

Artist Statement

Landscape is a work of the mind, its scenery is built up as much from strata of memory as from layers of rock.

—Simon Schama, *Landscape and Memory*

My art explores the interconnections between landscape, memory and the human body. I begin by investigating familiar landscapes—ones that I frequented as a child or inhabit today—hopes of finding physical and/or psychological traces of my presence in the land. I collect natural remnants of the environment, such as rocks, sticks or soil and take photographs to document the peculiarities of each site. When I return to the studio I then break, shape, assemble, pigment, and conflate these fragments that I have gathered, creating a work that is an amalgam of both the environment and myself. For the past four years I've been making image transfers, a process that allows me to imprint my photographs onto found objects and materials. When I recall a memory I can not only perceive that moment in time, but I can also *feel* it. Through the direct convergence of photography and sculpture I am fusing the pictorial and tactile nature of memory. I see the objects and materials I include in the image transfer process as physical extensions of the photographs.

There is a degree of messiness to making image transfers that I liken to the act of remembering. Memories become increasingly distorted the more you remember them. The same goes for image transfers. With every layer of paper you rub away to reveal the transferred image the more likely it will tear or fold. When transferred onto a used object, one that bears its own wear and tear, it looks as though the weathered image and object have aged together, solidifying their unification. Including found or used objects and materials is an integral part of my practice. Not only does it reduce my carbon footprint as an artist, but imbues my work with a sense of temporality.

Transparency, in addition to memory, is another common thread that runs through the majority of my work. Whether it be transferring images onto glass or creating sculptures out of translucent materials, I use transparency as a tool to articulate the inherent vulnerability within all landscapes and its occupants. I find that transparency also establishes a sense of closeness between the viewer, the artwork's subject matter and the space in which it is installed. I ask that

my viewers reflect on their own relationship to the land and realize that these environments, like our minds and bodies, are vulnerable and transient. My overall intention with my art is to emphasize the interconnections between the environment and ourselves, so that hopefully we all feel more compelled to take care of it.

Artwork



Skin #1 (Pelham Bay Park, Bronx, NY), 2022

Thread and image transfers on gloss gel with embedded natural materials collected from Pelham Bay Park

58" x 52"



Untitled (Laurel Canyon), 2022
Image transfers on found window
36" x 27"