

Statement

It is the imagined vacancy of the West that seduces us.

I grew up on the fringe of a Portland suburb. My home was bordered by green-space, business parks and on one side by a methane burning wastewater treatment plant. This dichotomy in landscape was my playground. I was dually fascinated by the clean exposed scape of the industrial architecture and the mystery of the Northwest woods. The landscapes of my childhood were transitional, layered spaces. It is this relationship that I seek out now with *Exotic Terrane* - spaces with an amalgam of cultural, economic and physical dichotomy. The remains of a flooded marina, built after WWII along the shores of the human-made Salton Sea and a scorched kitchen in Galconda, Nevada - these are habitats dreamt and developed in the most inhospitable parts of America, and stand now as relic. These images dig through the stratigraphy of place, the remaining layers of lives past; an empty living room along Route 66, the light from outside, blasting through the window panes, wire hangers and flecks of detritus on the floor - there is power in the stories that have passed through these spaces, represented now by scattered remains.

The community of the West - our habitat - is in constant change, transitioning from industrial to urban, from binary to chaotic, from vacant to occupied to vacant again. The projects which make up *Exotic Terrane* work to archive this process; excavating homes and communities built along the desert fringe. What once boomed has been left for dead. With their inhabitants returning to the cities, these images/installations of habitats stand as analogue to a manifest destiny we struggle to tame.

I am seduced by both beauty and vacancy and am interested in complicating our sense of place and comfort in the American West. Engaging in meditations on power, landscape and modern material culture, I am caught in the tension and uncertainty of confronting the complexities of living in a place one does not fully understand.