

/\* Style Definitions

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In his essay "From Things Flow What We Call Time" , Timothy Morton writes:  
"Again: before it is Nature, ecology is coexistence. Ecology is weird  
because it is the uncanny realisation that there were always already other  
beings. Awareness of ecological beings - a meadow, a city, a coral reef, a  
microbe - is in a loop."

Weaving—as a practice, a history, and a metaphor—forms the core of my  
research and creative work. By identifying as a weaver, I participate in a  
rich history whose practitioners span time as well as geography. My work  
moves from the ancient to the contemporary. I draw from traditions dating  
back to pre-history that rely on the interlocking of threads, yet I also  
utilize contemporary practices intertwining digital technology,  
collaboration, site-specific projects, and social engagement. Using  
landscape as a consistent subject and weaving as a persistent practice, my  
work is conceptually grounded in questions of representation, permanence,  
technological flux, objecthood and material history. I work to develop  
strategies for establishing relationships between the landscape and that  
which inhabits and helps constitute it (humans, rocks, trees, water, etc).

My current projects utilize performance, video, textiles and sculpture, to  
propose a location for dialogue between the landscape, humans, and  
objects. As a material foundation, specifically designed vernacular  
textiles mimic their surrounding landscapes and serve as intermediary  
devices between humans and the other occupants of a space.

Recent explorations have been set in the arctic and the desert—Alaska's  
Wrangell St. Elias National Park, Iceland's glacial lake Jökulsárlón, and  
New Mexico's White Sands National Monument— where notions inherent to ice  
and sand such as, impermanence, state change, and slipperiness are the  
focus of my questioning.