKELEY, CA 94710
T 510.559.2088 • F 510.559.2085
WWW.PAULSONBOTTPRESS.COM

First Class Mail
US Postage Paid
Berkeley, CA
Permit #559

BLUE SHOES, 2012

Hardground with hand coloring and chine colle gampi;
Image: 6"x8"; Paper: 13"x14"; Edition of 20



FIVE STONES, 2012

Hardground with hand coloring and chine colle gampi;
Image: 6"x8"; Paper: 13"x14"; Edition of 20

