CV

# MATT SCHULTZ

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## Education

**Southern Illinois University (2007-2010)**
Carbondale, Illinois - MFA - Visual Arts (Full Ride)

**University of Illinois Springfield (2005-2007)**
Springfield, Illinois - BA- Visual Arts

## Work Experience

**Schultz.Media - Owner/Designer/Multimedia (2010 - Present)**

- Freelance graphic design, print layout and film production
- Produce and edit films and commercials
- Photography - Portrait, Landscape, Product
- Work as Art Director to create and design publications and websites
- Clients include **Independence Day: Resurgence, In the Mix magazine, Etcon electronics** and **Midwest Showcase, Abe Magazine**

**Ceramics (2005 - Present)**

- Worked with indigenous Costa Ricans to develop workshops on traditional and sacred pottery techniques (2020-2021)
- Developed ceramic courses and workshops for Soulful Prairies (2017-2019)
- Ceramic lab technician University of Illinois (2005-2007)

**Career Foundry - Adjunct Professor (2021- 2024)**
XD, Figma, Sketch

- Mentor students on UI/UX

**Robert Morris College - Adjunct Professor (2012 - 2014)**
Typography, Interactive Digital Publication, 2D Animation, Premiere Pro, After Effects, Professional Development The Business of Art and Design, Graphic Design Fundamentals, Illustrator, Photoshop, InDesign

- Create course parameters and goals
- Develop lectures, lesson plans, tests and other necessary materials
- Compose lectures and presentations on software, graphic design and commercial art
- Aid students in understanding time management and construction capabilities
- Aid students in understanding “real world” situations that arise for a designer/artist

**Benedictine University - Adjunct Professor (2012 - 2014)**
Desktop Publishing, Writing Copy for Marketing and Journalism, Illustrator, Photoshop, InDesign, Digital Photography

- Create course parameters and goals
- Develop lectures, lesson plans, tests and other necessary materials
- Compose lectures and presentations on software, graphic design, marketing and commercial art
- Aid students in understanding time management and construction capabilities
- Aid students in understanding “real world” situations that arise for a designer/artist

**Springfield Marketing - Art Director - Multimedia Production (2011-2014)**

- Supervised print and web design team and reviewed all aspects of their productions
- Covered all aspects of video production from corporate productions to TV commercials
- Worked with account reps to create copy and scripts
- Worked as camera operator, sound designer, editor and motion graphics animator

## Fundraising Community Involvement

**Environmental Education Through the Arts (2013)**

- Secured funding from the non-profit organization Ademas for an outdoor education initiative which includes:
  - Funds for a lending library to be housed at Springfield Ball Charter
  - Funds for an outdoor campus apiary
- Developed pilot program
  - Created educational program based off of the lending library
  - With the guidance of the faculty, students create art influenced by the lending library texts
  - Local artists assist students in refining murals which are then painted on local businesses
- Established lecture circuit at schools for apiarist to give presentation on pollinators and the environment
- Secured venues to assist in promotional events
  - Established entertainment, sound and crews
  - Acquired donated artwork for auctions and sales
  - Designed advertising campaigns and implement them
- Developed crowd source funding campaigns
  - Included branding
  - Video filming, production and editing
  - Managed donors and rewards
  - Networked with local business to sponsor programs

**Benefit for Women's Center - Southern Illinois University Carbondale (2007)**

- Established art exhibition and auction to generate funds for Carbondale, Illinois Women's Center
  - Curated exhibition
  - Designed and managed advertising campaign for benefit
  - Secured necessary insurance and legal clearance for alcohol
  - Managed installation/deinstallation
  - Assisted with off campus musical benefit

## Grants Public Art

**Benedictine University (2013)**

- Designed multi-media, sculptural, public art piece for Benedictine University, Springfield, Il This work is to be a permanent, interactive public art piece especially designed for the university and to be unveiled for the 2015 Abraham Lincoln Presidential Funeral Coalition event.
- Assembled sculptor Preston Jackson and multi-media artist Derek Frederickson as collaborators
- Created animated mock-up and designed building/venue space to house this 26ft X 26ft. work of art

## Awards

- **Winner Office of the Governor of IL, Annual Collegiate Competition** (2007)
- **Student Research Support Allocation Recipient** (2006)
- **Andy Glosecki Scholarship** (Spring, 2006)
- **Grand Prize Winner of Juried Student Show** (2005)
- **Andy Glosecki Scholarship** (Fall, 2005)
- **Who's Who of American College Students** (2005-2006)
- **Grand Prize Winner of Juried Student Show** (2005-2006)

## Volunteering

**Blue Lotus Meditation Center - Woodstock, Il - Technician (2017 -2019)**
Multimedia/Technical assistance

- Photograph and film event, create videos and manage social media accounts
- Manage equipment

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| Selected Solo Exhibitions | • **The History of The Division/Mandalas** (2014 - 2015) Multi-media, The Booth Gallery, Springfield, IL<br>• **The History of The Division** (2013) Multi-media, Hairpin Art Center, Chicago, IL<br>• **The History of The Division** (2012) Multi-media, James S. Murray Gallery, LLCC, Springfield, IL<br>• **Attempting the Divine** (2012) Print, Springfield Art Association, Springfield, IL<br>• **The History of The Division** (2010) Multi-media, University Museum, SIUC, Carbondale, IL<br>• **You Don't Even Know It** (2008) Print, Vergette Gallery, Carbondale, IL<br>• **Identime** (2006) Sculpture, UIS Access Gallery, Springfield, IL<br>• **Multiplicity** (2006) Sculpture, UIS Access Gallery, Springfield, IL<br>• **Look At You** (2001) Sculpture and Sound, Burkhart Gallery, Chicago, IL<br>• **Purveyors of Human Body Parts Since 1463** (1998) Sculpture and Sound Oskar Friedl Gallery, Chicago, IL |
| Selected Group | • **Portraits** (2024) Pharmacy Gallery, Springfield, Il<br>• **Spring Art Schism** (2018) Performance, Rockford, Il• Spring Art Schism (2018) Performance, Rockford, Il<br>• **Chaos** (2018) Performance, Rockford, Il<br>• **The Buckminster Fuller Sacred Geometry Exhibition** (2015) Print, Carbondale, IL<br>• **Benefit for Arvin Pierce** (2013) Print, Springfield, IL<br>• **Third Thursday Art Show** (2013) Print, Springfield, IL<br>• **Third Thursday Art Show** (2012) Print, Springfield, IL<br>• **The Trickster Crow** - Spell (2011) Performance, Springfield, IL<br>• **The Trickster Crow** - Krishna (2011) Performance, Chicago, IL<br>• **iPhone Photography Exhibition** (2011) Photography, Chicago, IL<br>• **Third Thursday Art Show** (2011) Sculpture, Springfield, IL<br>• **Springfield Art Association** (2011) Ceramics, Springfield, IL<br>• **The Trickster Crow - Krishna** (2011) Performance, Springfield, IL<br>• **Third Thursday Art Show** (2011) Sculpture, Springfield, IL<br>• **The Trickster Crow - Nuhuatls** (2011) Performance, Mexico City, Mexico<br>• **Third Thursday Art Show** (2011) Sculpture, Performance, Springfield, IL<br>• **Naturally and Artificially Flavored** (2009) Sculpture, Juried Exhibition, Paducah, KY<br>• **MFA Preview Exhibition** (2009) Sculpture, SIUC University Museum, Carbondale, IL<br>• **Varsity arts XIII Exhibition Honors Show** (2009) Sculpture, Varsity arts, St Louis, MO<br>• **Varsity arts XIII Exhibition** (2009) Sculpture, Varsity arts, St Louis, MO<br>• **Love At The Glove** (2009) Sculpture, SIUC Surplus Gallery, Carbondale, IL<br>• **GAPP Juried Exhibition** (2008) Sculpture, Long Island, New York<br>• **Think Fast** (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL<br>• **C4 Juried Exhibition** (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL<br>• **Love At The Glove** (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL<br>• **Douglas Art School** (2007) Sculpture, Douglas Art School Gallery, Murphysburo, IL<br>• **Art Over Easy** (2007) Print, SIUC Surplus Gallery, Carbondale, IL<br>• **C4 Sculpture Exhibition** (2007) Sculpture, SIUC Surplus Gallery, Carbondale, IL<br>• **Art Students League of UIS Juried Student Exhibition** (2007) Sculpture, UIS Access Gallery, Springfield, IL<br>• **UIS Student Exhibition** (2007) Sculpture, Statehouse Inn, Springfield, IL<br>• **Art Students League of UIS Juried Student Exhibition** (2006) Sculpture, UIS Access Gallery, Springfield, IL |
| Juror | • **The Scholastic Art Award** (2012-2013) Mid-Central Illinois Region<br>• **C4** (2008)<br>• **Women's Center Benefit** (2007) |

## Lectures

- **Buckminster Fuller and Sacred Geometry** (2015) SIUC - Keynote Speaker
- **The Division - Belief** (2013) Hairpin Arts Center
- **The History of The Division** (2012) Lincoln Land Community College
- **Buckminster Fuller and Shamanism** (2010) Southern Illinois University - Panel Discussion
- **The Division - Semiotics. Art in the Age of Mechanical Reproduction - Benjamin** (2010) Southern Illinois University - Cinema and Photography - Guest Lecturer
- **Dangerous Correlations** (2006) University of Illinois - Political Art in the Public Sphere - Hosted by Richard Gilman-Olpalski Ph.D.

## Bibliography


- **Piccirillo, Arron "Here's 10 Epic Albums That Will Awaken You to Magick & the Occult"** Ultraculture 26 May 2016
- **Otwell, Rachael "Matthew Schultz's Music Career – From Dark To Light"** WUIS 4, Set. 2013 wuisnews.wordpress.com/2013/02/04/matthew-schultzs-music-career-from-dark-to-light/
- **Otwell, Rachael "Matthew Schultz Uses Art to Teach Lessons on Propaganda"** WUIS 11, Set. 2012 wuisnews.wordpress.com/2012/09/11/matthew-schultz-uses-art-to-teach-lessons-on-propaganda/
- **Spearies, Steven "Liturgical Arts Festival Returns"** State Journal Register, 27 April 2012: Cover/Arts
- **Irwin, Tom "Metal, Math, Mandalas and Mini O'Beirne"** Illinois Times, 22 Mar. 2012: Arts and Entertainment
- **Stienstra, Anita "Great Circles"** Illinois Times, 01 Mar. 2012: It Picks
- **Foster, Adrienne. "The History of The Division"** Voices of Art Magazine, Vol. 17 Issue 1 2010: 36-37
- **Bean, Travis. "Student thesis 'The Division' based on conspiracy ... or not?"** Daily Egyptian, 24 Mar. 2010: Cover.
- **"Earteam" Rifraf, July 2009: 36.**
- **Connelly, Chris. "Concrete, Bulletproof, Invisible, + Fried: My Life as a Revolting Cock"** London, SAF Pub, 2008: 161.
- **Westfall, Jackie. "Art from the Start - The Woman's Center Celebrates 35th Anniversary"** Southern Illinoisan, 12 Nov. 2007: Flipside Section.
- **Clark, Eugene. "35 Years Strong"** Daily Egyptian, 12 Nov. 2007: n. page.
- **2007 Annual Collegiate Artists Competition Catalog,** Sponsored by the Office of the Governor and the Illinois Board of Higher Education May 2007: 5.
- **Miller, Mike. "Two Students Are Finalists in Annual College Art Competition"** News at Illinois 05, April 2007: http://www.uis.edu/newsreleases/2007/04/20070405.html
- **"Exit" Egoist,** Bulgarian Lifestyle 2003: 130.
- **Reynolds, John. "Abe on the town: 1st statue appears"** The State Journal Register 4 Dec. 2004: 7.
- **Camper, Fred. "Beyond Objectification"** Chicago Reader 28 Aug. 1998: Section 1.
- **Powers, Ann. "Music of the 1990's Served 60's-Style"** New York Times12 Dec.1992: Section C-14.


## Programs Skills

**Programs**

- Adobe CC Suite, XD, Photoshop, Illustrator, InDesign, Bridge, Acrobat, Flash, Lightroom, Premiere, Final Cut Pro, Soundtrack Pro, iDVD, Logic Platinum, Garage Band, After Effects, Compressor
- Microsoft Word, Exel, Power Point

**Skills**

- Bronze casting
- Multi-piece, rigid plaster mold construction
- Flexible mold construction
- Ceramics - Slip casting, glazing, firing, throwing
- Art and product photography
- Music production and sound design
- Radio and TV production
- Book binding
- Slip casting
- Motion Graphics
- Silk screening
- Instrument design
- Voice Over
- Screen Writing

## Sound and Film Production

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| Feature Films | • **Independence Day: Resurgence** (2016) Computer Graphics<br>• **Karmapa 17** (2011) Director Fernanda Rivero Gutierrez - Editor<br>• **Karmapa 17** (2011) Director Fernanda Rivero Gutierrez - Music Designer]<br>• **Karmapa 17** (2011) Director Fernanda Rivero Gutierrez - Voice Over<br>• **Snuff Movie** (2005) Director Bernard Rose - Composer<br>• **Ivan's XTC** (2000) Director Bernard Rose - Composer |
| Theatrical Scores | • **Suggestions for The Prevention of Serial Murder** (2003) Carey Friedman<br>• **Unknown** (1999) Carey Friedman |
| Solo Music Productions | • **Ambient 52724** (2024)<br>• **Sacrifice to the Gods** (2024)<br>• **Angels** (2015)<br>• **Mandalas** (2012)<br>• **Militant - The Division** (2010)<br>• **Mantras - The Division** (2009)<br>• **Loops** (2008)<br>• **Subla Kahn Nine One One** (2004)<br>• **Foundspaces** (2003)<br>• **Blue Lady** (2000)<br>• **All Your Little Pieces Makes Me a Whole** (1998)<br>• **-Classical -Atmospheres** (1999)<br>• **Excision** (1997) |
| Selected Collaborative Music Productions | • **2000 After Death - Live** (2000)<br>• **Cloeca** (2000)<br>• **Gone Too Far** (1999)<br>• **Can You See it Yet?** (1995)<br>• **Terminal** (1995)<br>• **Industrial Revolution** (1994)<br>• **Truth Will Out - Pigface** (1994)<br>• **Lean Juicy Pork - Pigface** (1993)<br>• **Fook - Pigface** (1993)<br>• **Unhealthy** (1993)<br>• **Welcome to Mexico - Pigface** (1992)<br>• **Gub - Pigface** (1991)<br>• **Fig X-71** (1991) |
| Selected Shorts | • **The Bridge** (2026)<br>• **Old School** (2025)<br>• **Fields 360** (2025)<br>• **Power Plant** (2025)<br>• **Fall and Movement** (2025)<br>• **The Train** (2025)<br>• **Late Stage Capitalism** (2025)<br>• **Camp** (2025)<br>• **Pillsbury Part 4** (2025)<br>• **America** (2025)<br>• **The Deer** (2025)<br>• **The Institutions** (2025)<br>• **Pillsbury With a Song** (2026)<br>• **Dolls, Dreams, Reflected** (2009)<br>• **The Division Bicycle** (2009)<br>• **The Egg** (2008)<br>• **Dangerous Correlations** (2006) |

## Matthew Schultz - Teaching Philosophy

As an instructor in the visual arts, I believe my job is to help students expand and explore their own creative nature. I facilitate such an expansion not only by teaching specific techniques, but also by creating a stable and supportive classroom environment, and, especially, fostering discussions that challenges students' assumptions about art. Such discussions, I find, are foundational to my students' willingness to genuinely experiment with the techniques.

As a sculptor who works in a broad range of media, I feel that any inspiration, any idea, can be physically expressed – even in related, yet distinct, manifestations. Thus, the starting point of my instruction is to show and discuss with students the luxury of resources our postmodern society makes available. The internet alone provides an infinite supply of inspiring and challenging materials. From the object, to film, to sound we are at a unique point in our evolution as a species, and I want my students to take advantage of that development.

The parallel to developing an appreciation of such resources is encouraging students to articulate their own aesthetic of line and space, of motion and sound. Thus, as they move through the rest of their schooling, they can continue to participate in the ever-shifting discussion about what is important and beautiful, and why. This development of critical thinking never stops being important, and it is useful to all my students, whether or not they are art majors.

In the classroom, I create an environment that allows the student to feel safe and comfortable in expressing themselves. I do this in two primary ways. First I establish parameters from the beginning and adhere to them. This allows students to plan their schedules and balance their workload – which I expect. Undergraduates are often pulled in many directions, and this simple practice of laying out and sticking to a schedule and a rubric builds a fundamental kind of trust. Secondly, I teach in a way that makes me approachable. I infuse humor into the discussions; I encourage their questions; and I reassure them when they feel they have "failed." It is my goal that all my students feel safe in bringing their concerns to me, whether artistic, emotional, or academic. I strive to be grounded, objective, and compassionate.

With that said, I also challenge my students. I do this particularly in their critique sessions where I push them to articulate not only their initial ideas and their process, but also their aesthetic, even as it is developing. Pushing them this way fosters a deeper understanding of the ways in which their work is a manifestation of their aesthetic, and how their aesthetic is part of a larger conversation happening in the art world.

By the end of the semester, having established a safe container for this process of articulation, I will often adopt the persona of the critic, gallery owner, museum director, etc. and ask my students the difficult, point blank questions that these people will present them: Why should we be looking at this? How is this different than what's already going on in your field? Where are you going from here?

Ultimately, I feel my job is to teach them a variety of techniques, both artistic and intellectual. Happily for me, in this continual exploration of both these facets of being an artist, I am constantly refreshed. Even the most basic awakenings that I see in my student fuels and inspires my own work. They say that to teach is to learn. I could not agree more, and I am grateful that I get to teach what I myself love to do.

## Matthew Schultz - Courses Taught - Description

**ART 101 – Ceramics**
This studio-based course served as an introduction to ceramic art and processes. It highlighted historical and contemporary examples, aesthetics, and three-dimensional design principles through demonstrations, lectures, and tutorials. Students learned a variety of hand-forming processes, wheel throwing, glazing methods, and electric kiln firing. Class projects allowed students to practice techniques while developing a personal aesthetic within the realm of ceramics.

**ART 101 – Art Appreciation**
This course examined important examples of visual art drawn from a wide variety of media and cultures. It focused on helping students understand and appreciate how works of visual art were made and how they functioned and communicated within their societal contexts. The course surveyed the fine and applied arts from both historical and contextual perspectives, addressing questions such as why people made art and what it meant. It approached the study of art as part of the humanities, aiming to foster an understanding and appreciation of our shared humanity, both individually and collectively.

**ART 102 – Two-Dimensional Design**
This course explored the fundamentals of formal systems and the basic elements of visual organization through two-dimensional design principles and theories using a variety of media. Students applied design skills both verbally and visually. The course consisted of fifteen projects introducing theories and applications of two-dimensional design, covering all aspects of composition—including shape, space, line, tone, balance, perspective, and color theory—as well as related art history and typography.

**ART 106 – Graphic Design Fundamentals: Illustrator and Photoshop**
This course introduced the use of hardware and software for production and design in the graphic arts. It covered graphical user interfaces, current industry application methods, and software basics. Students developed a functional understanding of Photoshop and Illustrator while using the computer as a fundamental design and production tool.

**ART 108 – Beginning Video and Sound**
This course provided hands-on training in digital video and post-sound production from idea development to final delivery. Students learned the digital filmmaking workflow and the hardware and software tools necessary for project completion. Emphasis was placed on visual literacy and crafting quality work. Students expanded their DSLR camera skills to include video and worked with a traditional video camera such as the Panasonic D40. Editing was completed using Adobe Premiere Pro.

**ART 110 – Professional Development**
This course prepared art students for careers in the fine arts or as production artists. It covered résumé writing, portfolio management, higher education pathways, and career options. Through readings, discussions, written assignments, and exercises, students gained an understanding of what it meant to be a successful artist in society.

**COMM 208 & ART 216 – Publication Layout and Design**
This course introduced the hardware and software used in graphic arts production, with a concentration in publication design using Adobe InDesign. It covered graphical user interfaces, current industry application methods, and software basics. Students developed a functional understanding of InDesign and used the computer as a primary design and production tool.

**ART 270 – Typography**
This course introduced the history of the printed word, type development, anatomy, classification, usage, and legibility. It explored text hierarchies and type family characteristics, applying them to design projects. Coursework included using Illustrator for the first five weeks and InDesign for the final five weeks, producing at least one print and one web-based portfolio-quality piece.

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**ART 312 – 2D Flash Animation**
This course introduced the theory and principles of animation for the web, video, mobile devices, apps, games, and digital publications. Students learned to animate objects and images over time using frame-by-frame techniques, motion paths, presets, custom easing, and classic tweens. Coursework included bone-based inverse kinematics, 3D animation, and the creation of clean, scalable content optimized for fast download and smooth playback.

**ART 338 – Capstone Video and Sound**
This capstone course provided advanced training in digital video and sound production, focusing on creating video content for digital publications, the internet, and mobile platforms. Students refined skills in advanced lighting, sound, camera operations, and editing. The final project, a video journalism piece, was assessed using a standard rubric, with results informing ongoing curriculum development.

**ART 411 – The Business of Art and Design**
This course examined the administrative aspects of running an art or design business. Students explored business concepts, financial issues, marketing strategies, personnel management, and organizational structures, with an emphasis on their application to artistic services.

**ART 438 – Interactive Digital Publication – Capstone**
This capstone course for the BAS in Graphic Design guided students through the creation of an interactive digital publication for tablet devices. Students developed concepts, designed graphics and navigation, produced photographs and illustrations, created video content, and integrated interactivity using Adobe InDesign Digital Publishing Suite.

**ART 440 – Professional Portfolio Development**
This course taught methods for presenting print, web, and interactive design work to prospective employers. Students created multiple portfolio formats, including a website, PDF, and either an interactive digital publication, book design, or traditional portfolio. They also designed a personal branding package, including business cards, letterhead, envelope, résumé, and a leave-behind piece, culminating in a professional portfolio presentation.

**COMM 208 & ART 216 - Publication Layout and Design**
This course introduced the hardware and software used in graphic arts production, with a concentration in publication design utilizing Adobe InDesign. It covered graphical user interfaces, current industry application methods, and software basics. Upon completion, students understood the computer as a fundamental design and production tool and developed a functional understanding of InDesign.

**COMM 263 – Writing Copy for Advertising and Media**
This course covered the fundamentals of writing copy and designing advertising for print, radio, television, and online media. Students created print ads, broadcast spots, social media campaigns, and YouTube content, using Adobe InDesign, Illustrator, and Photoshop to produce portfolio-ready work.

**AD 203 – Beginning Sculpture**
This course introduced modern and traditional three-dimensional materials, processes, and concepts. Students explored basic sculpture techniques and the crafted object's ability to convey meaning. Projects ranged from experimental forms challenging tradition to narrative works expressing personal experiences.

**GRA 167 – Design 1**
This course introduced graphic design on the Macintosh platform, emphasizing creative software use to solve commercial and graphic design problems. Students also completed hands-on exercises to generate images and typography for various layouts and formats.

**GRA 267 – Design 2**
This course continued the principles and practices of Design 1, further developing aesthetic and technical skills. Strong emphasis was placed on creative computer-based solutions to commercial design problems. The course could be repeated for skill enhancement when program tools or versions changed.

**GRA 168 – Computer Art**
This course introduced the digital creation of artworks and images. Students captured images with scanners and other input devices, manipulated them digitally, and produced final prints using color laser and inkjet printers. Work was critiqued on technical, aesthetic, and conceptual merits.

## Matthew Schultz - Artist Statement

In all the artwork I create, whether sculpture, music, design or film, I seek to address the functions of belief systems. Specifically, I ask at what point does faith become industry, does mantra become repetition, does sculpture become manufacture, does entertainment become truth? And vice-versa.

Through my own art-based exploration of these questions, I have come to believe that these tipping points exist in both space and time. As an artist, I experience this as a fusion between placement and timing. This critical inquiry has become embedded in my processes to the degree that I work my way through a piece of music as though it were a sculpture, as much as I listen for a melodic curve or a leitmotif when I sculpt. Furthermore, I see this same fusion reflected in the multi-media culture around me. Virtually everything is a form of sculpture or music. A song created with music software has the same building blocks as an object. In addition, the sound has a physicality that, although it cannot be seen, still exists in space. It is as much a part of space as is light or a room filled with objects. For me, pixels, sound waves, wood, ceramics and bronze all function as matter that can arranged in both space and time. It is only when I play with both their manifest and unmanifest qualities that I am able to enter the conversation about the nature of truth and the function of belief.

Despite the serious, philosophical nature of my starting point, it is important that my work contains a sense of playfulness. The kind of playfulness I seek, however, is more akin to the behavior of a trickster. Specifically, I work with the manufacture of historical and ideological authenticity. Collectively, we put faith in our many systems of information and thought: media, politics, science, religion, etc. My desire is to question their accuracy, to ask if they're telling the truth or perpetuating the status quo. I feel that art is the perfect medium for this inquiry. When done well, it can so accurately capture "the truth" that words still elude us. Yet we know it speaks honestly. This is the tipping point into which I wish to invite my audience.

In my most recent body of work, The History of the Division, I am dealing, ultimately, with the question of how the ego makes meaning, juxtaposed to the ways in which experience generates meaning. I do this by addressing religious ritual, belief in reincarnation, and the manufacture of spiritual artifacts. In addition, all the literature that surrounds this work -- from the brochure, to the display placards, to the coordinating websites -- has been crafted in true trickster style, replete with historic references that are both true and irrelevant, and just fascinating enough to keep pulling the audience in. Through both delight and deceit, by revealing and concealing, I strive to connect my own critical inquiry to the thinking of the people who view my work. If this sparks further questions, then I have done my job. If this sparks social change, then I have made art.