In my artwork I alter and reproduce ubiquitous visual signs in an effort to explore the power structures that allow these signs to come into being. My works deviate between a straightforward unmasking of the veil of autonomy that hides the social relationships behind these signs to moments of semiotic play meant to inject elements of hostility, confusion, rebellion, and the absurd.

I approach my work with an understanding of power structures as semiotic systems. Like all semiotic systems they are intrinsically social in their conditions, content, and construct. They rely on social rules and constraints to define a specific relationship between producer, receiver, and signifier. This determines what meaning can be produced, how it can be received, and what signifiers can be used to produce and maintain a specific version of reality.

In my work I try to upset the relationship between producer, receiver, and signifier. In *Maneuvers*, for example, image and text compete to define the referent of a sign and in the process reveals a complex relationship between man and animal. Similarly, in the series *This is Not a Pipe*, language and sign are mismatched to undo the autonomy of a corporate logo.

Almost every piece is modeled closely after a found object or sign. This means that materials and processes can vary greatly between each one. However, there is consistent methodology in my production. Each piece is conceptually driven and it is this concept that determines the forms and materials used.

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. What I am aiming for is work that makes more transparent the social systems that facilitate power structures and in the process opens up space for the contestation of meaning.