

As an artist and educator, experiences living in urban and rural areas ground how I think about the built environment and handling of the material world. I collect raw materials of construction, as well as those left behind in the demolition. I take these rough everyday artifacts and reframe them in my hybrid sculptures and poetic installations. I look at how objects are made and consumed, noting their different lifespans and speeds. For example, in *Electronic Garden* (2021), I collected defunct electronic parts and audio wiring and combined them with the raw minerals used to make them, including cassiterite (tin), bauxite (aluminum), and chalcopyrite (copper). Meanwhile, for *Seeds in a wild garden* (2009), I responded to rampant development by collecting rubble from the neighborhood construction sites and painting them in the colors of local gardens grown by residents in the in-between spaces. It's presented in the form of a pile mirroring that of a mountain.

In each work, I undertake specific making processes, from hand-made traditions (like sewing, basketmaking, gardening, cooking) to industrial manufacturing (lumber, steel, glass, and synthetics) to speak to ecological and personal resources, exploitation, orientation, and transformation. For example, I've created *Portable Pond* for different venues. This is a large reflective floor-based work inspired by east Asian garden traditions. Here the central pond or lake is a form of empty calm that reflects back the layered and constructed view. In my interpretation, I lay down overlapping sheets of machine-cut acrylic. Depending on the light, *Portable Pond* can appear like a mirror or a dark reflective oil spill while the surrounding architecture, artwork, and people are visible within the surface from surprising or reversed perspectives.

I received my MFA from Hunter College, CUNY and my BFA from Cornell University's School of Architecture, Art, and Planning. My artwork has been supported by museums, residencies, non-profit art spaces, and galleries internationally and written about in *The New York Times*, *Time Out New York*, *WhiteHot Magazine*, *Sculpture Magazine*, and supported by fellowships from the Asian Cultural Council, the Mellon Foundation, and the Lower Manhattan Cultural Council. Usually based between places, I'm currently in NY and PA where I'm Assistant Professor of Art at Franklin & Marshall College and run the Expanded Sculpture program. Previous teaching positions include Kenyon College in OH, Hunter College in NYC, and a collaboration with the University of the Arts London, directing the MA Preparation Program in Beijing.