

My collages, paintings, and drawings 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 luxury and consumer behavior. I re-imagine aspects of our relationships to the natural world, and to visual culture-- subverting inherent power dynamics through challenging the original context and intention of materials, or elements lifted from common media sources.

I hybridize aesthetic orders: synthetic and organic, flora and fauna, and bodily and constructed forms. 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 culture and time in history, and dealing with sensory information that is simultaneously seductive and repulsive. I conglomerate elaborate elements, resulting 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 where nature has overtaken the human-made or merged with it.

I consider collage a space of queer potential, as well as a metaphorical parallel to the process of composting— a natural recycling of matter in which a prolific range of transformations occur. For me, collage is a conceptual and technical method for transformation, speculative fabulation, and “queering”. I desire to capture the proliferation that surrounds us, both natural and synthetic, as well as the existential crisis of a trajectory with our planet directly created by our relationships to consumer objects and the impacts of their visual culture.