

My work revolves around the examination of legacy, or what one generation passes along to the generations that follow. I select aspects of the world around me that tell this story using direct observation and my photographs for reference. I then draw my images to wood panels. The panels become wood-cut plates used for printing relief prints when I cut around the drawn lines, leaving only raised lines and surfaces to print from. These prints distill from my observation of the world essential elements of the story I tell. Life is reduced to line, texture, value, black and white.

My studio practice includes these prints in series, and combined with book arts, installations, and public art. Photography and painting are also used to create a visual conversation around legacy. I favor work that can be passed from hand to hand, spread through multiples, or accessed through public collections because it reaches a broader audience. Teaching is included in my practice because it passes along traditional skills and techniques such as book arts and printmaking as well.

Research around the United States in artist's residencies and National Parks, from Miami, Florida to Portland, Oregon has helped me to collect many images from various regional cultures. These photos, drawings and paintings identify a neighborhood's "hand me downs," both physical and metaphorical. In creating a prints and/or a book in response to this experience I create a portrait of a community, as well as what it values and hands down.

My teaching helps me see changes in what is handed down (or abandoned) over generations. My minority status in Miami, as opposed to my majority status in the West and Midwest helps me to observe cultural changes to what is being handed down. The work questions exactly what is handed down from generation to generation. Recent collaborations with writers and other artists have been helpful in identifying core values and beliefs that determine what is to be handed down.