

Composite Series, 1996–2015

Scope Series, 1998–2002

My artwork is primarily created through the use of high-technology tools: a scanner, a computer, and fine art digital prints. This provides a photographic environment that is unique. Using the scanner as my camera, lighting is soft and emotional, and the depth of field is shallow. Compared to traditional photography, this creates an intimate space, which addresses foreground, middle ground and background in a whole new way. Scanned images capture details in excruciating accuracy. Imperfections are not hidden. Rather, they are transformed and celebrated. The exposure times can be long, you hear the noises of the scanner, scan lines are produced if movement happens during the exposure giving evidence to the living body. Though high technology is used to produce my images, the physical body cannot be negated by technology. The use of the scanner, coupled with the ability to print on various mediums—such as watercolor paper, acetate, mirror and Japanese papers—focuses attention on the formal element of texture, which heightens my conceptual content.

The works are digital layered scans that reference the body and pose questions about its vulnerability and transformative nature. I combine the familiar with the unfamiliar creating works that are simultaneously beautiful and grotesque. The scans are of actual human body parts, objects used on the body, diagrams referring to the body and objects that resemble it. This fascination has grown from a combination of childhood influences, popular culture, contemporary and historical medical research, as well as our constant human instinct to look at and examine ourselves in a variety of different ways.

The *Composite Series* was created from 1996–present. This series contains large and medium scaled work (36"x 48" and 18"x 24"). Scale is important to the work for two reasons. The first being, images that are larger than life create a sense of surprise and amazement. The second, the images gain importance or perhaps dominance over the audience. This feeling is imperative with

works containing the acetate overlays. These works are allowed to be touched. The audience must decide if they want to place white gloves on their hands and “touch a work of art”—usually in a space that restricts this type of action.

All works in the *Composite Series* are hung either with screws, through grommets, or by straight pins, floating away from the wall. Nothing is framed. The works are suspended for a period of time, unprotected and vulnerable.

The *Scope Series* contains thirty images. There is no significance to this number—the series felt finished. Each image is individual and may be viewed as such. But usually the images are hung as a group. Installation remains flexible and adaptable. Groupings can be two, three, six whatever is appropriate for the space. Hanging can be vertically, horizontally or in a grid. This connection to adaptability makes reference to technology, the unexpected, and the structured nature of chaos.

The circle frame is constant and deliberate. It makes connections to digital medical imaging, the lens, the eye and intense scientific study. It also contains or confines the image and supports the nature of structure. Like the *Composite Series*, all the prints are hung from straight pins, away from the wall, suspended for a period of time, unprotected and vulnerable.

I believe the future of the human body is in question, as technology’s influence becomes a more powerful agent in our current culture. Historically the body is necessary to sustain one’s self; in the virtual world the mind need only function. How we negotiate our humanness within the daily use of technology and how we will define our existence and ourselves, be it through the physical or technological simulation, is a question that we will all face.