

## Artistic and Research Interests

“When we try to pick out anything by itself we find it hitched to everything in the universe.”

John Muir

Beauty cannot enter art unless the mind in the work is anchored beyond itself so that in some way the finished work reflects the sacred and the doing of the work, ritual.”

James Hillman, *The Practice of Beauty*

I am a sculptor who makes objects, drawing, installation and time-based media work. My work currently manifests as ‘modular sculptural systems’ with repeated base units that can be constructed and reconstructed by myself and/or others; ‘psychocartographic’ drawings of imaginary, symbolic places using the languages of historical and modern mapmaking; audio-visual screen based and projected works driven by bespoke software which are sited, performed and displayed site-specifically in museums, public spaces and institutions. In my interdisciplinary practice I collaborate with artists, architects, landscape architects, structural engineers, composers, geographers, historians, biologists, physicists, theologians and others.

I am interested in the potential of shared languages, underlying aesthetics and concerns that occur within and between different art-forms. Mapping, ornament and other languages of systematic representation are a focus of my practice. My sculptural language transposes between the graphical and the spatial using the tropes of cartography, ethnographic ornament and scientific illustration. The resulting work is as much a map or model of itself as of its referent.

I use analogies and metaphors from science, philosophy and theology. Topology, the study of the properties of form that remain invariant under distortion, entropy, the tendency for energy and organization to dissipate and autopoiesis, the ability of a system, organic or machine to maintain a steady state internally in an entropic environment are some of the scientific ones. This engagement with science is motivated by a sense of the necessity for science to connect with other forms of knowledge and ways of knowing the world. I sift patterns and fragments from the natural and cultural realms and rescale and recombine them. These patterns could be from the connective tissue of the city, for example a motor-way, a railway network or a street pattern. Equally they could be the branching of a tree, the migratory route of birds, a river drainage basin or a blood vessel network. I see the city as much an organism as an animal or plant and as much an ecosystem as a rainforest. My work is derived from the language of depiction as much from what is depicted.

Representations from cartography, biology, anatomy, cosmology and ethnographic, architectural, historical ornament form a great part of my raw material.