

Landscape is, by definition, a man-made composition of fragments of our surroundings. We perceive and layer visual and sensorial information as our senses shift focus, to intuit and create a 'whole' impression of our surroundings. This reality suggests that no personal view of landscape is fact or finite, and that our relationship with our environment, or what we 'see' and what we don't see, not only reflects the self, but is also constantly changing. Through this complex relationship of perception and place, I am interested in what is seen and unseen — what is physically represented, what is cognitively observed — and what this implies about contemporary landscapes and our relationship with them.

To explore these ideas, I work directly with process and materials. The tactile nature of printmaking and the sculptural mark created when drawing on copper, allow me to directly experience the fundamental configuration of a landscape. I respond to a drawing with structural rules or repetitive marks, to evaluate line, form and intervals, as well as my own movement through a space. I also allow the organic nature of printmaking to play a role in developing the image — for instance, the acid reveals accidental marks made by my working and thinking process, while pulling charcoal powder through a silkscreen creates unpredictable, shifting forms that capture the ephemeral nature of perception and unrepeatable moments in time.

Through these systems and lenses, I layer observed landscape with intuitive responses and cultural reflection, to explore the complexity within the simplest of surroundings, and the perceptual relationship that frames our understanding of the world.