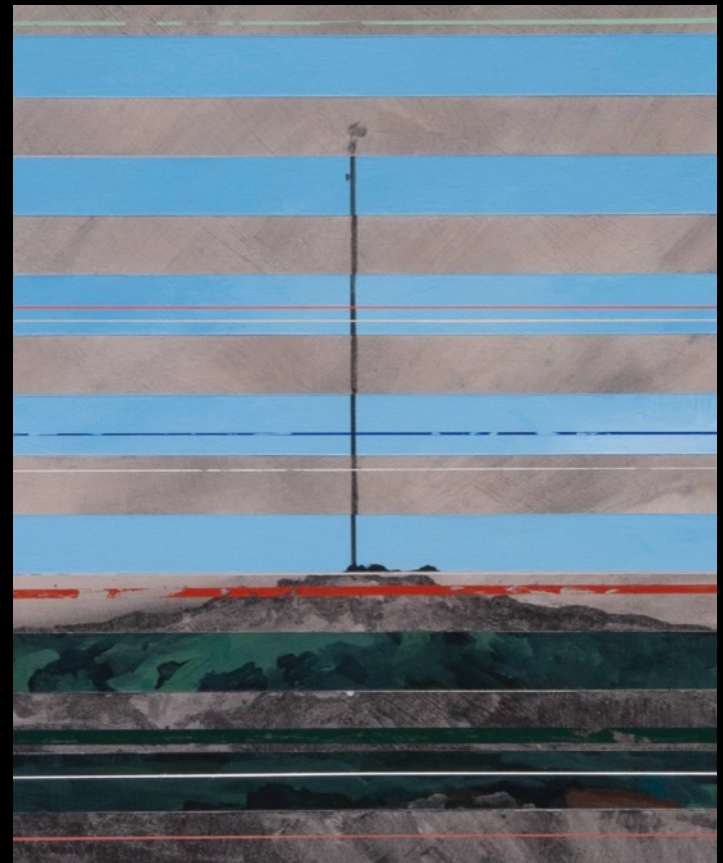
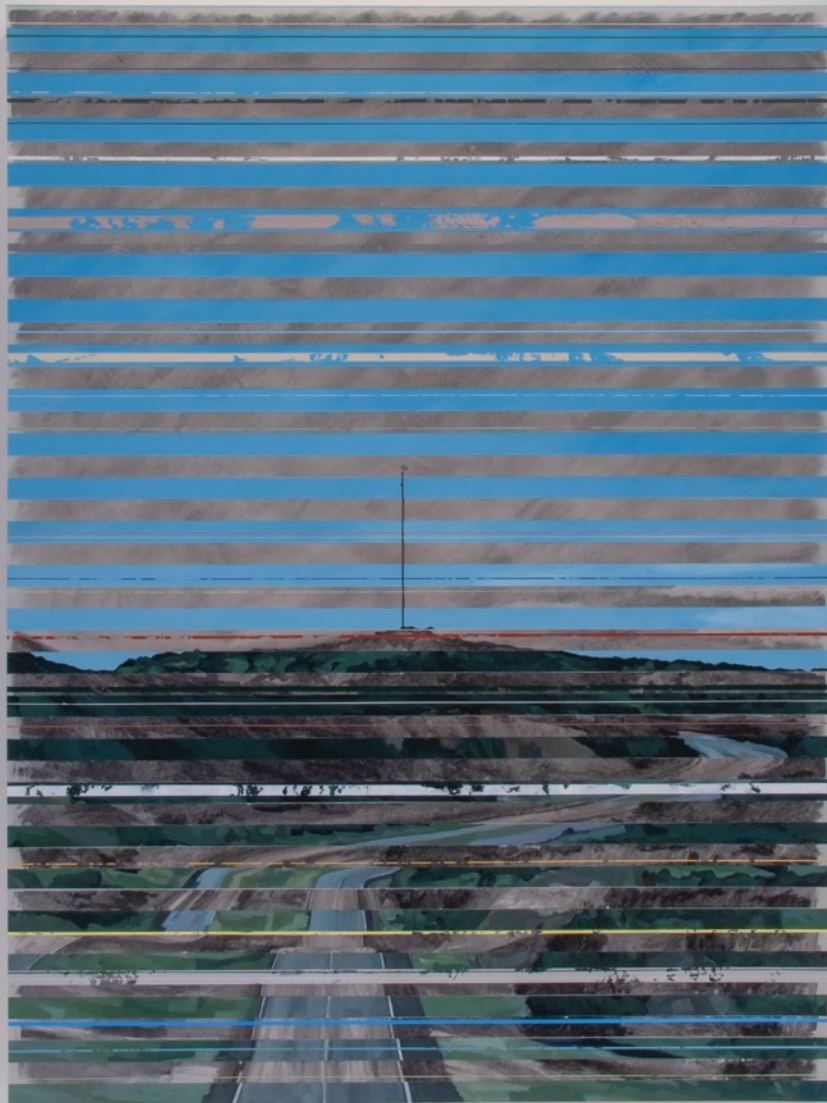


A Portfolio of 10 Recent Works

Andrew W. Martin

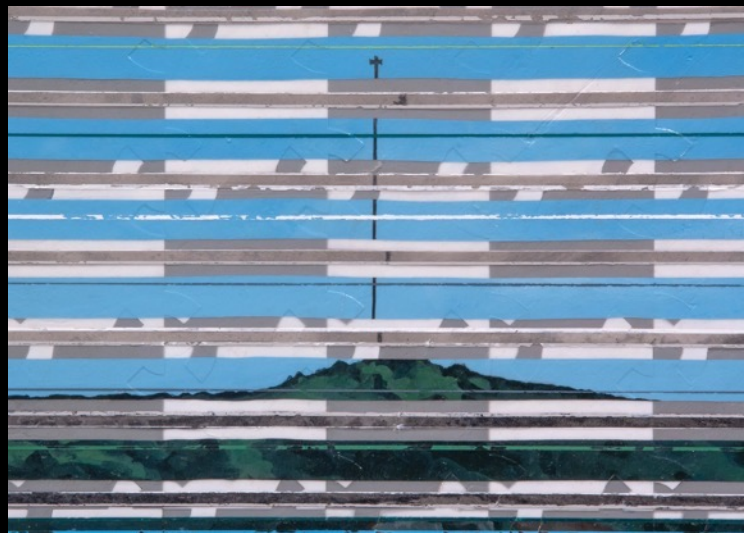
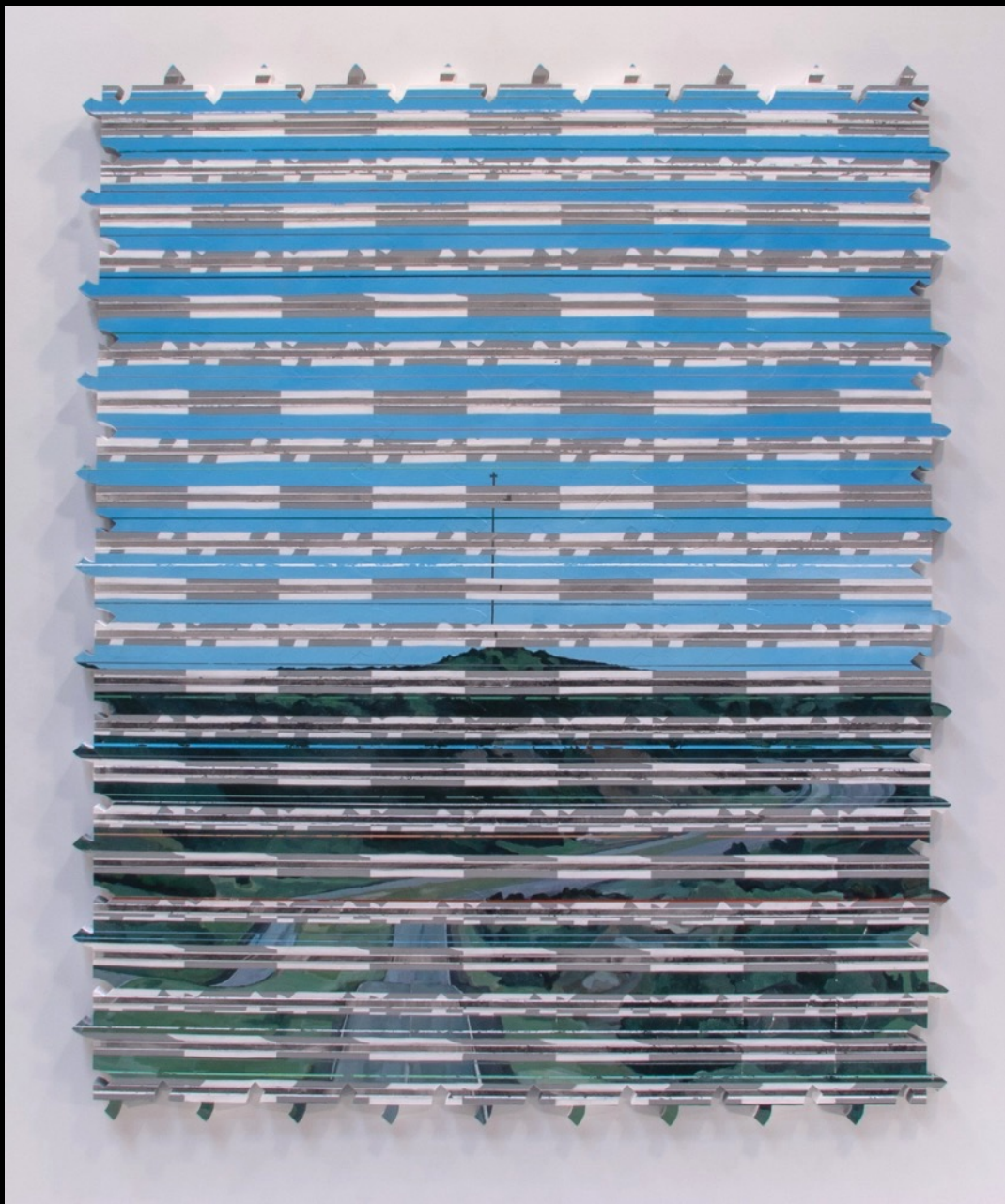


detail

screen capture 11, acrylic & charcoal on wood, 48x 36x 2.25 inches, 2022

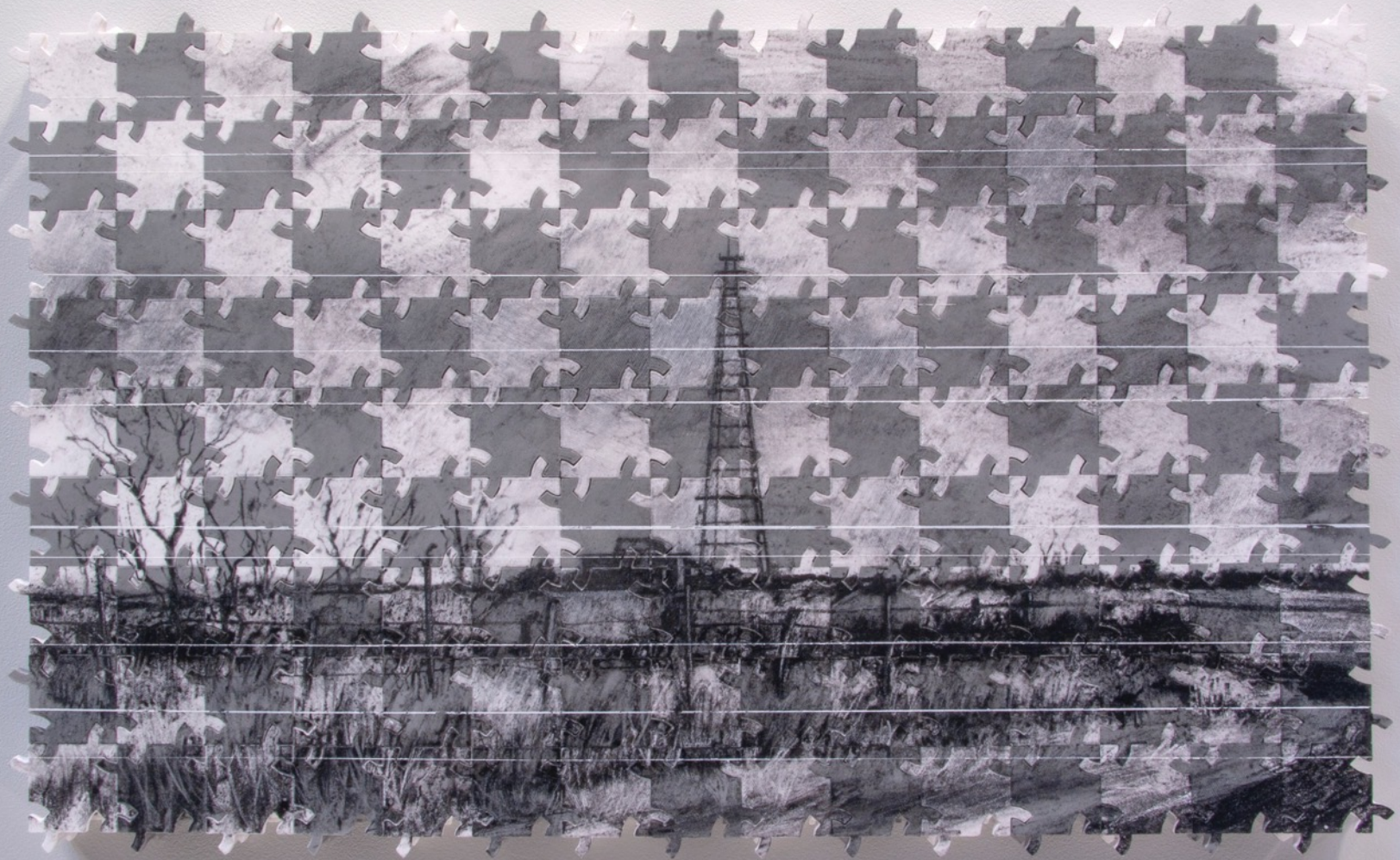


screen capture 12 (interlace 2), acrylic & charcoal on wood, 27x 48x 2.1 inches, 2022

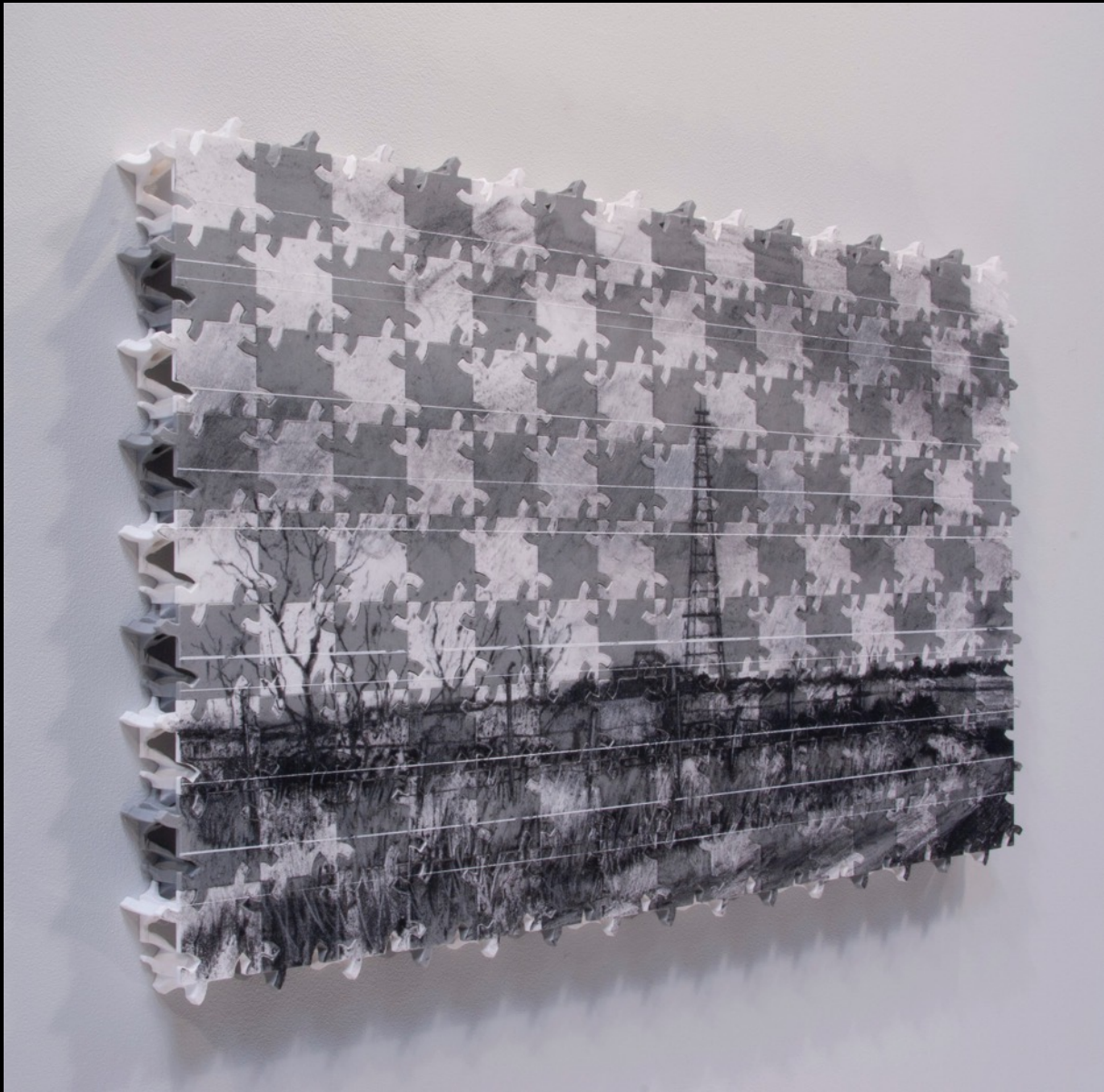


detail

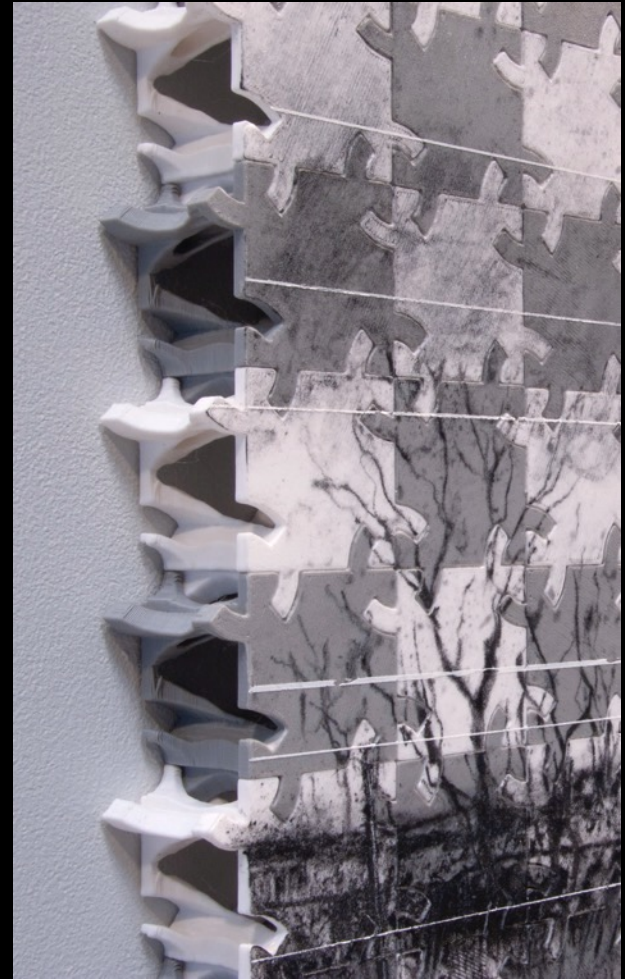
screen capture 06, acrylic & laser toner transfer on printed PLA 3D modular form, 45x 37x .75 inches, 2022



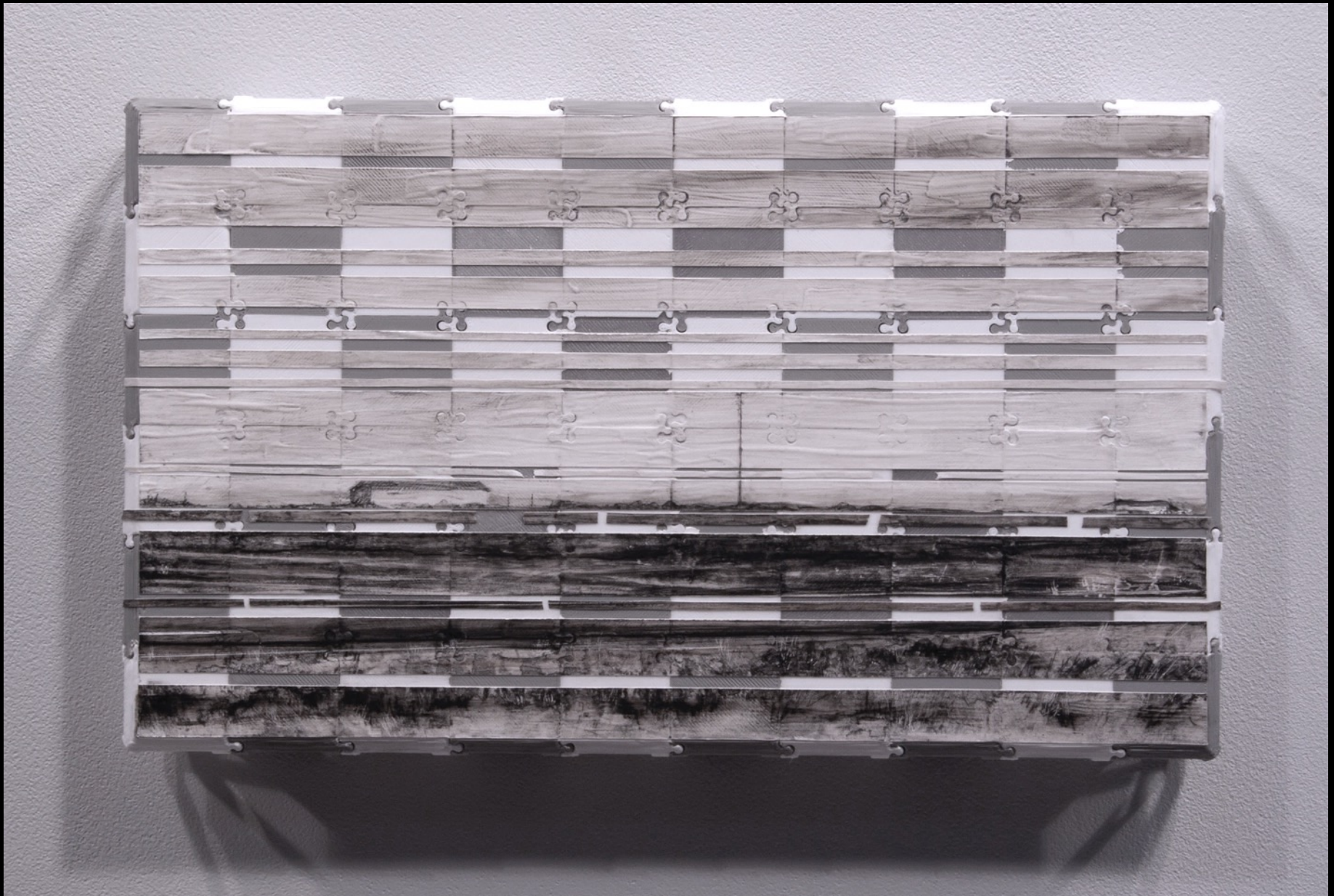
screen capture 07, charcoal & acrylic on printed PLA 3D modular form, 14x 22.75x 1.25 inches, 2022



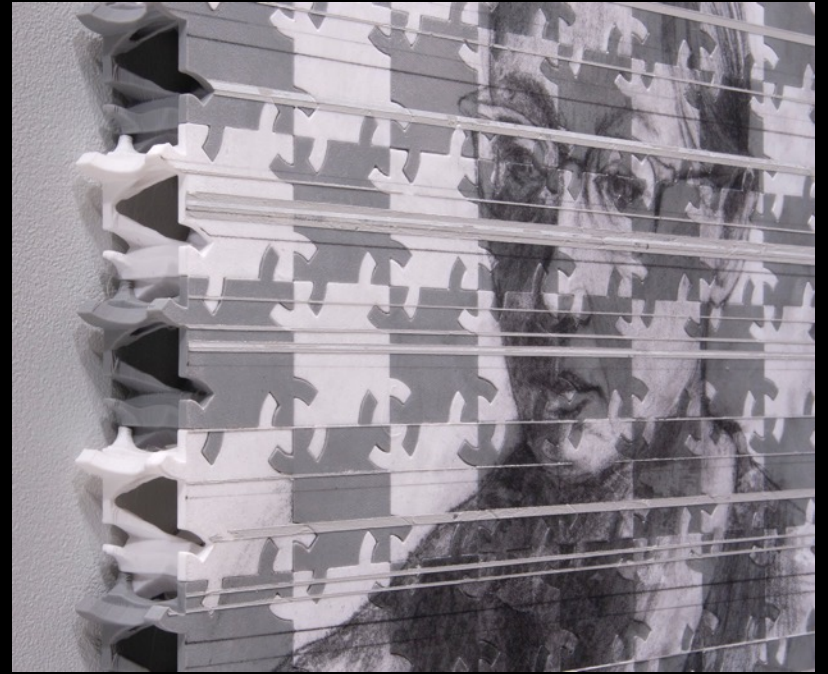
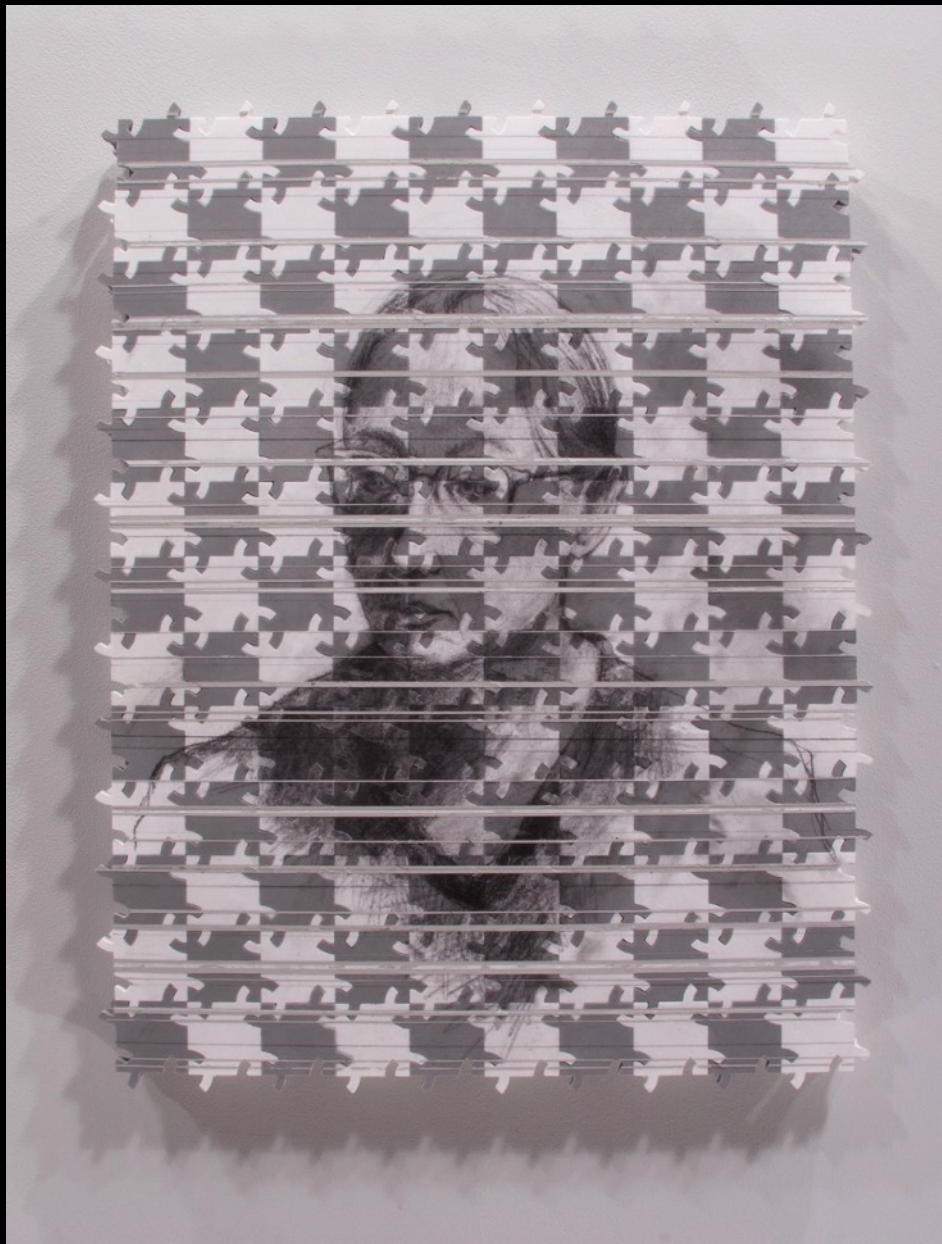
screen capture 07, angled view



detail



screen capture 01, charcoal & acrylic on printed PLA 3D modular form, 7.12 x 12x 1.25 inches, 2018



detail

screen capture 09, charcoal & acrylic on printed PLA 3D modular form, 20x 15.5x 1.25 inches, 2022



tablet landscape 51, acrylic on printed PLA 3D modular form, 5 x 7 x .75 inches, 2021



tablet landscape 55, acrylic on printed PLA 3D modular form, 5 x 7 x .75 inches, 2022



tablet landscape 56, acrylic on printed PLA 3D form, 5 x 7 x .75 inches, 2022



tablet landscape 57, acrylic on shaped plywood, 5 x 7 x .75 inches, 2022

Many of my current works are images drawn or painted on wood forms or printed modular three-dimensional surfaces that resemble the base layer of an Adobe Photoshop image or the ubiquitous screens of tablet computers, smart phones, or televisions. I design the modular forms to interlock physically and suggest a matrix of exaggerated three-dimensional pixels, forming grids or partial grids. Although I often focus on images of communications towers or other visible parts of our technological infrastructure systems, I also think about the images we so easily disassemble and reassemble in the constant flow of media and communications across them. Often fragmented by the underlying grid and linear subdivisions reminiscent of the cathode ray tubes of early television and computer monitors, they attempt to acknowledge the transitory nature of images and the way our technology shapes how we see, but also to reclaim the 'screen' as a site for the hand drawn or painted physical image.

