

CS: So, the Albedo series of cloudscapes was intended to contrast with the Abyssalia series?

EL: Not in any intentional way. At some point a dialogue developed between both series. An interesting parallel between both emerged representing these sort of free forming shapes. It's something that we all are fascinated by. All our lives we are looking at clouds, not only as visual stimulus but as a space for reflective imagination. These attributes correspond to the Abyssalia series unusual shapes arising from deep darkness, suggesting in themselves a wondrous and singular moment of generative growth and creation.

**Enrique Leal** is a visual artist and assistant professor of print media in the Art Department of the University of California, Santa Cruz. Originally from Recife, Brazil, he is the recipient of fellowships from the Ibero-American Institute and the Spanish Academy in Rome, and is a visiting artist/teacher at the Rutgers Center for Innovative Print and Paper, Rutgers University. Leal's work has been exhibited and is found in collections in Argentina, Brazil, France, Hungary, Spain, and the United States.

**Catherine Segurson** is the founder and Editor-in-Chief of *Catamaran*. Catherine would like to thank *Catamaran* donor Carolyn Hyatt for introducing her to Enrique and for arranging this interview to take place in her home.

## ENRIQUE LEAL

*Abyssalia XX*, 2016  
Silk mezzotint, 24 x 19.75 in



COURTESY THE ARTIST