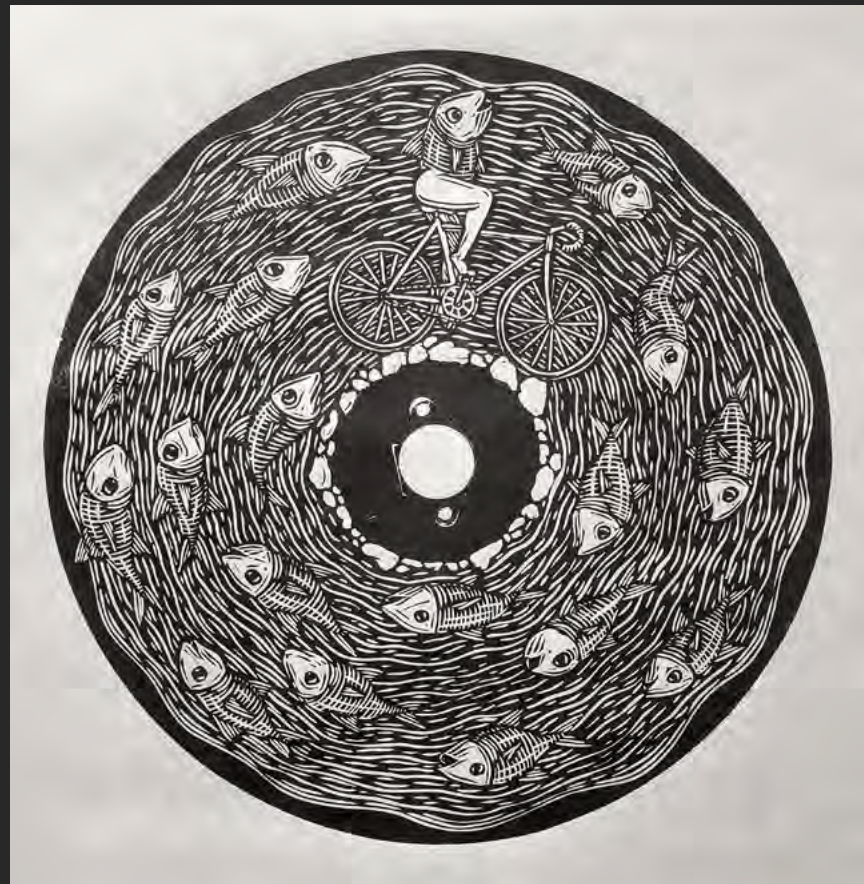


Print of fork, 30 x 10 inches



Print of front wheel, 16 x 16 inches



Drive side (detail of banana seat)



Print of frame, 32 x 36 inches

Woodcut Bicycle

Woodcut assemblage with metal components
48 x 36 x 16 inches
2024

This bicycle was designed for all the pieces to be carved and printed as woodcuts, then reassembled into a rideable art object. This piece was created for the 2024 MAPC conference event Woodcut Bicycle: Time Trials. Conference participants rode the bicycle around a course and the fastest times received prints of the components as prizes.



An example pull-tab, 2 x 3 inches



Back



Operation of the Pull-Tabs!



Front

Pull-Tabs!
Relief on lasercut paper
18 x 12 inches
2022

These functional pull tabs were created with two exterior linocuts, laser-cut perforation, and 3D-printed relief blocks that could be arranged to vary the symbols concealed within each piece. Each pull tab has three chances to win. 100 were created and presented at a pop-up event during the Rocky Mountain Printmaking Alliance 2023 Conference in Spokane, Washington. The winning tickets received prizes.



FloppyBaren, 2024



BarenHeart, 2024



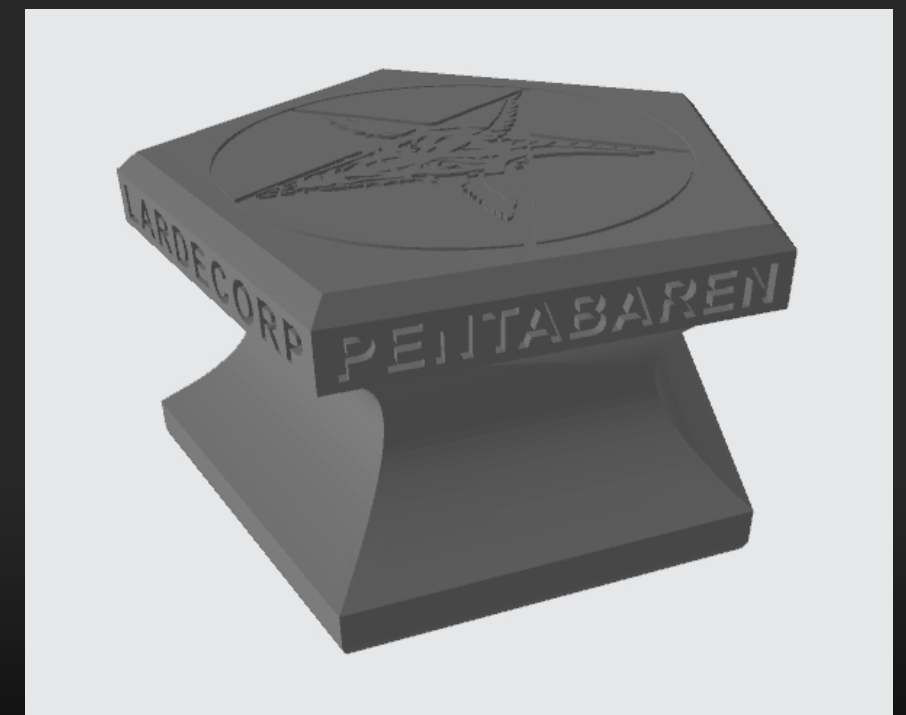
PentaBaren, 2022

Relief Barens

PLA, steel
4 x 4 x 2 inches
2022 - present

The motivation for this project was to design a more affordable ball-bearing relief-printing baren, other versions of which cost up to \$400. Because I am using CAD software to build the model and 3-D printing them on demand, I am able to constantly refine and redesign the baren with different motifs. Since the success of the original PentaBaren in 2022, I have released new versions yearly, and have sold over 100 to schools, professors, students, and printmaking enthusiasts. The images above are slides for online promotion, leaning into the gimmick of the designs.

The form was modeled in Fusion 360 and printed on an Ender-3. The latest versions contain over 200 hand-set ball bearings.



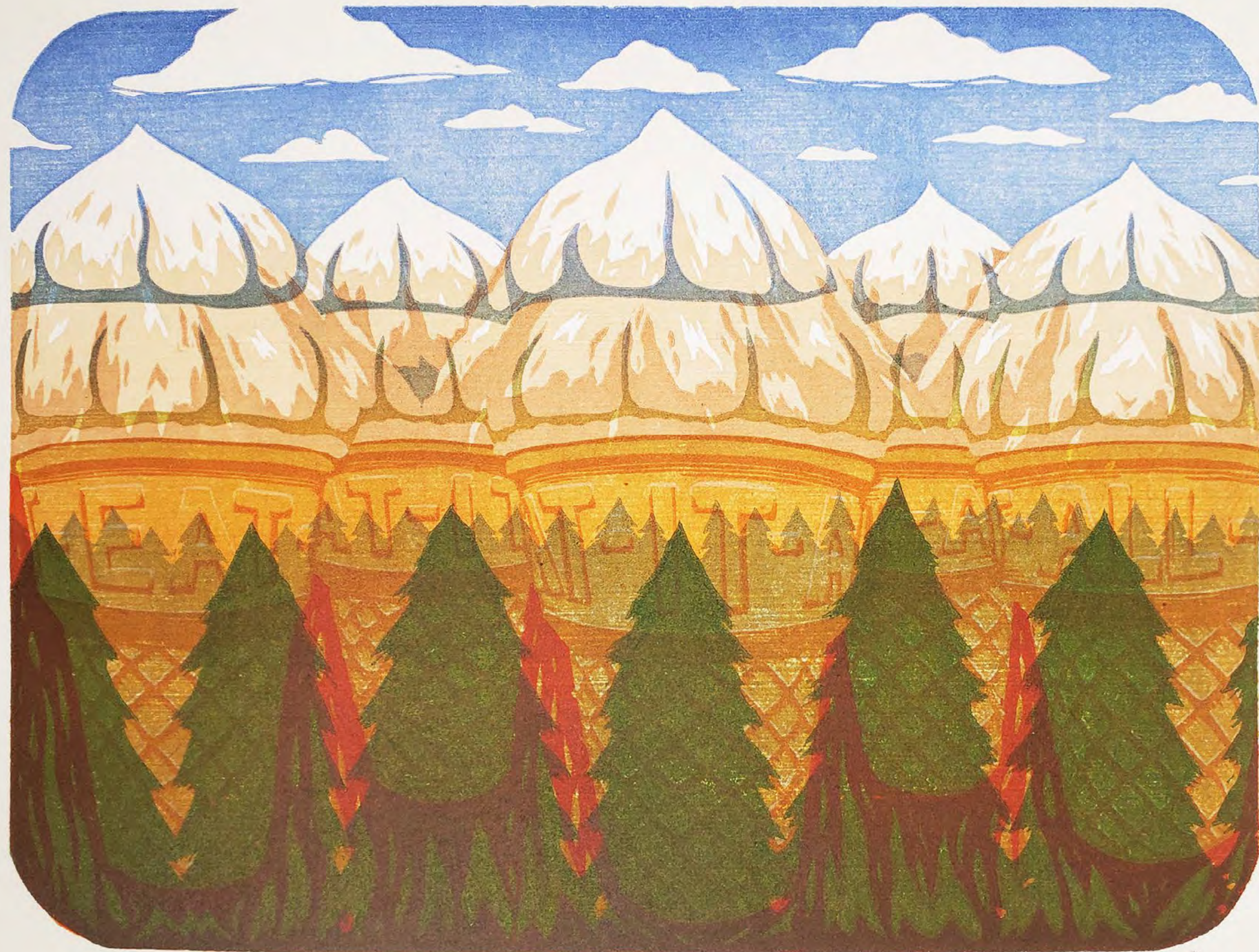
3-D model of the PentaBaren



CONE ZONE I-V

This series contrasts the consistent form of the cone with the infinitely variable negative space of the ice cream. In some cases the monoprinted backgrounds imply light, radiation, and movement.

Woodcut and monoprint
15 x 20 inches
2024



Frosty Peaks
Woodcut
11 x 14 inches
2024

This woodcut was created for the portfolio, *Communities West VI*, organized by Sukha Worob and Andrew Rice.



AIP

When The Land Is Wet

Lars Roeder 2024

When the Land Is Wet
Etching, aquatint, and softground
11 x 11 inches
2024

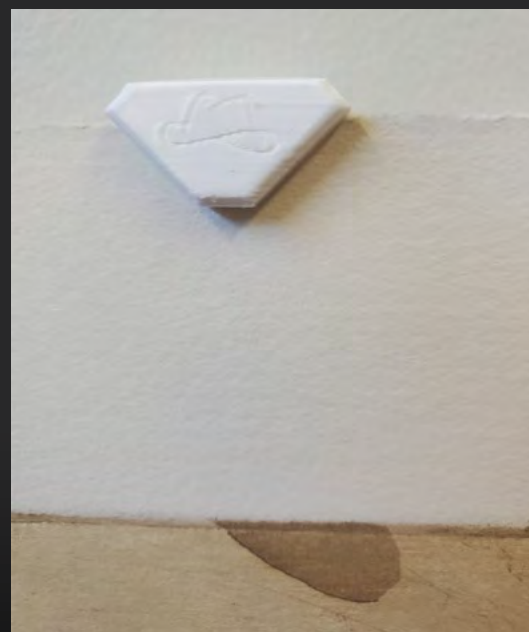
This intaglio print was created for the portfolio, *Wetlands: Marshes, Swamps, Bogs, and Fens*, organized by Sarah Pickett and Sadie Goll for the 2024 MAPC conference.



Hat Shop (series)

Various media (etching, lithography, and relief with screenprint, PLA and polypropylene components)
8 x 10 inches each
2022

This installation is assembled from a series of hat prints created with various printmaking processes. Each piece is pierced with a price tag. The prices are all uniform despite variations in complexity. The pieces are displayed with concealed magnets in custom hangers. The prints are purchased and removed throughout the exhibition.



Detail of hanger



Detail of single print: *An Oversized Hat*, etching, 2022, \$40



Incremental Growth
Color woodcut collage
30 x 5 x 18 inches
2023



Package
Color woodcut collage and screenprint
8 x 8 x 10 inches
2022



Traffic Control
Color woodcut collage and screenprint
6 x 6 x 20 inches
2022



Installation in Enid, Oklahoma.
2022

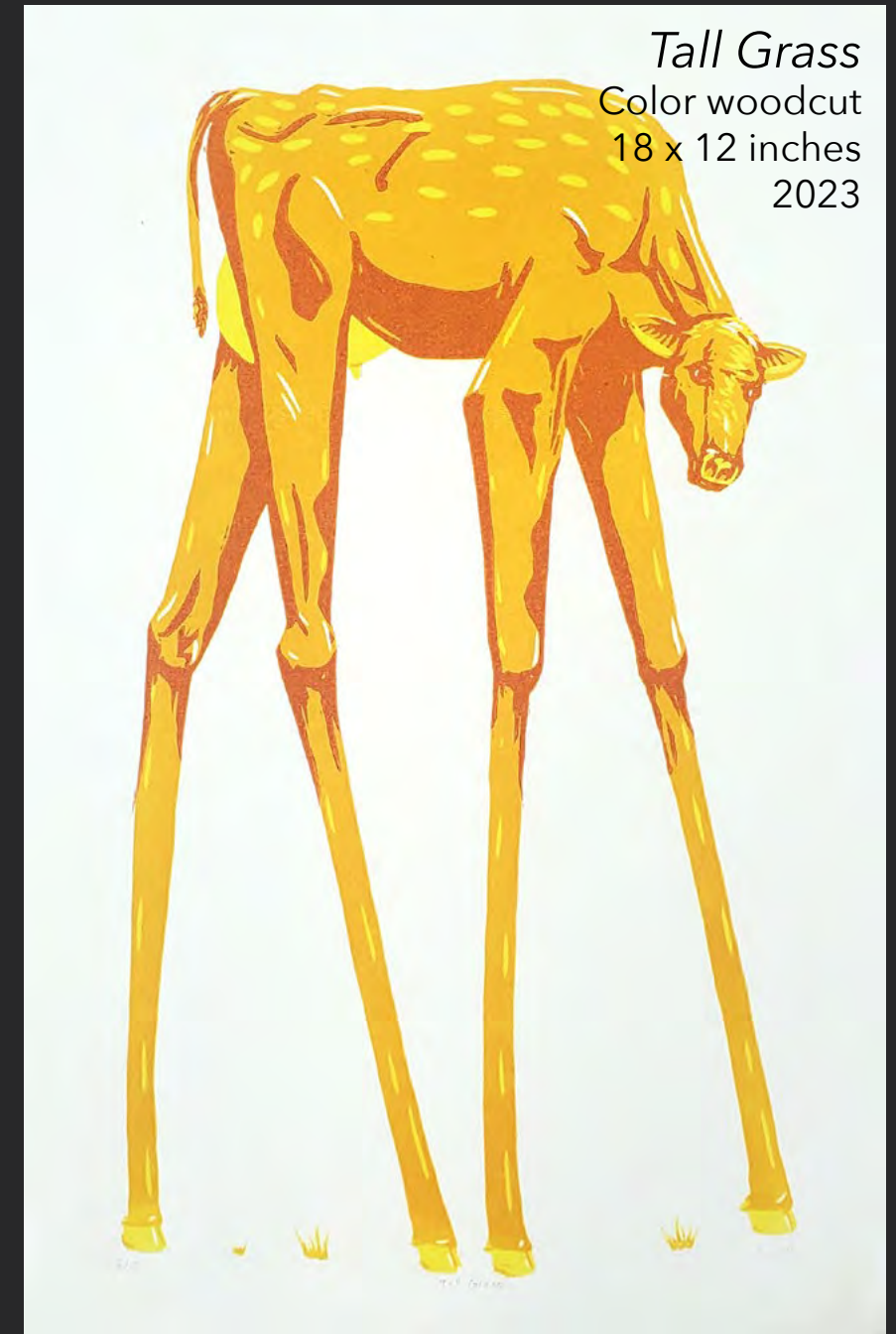
Built Environment (series)
These pieces are part of a continuing series and installation of modular cacti. The forms explore the relationship between natural, organic patterns and rigid, geometric, fabricated forms.



Plinth
Color woodcut collage
6 x 6 x 36 inches
2021



Lawn Ornament
Color woodcut
10 x 27 inches
2023



Tall Grass
Color woodcut
18 x 12 inches
2023



Choice Cuts
Woodcut on toned paper
10 x 27 inches
2022

Interrupting Cow

This series of woodcuts illustrates cows with modified physiological elements which enhance some aspect of their commercial function, improving efficacy in their roles in the beef and dairy industries.



Cornering
Color woodcut
12 x 16 inches
2024

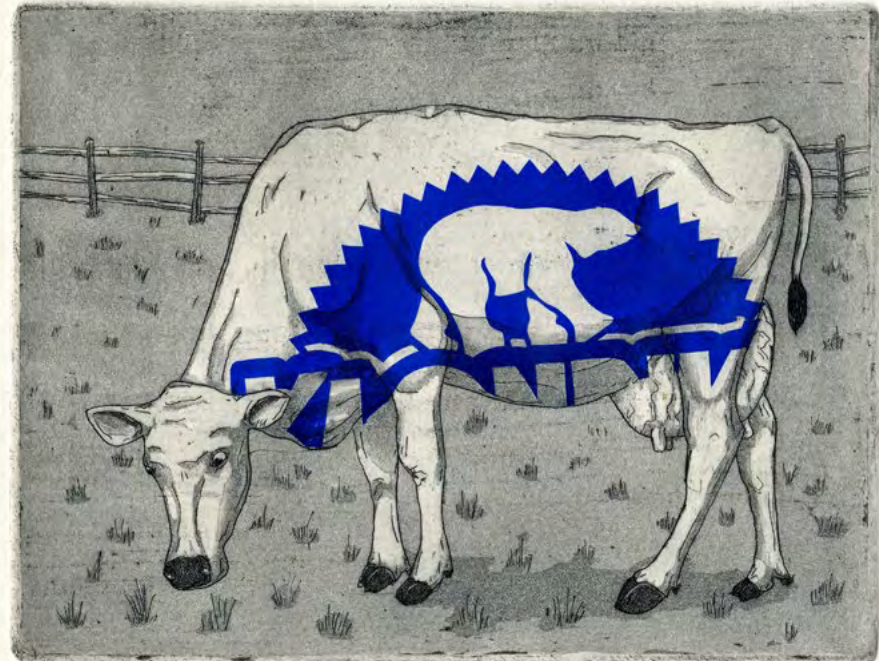
Long Range
Color woodcut
10 x 16 inches
2023





Squattin' Outlaw
Screenprint with risograph
16 x 20 inches
2021

This piece originated as the tiled risograph background pattern. Additional elements were added to the original drawing to create the key image for the screenprint. Three color layers were designed off of the key.



EV VERTICAL INTEGRATION MARKETING STRATEGIES II Lars 21

II



EV VERTICAL INTEGRATION MARKETING STRATEGIES III Lars 21

III



EV VERTICAL INTEGRATION MARKETING STRATEGIES IV Lars 21

IV

Vertical Integration Marketing Strategies II-IV

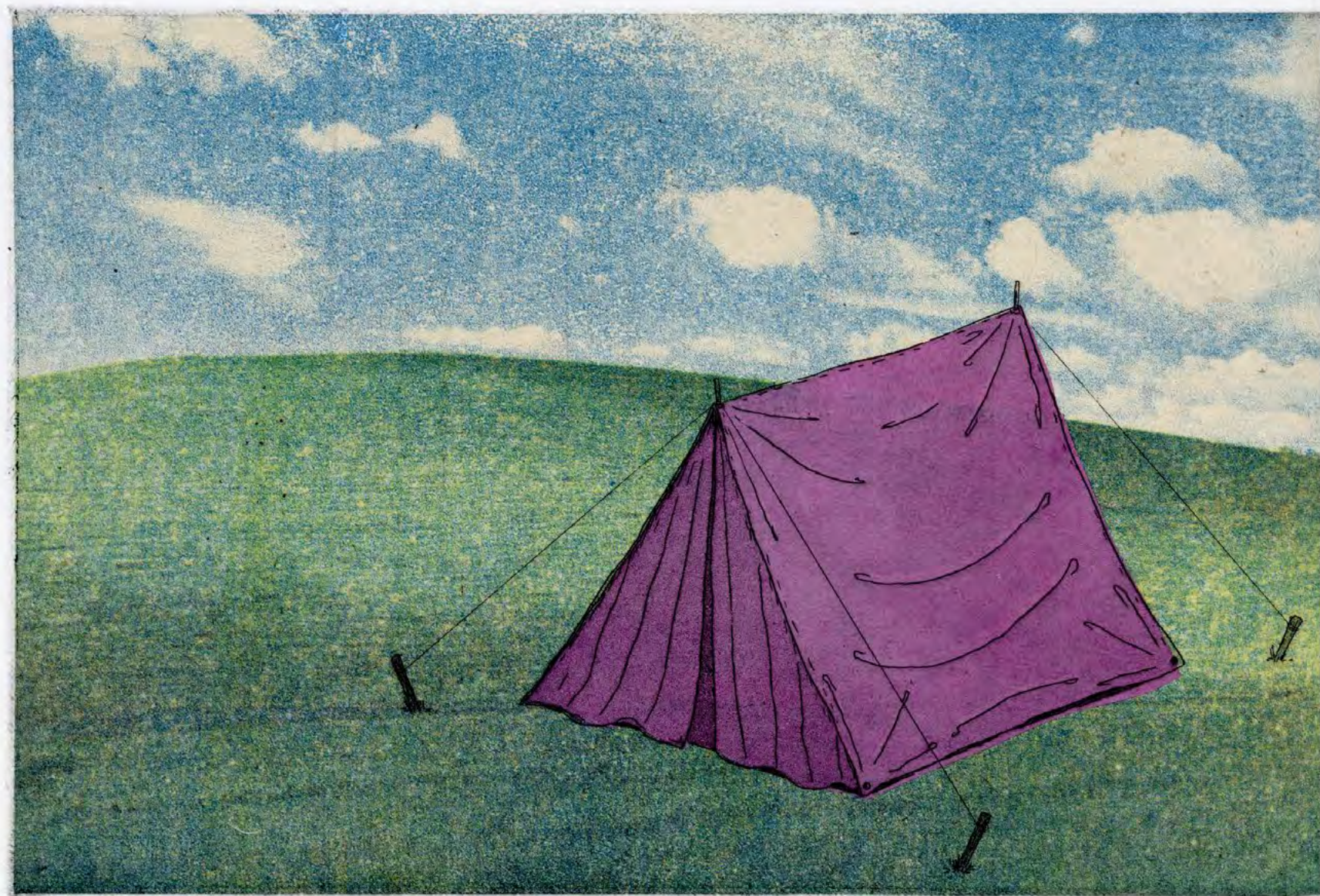
Selections from the series *Genetic Branding*

Etching, aquatint, and chine-collé

4.5 x 6 inches (plate)

2021

These prints are from a series of etchings which use chine-collé to create a dialog between variety and sameness. These images illustrate a dystopian satire of genetic modification for corporate branding, as the cow is inadvertently advertising her own destiny in consumer products.



1/1

TERRAFORM: BLISS

Lars Roeder

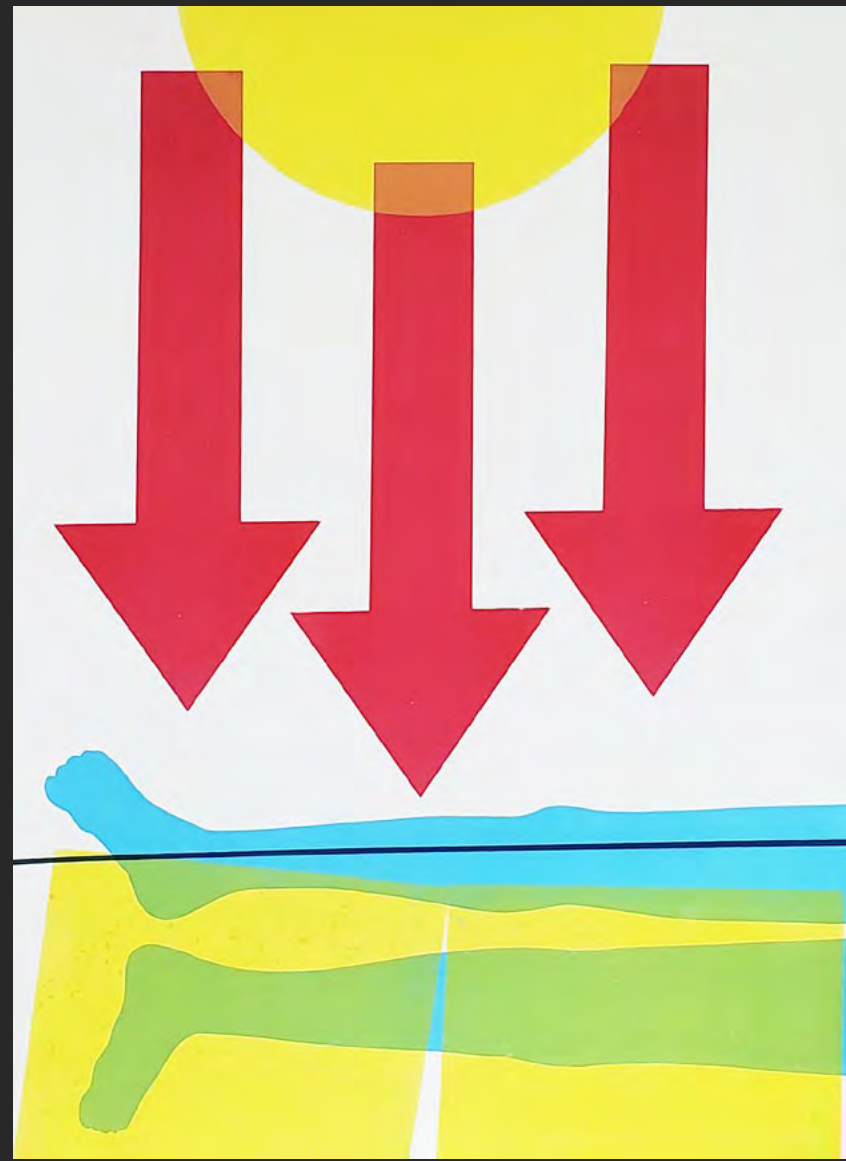
Terraform: Bliss

Etching, aquatint, chine-collé, and gum transfer
6 x 9 inches (plate)
2021

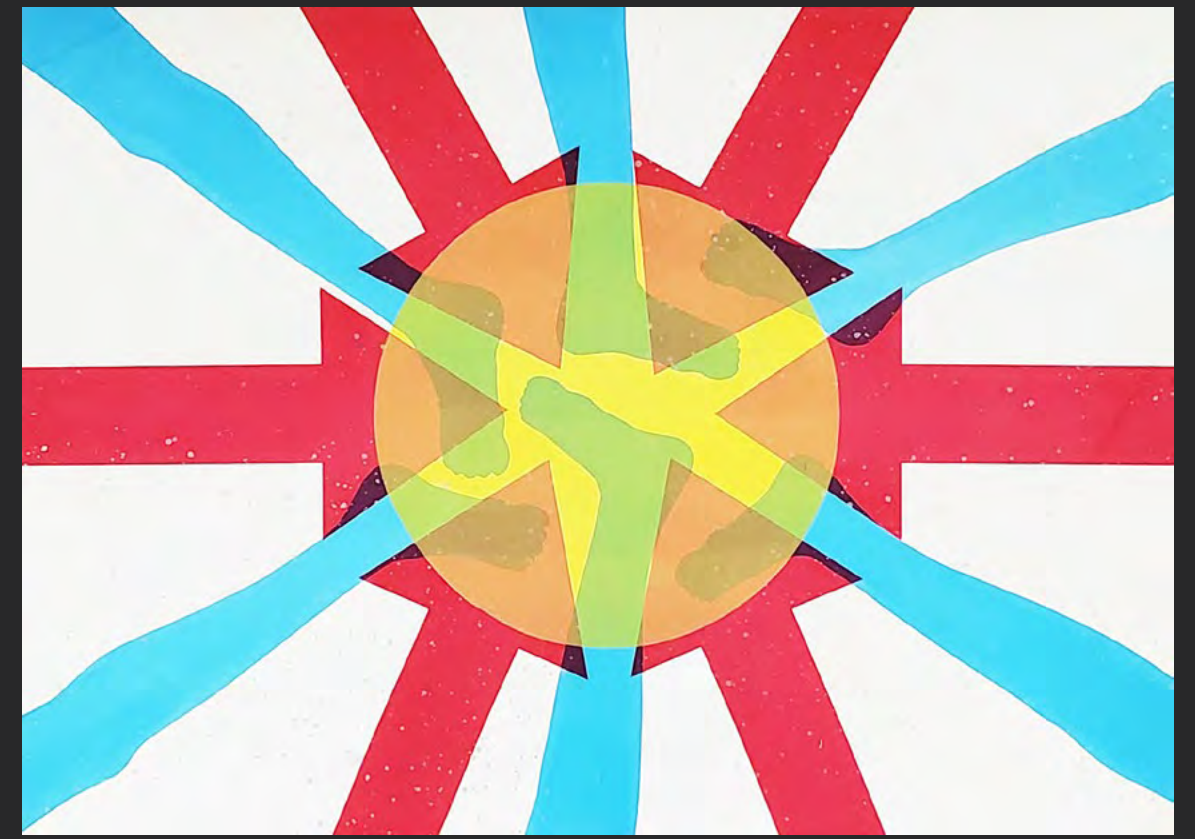
This piece portrays a relationship between physical and virtual spaces. The background is a 3-color gum transfer of the default Windows XP desktop background, originally titled *Bliss*. The print imagines the ability to physically occupy the hillside that is recognizable across the globe in a virtual context. Included in *Earthborn: Impressions of Our Natural World*, curated by Ryan O'Malley and Cassie White.



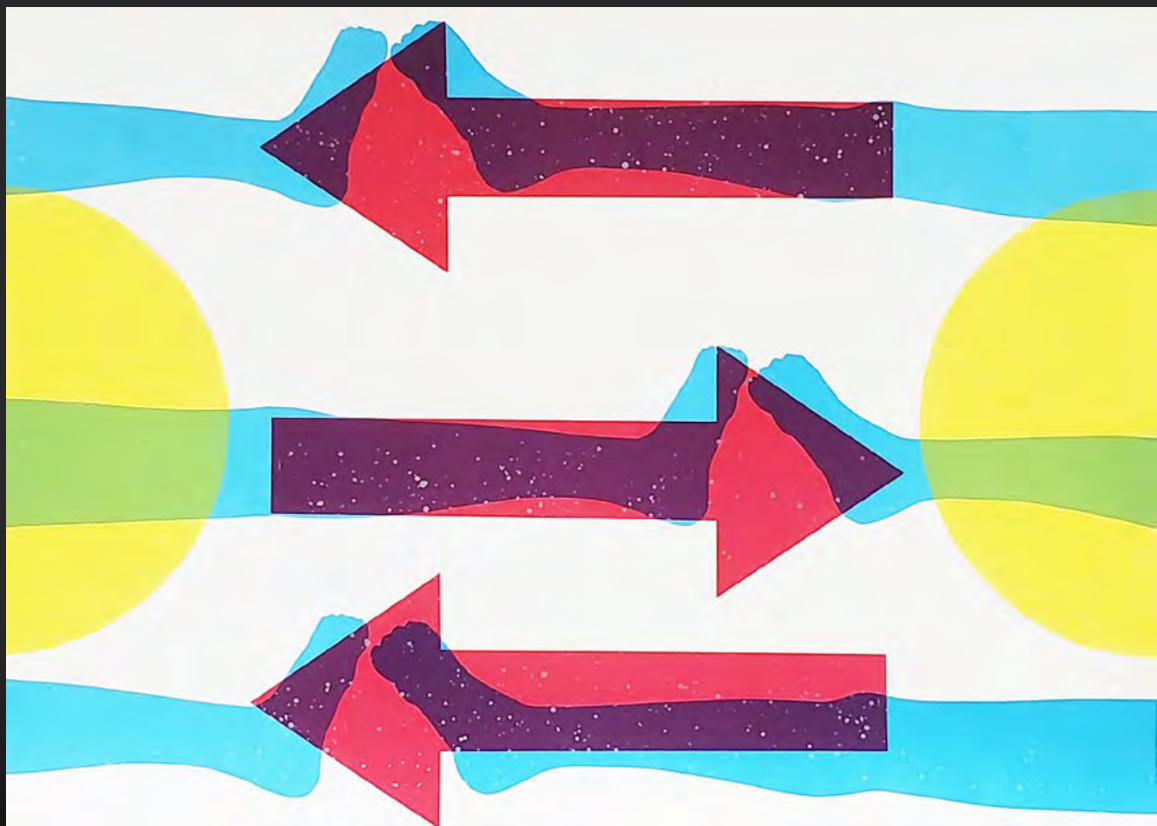
FURTHER



UNDER



AROUND



ACROSS



Exhibited at the Art Center of Corpus Christi in 2020

APART/UNDER
Screenprint
26 x 36 inches
2020

This series of monotype screenprints was developed out of 6 months of ruminations on the COVID-19 pandemic, the extent of its influence over daily life, and the responses towards safety and normalcy. The prints are a cacophonous assemblage of signs, repurposed and reoriented, as ordinary forms are obscured and interloped into designs which seem to read as contradictions.

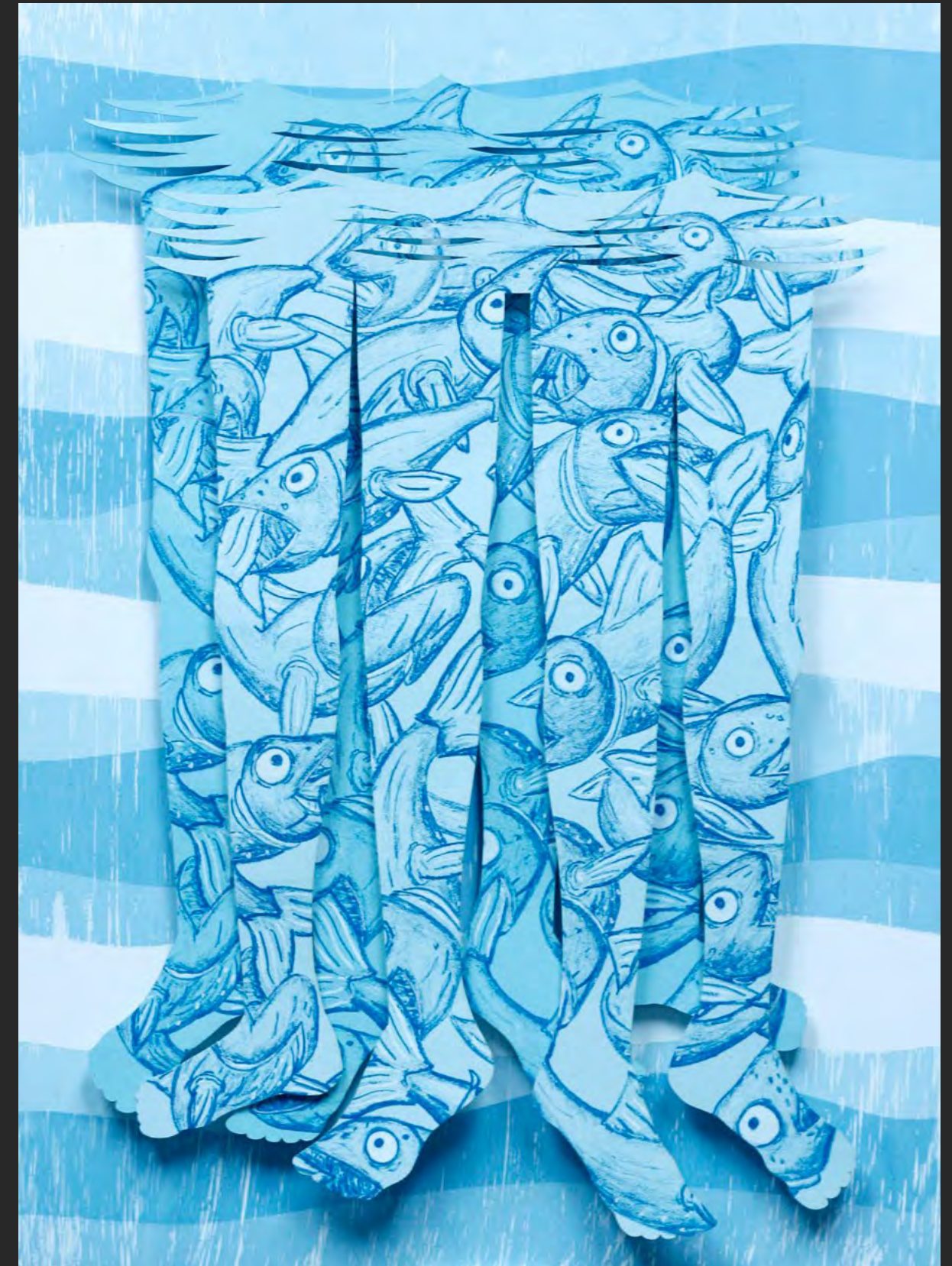


This woodcut illustrates a feeling the artists gets when he is standing waist-deep in the ocean and he feels a fish brush against his leg or a crab under his toe. The crowded subjects and distorted overlap illustrate fluid movement and uncertainty of what is happening below the surface, out of sight.

Community Pool
Woodcut
36 x 60 inches
2019



Cross-Legged, 24 x 24 inches



Wading Pool, 12 x 18 inches



Twinkle Toes, 22 x 30 inches

Partially Submerged (selections from series)
Screenprint collage
2019

This series consists of variations on a single lasercut screenprint to create different impressions of space and depth. The prints juxtapose an illustration of swirling, swarming fish with dangling legs to create the sense one gets when wading into waist-deep water and intersecting an unknown, invisible ecosystem.



Detail of the print contained in each capsule.

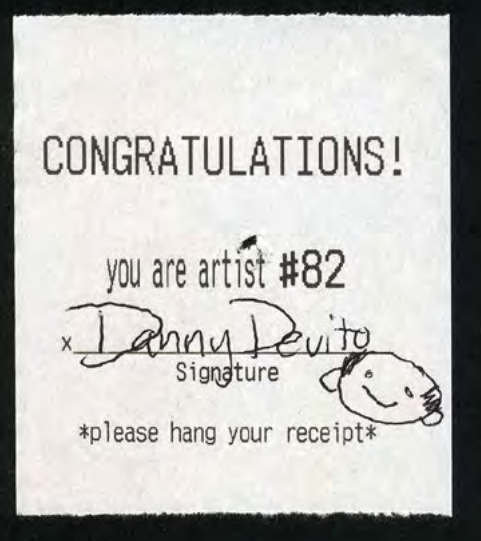
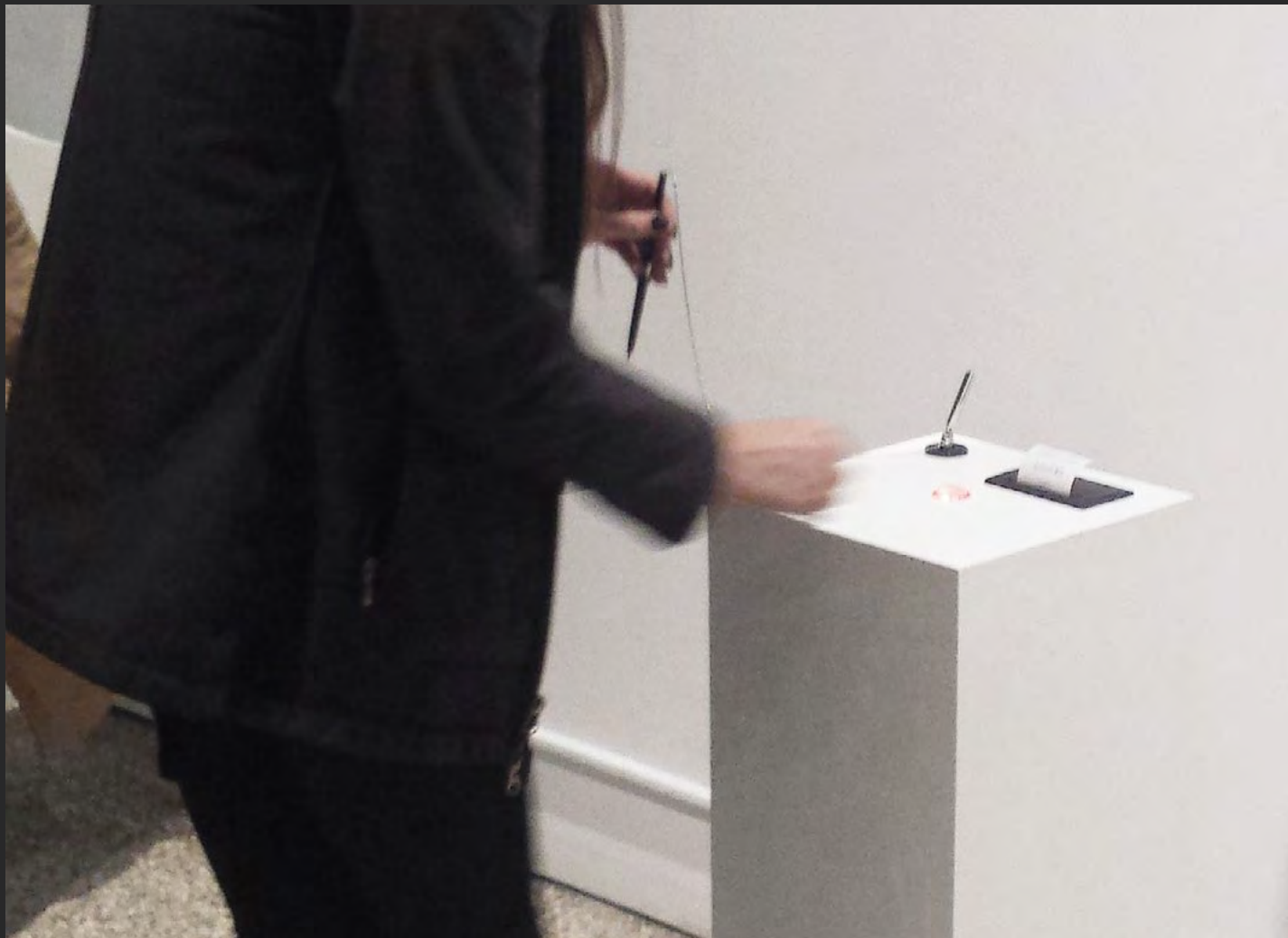
Printing Money (Making Change)

Collagraph with vending machine

1.25 x 1.25 inches (paper)

2019

This interactive piece was created for an exhibition at the Art Museum of South Texas. Visitors were allowed to insert a quarter into the vending machine and received a small collagraph print, effectively changing their money to a facsimile of smaller denominations. The piece comments on the nature of value and exchange as they relate to art and admission. It was on display from April 19th to August 11th, 2019, earning approximately \$80.



Signed receipts from the exhibition

Untitled (Would You Like a Copy of Your Receipt?)

Microprocessor-controlled electronics, thermal paper, pen, plywood, nails
 10 x 10 x 30 inches (pedestal), 6 x 18 x 5 inches (panel)
 2018

Created for a group exhibition based on the theme of collections, this piece is designed to collect signatures. Participants press a flashing button and the pedestal prints their receipt, congratulating them on being part of the piece and prompting them to sign and pierce their contribution onto the wall.



Whatever

Recurring performance
 Screenprint, plywood, enamel
 3.5 x 3.5 x 3 inches (box), 30 x 30 x 40 inches (cart)
 2016-2017

For this recurring performance, the disinterested vendor sold "value menu" art for \$1. The piece was staged five times in Corpus Christi and Austin, TX. 500 boxes were sold. This piece uses a familiar metaphor for convenience to contextualize works of art. It comments on the nature of value, commodity, art, and access.



A participant deliberates his selection.



View of the candidates inside the booth.



A participant casts his ballot.



The final reward for participation.

Polling Place

Screenprint, plywood, enamel paint, paper shredder, fabric, stickers
 5 x 7 inches (print), 1.5 x .75 inches (sticker)
 2016

In this interactive installation, participants first filled out a complex registration form before entering the voting booth to make their selection by tearing off the screenprint of their preferred candidate. They inserted their vote into the ballot box which shredded the print onto their feet. Participants then received a sticker as a token of their participation. This piece was staged in Corpus Christi, TX and Denver, CO in the fall of 2016. It reframes the voting process as a metaphor for the agency of an art patron. It empowers the viewer to make a deliberate choice where they would normally be a passive viewer and relinquish the power of opinion to the gallerist or curator.



A Drawing Game (BETA)

Plywood, felt-tip marker, microprocessor-controlled electronics
 24 x 30 inches (board)
 2018

This interactive polargraph was created for the 2018 Arts Alive! festival in Corpus Christi, TX. It was loaned to the I-Create Lab, the makerspace of Texas A&M University-Corpus Christi from 2019 to 2022.

The machine juxtaposes the act of drawing with the play associated with a video game. Participants can control the marker on three axes, and are encouraged to draw a face, write their name, or attempt the provided still life (pictured). The experience of drawing is restricted in pace and direction and some typical inhibitions about drawing are alleviated as the participant reframes ideas of work and play.