

I create sculptural works in staged situations where I audition fragments from a shifting collection of ephemeral material, including paper, packaging, building debris, and furniture. These spatial scenes are made with and in the existing architecture of the built environment, and unset the functional roles of their elements and enclosing structures. By employing the simple material reality of a room and its contents I explore notions of being, presence, and contingency. My practice incorporates the storage, transportation, installation, and availability of material as part of the making of a work. The presence of elements together in space during the installation phase give rise to changing material and spatial conditions. In those conditions, gradually, elements slow into a tableau which reports something about what has unfolded and what might yet.

Through my work I am interested in accessing the inherent traits present in constructed spaces and objects that tend toward the transformative or even mystical and unknowable. I think about how these traits coexist with the numerous other realities that arise from our expectations and understandings of their origins, value, or purpose. By working and reworking relationships between the same materials and spaces I enact a process which relocate elements in and out of these realities and states of becoming. The materials and spaces I enlist are much like a traveling theatrical troupe with a shifting cast of actors whose roles, narratives, and motivations are shared, transmuted, and improvised. For me, each installation is a physically exacting practice in which wholes may be recast as fragments in sedimenting layers of association and perception.