

I am an interdisciplinary artist¹. I work with humble materials²; drawing from appropriation³. I make objects⁴.

The animus of my work is dialogue, which leads to transformative thinking. Each of my projects is about relationships. The reoccurring connections in my work are between immaterial labor and society, digital and physical networks, individuals and systems they inhabit. Most of these issues at their heart are issues of power between individuals. I am interested in empowering individuals through questions⁵.

My work operates in the networks of the contemporary digital age⁶. Providing a bridge between digital and physical networks is one of the tools I deploy to short circuit and investigate problematic systems. The final outcome is a humorous juxtaposition that is simultaneously critical and celebratory; leaving the viewer with a recognition of the networks that they operate within and a tool through which to re-imagine those relationships.

The Library is a living organism⁷. It produces new books, and recycles old. The aim of this library is the emancipation of ideas, and the encouragement of readers to make and remake new narratives. Everything is interchangeable.

When the viewer enters the library they are meet with most of the elements one expects in a library: books, tables, shelves, and a card catalogue system. The tables and shelves are made from plywood, and the books are printed on simple bond paper. The books are altered to produce five types of books: screenplay, poetry, translation, data, and concentration.

These items are meant to be consumed⁸. The books represent the shoulders of giants on which we can reach new heights. The library's modular organization is an actualization of the suppleness of language and ideas. The recombination of ideas and language can produce an limitless awesome stuff. The library is produced like the books and ideas through labor. The death of the author has given the reader a prime place, and the text is simply a starting point from which more and more can be built. Just as a road is paved brick by brick the future is build one book and idea at a time. Just as a book is not completed until it is read; the library longs for the public to use it⁹.

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1. The disciplines that I work between are printmaking, sculpture, multimedia, and photography. Within these disciplines the modes within which I operate are usually interactive, open-ended, and social. ↩
 2. Typically those would be common building and print materials like newsprint and plywood. ↩
 3. My source material is mid-20th century art along with sounds, text, and images from pop culture, art history, and philosophy. ↩

4. My definition of “object” encompasses more than a physical thing. For me it is anything that can be made or acted upon. This includes anything from castings, prints, and ideas to temporary intervention and ephemeral concept. An art object is made through the thought/deliberation and labor of the makers.↩
5. Some of these questions are: What is labor? Are we social beings? If so, then what is justice? How do we move towards it?↩
6. From its very beginning, digital culture has taken an open, remix ethos[^8]. My work approaches the world with the belief that information and ideas want to be free and shared. Even when making analog objects they are thought about in a way that is rooted in digital thinking. ↩
7. This is the most important law in the five laws of library science by S. R. Ranganathan. The laws are as follows: 1 Books are for use. 2 Every reader their book. 3 Every book its reader. 4 Save the time of the reader. 5 The library is a growing organism.↩
8. This consumption is the revolutionary act to enable us to cleanse us of the “muck of ages and become fitted (Marx, German Ideology, 1845)” to produce new narratives. ↩
9. And through its use ameliorate the future.↩