

## ARTIST STATEMENT

*You don't have to look for new images that have never been seen;  
you have to work on existing images in a way that makes them new.*

—Harun Farocki

I collect diverse information—physical, pictorial and textual. Large works on paper adapt pre-modern poetic forms to today's information-flow, transposing patterns of rhythm and repetition from page to picture. Applying rules from a remote time or place, intended for text, to pictorial language forces a collision between communicative modes and traditions that is especially germane in today's high-speed, media-integrated world. Communication and information circulate at unprecedented rates, delivered through increasingly jumbled channels: Facebook feeds, pop-up windows, smartphone alerts.

Some drawings take the form of oversized calendars, notebooks, maps and other daily functions increasingly replaced by digital substitutes. I celebrate one of paper's remaining capabilities: support for physical mark-making. *Trompe l'oeil* techniques combine with manual folding and layering to slow down writing, reading, drawing, seeing and thinking.

Through pictorial variations, my text-pieces explore range of meaning for individual words, compounds, synonyms, opposites, phrases and sentences. I use repetition to explore language's potentials and limitations. Rendering text at a large scale revives poetic nuance that digital processes severely impede. The standardization of Word documents and text messages suppress an infinite range of distinction and variation once inherent to even the most mundane forms of personal expression.

My "Safe Keeping" series also addresses obsolescence with unlikely, overflowing collections of discarded stuff, both personal and anonymous. Collecting and reassembling becomes hoarding, reflecting our changing relationship with the material world: as so much is now immaterial (Cloud storage, iTunes libraries), how and why do we hold onto physical objects? Like fossils or corrupted digital files, these works present but deny access to their contents; reflecting the culture through what it casts off.

As an New York City native, I am most accustomed to dense, urban centers—including an exchange in Berlin, Germany and a residency in Delhi, India. Physical detritus, along with the architecture and infrastructure of city life, has provided my work with raw material and internal logic. I explore pattern and repetition in the urban landscape across regions and time periods—how certain shapes and designs recur in signage, building facades, crosswalk markings, etc. These "universal" graphics and compositional motifs (circles, lines, stripes, grids) systemize the visual world from Times Square (NYC) to Chandni Chowk (Delhi), to Unter den Linden (Berlin). I explore the gap between Peter Halley's declaration of geometry as an instrument of power and Jan Verwoert's faith in abstraction as a form of resistance to our culture of high pressure and exhaustion. If they also constitute the language of abstraction, how do the conflicting interests of regulation and transcendence intersect? I trace these patterns by studying place - inhabited or imagined - through history, flora and fauna, architecture and garbage.