

REFLEX

REFLECT

University of the Arts
2020 Alumni Thesis Exhibition

University of the Arts Book Arts & Printmaking alumni expected to finish their MFA degree with the traditional thesis exhibition and continue on to the next stage of their lives in May of 2020. The Studio Art alumni were planning for the same thing in January 2021. COVID upended those plans, leaving the graduates with no closure, no celebration, and unfinished work.

In November/December of 2021 the 2020 MFA alumni did finally exhibit their thesis work at the Icebox Project Space in Philadelphia. That work, documented in this catalog, is the result of personal artistic exploration and creative research from each of the UArts MFA alumni. Furthermore, it is a documentation of commitment, resilience, and tenacity shown by these artists in the face of a year and a half in which their expectations were dashed, their studio practices were compromised, and their lives were, to a certain extent, paused.

As we move into the spring of 2022, I have witnessed a number of these alumni transition into exciting “post graduate school” lives. The COVID curve ball may have thrown the timing of their plans off, but they are on track now, and I wish each of them success and fulfillment in the next step of their lives.

Warm gratitude to...

- » Erin Elman, Jessica Kahle, and Gehia Davenport in the School of Art Dean’s office for their support
- » Maria Braswell for her exhibition and catalog design
- » Deborah Barkun for the catalog essay

Lori Spencer, Director, Book Arts & Printmaking

Reflex | Reflect: Artistic Practice as Essential Work

Essay by Deborah Barkun

"Why does art matter?". The question is central to the current iteration of a special section in *The New York Times* entitled "The Big Ideas," part of its philosophy series, "The Stone." In May 2020, in the throes of the first COVID-19 surge, as the global community reeled from feelings of disbelief and isolation, fear and frustration, grief and sadness, anger and irresolution, editors at The Times posed this question to writers, artists, and thinkers in quest for signs of solace or, perhaps, as an inquiry into what makes us human. In response, art dealer David Zwirner writes of a void generated by pandemic-related closures of museums and cultural institutions: "This total loss of actual, palpable experiences with art is like a kind of withdrawal for me..."

Art is not something that happens at the periphery of our lives. It's actually the thing that's right there in the center, a veritable engine."¹ Many of us can relate to this characterization of art as a driving force, propelling us toward inquiry, exploration, provocation, meditation, or pleasure, whether as makers, viewers, or participants. This is no more so the case than with the artists of *Reflex | Reflect*, whose final MFA semester was suddenly and irrevocably altered by the COVID-19 lockdown, as anticipated access to facilities, materials, works-in-progress, and critical community—even to their long-anticipated capstone exhibition— abruptly halted or pivoted to remote formats.

1 David Zwirner, "Art is How We Justify Our Existence," *New York Times*, May 22, 2020, <https://www.nytimes.com/2020/05/22/opinion/david-zwirner-museums-coronavirus.html?searchResultPosition=1>.



Historically, pandemics have been fertile grounds for creatives. Between 1347-53, the so-called Black Death, which we now know as bubonic plague, devastated Europe and Asia, and continued to ravage the continents for several centuries thereafter. In 1348, an outbreak in Florence inspired scholar and poet Boccaccio to pen *The Decameron* (ca. 1353), the tale of ten Florentines isolating in the countryside, relayed through a daily practice of storytelling. Painters invoked *memento mori* or *vanitas* symbols—skulls, hourglasses, flowers, fruit, or soap bubbles—to evoke the fleeting pleasures of physical beauty, nature, and sensuality.² Printmakers illustrated the cultural and spiritual preoccupation with mortality and afterlife in dense macabre imagery, in which Death appears personified, often as a skeletal musician, to serenade and guide the unsuspecting away. With the onset of HIV/AIDS, artists appropriated and updated many of these representational strategies to mark and mourn losses in their communities or to visually brand bold activist campaigns. Long before understandings of bacteria, viruses, or transmission, artists explored life's fragility and ephemerality.

Across time, artists have undertaken essential work necessary to make sense of a rapidly changing world through whichever ideologies and technologies they have had at their disposal. Today, centuries or decades later, our understandings of life during pandemic remains beholden to the essential work of artists.

Why does art matter? As a classroom and museum educator, I am frequently called upon to explain a different yet related question: "Why is this art?". Most often, this question is motivated by works that challenge perceptions of the observable world or assumed correlations between art and conventions of beauty. While the question can be provoked by feelings of disdain or confusion, it is, at its heart, a tremendously complicated one. Although tailored to the specific circumstances, my response consistently invokes artistic labor and its many manifestations. How might one perceive the *work* of artists? We tend to immediately consider the manual labor of art: the artist manipulating materials through the action of the hands or allied tools.

Art is equally beholden to an artist's conceptual labor, the facility to innovate and provoke in the realm of ideas, which may or may not be rendered physical. American artist Richard

2 Both Latin terms, *Memento mori* translates as "reminder of death"; *vanitas* translates as vanity.

Serra's handwritten *Verblast* (1967-68), in which he compiles four columns of infinitives, including "to fold," "to tear," "to crumple," "to gather," "to bind"—and prepositions—"of reflection," "of context," "of time," "of mapping," "of nature"—suggests art as a negotiation of process and product, here embodied in a Conceptual work about actions of making and interpretation. "Artwork" is the work of artists.

If the question "Why is this art?" leads to considerations of artistic labor, it also conjures the question posed by *The New York Times*—"Why does art matter?". Perhaps the answer lies in the ways the coronavirus has required us to rethink labor and what is meant by the term "essential work." With lockdown, our worlds became comparatively microcosmic. For some, home became newly central to the performance of "outside work," eroding perceived boundaries between public and private spheres. Attempts to maintain such divisions were made futile by a child's voice, a dog's whimper, or an Amazon delivery. At times, the domestic realm hung digitally indistinct, like a background scrim with the business of work unfolding before it. For those who continued to work outside the home, home could be a refuge, a place to guard from the contagion, or a complicated composite of the two. Under such circumstances, to speak of "work/life balance" seems absurd, as one

osmosed with the other. At the core of essential work however, is "essence," begging the question, "what is the essence of work?". For artists, distinctions between work and life have often been porous. Many artists work in their homes or live in their studios; others perceive their practice as integral or beholden to physical or emotional equilibrium. The work in *Reflex | Reflect* reveals artistic labor as a crucial way of assessing, of knowing, or of pressing the world.

"Artists continue working as they have done for centuries, throughout and despite pandemic. Taken together, the work of the UArts MFA Class of 2020 reveals a significant facet of the essential work of now: it is to flex and then reflex, and to reflect on the world as we encounter it."

—Deborah Barkun



Maria Welch's handmade paper sculptures and books activate spaces that fail to contain them. Endowing her material with the capacity for elasticity and contraction, Welch embraces chance as an artistic strategy, sculpting dynamic earthy forms that accentuate as they dry. An untitled installation twists and grows organically in the gallery corner, sprouting from walls and floor, and casting exuberant shadows that heighten the sense of motion. *Release* documents in video Welch's performative deconstruction of a body of work destined for an unrealized MFA thesis exhibition, a pandemic art casualty. Undertaken along the Wissahickon Creek, this ritualistic act of disassembly is ultimately an act of adaptive revival and resilience, as Welch later refashions the paper into sculptural books displayed nearby. In *Release*, the creek's perpetual flow becomes analogous to the momentum of artistic practice.

Flowing and pooling water served as **Matao Dreskin's** drawing tool for *between topographies of abandon // light clings to the corners of tomorrow // from which we cannot leave*, an installation of handmade paper and light. The motions of water distributed black cotton pulp across the transparent abaca paper, creating a tracery of fluctuating figure/ground relationships. Spanning a corner of the gallery and illuminated from behind, the work responds to movement of the surrounding air, creating a subtle fluttering motion that conjures the currents and eddies of the work's making, and the flicker of early film. The resultant imagery evokes an uncanny aerial landscape —foothills, mountains, rivers, and canyons—passing below and yet stationary, unhinging any fiction of a fixed viewer.

Angelique Kopacz's process of *suminagashi*—“floating ink” or marbling —is beholden to a lack of fixity. Kopacz's prints and books employ this technique to harness on paper the fleeting and organic motions of ink as it skirts across the surface of water. The resulting works convey a rhythmic unison held in gratifying tension when the artist overlays one event of marbling with another to topographical effect. *1.25.2020 – 3.10.2020* charts the artist's daily performative acts of *suminagashi*, documented in cyanotypes that reveal intimate glimpses over the artist's shoulder as she works to manipulate ink on water, a gesture that, while ultimately futile, allows a fiction of control. Although *1.25.2020 – 3.10.2020* predates the pandemic, its pages could serve as a primer for ways that sustained focus and ritualized practice might facilitate feelings of grounding amidst upheaval.

Lola Buck's *Each and Other* (2021) uncovers the fanciful in everyday objects and revels in sensory pleasures of circular rhythms, materials, texture, and color. Here, the artist's gathering and assemblage of quotidian objects — carpets, cushions, flannels, bottles, keys, yarn —transmogrifies into a spectacular landscape, rendering domestic objects fantastical. Brightly painted antique mirror frames unify this excess of matter and reflect defiant versions of lived experience. Brass, ceramic, and wooden bird figurines congregate along the perimeter, glide across the surface of a mirrored pond, or nest in tufted cushions. Clutches of vibrant felted “eggs” nestle in folds and crevices. In the context of the imposed seclusion of pandemic, *Each and Other* offers a version of “nesting” that invites contemplation and wonder.

Jessica Stanhagen's timed drawings embody experiences of compound labor, wherein respective roles — in this case of artist and parent — intricately coalesce. The pandemic exacerbated or exposed the fluidity of these labors and Stanhagen chronicles these negotiations with the everyday in portraits of her daughter, rendered in increments between naps and baths and Zoom meetings. In *20 20 Hold Still* (2021), the child's likeness dances across the surface in filmic gesture, weaving in and out of aqueous passages of pigment, the marks of a child's hand. Operating according to her own temporal directives, Stanhagen effectively documents frenetic motion and the degree to which her artistic and parental labor are inextricably linked, here underscored by the child's contributions.

If public health directives to “physically distance” or “isolate” have dominated recent discourse, in the work of **Amalia Avilés Lugo**, themes of isolation operate dynamically in the realms of geo- and climate politics. In Lugo's work, the archipelago signifies complexities of Puerto Rican migration to the mainland United States, compounded by ongoing threats of climate crisis. *Remains* attests to these issues formally and materially. Lugo formed the book's cover from a blue waterproof tarp — the sort distributed by FEMA in the wake of Hurricane Maria — filled with sand, such that opening the book generates the sound of waves against shoreline. Overlapping pages of varying shape and size — some specked with sand, coarse granules of concrete, or tarp scraps arranged like island chains — suggest eroding coastline and position *Remains* as a cautionary atlas for survival.

Instant-messaging platforms, apps, and conferencing sites maintained educational, vocational, and interpersonal connections throughout the pandemic. Yet how can one qualify the effects of digital communication on substantive discourse? **Sarah Moody's** work explores the shortcomings of emergent technologies to facilitate meaningful communication and understanding, particularly in the realm of language and the written word. In her books and prints, Moody invokes unintelligibility as an aesthetic to critique an inclination to favor immediacy and brevity over clarity of expression. *Texting Myself #1 (Goudy)* (2019) offers an illegible web, generated by overprinting to the point of obscurity a quote from typography designer Frederic Goudy. Produced using the deliberative process of letterpress, *Texting Myself #1 (Goudy)* is intentionally elusive, thereby calling into question the cavalier approach to interpersonal communication of the current age.

Lee Bowen's sculptures deconstruct conventional norms of gender and sexuality by appropriating and subverting tropes from art history and visual culture, specifically connotative figural poses. Bowen's figures, whether rendered in-the-round or in relief, adopt and destabilize postures that signify sexual or gendered roles or stereotypes. In *Prude*, a classical male figure assumes *venus pudica* posture, typically reserved for female figures and understood as indicative of modesty, even as the Latin root *pudendum* translates as "shameful." Here, a male figure demurely avoids the viewer's gaze and obscures his genitalia, while the column he holds bends and twists flaccidly. While deconstructing gendered narratives, Bowen assembles the figure from delicate paper layers, revealing the fragility of these assumptions and the possibilities for building them anew.

Sara Moose-Torres' work explores folklore as a reflection of social and cultural attitudes toward difference. How do the tales we tell convey messages about values, fears, or perceptions of transgression, how such beliefs are rationalized, and what kinds of repercussions eventuate? Moose-Torres examines oral traditions of storytelling through print media, translating the verbal into image and making possible continuity through replication. In *Portrait of a Witch*, the artist presents an archetype through an arrangement of small amulet-like etchings: a bone, a divining rod, a spool, a tooth, a running hare, a turnip, a somber woman wearing a bonnet, to name a few. The composite portrait that emerges — whether benevolent, harmless, or sinister — is beholden to viewer interpretation, inviting questions about the role of perception in understanding difference.

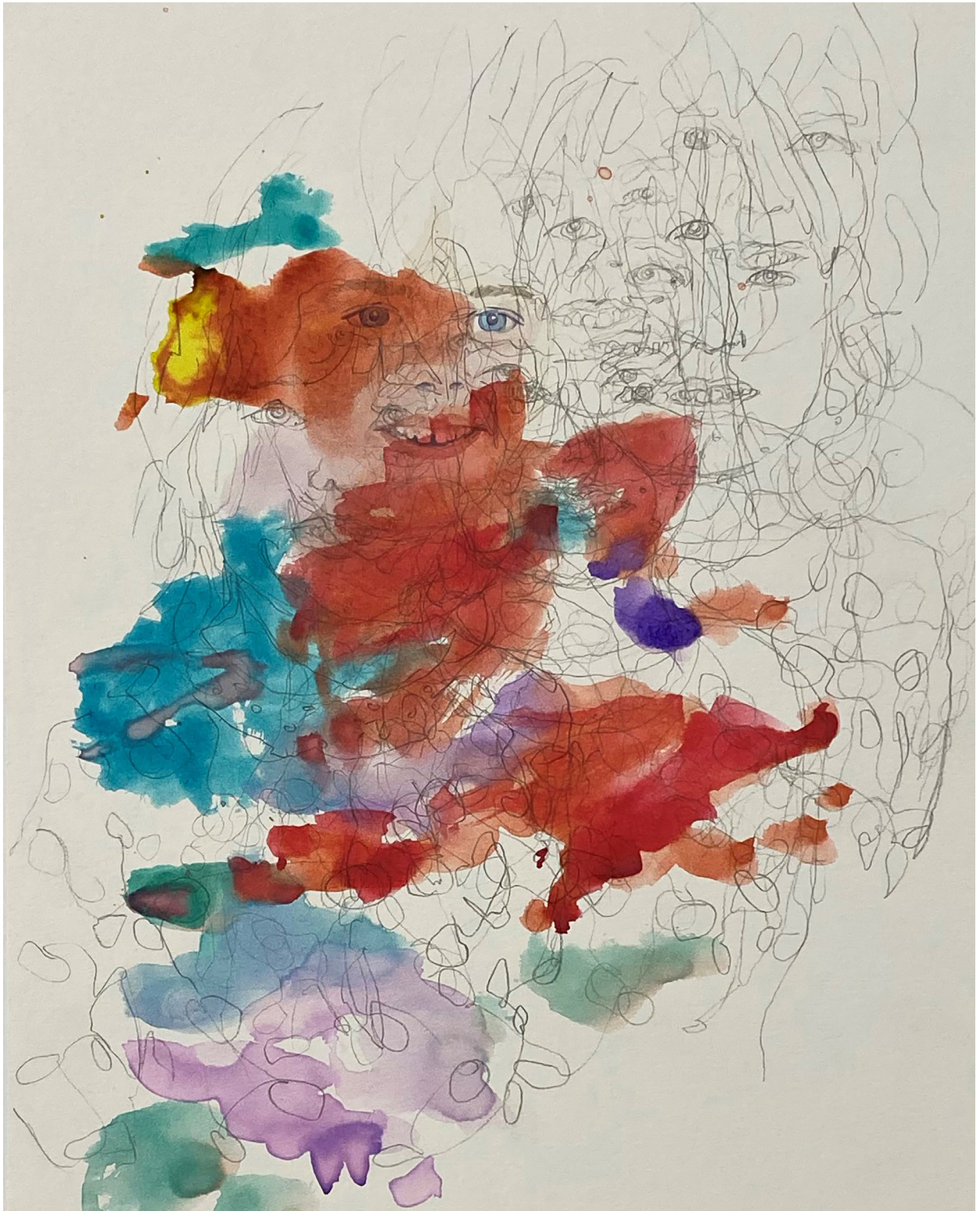
Artists continue working as they have done for centuries, throughout and despite pandemic. Taken together, the work of the UArts MFA Class of 2020 reveals a significant facet of the essential work of now: it is to flex and then reflex, and to reflect on the world as we encounter it.

Deborah Barkun, Ph.D.
Creative Director, Berman Museum of Art
Director, Museum Studies
Associate Professor of Art History,
Ursinus College

2020 Studio Art Alumni

Jessica Stanhagen

Lola Buck



20 20 20 Hold Still
watercolor and pencil on paper
2020

Jessica Stanhagen

I explore themes of motherhood and time through collaborative painting projects. My work documents interactions with my daughter and reflects how my role as a working mother intertwines with my studio practice. I investigate and experiment with boundaries of time through specific guidelines that I set to limit each studio session and mimic the fragmentation of a maternal schedule. My work pushes against society's notion of the "perfect mother" and reveals the complex reality of motherhood with imagery of imperfect moments and uncontrolled child art compositions.



29 10 Bath Time 22 23
watercolor and pencil on paper
2020



Wake Up
watercolor and pencil on paper
2021



30 At the Dining Table 15 20
watercolor and pencil on paper
2020



Yeah, but I can do it my way
watercolor and pencil on paper
2021



Dreaming 20
watercolor and pencil on paper
2020



Of a Conjunctional Wisdom
2021

Lola Buck

I struggled to find the words to pair with this installation, which was ironic due to the heavy themes of communication woven within.

Thoughts turned into words can feel fleeting like butterflies or mist: their presence awe inspiring and yet so elusive. Much in the same way, those words once spoken or laid out pen-to-paper have a similar viscosity: flowing through cracks often unintended. Communication between ourselves and the relationships that form us are similarly bifolded: both weighty and nebulous.

In this sacred space we have multiple identities: each of whom unfolded from their own flowing lines of growth. Between these identities, ever-deepening ripples undulate with complexity like a moire: perceptive depth created out of interference. Domestic spaces are created, maintained and formed in similar ways: thoughts and emotions from each of us overlap with the others and allow for a holographic unification

or division. The multiplicity of the identities we hold within ourselves plays out in nuanced gender performances which more often than not, appear in forms that press back against the cis-heteronormative expectation. The challenge in these moments is a movement towards harmonic health and collective growth and away from traditional cauterizing shut-downs and emotional flatlining. Through an opening of compassion and emotional space-holding, our beloved others are integral to healing our co-operative reality.

Iteration, difference and repetition open into a conversation about the chosen families we adopt through our lives and the unfolding beauty in deciding to connect after abuse, turmoil and fear.



Of a Conjunctional Wisdom, artist installation details





Of a Conjunctional Wisdom, artist installation details



2020 Book Arts & Printmaking Alumni

Amalia Avilés-Lugo

Angelique Kopacz

Lee Bowen

Maria Welch

Matao Dreskin

Sara Moose-Torres

Sarah Moody



"This is an island surrounded by water, big water, ocean water"

fabric, paper towel, wood

2021

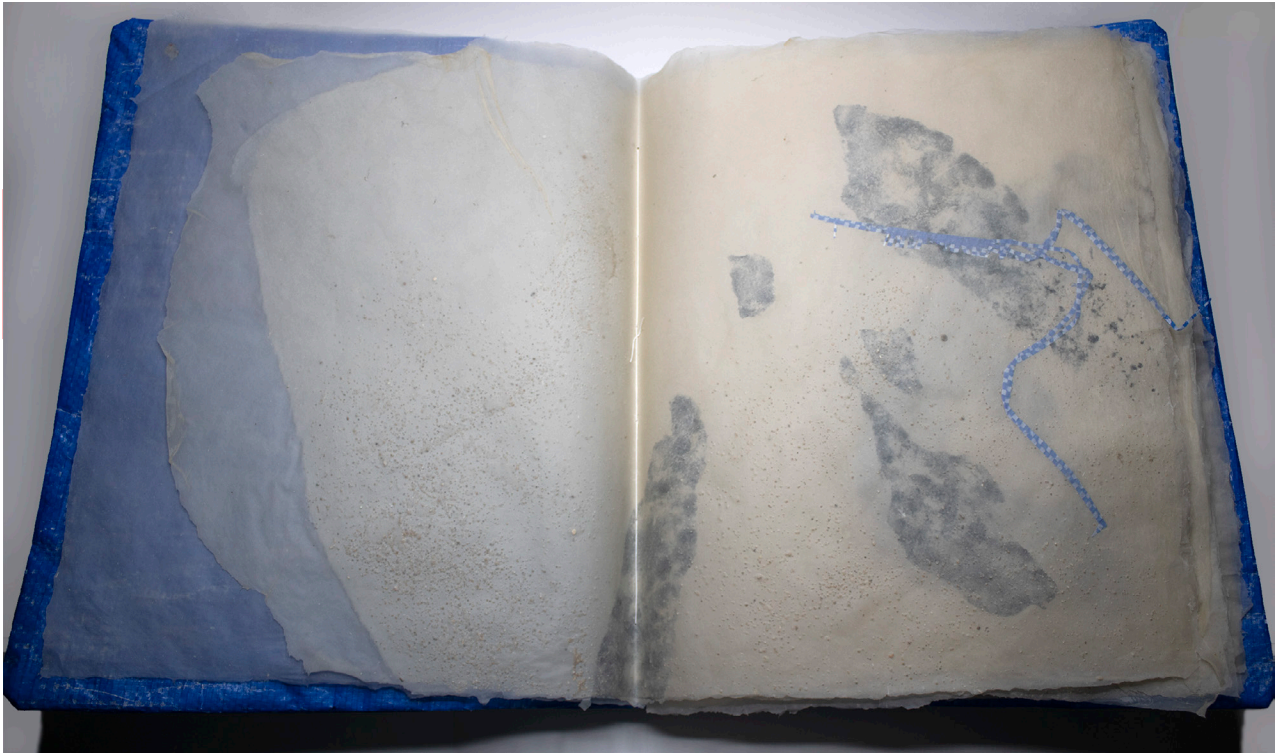
Amalia Avilés-Lugo

My work pursues the shifting qualities of an archipelagic cosmovision where fluidity, heterogeneity, liminality and its convergences operate. Using islands as signifier and metaphor I evoke the connections and disruptions of Puerto Ricans' migratory experiences to the United States. This body of work is informed by the political context in which these occur and are aggravated by climate catastrophe. On these pieces I specifically focus on natural and human-made destruction.

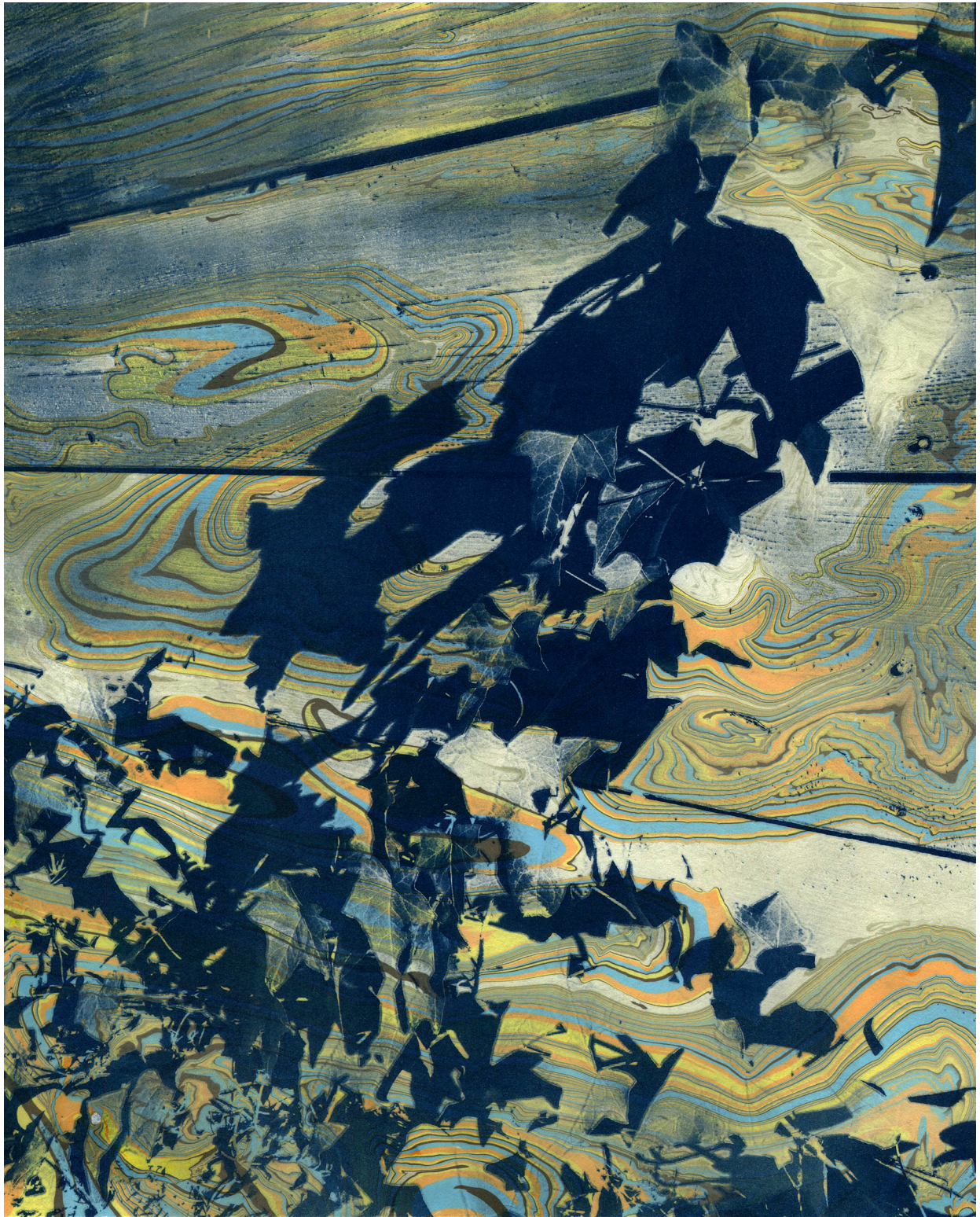
I use materials as tactile and visual elements to communicate instability and resistance ideas. This work invites the viewer to consider a political conversation where connections, diversity, and horizontality are proposed as a means of subverting the isolating discourses imposed on archipelagos like Puerto Rico. Papermaking, screen printing and installation are my vehicles to engage with viewers.



*"This is an island surrounded by water, big water,
ocean water,"* artist print details
fabric and wood
2021



Remains, artist book details
handmade paper, sand, tarp
2020



Interference II
inkjet print
2020

Angelique Kopacz

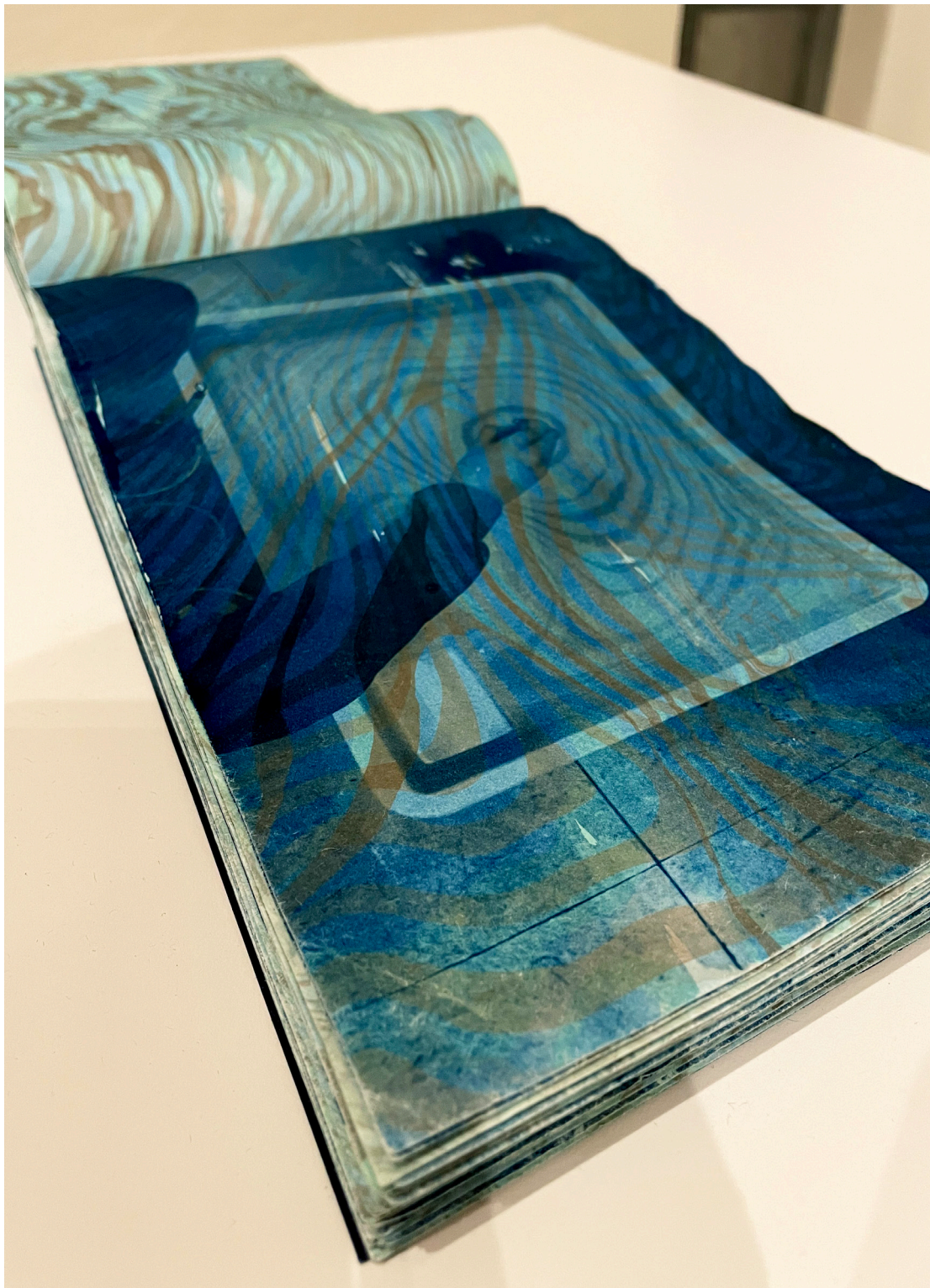
My work explores mental illness and its impact on the human condition. I am interested in examining the relationship between the mind and body—how they work together or conflict with one another in attempt to remain well. Using routine or a ritual practice, as the foundation for my work stabilizes my ability to function and create work.

Every day, in a painstaking act I marble and layer patterns on paper using materials that constantly change depending on the movement of breath and body in that moment. *1.25.2020 – 3.10.2020*, is a performative act where I document a loss of control within a controlled investigation of the relationship of artist and object and the artist as object.

My piece *Interference II* uses alternative photographic processes and marbling techniques, portraying images of ivy as a metaphor for living with an anxiety disorder in the city. While these

plants may be invasive in nature, they can be trained to grow in a certain direction; directly associating how the symptoms of anxiety disorders can be life depriving but can be trained to be manageable. The marbling interacts with the foreground and background of the photographs and are created by using a grounding exercise taught in therapy called "Big 6" breathing.

Stunted Growth is a risograph artist book with cut outs created using scans of my marbled papers. The marbling and cut outs tell a narrative of those who feel mistreated and suffer through trauma that has left them behind in life; this piece is to reassure them of one's own path. The images created by the overlaying patterns reference back to the human body, resembling macro stills of cells, intestines, and muscles. Referencing pieces of ourselves that may feel missing due to the journey of mental illness or trauma, we discover more lies beneath the surface.



1.25.2020 – 3.10.2020
suminagashi, cyanotype
2020



Stunted Growth
risograph, paper cutting, screen printing
2020



A Woman's Place
embossed printing on Arches paper, charcoal, bookboard
2021

Lee Bowen

My work is a reflection on Western art history and its role in shaping conventional notions of gender. Through the use of the female gaze and the reversal of gender roles, I explore the empowerment of idealizing female and queer sexual desires in the way typically reserved for those of straight men, therefore creating pieces which assume that women and queer audiences belong in the gallery space. This work offers an alternate reality in which the world itself becomes "a woman's place" while male bodies become the passive figures, transferring sexual dominance to viewers who are not straight males. Overall, my work aims to not only cater to overlooked audiences, but also highlight the absurdity of gender roles, something that often becomes apparent only when those roles are reversed.

By appropriating Greco-Roman art and mythological figures, I seek to invert the visual expectations of viewers and highlight the role society plays in constructing what our notions of gender and expected sexual behaviors are. I also aim to break traditional conventions concerning what is accepted as normal in the artistic portrayal of gender and idealized sexual desires. Our history of Western art and our beauty standards, like many Western societal structures, are based on this shared heritage of Greco-Roman tastes and traditions. This ancient aesthetic becomes a filter through which my work explores the villainization of female sexuality and the injustices faced by those who fall outside of societal gender norms.



Prude
laser cut French paper, wheat paste
2021



Prude/Slut features two paper sculptures based on three-dimensional scans of actual Greco-Roman male statues, edited to adopt “feminine” poses, the first being the Venus Pudico. This is a traditional fine art pose reserved for depicting demure women in a contrapposto stance with one hand lightly covering their pudico, or vulva. The pose aims to show a woman as modestly covering herself, but the asymmetrical nature of the pose actually serves to draw the viewer’s eye to her genitals. Editing the statue to put the male in this pose results in a statue that is recognizable from art history but which inverts the expected mannerisms of the male figure depicted.



The second statue features a male in a pose commonly used in advertisements for female pole dancing. After editing the pose of the 3D file, I use the slicing process from 3D printing which translates the adjusted model into individual layers that stack to create the finished form. I then exported these layers as vector outlines which were then cut out of paper using a laser engraver, allowing me to assemble the stacked layers into statues. The gender role reversal serves to highlight the biases in traditional gender portrayals while the title highlights the only two options given to women in regard to their sexual behavior.



The center stele of the show, titled *A Woman's Place*, references the bas relief of a frieze or stele used in antiquity to depict historical happenings or announce laws. On this stele, I use embossed prints to portray scenes of history in which women have societal dominance and men are subjected to the indignities and double standards historically aimed at women. Illustrated in the style of Greek vase paintings, the images show men enduring everything from being resigned

to childcare and swimsuit regulations to facing sexual assault. It is a monument to an alternate reality in which men, not women, suffer from gender-based injustices and stereotypes. Through this piece, I invite the viewer to reflect on how society has shaped our expectations of gender throughout history.



A Woman's Place, artist work details



Untitled
handmade paper
2021

Maria Welch

I anchor my practice in an investigation of materials, processes, and their expressive potentials. I use fundamentally unstable high shrinkage handmade papers because the natural inclinations of these unpredictable fibers invite me to respond to the way they shift and contract as I work. When creating a form, I begin with a gesture or action in mind rather than a representational shape or image and allow this gesture to be enhanced through the natural warping of the paper. My color palette and imagery are inspired by my own poetry and free writing that meditate on topics of growth patterns, textures, repetition, and the relationship between forms. I create ambiguous but familiar objects that through moments of recognition viewers are prompted to construct their own narratives and conclusions.

Symbiotically and precariously balanced, petrified in motion, my work calls attention to systems of tension and support through a contemplative, reciprocal dialogue between viewer and object. Stretching, reaching, and wrapping, my sculptures evoke a desire to make connections as they rely on each other for structural support and beckon viewers through their gestures.



Untitled, artist installation details





Untitled
handmade paper
2021



Untitled
handmade paper
2021



Untitled
handmade paper
2021



*between topographies of abandon // light clings to the corners of
tomorrow // from which we cannot leave,
artist work detail*

Matao Dreskin

If one is to believe the climate prophets, there is no hope for a happy ending. This work invites the viewer to contemplate the incredible tragedy of our shared, dark future. The foundation of the imagery is handmade paper, a black cotton pulp slowly drained over hours, carved into form by fresh water running and cascading, clotting, and coagulating, creating chaotic, negative space. Upon close examination, the viewer can illuminate the countless perforations flowing throughout the piece depending on how they align themselves with the backlighting. These illuminated pinholes detail flowing patterns in the watersheds of the piece, disappearing with the viewer's gait. Feeding on pareidolia, the viewer is encouraged to cloud-read their desires, anxieties and neuroses in the topography.

This is the world we share, identifying with the existential threat it occupies in our emotional selves. The transparent base sheet of handmade abaca paper is watermarked, tooled, and overlays the black pulp with a lighter element, unifying both through illumination over time. Within the darkness that demands resignation, there is an inexhaustible light moving us along. One's relationship to these oppositional constants has the potential to create new elements, ones that unexpectedly transform and elevate with an illuminating beauty.



*between topographies of abandon // light clings to the corners of
tomorrow // from which we cannot leave*

handmade paper
approximately 180" x 44"
2021





Whispers, artist book detail

Sara Moose-Torres

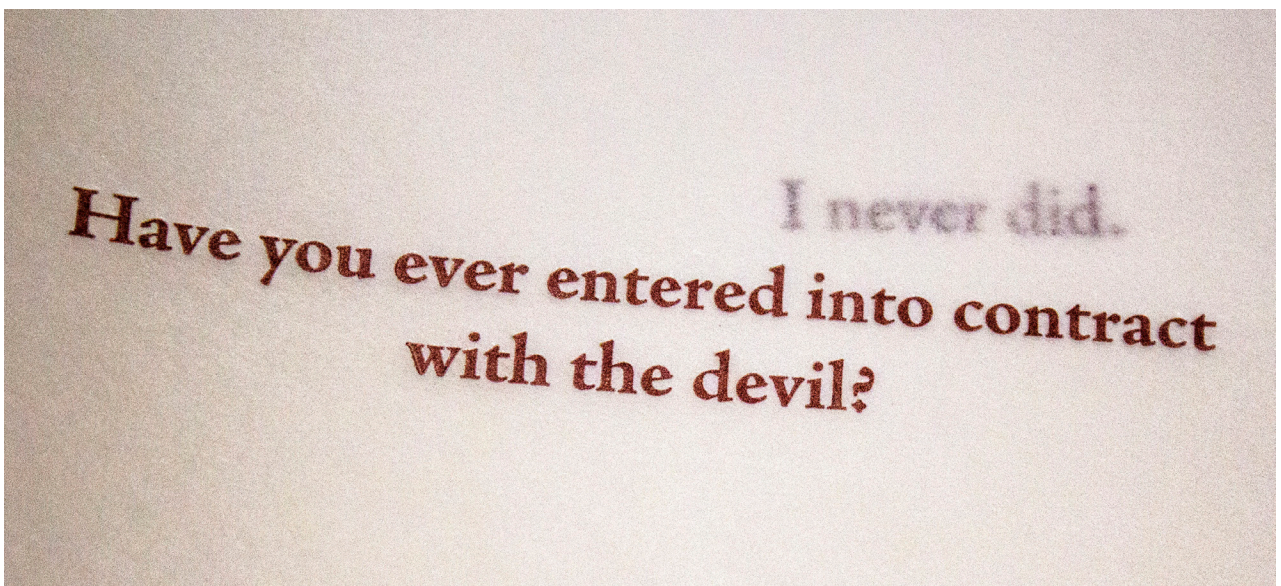
In my practice I primarily work with folklore, specifically as it applies to issues of mental illness and neurodivergence, and how these tales could be used against othered people on a larger scale. I am interested in how these tales were used to interpret these conditions throughout history and how this can be applied to the modern viewpoint. I choose to explore these themes to explain human behavior and chaotic events because stories and folklore are a framework of understanding and categorizing the world around us, something that has become more relevant in the last few years. As of late, have particularly been captured by the phenomenon of witch hunts.

While at one point, it was hard to imagine people allowing fear and judgement to cloud their judgement and allow them to sacrifice others for their own piece of mind, but it has become a very real fact of life.

I tend to work in very traditional techniques, and I find myself drawn most to the medium of copperplate etching due to the depth and detail I can achieve in my illustrations. My work tends to heavily feature illustration and comparatively few words, because I prefer to focus on creating an atmosphere and emotional meditation over a fully produced story.



Whispers
copperplate etching, letterpress printing
2021



Whispers, artist book details



Portrait of a Witch
copperplate etching
2020



Stay the Path
copperplate etching
2020



Link in Bio
laser prints, etc.
2021

**all photos in this section are by Annie Schlechter*

Sarah Moody

The role of language has changed through our daily encounters with digital content as we attempt to ingest more information within a society that emphasizes efficiency over knowledge. By reengaging outmoded communication implements, such as typewriters and the Xerox, I address the theoretical lapse created between technology and modern society and offer a reflection of prior technological eras in relationship to the present-day. The initial optimism surrounding expedited modes of communication intended to foster connection and productivity have resulted in an extreme degradation of both. Our discourse has become debased, through simultaneous neglect and repetition.

By placing alphabetical forms within coded systems, the visual becomes abstracted while the language is protected from an immediate response. Within the framework of book and print, I create objects that foster connection, presence, and tactility in our present era, and offer a momentary reconsideration of our relationship to language as well as each other.



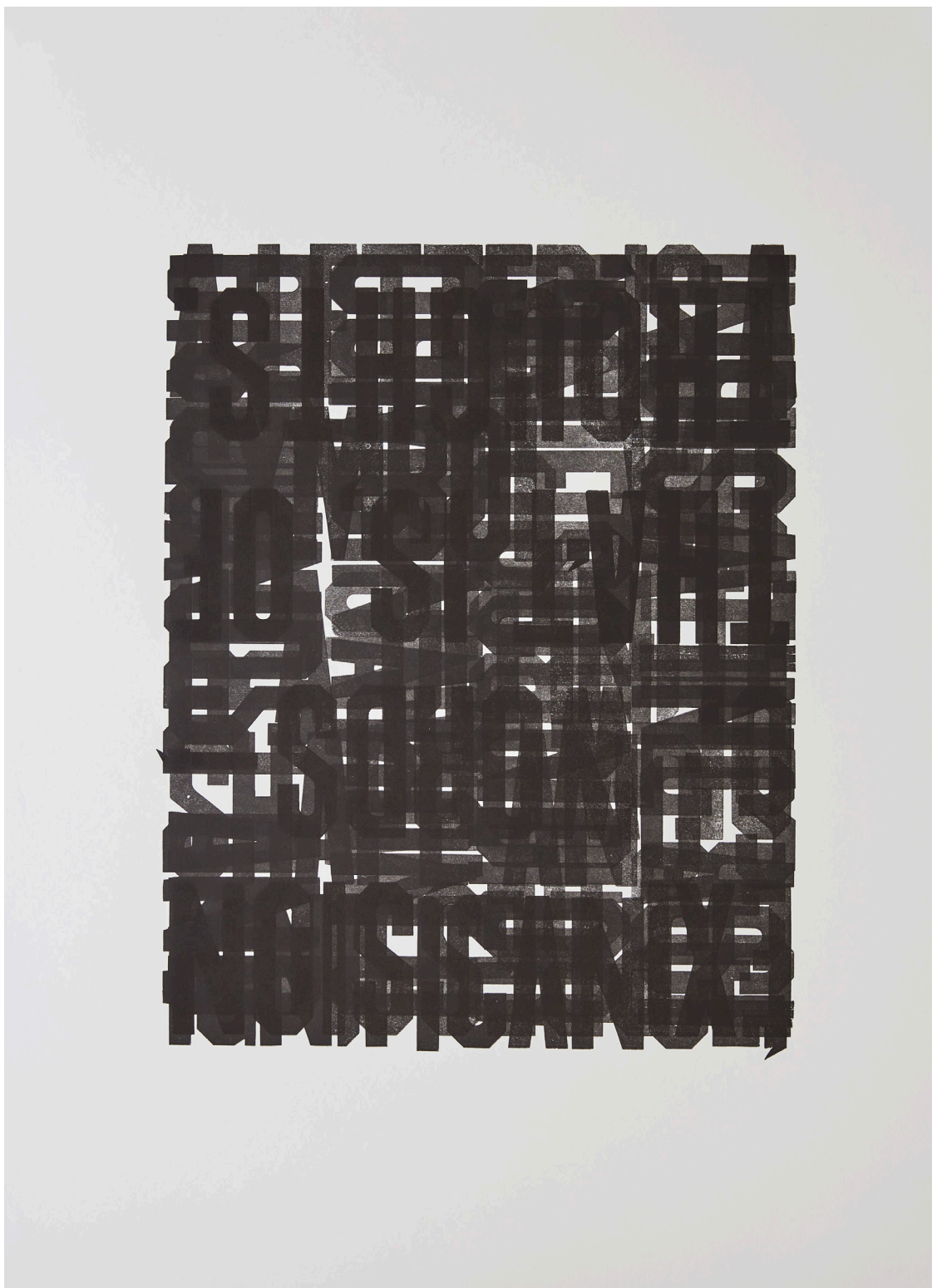
Link in Bio, artist book details



Fruits of My Labor I
(Spider Mum)
laser print
2020



Fruits of My Labor II
(Hydrangea)
laser print
2021



Texting Myself #1 (Goudy)
letterpress
2019

THE SPEED WITH WHICH THE MODERN
CONSUMER PRINTING HAS TO ABSORB
THE INFORMATION FOR PRINTING MUST ALSO
ADAPT ITSELF TO THE CONDITIONS
OF MODERN LIFE.

Texting Myself #3 (Tschichold)

letterpress

2019

No-thing (March 2020 - October 2021)
inkjet print on Tyvek
2021



For more information contact:

Lori Spencer

Associate Professor

Director, Book Arts & Printmaking MFA Program

lspencer@uarts.edu

uarts.edu/academics/grad/mfa-book-arts-printmaking