



craig fisher
5545 woodridge dr.
toledo, OH 43623
U.S. A

cfisher@ibispress.org

As in centuries before, prints and drawings were part of science's arsenal to dispel myths and deception. I feel this connection and have looked for it in many of my creations. Through prints, we can see the thumbprint of the artist/printmaker in a world flooded with the digitally modified or enhanced imagery. It's a physically demanding medium that can be rewarding for those up to the challenge.

So, for me the print process is tied inexorably to the creative process. The artist is often modifying his creation as he builds his image in the etching, modifying, and proofing of each work.

My subject matter is varied. I am in many ways an artistic generalist in my approach to the creative process. In order to more fully understand our place within society, the artist draws upon many resources: all expressions of art, science, history, and philosophy. From these varied disciplines, I garner added inspiration. I take keen interest in the "monumental", the pillared icon and the undiscovered remnant. While some of today's monuments are coming down, I like to create new geometric or organic edifices that hint at a background narrative yet to be realized. These images are often uncompleted and often unrelated structures that occupy a large stage or landscape that may subtly suggest an epic background story. Some employ pure geometric shapes; others may be defined by the process used to create them. Each print (or painting) requires a great deal of drawing, erasing, reflecting, and weighing many options before etching the plate surface or putting brush to canvas.

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