

My primary concern is one of immersing the viewer in a place of both comfort and uncertainty. While the appearance of the work comes from the realm of fantasy and early video games, my conceptual approach looks for ways to function under strict sculptural parameters, much in the same way those programmers navigated the visual and technological limitations of their time. When a sugary, simplistic environment emerges from a calculated system, it carries an undercurrent suggesting that all is not what it first appears to be. The intent is not to be cynical about notions of escape and fantasy, but instead acknowledges their importance and limitations.

Early video games were created with a basic level of technology. There was an extremely limited color palette and an inability to render recognizable shapes. However, this handicap could actually be considered a boon, visually speaking, because it required a remarkable amount of abstract invention to create immersive environments and believable characters. The small number of pixels and colors meant that a number of simple repeated elements would tend to make up these worlds, but the objects and characters they represented would change based upon the context, combination, timing, and direction in which they appeared.

In that vein, I find myself interested in what happens when everything in an environment passes through the lens of a simple form, the bubble. There is an important relationship between economy of form and a need for complex logic and order. The unyielding insistence of such a system allows the characters and locations to gain identity through repetition. The language transfers to everything, whether it is the sculptural forms in space or the outlines of the flat colors existing on the walls and floor. Clouds, mountains, waterfalls, wind currents, rays of light, and the growth of vegetation all fall within the same values dictated by the insistent repetition of the bubble.