It's been useful to think of my art practice as a type of symbolic activity and a physical response to things as they exist...
My process is both intuitive and inquisitive. The particular questions really don't matter as much as the asking or their function as a pulse for the work.

Although I use a range of media to make work, I fundamentally consider myself a sculptor. Objects, drawing, photography, moving image and text each cycle through my process at various times but I think spatially. For as long as I can remember, there has always been a list of prepositions tacked to my studio wall. They’re sculptural words that connect one thing to another and explain spatial and temporal relationships. For decades, they’ve been an enduring guide and influence.

I am conscious of the physicality of the materials I use. I gravitate toward lightweight materials like newspaper and sheet aluminum in order to convey a sense of impermanence, vulnerability and fragility. I have the utmost respect for material intelligence and what it can tell us. I fell in love with aluminum’s ability to record tactile interactions. Using it to make impressions is like taking a 3-D photograph. As a material it's malleable, responsive and it conforms to capture tiny details. It has exquisite memory.

My process, often labor intensive, is driven by a strong instinct that every action both in life and in the studio is a type of symbolic activity that can bridge the gap between ideas and physicality. The actions I use to produce my artwork carry conceptual underpinnings - unravelling, undoing, redoing, slow feeling - each of these acts generate forms that in turn hold the performative traces of their own making.