

Through my work, I ask viewers to consider the relationship between accumulation and the feeling of alienation from nature, as well as question preconceived notions of nature and beauty. I quote imagery from media sources such as lifestyle magazines, which possess inherent, suggestive codifications for gender as well as seductive imagery of bourgeois lifestyle and behavior. Images I reference contain synthetic representations of nature and natural beauty, and this artifice is also layered throughout my work. The arrangements found in my compositions use style and decoration as a means of self-reflection. I incorporate a hybridization of aesthetic orders: synthetic and organic, flora and fauna, and bodily and constructed forms.

Perceptions of gender are addressed in my work, as are notions of queer ecology. Queer ecology considers distinctions such as natural/unnatural, as well as connections between material and cultural aspects of environmental issues. I am interested in finding the edge between what is natural and what is unnatural, interpreting emotions relevant to both the sublime and the abject aspects of my particular culture and time in history, and dealing with sensory information that is simultaneously seductive and repulsive. This conceptual focus provides the context for my employment of images of idealized beauty, both fabricated and natural.

My compositions can be read in diverging ways. I conglomerate elaborate elements, which results in strange new forms bound together through tenuous and categorically "unnatural" forces and unruly, ambiguous spaces in which the synthetic and organic merge and overlap in unexpected ways. This is staged in my work at the macro and micro scale. There is a sense of looking into some future space of ruin, or a place where nature has overtaken the human-made, or merged with it. Producing this work allows me to investigate multiple layers of meaning: potential, promise, quiescence, mortality and isolation among them.

I desire to capture the beauty of what surrounds us, both natural and synthetic as well as the existential crisis of a trajectory with our planet directly created by harmful relationships to consumer objects and the impacts of their visual culture. And for me, it is an attempt to interpret this paradox as a gender-queer person and an artist.

It is ultimately through beauty that the range and use of my reference material, from organic matter to opulent embellishment, that the connections between accumulation and alienation from nature are most apparent. The resulting visual ambiguity is an invitation for the viewer to decipher the source material, question their preconceived notions about nature and beauty, and acknowledge the complex realizations that such questions can evoke. I invite the audience to actively look at and categorize what they see for themselves and ultimately to consider their relationship to the natural world.