

## Statement

Distortion, normativity, and the body triangulate my practice.

The body is perpendicular to distortion and normativity, which oppose each other as fictions.

The body is a latency; an unpredictable membrane connecting cause and effect.

My work is driven by this and other membranes.

This way of working connects me to a bricolage tradition where found objects are remade and found scenarios rewritten via a personal restructuring of pre-existing components. When I begin a project I often start with some object or system that is very clearly complete and proceed as if it were not.

I spend time in the studio removing completion, unending things.

I work toward the alienation of commonplace materials.

I work with forms because of their relationships to environments. These relationships are akin to material conditions. They sculpt a boundary whose interior is form.

I work with gourds, the first domesticated plant, inserting steel pauses and planar breaks into their growing path.

I work with the tongue-tying that slurs together internal and external forces.

I work with Sēdoka, an 8th century dialogue-based poetic format, and use it as a power tool for cutting, connecting, and rerouting points of view. Instead of staging dialogues between lovers, I use its formal structure to speculate and collage.

I play characters in my work. Mainly I play the invisible roles: reenactor, rubbernecker, experimental subject, unknown craftsman.