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Just Girlie Things, 20x15", Intaglio and Mixed Media

Just Girlie Things is a reference to meme culture where folks will label ludicrous things or actions as “just girlie things”, and while sometimes those memes are wild, they often feel relatable. Like a man telling you to smile at 7am as you walk into work! Just Girlie Things!



Me, when desire is the root of all suffering, 20x15", Intaglio, Mezzotint, and Mixed Media

For the creation of this print I mixed collage, vinyl stencils and mezzotint. I also started exploring the icons of capitalism.





Tough Enough, Intaglio and Mixed Media, 16x16" 2022

Tough enough is one part of a series of prints exploring womanhood, woman's work, and searching for comfort. The background texture of this print was made by etching lithographic tusche into the plate.



Stay Sweet, Intaglio and Mixed Media, 16x16" 2022

Stay Sweet is the second print in a series exploring womanhood, woman's work, and searching for comfort.



***Crybaby*, Intaglio and Mixed Media, 16x16" 2022**

Crybaby is the second print in a series exploring womanhood, woman's work, and searching for comfort. This print is also an exploration of softness.

Installation shot from my solo show Hell or High Water



Hell or High Water, 10x8", Intaglio and Mixed Media

Hell or High Water is a two plate intaglio print made after my first summer working in downtown Portland. I came face to face with this town's drug crisis and quickly learned about harm reduction and community care.





Blue Line, 13x10, Intaglio and Mixed Media

I was inspired to make this print during Covid and the Black Lives Matter movement. Comfort was scarce and corruption seemed like it was everywhere.



Blink, Intaglio and mixed media, 12x10", 2021

I created this print as an attempt to understand my own feelings of seeing the mass death caused by Covid. The flower symbol represents eternal life.



Fall Risk 1&2, Intaglio and mixed media, 20x16", 2019

This series of prints establishes a dialogue with past imagery by reworking a copper plate from a previous project. I cut the shape of the plate by hand and scraped past imagery off the surface. I then used a second plate for the central imagery. I added a transparent rainbow roll, trace monotype, and hand working to my print. The scorpion imagery comes from a Greek myth where Orion bragged that he would kill every animal on the earth. The goddess Artemis and her mother, Leto, dispatched a scorpion to kill Orion, thus saving all animals.



Hot Chips 1&2, Intaglio and mixed media, 24x17", 2019

This series compares and contrasts religious imagery, demonic imagery, and propaganda from the USA. Again, I cut my recycled copper plate by hand.



Red Snake, Intaglio and mixed media, 20x20", 2018

This series was born from personal panic I was feeling regarding the state of politics in the United States. This print is comprised of 5 different plates, assembled to represent a circus. There are several monotype layers and elements of handworking present in this final print.



Slick and Slippery 1 & 2, Intaglio and mixed media, 12x6", 2017

Drawing in my sketchbook is the foundation of my entire artistic practice, so I figured I might as well bind my copper plates into a sketchbook and draw on both sides of the plates freely. I utilized both new and reclaimed copper and used a plasma cutter to uniformly cut them to resemble the classic gravestone shape. When it came time to print I inked up and wiped my plates simultaneously, layering my line work randomly in each print, creating a myriad of different outcomes.

Oh No, Intaglio and Mixed Media, 30x22", 2020

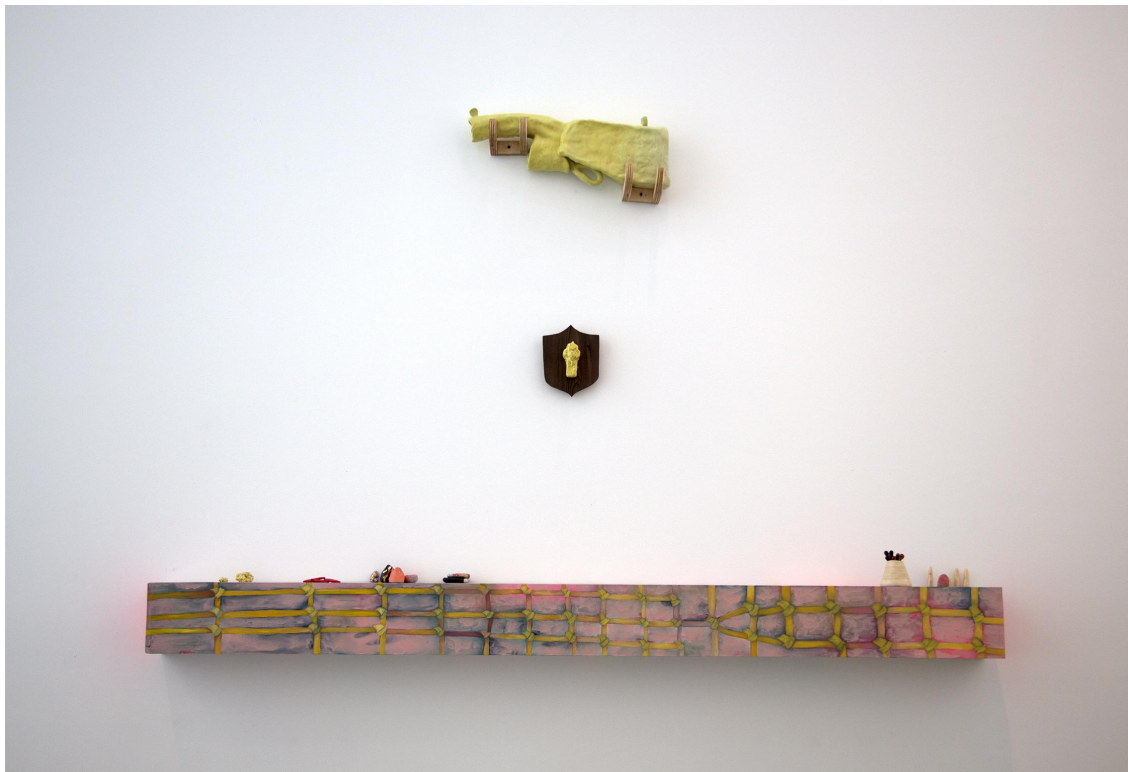
Oh No is a large etching made up of 22 small copper plates. It hints at what the USA is facing with Covid-19 mixed with dazzle camouflage, surveillance, and a sprinkle of luck.



***Meat Market*, Intaglio and Mixed Media, 16x8", 2020**

This intaglio print was made by recycling a copper plate which had old line work etched on its surface. I used a dremel to remove bits of the old lines, but decided to leave some to enhance the depth of the imagery.





Two Yellow Guns, One Shelf, Stoneware, Plywood, Hot Stamp Foil, Sand, and Oil Paint, approx 7x7', 2017

Two Yellow Guns, One Shelf was created after experiencing the summer of 2016 when gun violence was brought to the forefront of everyone's mind. I was living and working closely with a survivor of gun violence and we spent many long hours talking about all angles of the gun debate. After his experience of being shot he purchased guns to feel safe again, and thus for the first time, I was coexisting with guns.



Detail, Yellow Gun, Stoneware and Plywood



Two Prints on Ply, Intaglio, Plywood, Stoneware, Oil Paint, Polymer Clay, Acrylic Paint, 2017

Two Prints on Ply is a study of objectification, restriction, repetition, and physical boundaries. During the creation of this piece I was thinking about the glass ceiling and how to break through it.



Rocks and Glass Ceilings, Intaglio and mixed media, 10x12", 2017

Rocks and Glass Ceilings is a print about being a woman and feeling frustrated when viewed as an object. This is a 5 plate print that I began after artist Kathryn Polk challenged me to print all my line work rather than add details by hand. I wasn't able to keep myself from adding drawn elements, but this challenge showed me that the immediacy of drawing is something I value in my work, and it showed me what can be done with layering etching plates.