

Negotiating social experiences in a multiverse can be overwhelming. In a world of people at cross purposes, my artwork investigates uncertainty, misunderstanding and confusion. I have found that the surety and dependability of the ever-expanding rituals of printmaking organize me and my materials and make my world more navigable. Each work asks and attempts to answer a question about the way I see the world; each work enacts a ritual of completion and belonging paving the fault lines of miscommunication.

I begin each work with cement to build a foundation. Cement is a world-building material that binds disparate substances together. I sometimes combine and re-combine cut etchings and silkscreen on concrete on a wood matrix. This requires physical labor and entails a series of set procedures. In the series "Reflected Forces," for example, electron microscope photos of archaic fossil forms are silkscreened with my drawings of mythic birds fleeing wild winds and water - catastrophic forces on earth. I rub and layer, repeatedly unearthing and subsuming images in a creative process that alludes to the disarming power of nature and archeologies deep in the earth.

In a series of iridescent images on cement matrix, intricate tree shapes flourish in calm spaces in between the confusion and misunderstandings of the palpable world of human interaction.

I ask if understanding can be achieved through order and simplification and if chaos can be a function of misperception.