

I am interested in the ways that humans attempt to control nature, and in turn, nature finds a way to adapt or reassert itself--such as the grass that grows in the cracks of a sidewalk or mildew that forms on an uninsulated wall behind a couch. I am also curious about the ways that humans both seek and protect themselves from intimacy, and the psychological and intellectual aspects of such actions. I weave these concepts into every installation I create.

My work is typically large in scale, but composed of thousands of smaller one-of-a-kind wood and mixed media sculptures. My craft background taught me to make sure that each individual element is well-constructed and visually strong despite its strong stature, which I believe makes the overall impact much stronger. My working method is inspired by improvisational jazz. I work fast, intuitively creating a mass of small wood parts that I can later assemble into larger, completed sculptures. I look to nature, toys, body parts, food, germs, or sex toys to evoke multiple sensations and references in my work. My sculptures typically use more than 50% altered found materials, with both satisfies my desires to consume less, and often leads me to new forms. The inclusion of these objects triggers the sensory memory in the viewer by creating simultaneously foreign yet familiar associations.

I seek to engage the viewer to use more than their eyes to experience my work. Site-specific installations encourage people to sometimes squat down for a close look, or move their whole bodies to see how the artwork interacts with a room. I have collaborated with several sound designers to incorporate an audio element for several works, because wearing headphones and listening often causes viewers to slow down and spend more time with a piece. Unusual body movements or using headphones are intimate, introspective actions which are a perfect accompaniment to the concepts behind my sculptural work.

Site-specific installations also allow the same atmosphere of spontaneity that my working methods in the studio provide. I am interested in the often overlooked parts of a building--drawing attention to a corner or a stairwell rather than the most obvious sites for art. Installing my own work completes the creative process for me--I use my cordless drill like a loaded brush, and let myself improvise with the architectural space.