

Research Statement

My research agenda is situated at the intersections of interdisciplinary methodology, art historical analysis, new media theory, and critical reflexivity. I am particularly interested in questions concerning image production; *what it is, how it is constituted and reshaped, how people respond to and negotiate it* – especially in current sociological contexts and under the condition of emerging technologies, multimedia adaptations, and immersive experiences.

While my research is predominantly focused on theoretical discourse and contemporary culture, the traditional disciplines of drawing and painting strongly inform my understanding of the visual arts and creative activity. Being the vehicles of my induction into the realm of the artist; drawing and painting have a major role in my thinking and comprehension of what it means to be an artist and what constitutes an act (or product) of art. These two disciplines can be found throughout my body of work – often as a hybridizing authority among seemingly disparate concepts and/or methods. Additionally, the appropriated image (more specifically images from the internet, social media, and online platforms), and the mediated image (e.g., digital interfaces, computer generated imagery, immersive technology, etc.) expand my investigation and exploration of what it means to be an artist in today's society, as well as where my art fits within the larger narrative of visual arts theory. Mixing materials, actions, disciplines, concepts, and methodologies is the criterion by which my research is conducted and my practice is implemented. In other words, “research” and “practice,” “thinking” and “doing” are viewed as integrated concepts and activities rather than oppositional ones. To this end, I am currently (and constantly) investigating the bridge between traditional and unconventional acts of, and thoughts on visual arts production.

In more discreet terms, the predominant subject of inquiry in my research is the concept and constructs of masculinity (and male identity). Having worked on a project titled, “W.I.P. [Work in Progress]” that explores the visual interpretation of manual physical labor and building construction in the context of interdisciplinary arts, media, and conceptual associations [in mythology], I have had the opportunity to examine my own gender roles as well as my place in a culture that is constantly redefining sex, gender, and identity. I hope to continue producing work in this vein.