

Artist Statement

My creative practice is driven by my environmentalism and a profound interest in the forms of nature. As a visual artist and scientist I have studied and worked within the discipline of ecology for over 20 years. I reflect on how the interdisciplinarity of contemporary “art and ecology” might help in the protest against corporate ownership of nature, as we bear witness to and protest today’s environmental and ecological crises. How can biopolitics through visual art contribute to a redistribution of power and agency to be more inclusive, to different kinds of people, and to nature itself?

My visual research often starts with microscopic explorations of form and structure. This shift in scale and perspective has been instrumental in my creative process. There are patterns and relatedness across species and scales of life that are an expression of forces of natural selection operating over millions of yearsⁱ. My work explores the connection not only among living things, but between the biological and technological.

A systems-based worldview where nature and technology aren’t separate entities but part of a larger web of interactions among living things and their environments is articulated through both ecology and post-humanismⁱⁱ. I try to imagine visual spaces where technology exists outside of that old frame of reference of using and dominating nature.

ⁱ Dawkins, R. 1996. *Climbing Mount Improbable*. W. W. Norton and Company. New York.

ⁱⁱ Haraway, D. 2008. *When Species Meet*. The University of Minnesota Press, Minneapolis.