In my work, I dissect social practices of meaning-making in an attempt to open up new interpretations of reality. Exploring subjects as diverse as bald eagles, book scanners, DVD screensavers, and storage units, my works veer between straightforward attempts to remove the veil of autonomy from signifiers, and moments of semiotic play meant to inject elements of hostility, confusion, disquiet, and the absurd.

My individual projects usually find their locus in some historical or contemporary text. Situationists literature, psychedelic poetry, and graphic novels have all served as catalysts for new pieces. Often they start as sources for the collection of a wide range of materials including objects, writing, image, and video. As these elements are worked over and treated, the originating text becomes more of a framework for understanding and reimagining the specific social interests and ideologies that shape the act of interpretation itself. This process results in new work where unfamiliar combinations of semiotic modes can perform tasks like revealing the complex relationships between man and animal or upending the alienation of a corporate logo.

Attempting to understand how power structures use social rules and constraints to produce and maintain specific versions of reality is a key component to my practice. To this end my collaborations have served as invaluable spaces for research and experimentation. My participation in *neverhitsend* has been particularly important to this area. Formed in the wake of the Edward Snowden NSA leaks, we are a group of artists from various schools and regions whose projects focus on performatively researching communications ideology. Organizing primarily through a continuously in progress unsent Gmail draft, our collective work has allowed me to investigate concepts related to my own practice, like the digital post-private self.

The intention of my work is not to produce new meanings that should be read in place of the originals. This would have the same effect antithetical critiques always do; in their elaboration of power relations they make clear what must be rectified for those relations to remain intact. Instead, I aim to produce work that makes more transparent the social systems that facilitate power structures and in the process opens up space for the contestation of meaning.