

artist statement

As a media composer and installation artist, I create chance-infused, open systems. I use hand-coded generative methods to create a multi-channel kaleidoscope of sound, animation and physical artifacts ::: a cross-sensory, polyphonic landscape that flows from the digital cloud into the physical world.

I have a background in cello performance, mathematics, ecology, music theory and code. The confluence of these disciplines informs my work as a composer and multimedia artist. As both a musician and a mathematician, I am drawn to multi-threaded dynamical systems and emergent patterns. As a queer artist I am interested in the infinite, bendable between.

My current work explores the porous, intimate boundaries between humans and machines ::: the strange ritual of tapping glass ::: the carbon cycle ::: cybernetic ze ::: dada data queer learning machine ::: beat poet of electricity ::: networked, digital hive mind ::: the swarm.

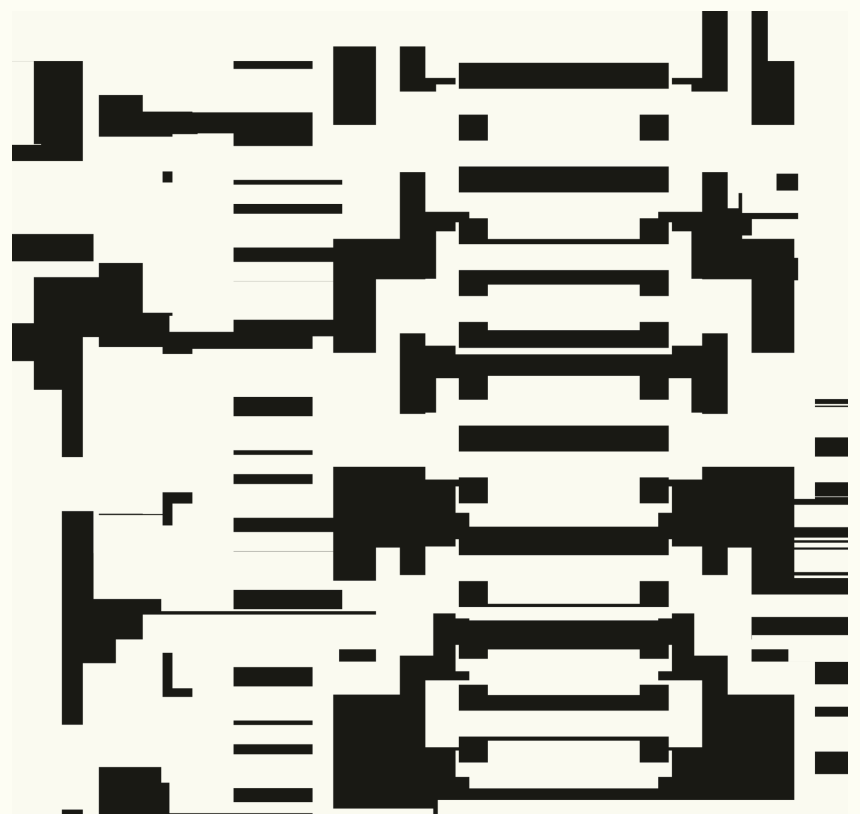
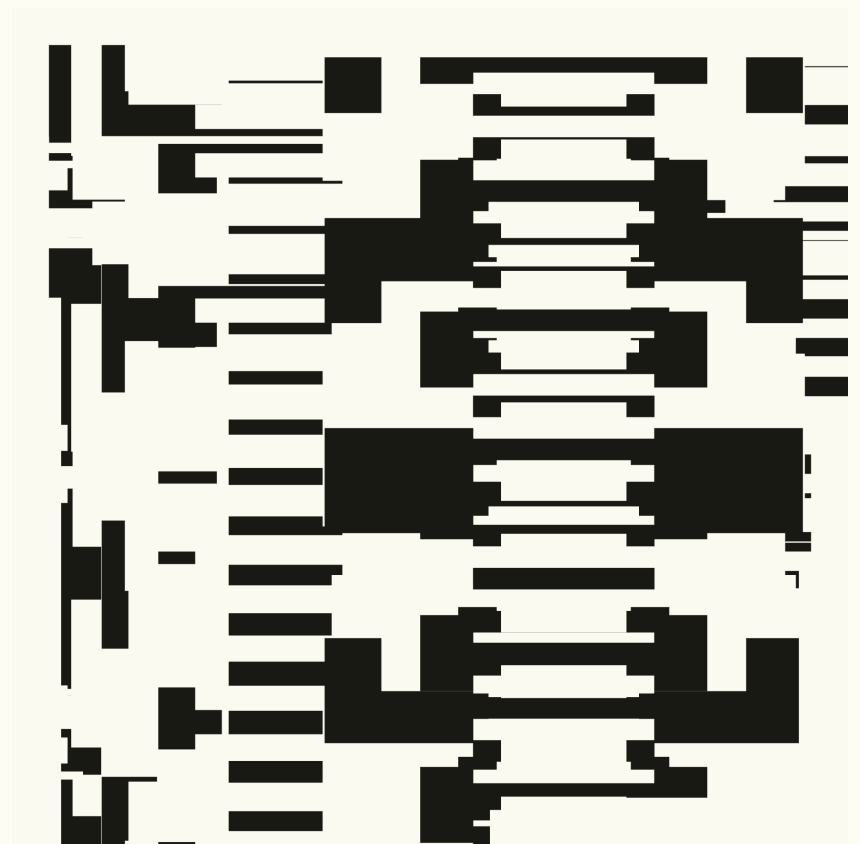
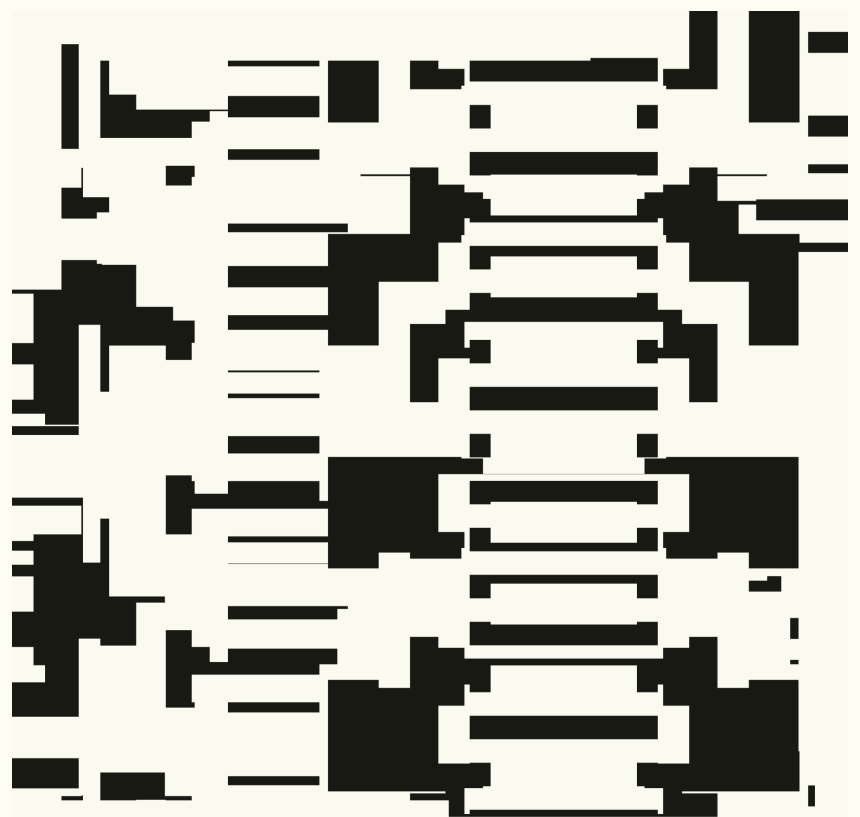
Old-school codework is becoming a folk art as the mainstream technology world is subsumed by proprietary platforms. For me, code is a literature, a score, a choreographic alphabet, a poetics. I harness it to generate patterns ::: a living work with levers and gears :::: a language of motion and change.

I work with open systems ::: chance & improvisation. Chance is a frayed thread, a stochastic cloud, a pointillist field, a variance, a complexity, an uncertainty, a ragged line. Chance is a prayer ::: a slim window of possibility to survive profound climatic change. Evolution requires variability ::: fruitful deviation. A system's ability to adapt to change depends on its ability to mutate ::: on trial & error & improvisation.

Mathematical models are a score. They are a blueprint to draw the contours of change and movement ::: convergences, divergences, emergent patterns and cascading, system-level impacts. Mathematical models provide insight into the complexity and profound tension between independent threads and the bounds of interconnected webs ::: the polyphony of life.

Time is a material / generative engine / physical flow. Time is a bendable, turbulent, wild river that drives the mill wheel of creative production ::: film, sequence, labor, pages, stitched geologies ::: layered artifacts.

Time is a torrent ::: a repetition ::: over & over obsession ::: an infinite flow, a keening ::: an encyclopedic production, a mimeographic churn ::: a whole library of publication ::: a voracious, mechanical loom.



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