

I am an interdisciplinary artist<sup>1</sup>, and I work mainly with humble materials<sup>2</sup> and appropriation<sup>3</sup>. I make objects<sup>4</sup>.

This last paragraph makes it sound like I have things figured out. All that I have are questions<sup>5</sup>. Each project leads to more questions. Both

The objects are ephemeral, temporary, interventions, and performances made from humble materials, and are meant to inspire dialogical interaction on the contemporary state of labor and power relationships.

My work engages with the concepts of immaterial labor and power relations in society. The animus of my work is dialogue, which leads to transformative thinking.

My work is primarily conceptual social practice. The objects are ephemeral, temporary, interventions, and performances made from humble materials, and are meant to inspire dialogical interaction on the contemporary state of labor and power relationships. I'm a new media artist who makes analog objects.

The 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 reimagine those relationships. Providing a bridge between digital and physical networks has been one of the thought tools my work employs to investigate problematic systems.

From its very beginning, digital culture has taken an open, remix ethos.<sup>6</sup>

This is exemplified in my piece #gameofthecentury. This work was an interactive installation consisting of custom software that was continually searching twitter for new mentions of the Marxist or Capitalist economists who made up the two fictional soccer teams that I had created. The viewer interacted with all the trappings of a soccer match: the game programme with each team, the rosters, the teams, the pennants, the bleachers, and the scoreboard. The scoreboard was continually updated to reflect the events that took place in the digital game. The game existed in the minds of those in the crowd and in the hearts of those tweeting their beliefs. The game was loosely based on Monty Python's philosophical soccer match and tried to retain the same humor. It was also able to critically engage with a variety of concepts through exploring, for instance, the fact that most of us have never read the ideas critical of our system or the ideas that are the foundation of our economic system.

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1. By interdisciplinary I mean that I am a conceptual artist<sup>2</sup> who moves between mediums and modes of making. The mediums that I usually deploy are printmaking, sculpture, and photography, and the modes that work in are usually interactive, opened, and social. ↩

2. newsprint and plywood↵
3. mainly from mid-20th century art along with sounds, text, and images from pop culture, art history, and philosophy.↵
4. My definition of object is much broader than ↵
5. These questions are in no particular order. What is labor? Are we social beings? If so, then what is justice? How do we move towards it? How do ↵
6. My work operates with that same center point. The belief that the ethical mode is to reuse and make ↵