

# Overview

## LAURA OWENS



*Untitled (LO 1186)*. Color sugar lift, soap ground and spit bite aquatints with aquatint, direct-to-plate aquatint, gampi paper chine collé and 2-color screenprint.



*Untitled (LO 1187)*. Color spit bite, sugar lift and soap ground aquatints with aquatint, direct-to-plate aquatint and 5-color screenprint.



*Untitled (LO 1188)*. Color sugar lift and soap ground aquatints with aquatint, direct-to-plate aquatint and glitter paper appliqué.



*Untitled (LO 1189)*. Color spit bite aquatint with aquatint, direct-to-plate aquatint, 2-color screenprint and bookcloth appliqué.



*Untitled (LO 1190)*. Color spit bite, sugar lift and soap ground aquatints with aquatint, direct-to-plate aquatint and 7-color screenprint.

All images printed in 2026 by Emily York in an edition of 12. Each image measures 16½ x 11 inches on a 23 x 17 inch sheet. All images © Laura Owens. Courtesy of the Artist.

Crown Point Press is happy to announce five new prints by Los-Angeles based artist Laura Owens. This group of prints is her third project at the press and her most complex and engaging to date. Completed in the Crown Point studio this March, these prints combine numerous techniques such as spit bite, sugar lift, and soap ground aquatints, aquatint, direct-to-plate aquatint, and color screenprint to achieve the final images.

Owens began by making numerous plates in the studio, experimenting with a range of aquatint techniques, using the time to explore creatively. Along with this hands-on process, she developed all the digital files for the direct-to-plate etching plates, moving fluidly between physical and digital methods. She frequently mocked up compositions in Photoshop to visualize how she wanted the final prints to look, relying on extensive trial and error to resolve technical challenges and achieve the desired effects. Masking areas on the plates during printing became an essential part of the process, for two reasons: first, some plates were used for more than one image though the shared plates' imagery was not universal; and second, masking was used to control the way different layers of each image interacted as the plates were being printed.