

Artist Statement

My art explores the threshold between the individual and the social. The way people think and behave says as much about their socio-political context as it does about them personally. Investigating the personal at the exclusion of the political, the political at the expense of the economic, the present while overlooking the past, is at times a necessary reduction. However, life is a meshwork of potentialities manifested through our thoughts, emotions, and daily interactions with the world at large. I have utilized a wide variety of media in my art practice, and my interests in the social-political aspects of culture have led me to research areas such as economics, globalization, and the transformation of space into place. This research is an armature that supports my artwork and largely remains discrete, though it is integral to the meaning of the work.

Examples of how this approach plays out in my art are the recently completed body of photographs titled *White Collar*, the ongoing Facebook project *My Space for Your Life*, and the site specific installation/performance *Village Idiot*.

White Collar utilizes the material form of urban financial districts to address immaterial aspects of life in the transnational 21st century. The images explore two themes, one represented by businessmen lost in introspection, caught between purpose and perplexity, the other by monolithic skyscrapers populating urban centers, both regal and looming. Collectively they present an economics of living that can be seen as empowering and dominating, sophisticated and troubled, grand yet atomized.

I have been working with new media since the late '90s and continue to be enthusiastic about its potential. *My Space for Your Life* employs the power of social media to propagate ideas globally through viral networking ('friending') within Facebook. This project is an Internet protest regarding the loss of civilian life as a consequence of war. It consists of memorial Facebook pages for the Iraq war's collateral damage, the citizens of Iraq. These pages explain the circumstances of the deaths (what is known about them in any case) and migrate through Facebook as they are befriended.

My work with Geographic Positioning Systems (as seen in the *C5 Landscape Initiative* and the *C5 Quest for Success*) has led me to investigate people's relationship to place; specifically, how they establish and perceive community, and how their home life is related to social life on a regional, national, and global scale. This past summer I conducted *Village Idiot* as part of the Woodstock Digital Media Festival. Using survey responses gathered from Woodstock residents throughout the day, I, as the quixotic Village Idiot, presented the continuities and discontinuities between residents' perceptions and census statistics.