

My creative research is centered on the versatility of printmaking. Each technical process is characterized by a unique visual language; being fluent in every discipline allows me to select the medium which best suits my concept. I create prints in series that deconstruct, dissect, or extrapolate a single subject into depictions of ecological futurism, consumerist absurdities, and farcical societal parody. Most recently I have been illustrating ice cream cones, investigating the form of its components, creating concepts which spoof its frozen state, and analyzing the indulgence of desserts. This cultural critique is situated in the lineage of printmaking as a medium of social commentary, comedic ephemera, and propaganda.

The consideration of process and conceptual scrutiny of printmaking manifests a desire to find function in the potency of the multiple. Against convention, I often exploit processes by incorporating an entire edition into a single piece through collage, assemblage, and variation. Further, I expand these components into interactive installations and participatory performance, where the prints allow for repeatable, interactive experiences with a physical art object. Participants engage the work by creating, destroying, manipulating, or collecting an individual print as a ritualized process replicated by each person. The overarching concept channels Marshall McLuhan's dictum that "the medium is the message." These works examine the relationship between the uniqueness of individual experience, where their impact is expressed through the interaction with printed ephemera, rather than the content of the image itself.

My installations often examine dissonance, finding ways to intersect the viewer and artist, or confront the participant with instructions or decisions for how to interact with the piece. This addresses the stigma of a viewer's commitment to the quality of a work of art and their ability to pass judgement. Rather than allowing for passive apathy, my audience is often confronted with a conscious decision, to put a quarter in the machine or not; to press the button or not; to control the robot or not; and they are committed to that decision, even as they may watch other participants choose the opposite. This creates an additional level of engagement. As participants try to rationalize their choice, they start to engage other people – encouraging them to partake, to create a shared experience – thus developing a micro-community within the exhibition space.

My research in the expanded field of printmaking is squarely situated within print history. 500 years ago, moveable type proliferated in Europe; so too did lithography in 1796. Because printmaking has always been derived from industry, digital and emergent technologies are considered a continuation of that lineage. I use 3D modeling and printing, CNC, microcomputers, and digital platforms in my creative research and I prototype tools and equipment to integrate into my studio and teaching practice, leading to improved safety and efficacy. Technological investigation is an underlying concept that relates back to process, innovation, and content. My interactive projects demonstrate themes of function, production, and mechanization to create reactive, responsive automation for the audience. By integrating Arduino microcontrollers, sensors, and motors, participants are given agency over how they experience the work. Their own interpretation is a manifestation of the nuances of identity. My work seeks to disclose the barriers of individuality and bias. Acknowledging this divide is the first step in coming together.