

## **Artist Statement**

Growing up in the central valley gave me the distinct feeling that I lived in a sort of sedimentary repository. Everything settles there, for better or for worse. Dust, smog, and specks of memory alike mix and stew together in the vast, arid basin that constitutes the center of California, a place marked by the deeply interwoven histories of its landscape and of the human interventions made upon it. My current series of sculptures mine the history of this place, which is inextricable from my own past, and in the process attempts to articulate how remnants of natural and personal processes can come to be intermixed.

In the same way that the topographic form of a valley serves as a container for the land and people within it, my work considers in what structures the facets of selfhood can come to settle. The sculptures contemplate the architecture of memory, its necessary but always particular need for “framing” of the past, which is both successful and unsuccessful at fully containing the occasionally unruly images, objects, and associations that are placed within it.

Through the interactions of objects and containers, things and their frames, my work also seeks to provoke tensions between photography and sculpture. Instead of functioning as rational, largely flat borders around a single image, “frames” in my work are permeable supports that allow for depth, negative space, and layering. Meant to be experienced as sculptural, the unruly armatures of images and memories are made apparent as spatial objects. Often times they contort or even unfold, suggesting internal pressure from the multiplicity of images and objects that they loosely contain and sometimes obstruct.

Considering the interdependence of images and frames, architecture and memory, if for me a way to understand what structures contain and inform my own experience; whether they be as sinuous and abstract as networks of data or as spacious and grounded as the valley that held my body in my early life. More broadly, my work considers the way that structures shape what is inside them, whether photos, memories, or material objects, and how these things can evade or defy definition by framing. Ultimately, I want to stress the vastness of space inside of structures that frame, the possibilities of depth, layering, and rearrangement that exist within the architecture of memory.