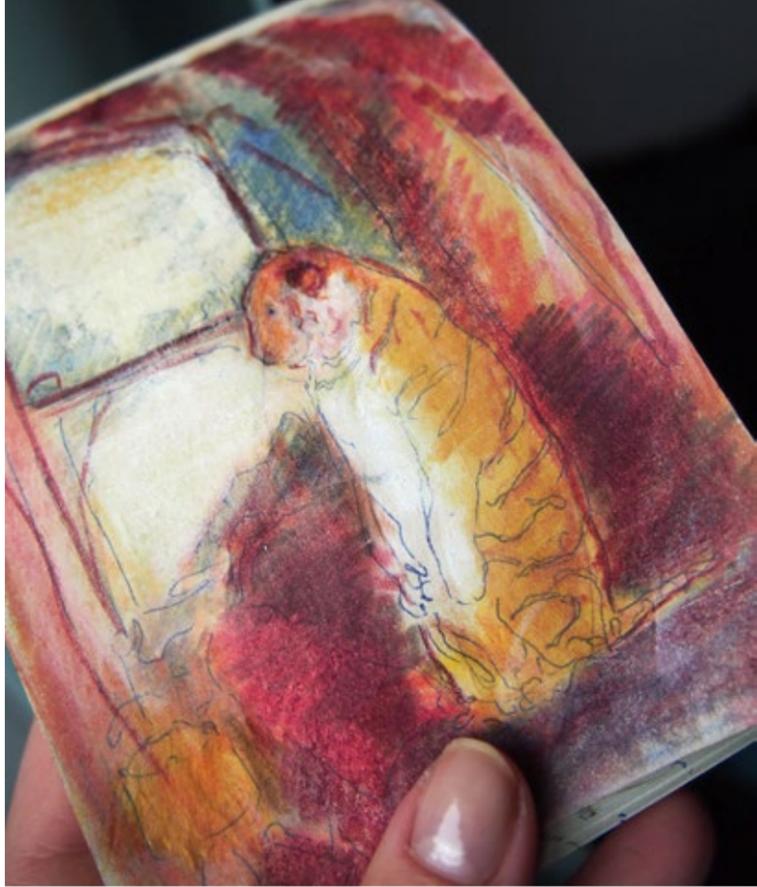
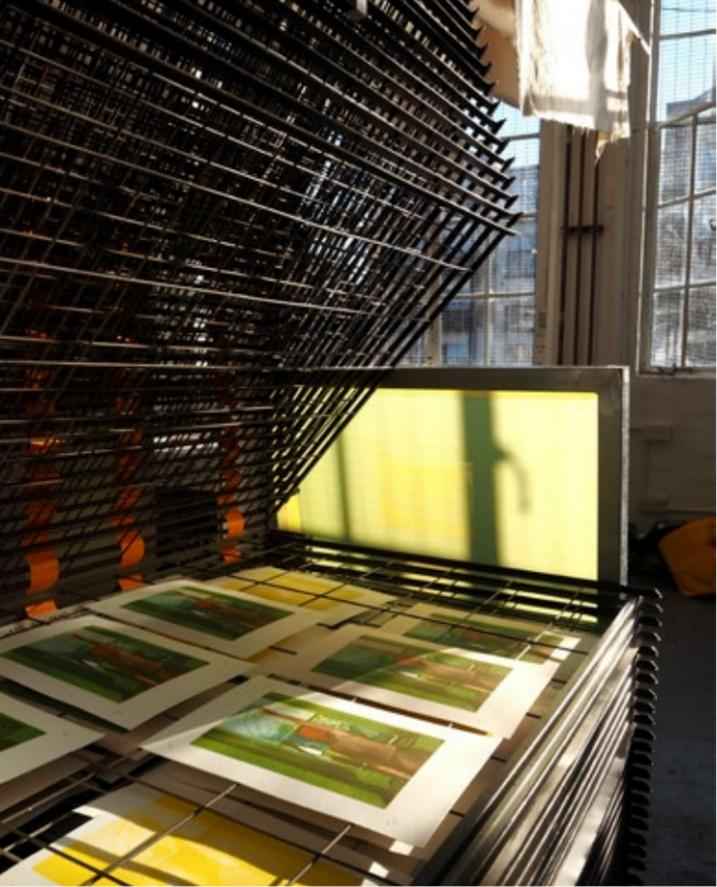


Photos courtesy of  
GEORGIA GREEN

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With a vivid imagination that sees stories everywhere, *Georgia Green's* dreamy pastel prints are a window into the mind of an artist who turns ordinary moments into magical scenes.



**“Colour is very important to me as an artist. I love the painterly, dreamy quality of translucent riso inks and soft CMYK halftone silkscreens.”**

**GEORGIA GREEN**

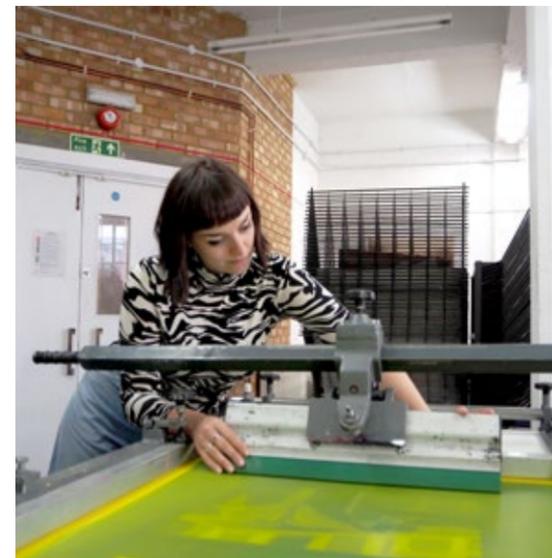


**A**s a printmaker I use my art to unravel the interiors I move through and live within. I like to dissolve and dramatise everyday rooms and corridors, questioning notions of intimacy, belonging and confinement within my work. In my prints the gentle, familiar appeal of domesticity softens as though absorbed by time or disaster, like the brightly chipped frescoes guarding the walls of Herculaneum and Pompeii. Within these scenes memory exists as colour alone, illuminated by the chimerical tangle of curiosity and longing that prompts each artwork.

Within my printmaking practice I champion sustainable duplication processes such as risography, a mechanised form of stencil printing which uses vastly less CO2 than its digital counterparts. At East London Printmakers I am also embracing large-scale silkscreen work, creating bigger and bolder variations of my original risograph prints. While I primarily use contemporary mechanisms of reproduction within my practice, my knowledge of traditional printmaking strongly informs my mark-making processes. With each new edition I aim to generate an organic and intuitive creative dialogue, designed to challenge the stereotypical view of risography and silkscreen as ‘pop’ and ‘kitsch’ mediums. Through this exchange I hope to highlight the subtle possibilities of colour and texture that

can be achieved using sustainable soya and water based inks, bridging the divide between fine art duplication and more accessible printmaking mediums.

Colour is very important to me as an artist. I love the painterly, dreamy quality of translucent riso inks and soft CMYK halftone silkscreens. During my degree, in fine art painting and printmaking at Glasgow School of Art, I was drawn to painting with oils more often than printmaking, a perspective that still strongly influences how I build soft and convoluted layers within my prints. I no longer paint as I often dip into and out of studio spaces making it difficult to work at any decent scale. However, almost all my prints start organically as chalk and pastel sketches. I carry cheap A6 notebooks from Muji with me everywhere filled with thoughts, visual observations and designs. These little compositions are then worked up into larger designs digitally, allowing me to easily separate the colour layers for my finished prints. I started working digitally three years ago, purchasing an iPad and Apple Pencil. A lot of my work has been finalised digitally ever since. It can be an absolute lifesaver to have my entire design ‘studio’ contained within one easily transportable device. During the pandemic accessing a print studio regularly was nearly impossible, and working digitally allowed me to keep generating ideas during lockdown.



The slightly surreal scenes I depict in my prints are influenced by a wide range of visual and written material, often including a solitary figure or animal as a narrative cue. I collect inspiration from children's book illustrations, novels, poetry, frescoes, architecture and interior design. Recently I developed a series of risograph prints inspired by a visit to Kettle's Yard, a house in Cambridge. Another edition was inspired by Virginia Woolf's novel Orlando. Sometimes I'll combine characters lifted directly or influenced by films or literature with interiors from my everyday life. I watched a lot of Studio Ghibli as a kid, and I have always been drawn to the hidden symbolism or dualism found in the vivid, nature-saturated scenes of Princess Mononoke, My Neighbour Totoro or Spirited Away. While my artistic style remains very different, I definitely feel the anthropomorphic animals sitting and sleeping in my designs relate in part to my love of these Studio Ghibli productions. I've always had an overactive imagination, and I dream a lot. There are far more ideas for prints swirling in my mind than I am able to translate into a considered and detailed piece of art at the end of the day. As my practice develops and I become a more proficient printmaker I hope this process will become easier and more fruitful.

For me the printmaking and mural-making process is one of play, juxtaposition and irony. The everyday becomes fantastical; a fixed place in space and time dissolves into an unfinished allegory. This incongruity is where I find beauty and inspiration, a creative catharsis in exaggeration and mistranslation.

Looking ahead to my practice in 2023, I will continue to focus on developing my printmaking technique. I won a grant from East Anglia Art Fund at the end of 2022 enabling me to curate a group show in the

spring, alongside my fellow artist and grant winner Eleanor Rodwell (@erodwellart). This will be a nice opportunity for me to exhibit my prints and collaborate with other artists in different creative fields. I am currently employed as a workshop coordinator and print technician at The Art Station (@the\_artstation) in Suffolk. My role within the charity involves the supervision of inductions, open-access sessions, workshops and residencies with adults and children. I find the work really rewarding and I aim to maintain this community engaged aspect of my practice for the foreseeable future. I also remain closely connected as a creative to Europe through my movements abroad as an Artist in Residence and I enjoy working and exhibiting internationally. I have exhibited across the UK, Ireland, Italy, Portugal and Singapore. With any luck 2023 will bring more international residencies and opportunities to exhibit abroad. [T](#)

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