PORTFOLIO

ANDREW LAWSON

MULTIDISCIPLINARY ARTIST

WWW.ANDREWLAWSON.NET

FALL 2025





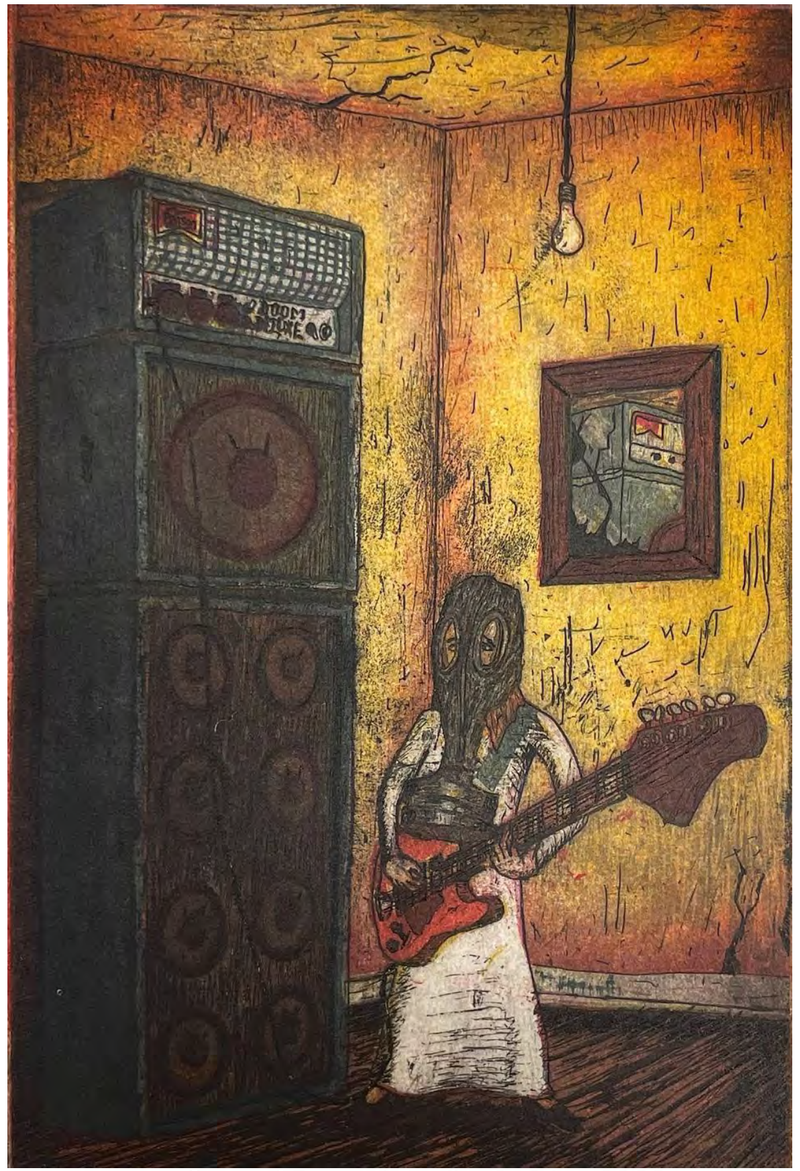
ARTIST STATEMENT

My artistic practice centers on narrative-driven world-building that critiques and reflects upon contemporary society through the invention of an alternate one. While the work looks outward at the systems, contradictions, and absurdities that shape contemporary life, it is also deeply personal. My experiences, emotions, fears, humor, and observations become part of these imagined worlds, shaping how they function and how their stories unfold.

The tension between darkness and whimsy is central to the work. I am drawn to imagery that can feel unsettling, playful, strange, and beautiful at the same time because that contradiction reflects the absurdity of contemporary life, where circumstances can become so irrational that sometimes all you can do is laugh. Surrealism gives me a way to exaggerate these contradictions, distort familiar reality, and transform personal and social anxieties into open-ended imagery. I want the work to feel emotionally charged and powerful while leaving enough space for viewers to bring their own experiences into it.

TRADITIONAL INTAGLIO

These prints utilize multiple intaglio techniques, including etching, engraving, rosin aquatint, spit bite, and sugar lift among other processes. All my color work is done through the printmaking process, primarily with multiple plate and à la poupée printing techniques. I do not hand color my prints.



Song of Doom, Intaglio, 9x6 in., 2022



La Résistance V, Intaglio, 9x6 in., 2023

TRADITIONAL INTAGLIO



La Résistance VI, Intaglio, 9x6 in., 2023.



Dirty Bathroom, Intaglio, 9x6 in., 2022.



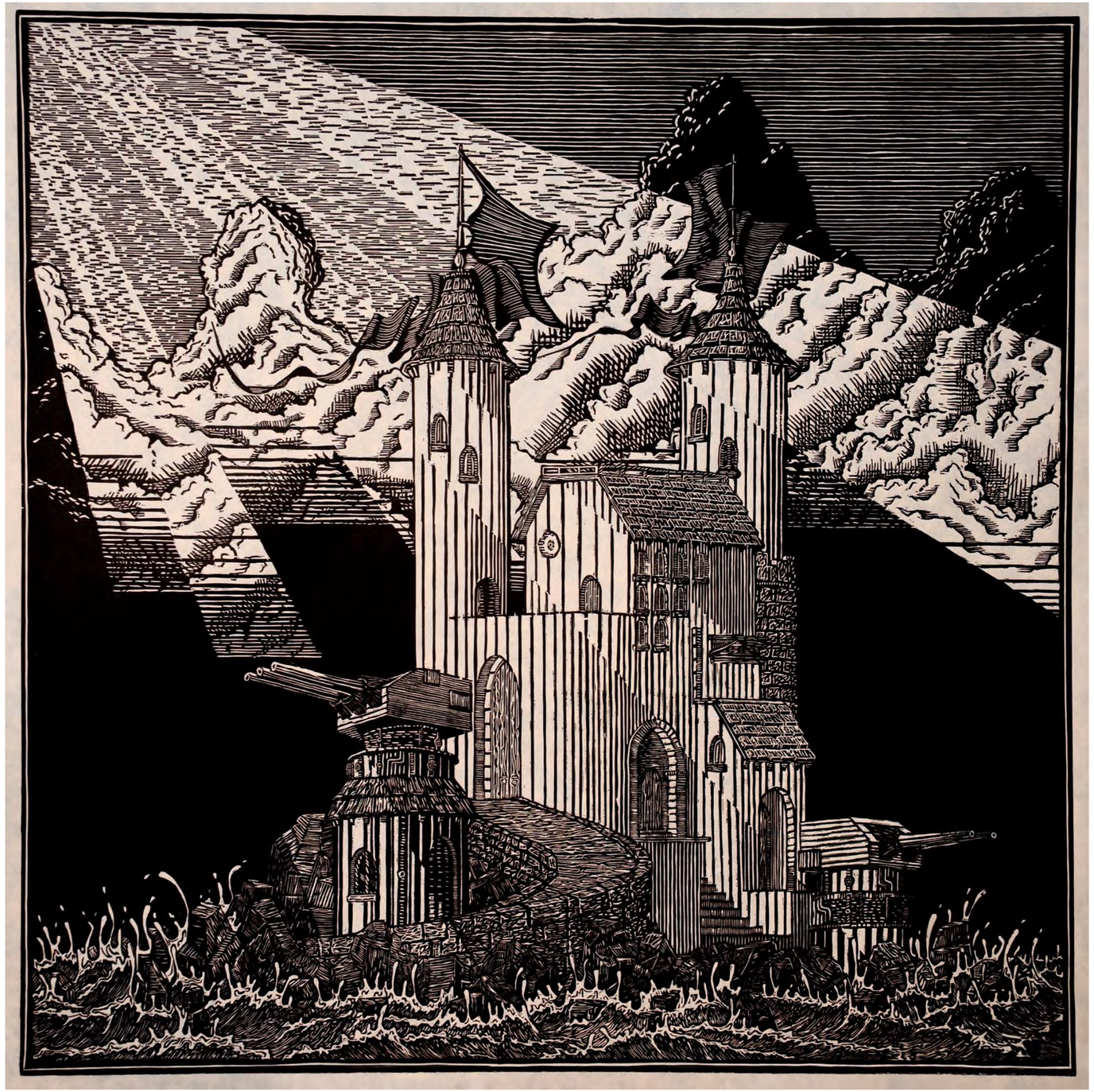
Disinformation Playhouse, Intaglio, 24x18 in., 2021

TRADITIONAL INTAGLIO



Last Ducky Supper, Intaglio, 14x24 in., 2021

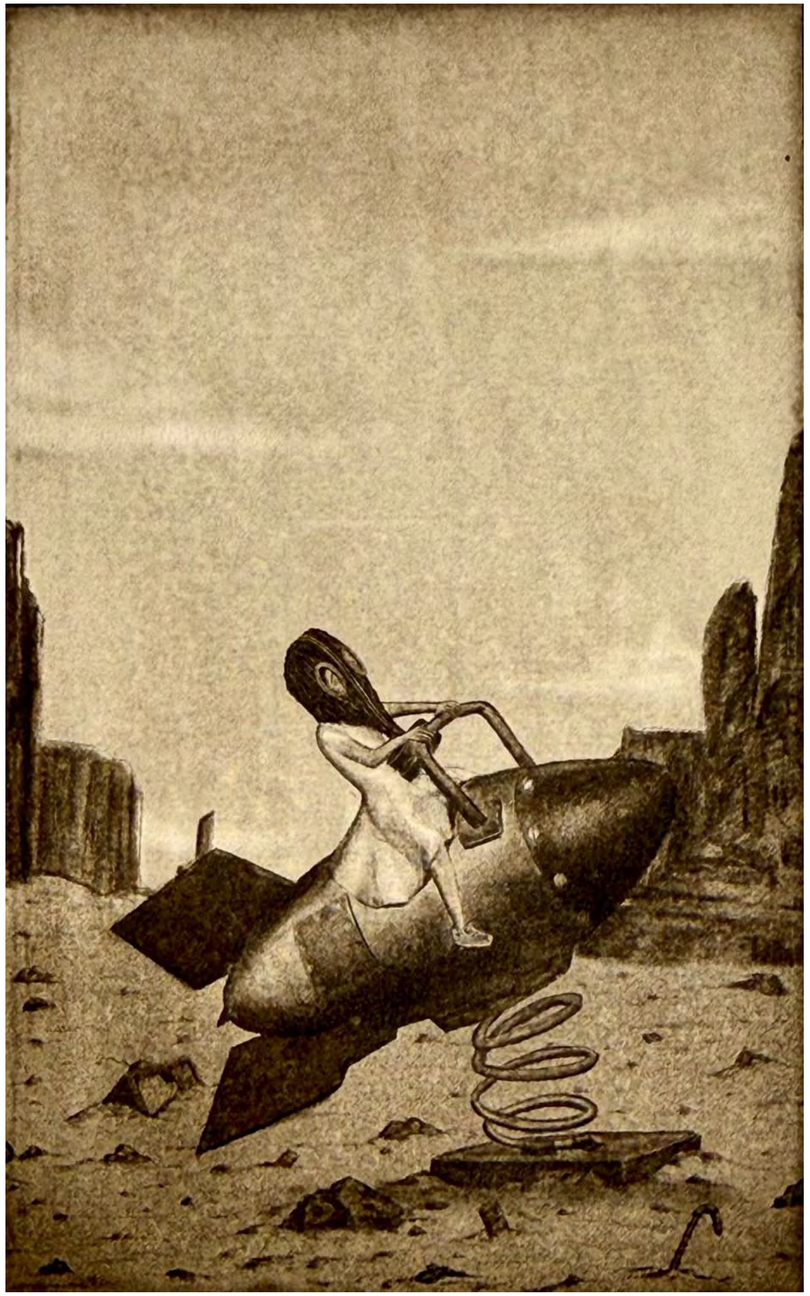
Relief Print



Illusions, woodcut, 24x24 in., 2026

DIGITAL PROCESSES IN PRINTMAKING

Understanding the intersection of digital creation and printmaking has been important to my practice for a while now. I love drawing/painting digitally and understanding how my digital art can manafest into hand pulled prints excites me. The form associated with these post-digital processes tie in nicely to the concept of the work which often comments on elements of our existence associated with post-humanism discourse.



Zoom, Photopolymer Intaglio, 9x6 in., 2025



Umbrella Girl, Photopolymer Intaglio, 9x6 in., 2019

HYBRID MONOPRINTS

These are two monoprints out of a series in which I combined digital processes in photopolymer printing with traditional processes in monotype. The relationship between the tranditional hand methods and the digital processes symbolizes the relationships between the material and the digital in our society.



*TV Tower #1, m*onotype, photopolymer intaglio, gold leaf, 38x32 in., 2020



*TV Tower #1, m*onotype, photopolymer intaglio, gold leaf, 38x32 in., 2020

SCULPTURE + PRINTMAKING

These sculptures combined digital processes in screen printing with traditional hand processes of wood working. These works illustrate the post-structuralist idea of rhizome theory. The elements of wood working represent traditional structures in our society while the screen printed leather work which utilizes digital drawing exposure represents rhizome structures.







Carousel #1, wood, screen printed leather, cord, 12x12x30 in., 2024

SCULPTURE + PRINTMAKING





Singularity, wood, screen printed leather, cord, enamel, 12x36x36 in., 2024

OIL PAINTINGS



Candy Land, oil on panel, 30x60 in., 2025

OIL PAINTINGS



Destroyer of Worlds, oil on panel, 18x18 in., 2025



Lit, oil on panel, 24x18 in., 2025

DRAWINGS

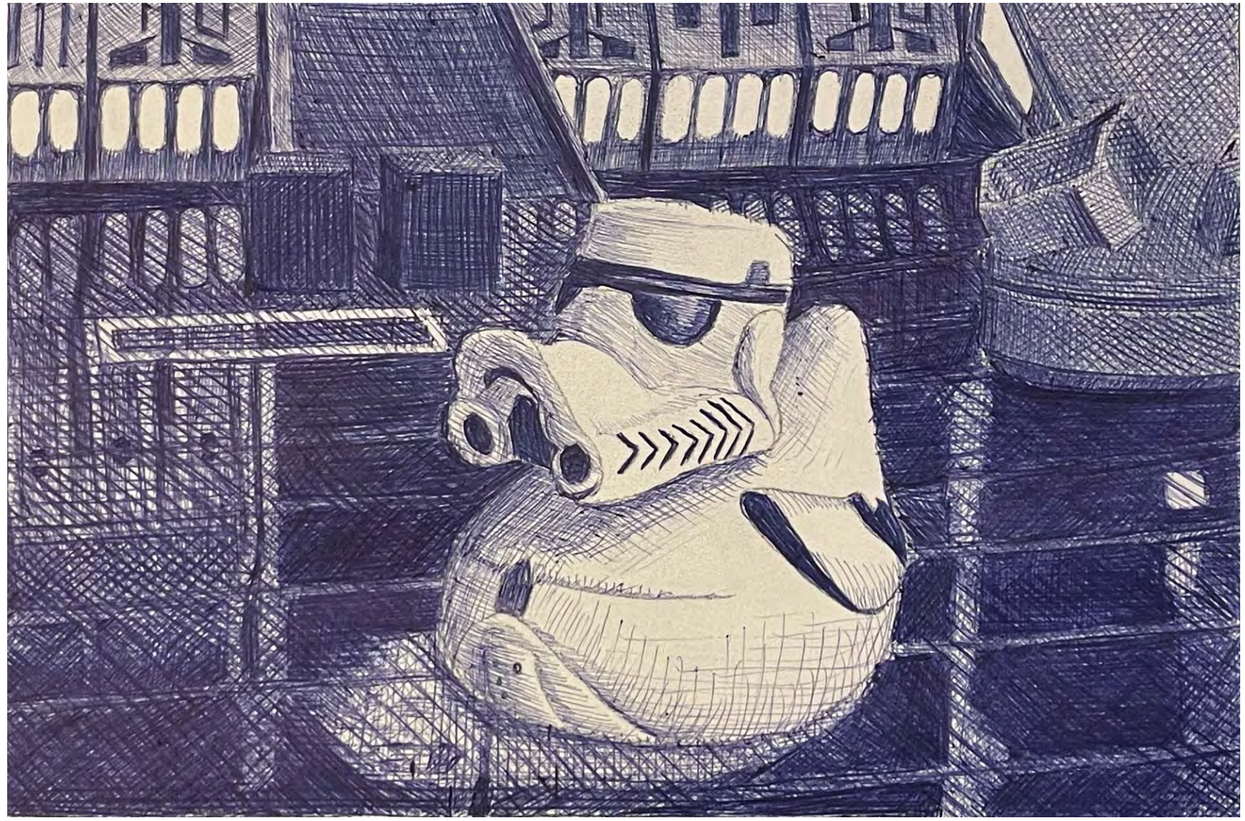


Sludge, colored pencil, 18x18 in., 2026

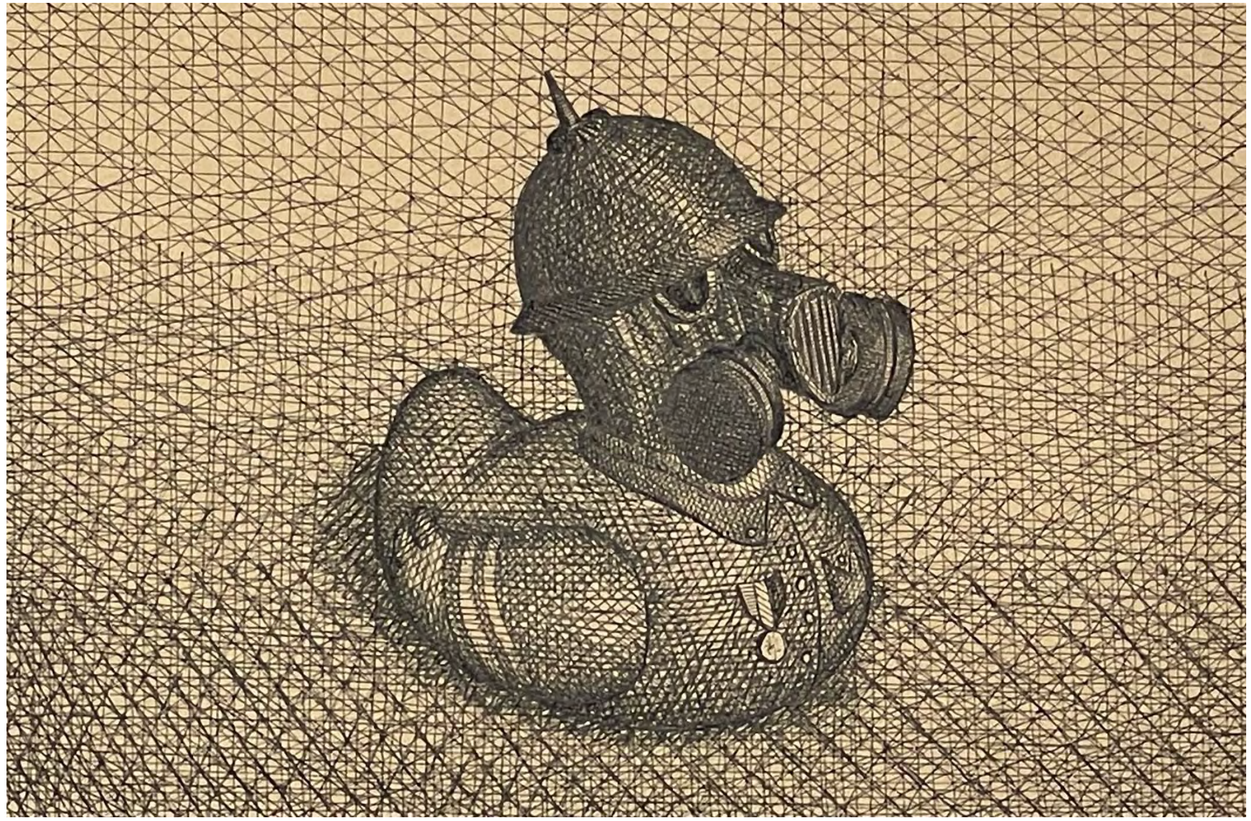


Ice Breaker, colored pencil, 15x30 in., 2026

DRAWINGS



DuckyTrooper, Ballpoint Pen, 9x6 in., 2021



Gas Mask Ducky, Pen and Ink, 9x6 in., 2021

LITHOGRAPHY



Stan, Lithography, 10x8 in., 2019



The Lost Child, Lithography, 10x8 in., 2019



Replicant #1, Photo Lithography, 10x8 in., 2025