

/* 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.