

We are fortunate to live in a country where we are largely insulated from the realities of Nature by our supposed ability to control and manipulate the natural world. In considering our dedication to the built environment, I've become very interested in the formal convention of "landscape" since it functions as an encapsulated form of Nature. It's a kind of consensual reality-- the depiction of what we *think* Nature, or a specific part of it, is like. In my art making, I intend to create a dialogue between what is real, what is perceived, and what I imagine Nature to be.

Much of my work is sculpture and installation based, but I've used the camera to document landscapes and specific elements of the natural environment for years. This has developed into a process whereby I use the computer to alter images and recombine them into synthetic landscapes. These pieces are developed from a variety of source materials—natural pattern, plant material, micro and macroscopic life, etc. Even though these are still images I try to imply the ferment of life such that these artificial environments appear to be undergoing change even as they are viewed.

My work is usually, regardless of material, created by rendering many elements and later assembling them into larger structures. This construction method, which involves repeated motifs at various scales, taps into one of my other fascinations: pattern, particularly as it constitutes a distillation of Nature by its translation into ornamental forms. Referencing Nature in wallpapers, textiles and other decorative motifs, I think we seek to reconnect with the natural world. My work is intended to engage via its confectionary quality, yet reveal subtle elements of discontinuity and entropy. Fragmentation, changes of state, pattern decay, re-growth, and accretion all define my language of making.