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My work explores issues of remoteness, climate, and geological/ ecological time as evidenced by the landscape through such forms such as ancient trees, ice and geology. Utilizing field research in the context of collected landscapes, mapping and materiality, I am interested in the ability of memory to be bound in the land through layers and forms. The works are links to time and an experience of place... to processes still unfolding.

In an effort to honor the “ground truth” of specific locations my process involves utilizing technology to sculpturally record and investigate the environment, as a way to see. Such technologies include 3d scanning (photogrammetry), digital photography, audio recording and 3d printing alongside traditional sculptural methods. Layering is a key element, compressed and organized into the comfort of repetition, it records the passage of time and the mark of process. It signifies both past and present, transforming surfaces into form. The role of technology is equally matched with an emphasis on materiality: re-contextualizing the digital and revealing the physical, historical and sensory qualities of materials.



Converse Grove, 2019, charcoal and salt, 6 ft x 4 ft x 6 in

I drove into my residency at the Montello Foundation during the Covid pandemic on the day Space X launched and the eruption of BLM protests. Once at Montello it took a few days to transition, exchanging one kind of intensity for another. My original plans for what I wanted to do during the residency had changed since I had not had access to my studio for the two months prior. When I arrived, I was more at the beginning than I had expected.

I was struck by the sound of the landscape, being alone in a remote location, my ears became attuned to every noise possible. Remoteness is definitely not quiet. For the first 3 days there wasn't a single plane that flew overhead so I was able to experience the landscape in a way unusual for our time. I made sound recordings, read, collected rocks, explored and experimented.

I was interested the geological history of the Great Basin and the concept that everything that flows into the basin, except for water remains. Reading from the many books in the site's library I was struck by a quote from Steve Peters in *Here-ings*, “The boulder we imagine as eternal, time knows to be soil in progress.” Working with objects and materials found in the area I made molds of rocks to be cast in salt and clay. A poetic and material process of transformation and an investigation and rewinding of geological processes.

I also worked on a series listening devices based on acoustic horns, “war tubas”, used for the detection of aircraft from the early 1900's. My forms were 3d-modelled on the computer, unfolded and then constructed in paper. The series of forms and documentations, titled *Listening to Distance*, explores the concept of sound and what it means to listen; not to the sound of humans but to remoteness and the passage of time. This is a new direction in my work that will develop, along with the other work, long after I have returned home.