



District of Columbia Arts Center

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ARTIST STATEMENT

prints //

the prints are visual representations of ten underscores typed consecutively on a letter-sized page. the page, originally from a perforated stack of dot-matrix computer paper, is removed from its banner-like position, all perforated vestiges removed. ten underscores mark a segmented line. in modern typography, the line typically forms a solid. typed with a 1940's royal, ink evaporating, the continuation is hinted. breaks in the boundary allow for sighs, exhales and possible entries into new spaces. side-to-side. back-and-forth. here and there. the page offers this possibility and adds to notions of contradiction within the larger boundaries of the eight and a half by eleven inch surface.

original statement //

physical space and time have always been important elements within my practice. i cannot help to see a place's potential the moment i step foot into it. this engagement could materialize into a variety of moments to form a fully-realized intervention, but it always starts with imagining the impossible. what if i moved the wall in-front of the windows? how would the light be revealed in the space and how might the sight of the street change our experiences in it? what if i replaced the original walls from the old apartments that used to exist here? how many conversations about life were had in these spaces? how many times were the walls painted? floors sanded? stairs climbed? my questions of a space always look to the past, but in a way that pushes us to the next.

drawing lines are usually my next step. they form and build both digitally or physically as major elements — indicators of boundary and self. lines develop and spaces form. conversations open through the building of space through shape and tone. actual physical surfaces/walls become substrates. we are surrounded. these temporary additions add to ideas within the moment in performative and yet more exacting ways. direct application emphasizes space and time — building upon the existing histories that already exist, these drawings will too disappear.

ultimately, the installation process and resulting intervention focuses on awareness. what i love about the notion of awareness is that goes beyond politics and class and social-strata. it elevates all willing to engage with it, no matter where they stand. therefore, the idea of awareness brings us ever closer to understanding and perhaps a more permanent solution to issues that affect our day-to-day. awareness of ourselves and our surrounds will open up the possibility of being a more engaged citizen. a more empathetic human.

revised statement //

time and process need to be revealed in a way that steps away from the direct performative. implied performance is preferred here. removing drawings applied directly to the walls, this space comes back to the typed page. a recent performance took time by day and marked the slow process one day at a time. day-by-day. page-by-page. this recent memory seems to make most sense in the way that takes the mark off the wall. here, the above (on prints) holds true. underscores, duration, segmentation, whole. defined moments of soft openness and possibility. here, the page hums as if holding onto the clap of inked metal arm leveraged from a shift and number six keys pressed at the same time. echoes enter fibres like moments fill air and memory becomes walls — layer after layer, month after month. we get to thirty here. days, years, underscores like letterpressed line on page, year on skin, mark on wall. these framed moments compile. rest. reverberate each tap, each sigh, as walls fill time between tomorrow's daydream.