

## Q1. Can you give us an insight into your artistic process? Is your work pre-planned or created intuitively? How long does each work take to complete?

There is an element of working with the microscopic image that will always need to be pre-planned. Firstly the choice of plant matter; the sectioning, such as to section longitudinally or transversely, in other words, to cut across or along the plant matter; and secondly the staining, whether to use standard laboratory stains or other stains such as dyes or food colourings. So once I have made these choices, it is then working to see the best image to convey the idea underpinning the artwork.

It will then become a world of chance and intuition, observing what is happening on the slide and then imaging how this will look when it is over a meter in size. The photograph taking side can take days to find the right view through the microscope. Once this has happened, then the job of looking at all the images taken and then deciding which ones to print can take months.

## Q2. Can you explain your technique; how you manipulate the medium?

The artworks in this exhibition fall into two categories; those directly driven by the original photographic image and those that take those images into a new language away from photography.

The photographs are self-explanatory, they are taken through the microscope, using either a compound microscope or a dissecting microscope with a canon MkII DSLR camera attached.

Secondly, I will then take the image/s and change their look and as in the case of Colliding Worlds where the images and text have been engraved onto laboratory Petri dishes.

## Q3. Do you keep some kind of ongoing drawing book or diary? Or a collection of images or photographs for inspiration?

I always keep a diary of what I am doing. At any one time, I will be carrying an ideas journal and have a studio journal to document how I am doing things in my studio. These books act as memory chronicles to know what works and what does not mainly when translating images into various printmaking mediums.

I have an extensive collection of images and sounds that I have collected over time. These digital documents act as archives that I can use for my practice, just as you would use paper and a brush that you have stored away to create an artwork.

## Q4. Who are your favourite artists? Who do you draw inspiration from?

Who are my favourite artists, is such a leading question. The internet currently supplies an endless array of artists and inspiration and at times, can become overwhelming. However, if you want to talk historical artists, Leonardo Da Vinci was a master of all things. For me, it was his technical abilities in the worlds of science and art that ignited my artistic imagination. Closer to this century, my artistic responses are influenced by early land/environmental artists such as Dennis Oppenheimer, Richard Long, Alice Aycock, Nancy Holt, and Joseph Beuys. Along with contemporary

artists including Brandon Ballengée, Suzanne Anker, Olafur Eliasson, Pinar Yoldas, Susan Hoffman-Fishman, Janet Laurence, Néle Azevedo and Perdita Phillips.

As for inspirations that inform my art practice, it is what we are doing and not doing to our fragile planet. We are in this Anthropogenic epoch where all the actions of humanity right now will echo across time. We sit on a precipice as though waiting for someone else to solve our problems when we must acknowledge that these are problems of our own making and it will fall to all of us to make personal sacrifices to make a difference and hopefully save this world as we know it.

## Q5. Please also let us know if you have a social media account that you would like us to promote.

#leakannarlichtenberger

The 2 links below are to the artist's blog post taken on her most recent residency

- <https://schmidtocean.org/cruise-log-post/an-epic-journey-to-inspiration/>
- <https://schmidtocean.org/cruise-log-post/an-artists-journey-never-ends/?fbclid=IwAR0-cyvPjClpjznp44Lhbh39j-BcEwuxL1-uTgsO5m5Y6SP4vRC5KkHIKE>



