

ARTIST STATEMENT

Vanishing Landscape: Springboard Series, Military Presence: After a Fashion, Rats of the British Aristocracy

For a while I concerned myself conceptually with the creation of artworks based on the theme of, “Art and Nostalgia in the Age of Technology.” This particular series of 30 works on paper (comprised of three distinct bodies of work, *Vanishing Landscape: Springboard Series, Military Presence: After a Fashion, and Rats of the British Aristocracy*) developed as a result of my interest in creating a diverse body of single, unique and nonreplicable works utilizing the formal, historic techniques of painting, printmaking and drawing in such a contemporary manner that they revealed just how these three traditional media overlapped or converged. The advent of digital processes has rendered some aspects of printmaking obsolete in that an image can now be endlessly replicated with a degree of exactness that forced me to reconsider the notion of copies, duplicates and editions as well as uniqueness, authenticity and originality.

In this age of rapid, technological advancements, human beings are hard-pressed to imagine any kind of realistic future for themselves because so much of the technology introduced in this age is de-humanizing. Our tendency is to seek refuge in nostalgia -- an imagined past -- often seen through rose-colored glasses so that we might draw comfort when facing the ever-changing realities of future life. As an artist I addressed this incongruity by inventing a process of making art and images that reflect our inability to reconcile the technological age with this notion of nostalgia. The process I employ incorporates both, the annihilating qualities of technology and the security found in the utilization of traditional or historic aspects of printmaking, painting and drawing techniques. In this way, the process itself (that of making art) demonstrates the disconnect between the imagined past and the unimaginable future that exists at the very intersection of nostalgia and the age of technology.

I set out to create works that celebrated the very intersection of those traditional aspects of drawing, printmaking and painting that made me fall in love with mark-making in the first place. There were inherent qualities in the traditional intaglio printmaking process that drew me to the medium and I wanted to emphasize and reveal them without concern for any editioning or replication. However, the medium had its limitations as well so the incorporation of both, drawing and painting in the process of making these mixed-media pieces allowed me to examine both, the similarities of the different media as well as the inherent tensions that result when combining these processes in a body of single, original works.

Within this comprehensive series of 30 works on paper you will find three different artistic explorations of nostalgia in history that have resulted in some peculiar dichotomies (three series’ within a series). The first body of work, *Vanishing Landscape: Springboard Series* deals specifically with the vanishing iconic landscape that still nostalgically characterizes both, Americans and the American experience as it continues to permeate contemporary popular media, literature and culture. The second, *Military Presence: After a Fashion* concerns itself with the duality of how the iconic trappings of war at once become potent symbols of both, unity or brotherhood and inhumanity and destruction. The third, *Rats of the British Aristocracy* investigates a trajectory of the historic interrelationship between human beings and rodents that has resulted in these paired creatures becoming household pets (rather than much reviled vermin) with romanticized names as a form of lasting heritage. Each piece in this larger series is an experiment in the incising of a plate, the application of ink, wiping techniques, printing processes, the elements of pure painting techniques, color saturation, the development of depth, the interplay of surface relationships and line drawing with industrial power tools as well as rapidograph pens and gouache. The pieces are highly detailed, intimate, small and inviting so that viewers can be drawn in to experience the intersection of these three traditional media of painting, drawing and printmaking. Some lines sit atop the paper in a raised fashion while others are embedded into the fibers as the ink saturates the surface. You will find the formal process of my art making revealed here at the intersection of nostalgia and this age of technology.

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