



CAIRA ART EDITIONS
Off the Press [Release] :
Evelyn Rydz
STORIES OF WATER

"Evelyn Rydz's work emphasizes the interrelatedness of bodies of water, personal histories, consumer cycles, and climate change. In the hands of Rydz, water is a transcendent conduit for stories and connection" (<https://www.thetriennial.org/evelyn-rydz>).

At a time when the artist Evelyn Rydz has not one but two outdoor art projects on view in greater Boston - *Convergence: Porous Futures* as part of the Boston Public Art Triennial and *Holding Water* at the DeCordova Sculpture Park - I approached her about making her first lithographs together. Outdoor sculpture is site-specific and (in these works' case) temporary, while prints are intimate in scale and physically archivable - and thus can serve as a time-stamp of this moment in her career and in Boston's art scene.

Like these outdoor sculptures, Rydz's participatory projects cultivate community. With *Comida Casera* (ongoing) or *Salty > Sour Seas* (2017-2020) Rydz guides participants through experiences in which the foreign becomes familiar, the vast and unknown made bite-sized, salty and digestible. Her work helps us to reimagine our relationships with the natural world and with each other.

I wondered if prints, which usually exist in multiple impressions, each of which has been created from the same inked matrix, could be the perfect medium to match these concepts of interrelation.

Image: *entre tus dedos*, 2025, lithograph printed in dark blue

In her studio practice, Rydz is a virtuosic draftsman so we gravitated towards lithography. She draws with jeweler's glasses, studying her subjects as they take form beneath her pencil as she would a specimen under a microscope. And indeed, Rydz approached the novel surface of the lithographic stone much as I imagine a scientist would. Her first stone lithograph, *entre tus dedos*, revisited *Holding Water*.

Holding Water is a site-inspired commission created for "Nature Sanctuary," an outdoor exhibition that explores the natural world and ideas of home. It is on view at the DeCordova Sculpture Park until October 4, 2026. An oversized concrete vessel shaped to carry water rests on field stones within view of Flint's Pond. Four sets of cupped hands in shades of blue cast glass cascade in formation at its opening, suggesting the delivery of water. The lithograph's title is pulled from words spoken by the artist's mother describing the gesture of holding water: "Water is like our children, you can have them for a while, but like water, they slip through your fingers and form other ideas and other generations" (translated)(1).



We experimented first with photolithography, exposing a photo of one set of cast glass hands to an aluminum plate and then printing it in a gradient from turquoise to blue. Rydz used a dropper to drip tusche from between the fingers down the page. Alongside the aluminum plate, she also drew a smaller, simpler stone study of cupped hands with tusche drips. Rydz spoke about how much she loved drawing on the finely-sanded surface of the stone so we decided to focus on the stone lithograph.

Over the course of several concentrated stints at New Impressions Print Studio drawing on the 150 lb. limestone with her jeweler's glasses, Rydz created her matrix. Tusche - a liquid wash with grease-like ink suspended within it - mixed with salt gives the appearance of water pooled in the cupped hand - look closely and you can see the granules of salt suspended as well as the life lines creased within the palms. Long tendrils of tusche drip *entre tus dedos* (between your fingers) and down the majority of the sheet. Printed in a dark blue-almost black, the deckle at the sheet edges reinforces the hand-made, hand-drawn aspect of this print.

Image: detail of the lithographic stone for *entre tus dedos* showing the salt and tusche, as well as scratches made with an etching tool

Water plays a fundamental role in lithography, which functions on the principle that oil rejects water, so Rydz was able to amplify its material presence in the variety of marks made on the stone. The long drizzles of water vary in pigment saturation as well as girth (Rydz brought in a varying array of droppers, pipets, and straws for this purpose, testing which would create the most rivulet-like line.) Tusche beads at the end of some dribbles like punctuation marks (Rydz and printer Stacy Friedman together tilted the heavy stone).

The Flint Pond siting of the sculpture speaks clearly to environmentalism. It visualizes the hands of those who protect our drinking water, preserving it for not only our larger community but future generations. With its four sets of cupped hands, it suggests a passing of the baton, literally handing down knowledge to each generation of water carriers. We printed *entre tus dedos* in an edition of 30. I like to imagine their dissemination across homes and gallery walls farther afield. While Flint Pond is in the sculpture's background, down the hill and through the trees, what sources of water will the impressions of *entre tus dedos* come into relationship with? What ponds, rivers, or ocean might be just outside our windows or down the street?



At the same time that Rydz and Friedman were processing the stone, they methodically developed the composition and palettes for a photolithograph with monotype. Lithography can also be used with metal plates, most commonly aluminum which allows the artist to easily incorporate photographic techniques in the composition. *Where We Meet* uses photolithography and multi-plate layering to make visually explicit something too large and environmental for us to experience directly.

Boston Harbor is where the Charles, Mystic, and Neponset Rivers merge and then join the Atlantic. On any given day, the color of the harbor waters can range from aqua to turquoise, from midnight to bright blue, or from green to pale blue. Rydz told me that when she moved to Boston from Miami, she was building new relationships with bodies of water. Her frequent research visits to the harbor and its tributary rivers maintain an extensive personal image bank of the ever-changing water surfaces, colors, and sounds. How do you choose a narrow strip of water surface as the characteristic photo of a body of water? The point quickly becomes their interrelation rather than their difference.

Rydz and Friedman isolated sections from Rydz's larger photos several times over to achieve the right mix of surface information for the three strips of black lithograph representing the three rivers. Throughout Rydz was always holding in mind the final composition, which would overlay a pale gray print of Boston Harbor's surface waters with that of the three blacks. The triple sequencing of the photographic images recalls for me Eadweard Muybridge's famous photographic studies of motion which proved a galloping racehorse has all four feet off the ground at some point in its stride. Rydz is not dealing in proofs, but she is helping us to see an otherwise unobservable aspect of our natural world.

Image: Rydz folds impressions of *Where We Meet* (Folded Waters)



The two-plate lithograph recto is also printed verso with three color gradation variations taken directly from Rydz's photo bank of the Harbor. As a final step, the artist folded each print in a series of unique variations to make visible the color monotype alongside the two-plate lithograph. She has been folding renderings of water for a number of years in an ongoing series titled *Folded Waters*, to which *Where We Meet* now belongs. For Rydz, folding visually marks something that is hidden. In this edition, the fold reveals the printed paper back that would otherwise remain unseen. We can't see the point at which the Charles, Mystic or Neponset Rivers merge and become the ocean. The intimate scale of *Where We Meet* takes this concept and lets us see it. In so much of her work, Rydz elucidates for viewers what is too familiar to actually recognize, helping us to build new relationships with our environs.

(1) In the original Spanish: "El agua es como los hijos, los puedes tener por un tiempo, pero al igual que el agua, se van entre tus dedos y forman otras ideas y otras generaciones."

Image: Rydz folds impressions of *Where We Meet* (*Folded Waters*)

EVELYN RYDZ x CAIRA ART EDITIONS

ENTRE TUS DEDOS + WHERE WE MEET



Evelyn Rydz

ENTRE TUS DEDOS, 2025

lithograph printed in dark blue

signed and dated in pencil *verso*

numbered edition of 30 (plus 3 artist's proofs)

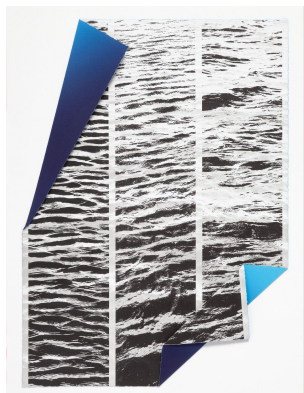
printed by New Impressions Print Studio, published by Caira Art Editions

on Arnhem White paper

each sheet: 22 x 14"

\$900 unframed

\$1,225 framed



Evelyn Rydz

WHERE WE MEET (FOLDED WATERS), 2025

photolithograph *recto* and monotype *verso* variously folded by the artist

signed, dated, and numbered on the accompanying print documentation

edition of 21 unique variants (plus 2 artist's proofs)

printed by New Impressions Print Studio, published by Caira Art Editions

on Somerset Satin paper

each sheet: 15 x 11"

\$1,850 framed

ABOUT THE ARTIST

Evelyn Rydz works across drawing, site-responsive installations, and community projects to reimagine our relationships with the natural world and with each other. Her practice explores connections between bodies of water, personal histories, consumer cycles, and threats to natural and cultural ecosystems. In 2025, she presents new work as part of "Nature Sanctuary" at the deCordova Sculpture Park and Museum, and as part of the Boston Public Art Triennial at the Charlestown Navy Yard Lot Lab. Rydz is a recipient of the Artadia Award, Joan Mitchell Foundation Painters & Sculptors Grant, U.S. Latinx Art Forum Charla Fund, Brother Thomas Fellowship, SMFA Traveling Fellowship, and Mass Cultural Council Fellowship. Her exhibitions include presentations at Harvard Radcliffe Institute, Cambridge, MA; Institute of Contemporary Art, Boston, MA; Anchorage Museum, AK; Museum of Fine Arts, Boston, MA; USC Fisher Museum, Los Angeles, CA; Lowe Art Museum, Miami, FL; and Palacio de Justicia, Matanzas, Cuba. Her work has been featured in The Art Newspaper, TIME, Hyperallergic, The Boston Globe, Science Friday, Boston Art Review, Edible Boston, and WBUR. Rydz received her MFA from the School of the Museum of Fine Arts at Tufts University and is currently Professor at Massachusetts College of Art and Design.

Caira Art Editions, Cambridge, MA

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