

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 the asking or their function as a pulse for the work.

My work with newspapers grew from an ongoing curiosity about how we experience the passage of events in time. It was through this concern that I was first drawn to the newspaper's temporary nature and social function as a carrier of world events. In this body of work, I physically manipulated newspapers as a source to address temporal issues. The activity of cutting through the surface of the paper to remove all text and images became a type of extended dialogue, a form of non-verbal communication. There was this disruption of a narrative experience that compelled me both in the process and the results. Each seemed to satisfy a deeply felt yearning for momentary stillness.