

*PREFACE:* 1)*TO WALK*. To walk the threshold of act and nonact- carving out space for the activation and stimulation of situations. 2)*TO WORK*. To work unseen- the inaction of my movement is captured, for the fleetingness of that moment, now passed, is represented in the impermanence of the work presented. 3)*TO ACTIVATE*. To activate the interdependency held contained in the material, and the surrounding space beyond conditions.

In conversation with movements of the time - conceptual art, land art, and new media art – I consider my profound interest in the transformation of space and time to be a driving factor in advancing my artistic practice. I find meaning in carefully reconciling my relationship to everyday materials, places, and actions with questions about the interdependencies of our world. This includes both material relationships and bodily existence in relation to their environment. By activating spaces through moving images, sculptures, and installations, I allow myself to move freely between ideas and media, inviting the embodiment of intent and intuition to blur. In this context, minimalism is a tool through which I investigate the borders of the artistic act as intervention of the presence. Influences from the German Duesseldorf School movement catalyzes these concepts further into the realm of objectivity and the role of the spectator and spectated. Architectural-sized projection pieces, assemblages of natural, industrial, or found materials into room-sized installations, and arrays of photographs and fabrics all contribute to the ongoing, at turns poetic and philosophical, investigation of “*ephemeral situations*” situated at the intersection of art and craft.