

Judd Clay Thompson, *One Long Trip*, via interview with Jennifer Mayer and Bryan Ricupero, 12.17.15

Birth Year: 1983

Process

I did this work under UW art professor Mark Ritchie. I like the old way of doing things. You can do this style of etching out of a kitchen. I used a burning plate and mixed chemicals. My professor empowered me by teaching this style, because I could still produce work using this process after graduation. I used a zinc plate. You have to file down the cut corners. You melt wax and rub it on top of the plate and let it dry. With a needle or shard, you scratch a design. Once the plate is scratched, you clean the plate and dip it in acid. I did this four times to get four different shades. Darker ink is a result of being in the acid bath longer. I guess I had beginner's luck with a mistake I made—I kept my thumbprint on the etching and continued to use it as my signature. Technology could prove this is my piece.

Content

The brick wall represents forging a new path. I wondered how long it would take to travel to Europe by boat. The tree has a face in it, it is scary on one side—there is a Crow Indian story about grandfather tree. The two magpies mate for life. The Big Dipper represented a way of life on the reservation where I grew up.

Inspiration

I had just gotten out of a personal relationship and created a new relationship with school. I was planning a trip to Europe and this gave me the travel theme. I grew up on the Crow Reservation in Montana, and this experience also served as inspiration for this piece.

Other

This piece opened the door for me on how to market my art. I learned silk screening on textile as a senior at UW and I now own a clothing company, Seventh Apparel. Now when I have an art show, I also offer the pieces in t-

shirt form. It does not diminish the value of my art; it means my art reaches more people.