

CONSTANCE JACOBSON

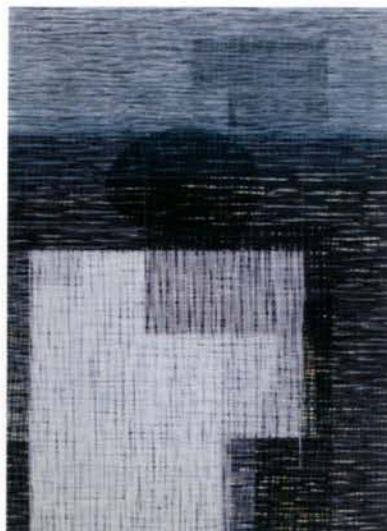
Boston, Massachusetts

These prints, with simple architectural elements, reference the change in my physical environment as intense urban gentrification encircles my living space, creating an uncomfortable sense of enclosure and density. The singular, house/figure structure is the vehicle, a tightly gridded, impenetrable structure that acts like a blockade. For the most part, very little light emerges from the white of the page, because of the heavy layers of alternating dark and white ink. This creates an opacity that is usually avoided in printmaking, but combined with the grid, it feels like the correct approach to convey the emotional impact of my neighborhood's conversion, as well as that of the larger, current social and political environment of unease.

I used monotype rolls, woodcut with stencils, and lithography (polyester plates) in various combinations to create this body of work.

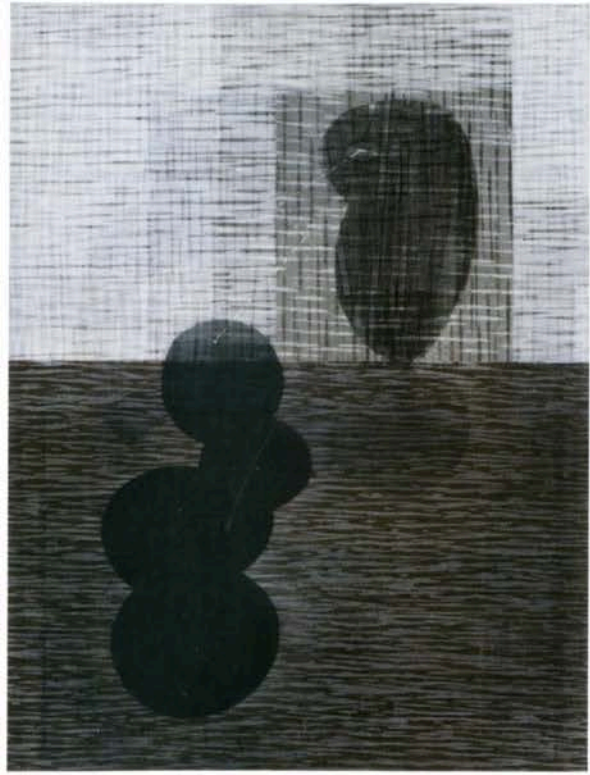
Silence and Stealth. Monoprint with oil-based inks, woodcut, stencil, and polyester plate. 28.5" × 19.5". 2017.

Fogging. Monoprint with oil-based inks, woodcut, stencil, and polyester plate. 30.5" × 22.5". 2017.

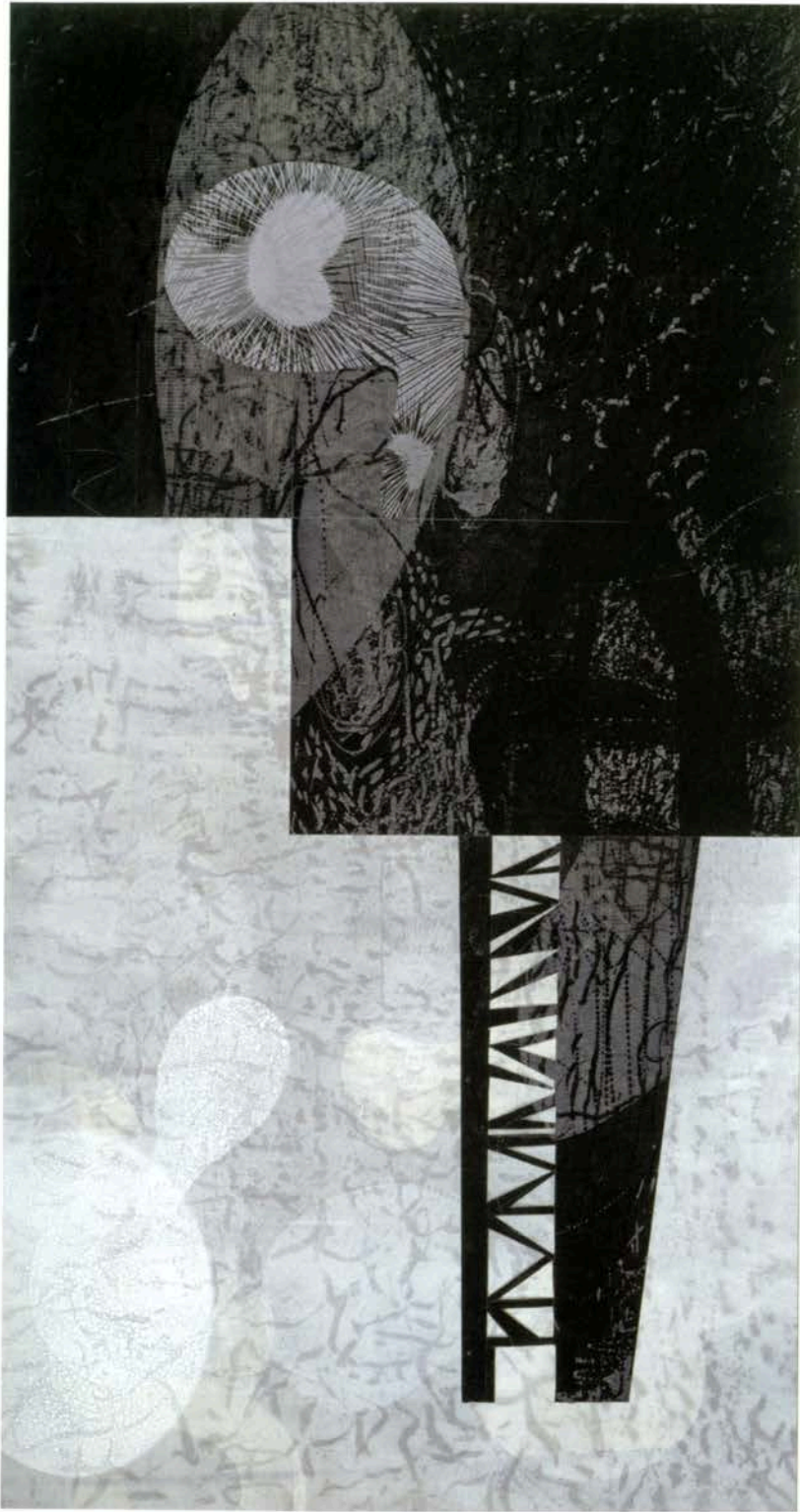




Nocturne 2. Monoprint with oil-based inks, woodcut, stencil, and polyester plate. 30.5" × 22.5". 2017.



I See You. Monoprint with oil-based inks, woodcut, and stencil. 30.5" × 22.5". 2017.



Top Bottom. Monoprint with oil-based inks, woodcut, stencil, and collage. 42" x 22". 2016.