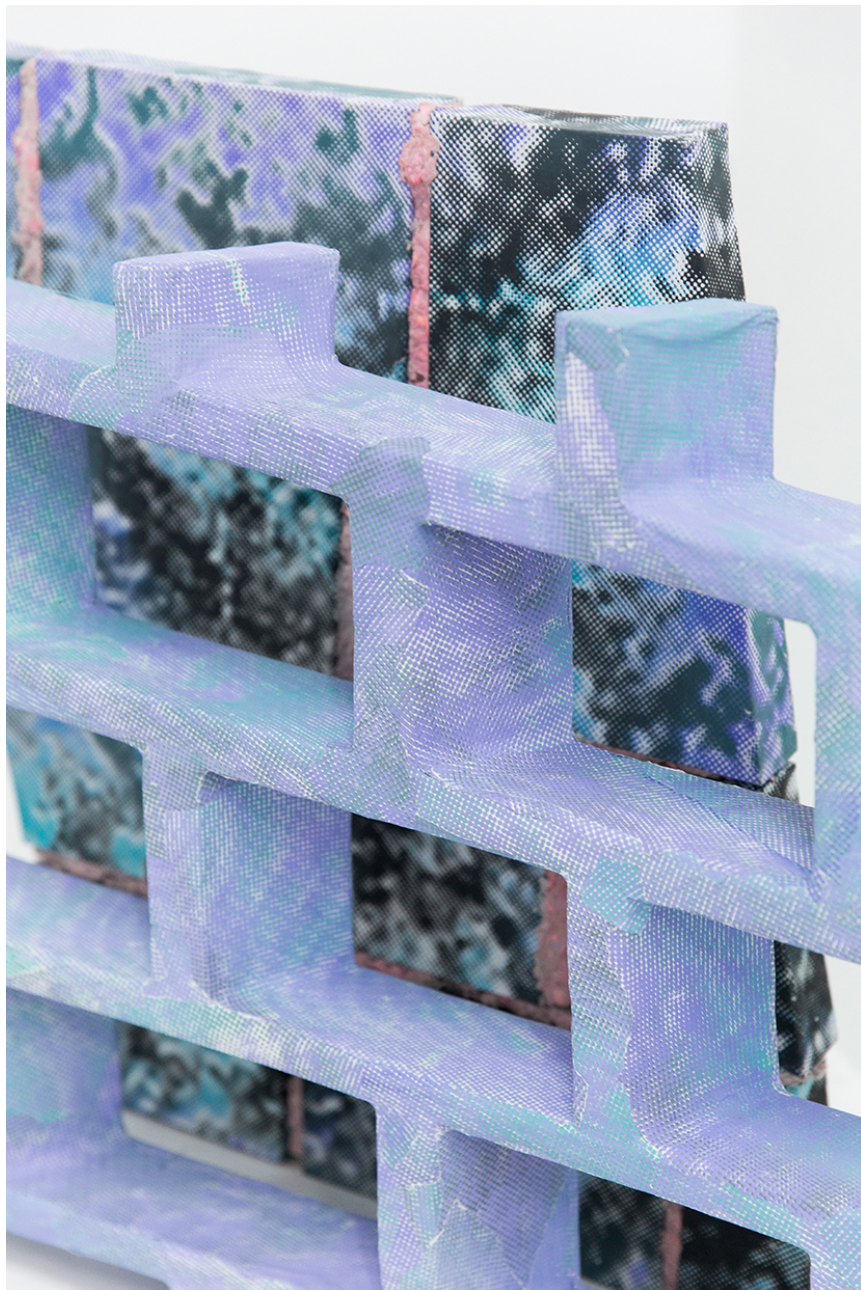


Filling in is More Permanent, Serigraph on paper, paper-pulp, joint compound, MDF, and papier-mache. 58 x 36 x 36", 2016



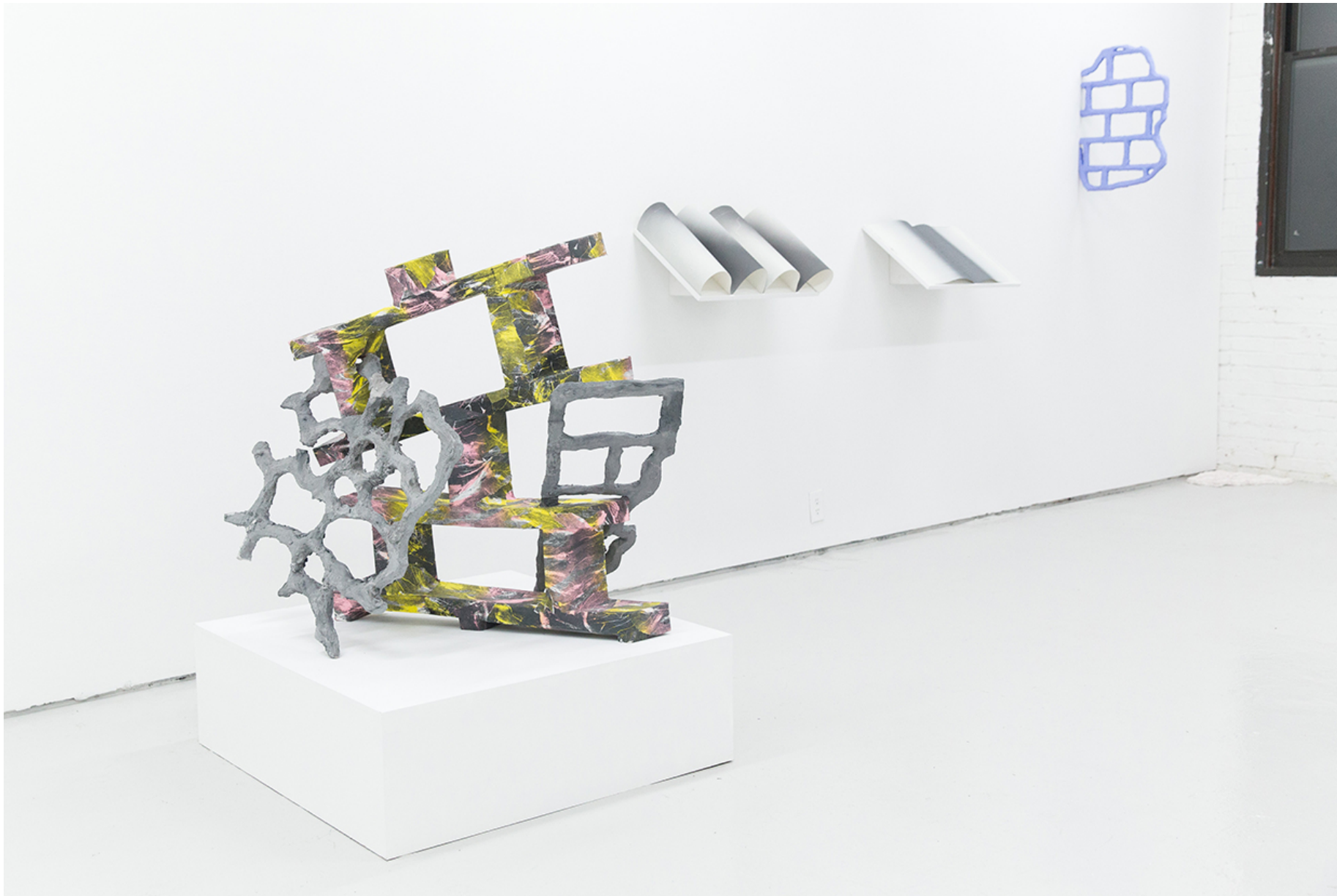
Filling in is More Permanent (detail), Serigraph on paper, paper-pulp, joint compound, MDF, and papier-mache. 58 x 36 x 36", 2016



4-Fold, Serigraph on paper and papier-mache, 7 x 22 x 15 ", 2015



Sconce, Serigraph on paper and papier-mache, 22 x 19 x 8", 2015



Installation view of "These for Days", solo exhibition at Skylab, Columbus, OH, 2017



Closest, Monotype and embossment on paper with custom wood shelf and mount, 22 x 15 x 8", 2017



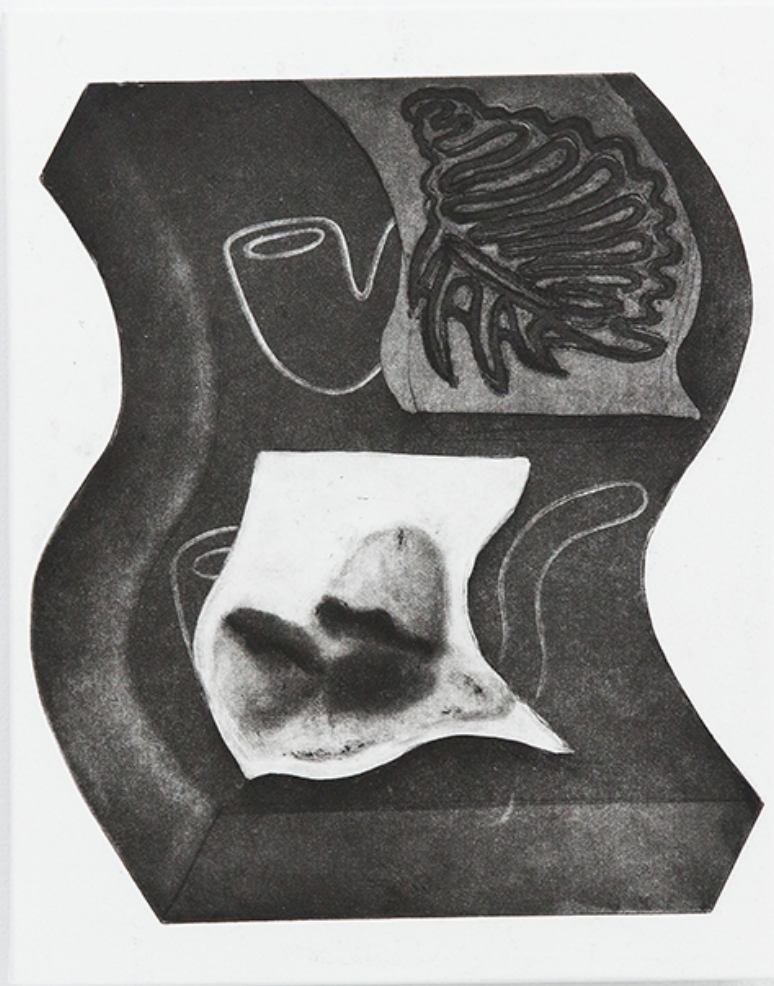
Closest, (detail) Monotype and embossment on paper with custom wood shelf and mount, 22 x 15 x 8", 2017



Crossing out Snakes, plaster and acrylic on foam, 17 x 27 x 1", 2017



Obstacle/Stance, Monotype and serigraph with acrylic and bleach on paper, fabric, and papier-mache, 27 x 18 x 16", 2015



Pour It Into, etching with aquatint and drypoint on shaped plate on stretched paper, 11 x 14", 2017



Course, Serigraph on paper on papier-mache,
25 x 27 x 6", 2017



Wiggle Room, aquatint etching from shaped plate, 10 x 8", 2016



Bent on Some Kind of Wave,
Serigraph on paper and papier-mache,
22 x 23 "
2015



Some Shape, Monotype and embossment on stretched paper, 11 x 14", 2017



Capriccio on Standby,
serigraph on paper and papier-mache,
Variable Dimensions
2015



Meandering Sites, etching from shaped plates, 8 x 10", 2016



Material Level, Site-specific Installation, Serigraph and monotype on paper, fabric, foam, papier-mache, acrylic glass, University of Texas at Austin, Austin, TX, 2017



Material Level, Site-specific Installation, (detail)
Serigraph and monotype on paper, fabric, foam,
papier-mache, acrylic glass,
University of Texas at Austin, Austin, TX, 2017



Participants, monotype on stretched paper, 11 x 14", 2017



Genre, acrylic on serigraph on papier-mache, 12 x 15 x 2 ½", 2016

Student Work



Survey of Printmaking: Relief and Intaglio, Woodcut
Assignment #2, Woodcut, 12 x 12", 2016



Drawing as Foundation to Studio Practice, Research assigned
artist and create drawing (Kara Walker), Ink on paper, 24 x 18",
2017



Drawing as Foundation to Studio Practice, Reductive Charcoal
Self-portrait, charcoal on paper, 24 x 18", 2016



Survey of Printmaking: Relief and Intaglio, Reductive Color
Woodcut, 17 x 9", 2016



Survey of Printmaking: Relief and Intaglio, Reductive Color
Woodcut, Detail, 17 x 9", 2016



Printmaking on and off the Press, Create a series of monotypes using reductive and additive processes, monotype, each 15 x 11", 2017



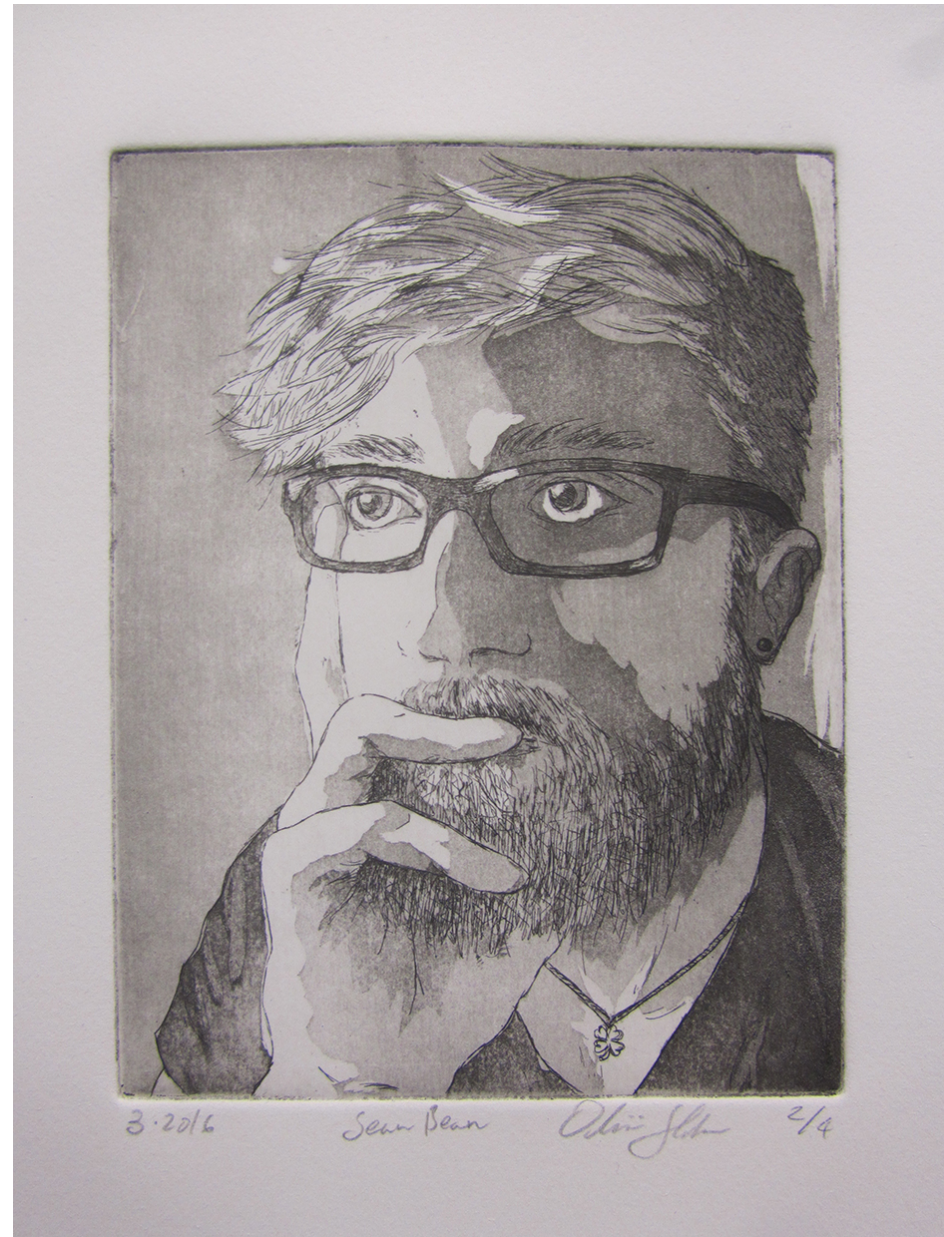
Drawing as Foundation to Studio Practice, create a drawing using unconventional drawing materials or methods, beet juice and sugar, 18 x 24", 2017



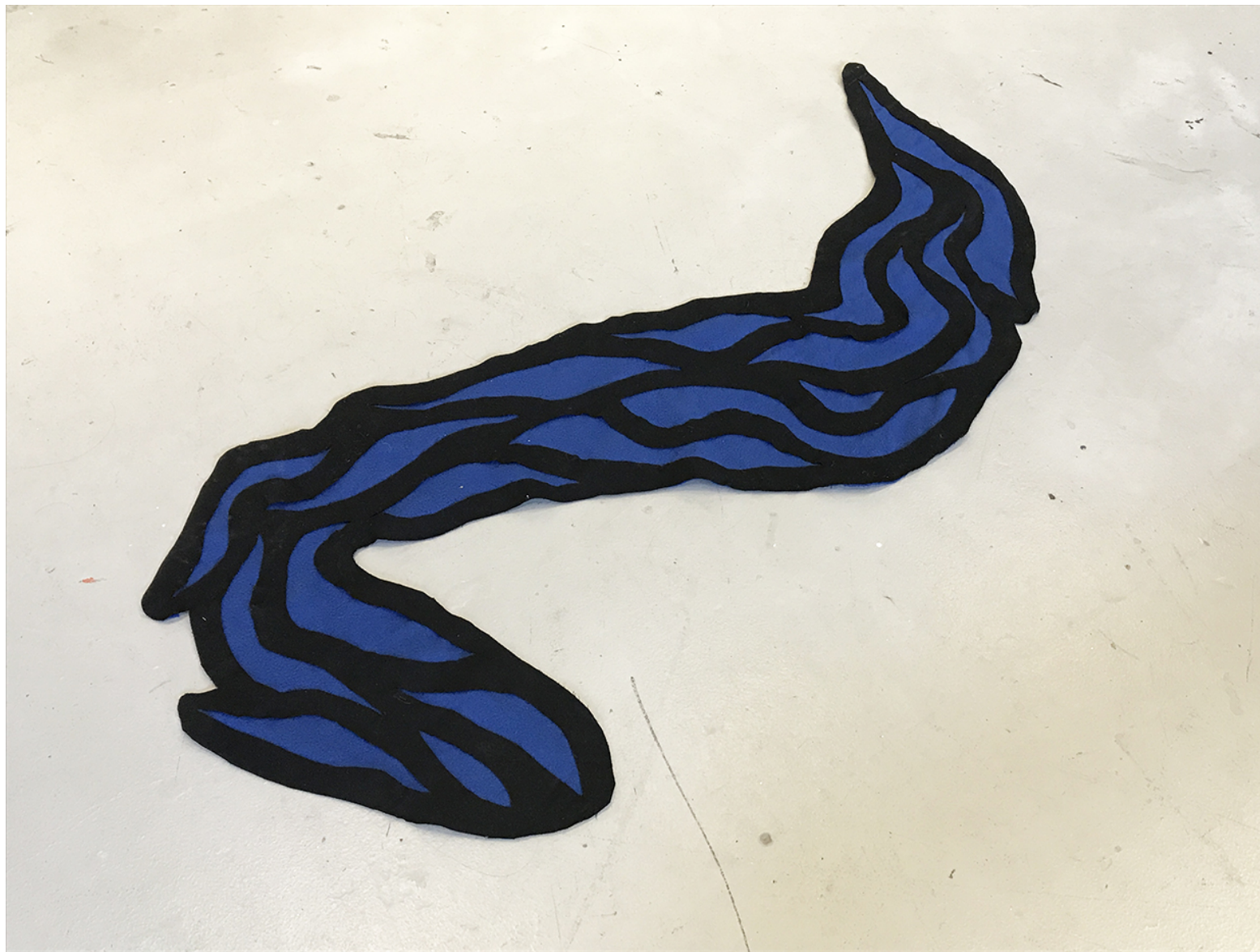
Drawing as Foundation to Studio Practice, *In class figure drawing exercise, charcoal on paper, 24 x18", 2016*



Introduction to Etching, make a print using only aquatint,
aquatint, 7 x 4.5", 2016



Survey of Printmaking: Relief and Intaglio, Add aquatint to an existing plate, hardground and aquatint, 9 x 6", 2016



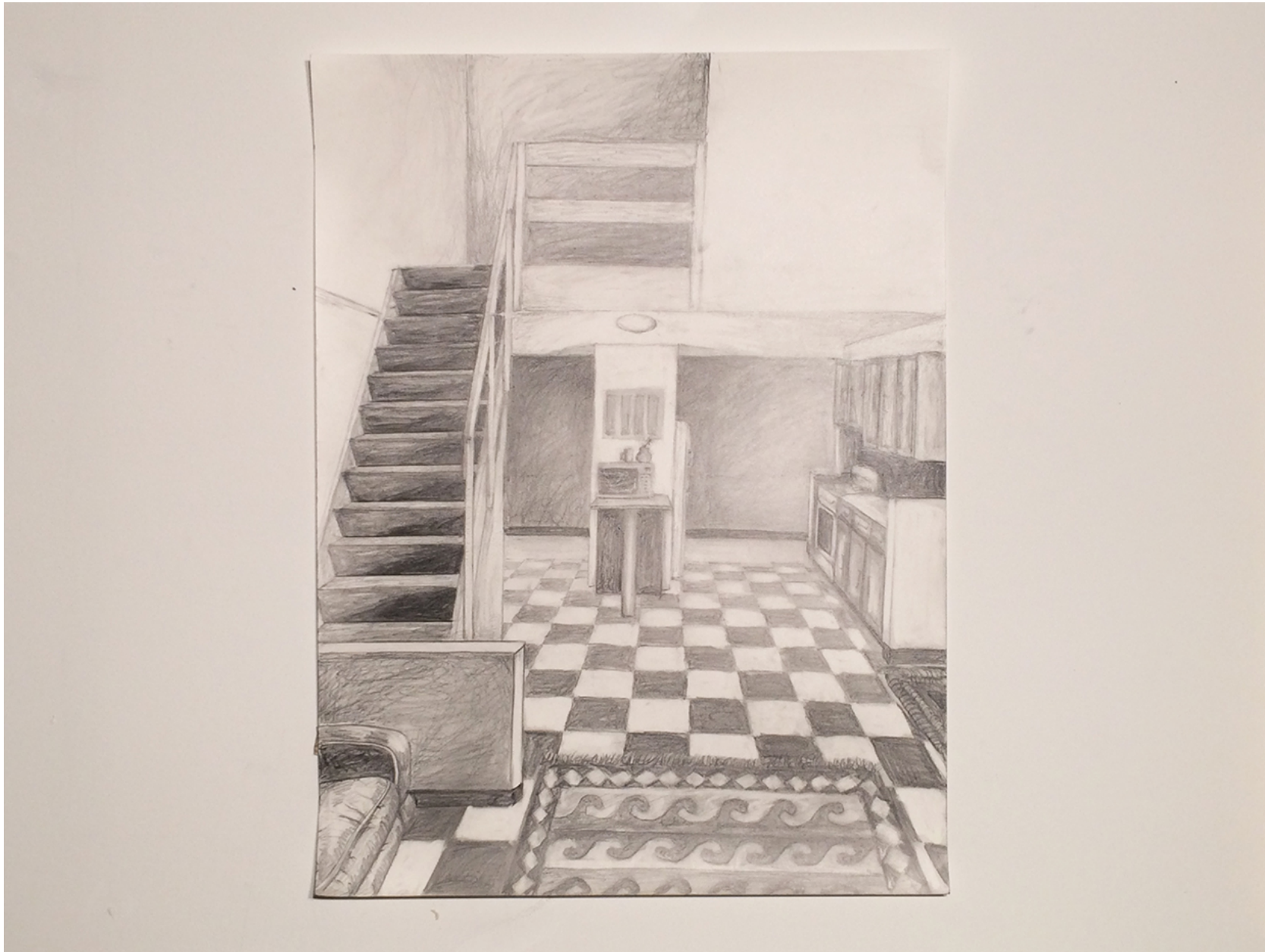
Drawing as Foundation to Studio Practice, create a drawing using unconventional drawing materials or methods, felt, 36 x 8", 2016



Introduction to Etching, create a series of monotypes using color, color monotype, 6 x 4" (plate), 2016



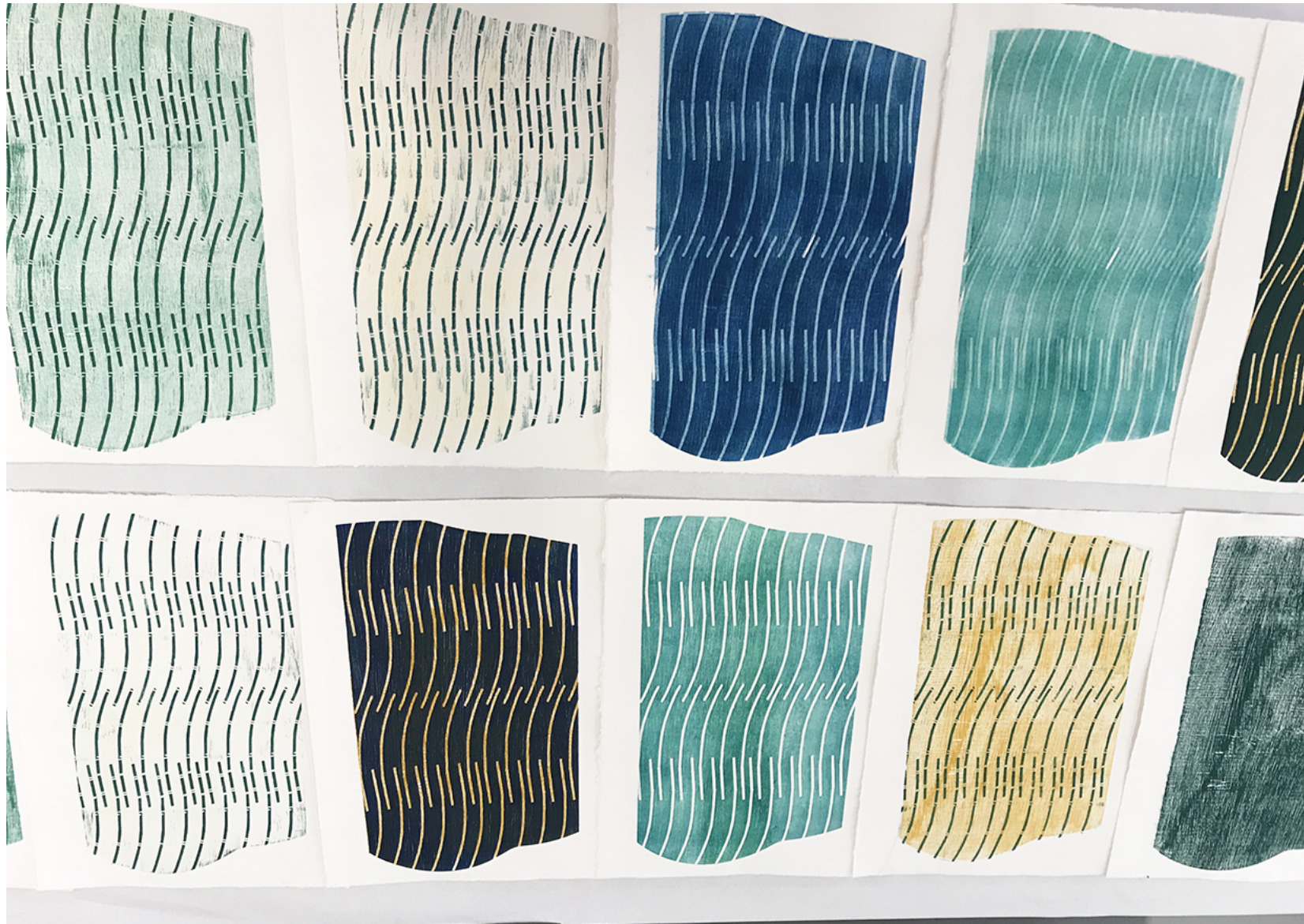
Art Multiples: Editions and Repetitions, *Create an edition of 5 of an object in your choice of medium, method and material*, 1 of 5 custom wood boxes with block print imprint, containing items to build a safe space: linocut printed matches, token, seeds, clay figurine, and hand-dipped beeswax candle, 2017



Drawing as Foundation to Studio Practice, Draw an interior space over the course of 3 hours that demonstrates your choice of perspective, 24 x 18", 2016



Drawing as Foundation to Studio Practice, *make a drawing by completely exhausting a ballpoint pen*, ballpoint pen on paper, 18 x 24", 2016



Printmaking on and off the Press, *Create a print-project that is bigger than the press bed (24 x 17")*, series of laser-cut woodcuts printed in various colorways, each print 15 x 11", 2017



Introduction to Etching, make a hand-colored addition to a print, hardground etching with color pencil, 12 x 9" (plate), 2016



Beyond the Object, make a sculpture using an additive process, acrylic on papier-mâché made into wearable mask, variable dimensions, 2016



Printmaking on and off the Press, *Create a print-project that is bigger than the press bed (24 x 17")*, Carved found cabinet doors with relief prints made from their surface, 15 x 24" (each door), 2017



Printmaking on and off the Press, *Create a print-project that is bigger than the press bed (24 x 17")*, Four different linocuts printed in variable editions and then assembled into one print installation suspended from tree branch, 2017