



LETTER of INTEREST
Branch Library Roster, Art Partners, Artist Roster

INNOVATIVE THOUGHTFUL APPROACH

Installation, site-specific and community-based public art have been the focus of my artmaking for a number of years. The rich heritage of a certain neighborhood culture, or a central icon like that of a library, offers a depth of source material for inspiration. My approach begins with a geographical orientation to the site, the existing architectural and landscape features and attention to the context, as a whole, which surrounds the creation of a piece of artwork. Then, I utilize the methods of making which bring about the most ideal development of concept, placement and interactive experience of the sculpture and site or architectural intervention. Practical concerns, such as safety, durability and vandalism, must be addressed. I draw my inspiration from both the site-conditions and personal themes of ecological concerns, ancient myth or storytelling, and universal mythological symbols, as they connect with language, learning or technology. Generally, my artwork is accessible to viewers on many levels.

I am interested in collaborating with artists who work in other media: traditional artists or those who utilize high-tech approaches. My contribution would be in the areas of connecting past and future: the ancient and the visionary, outreach services, the playful enjoyment of imaginary life in the information age, and the idea of 'the gathering place'. The focus of my sculpture on these rosters might include working with the juxtapositioning of unearthing the past, or remembering our roots (as it pertains to site), and envisioning the unfolding of a future of our own imagining.

COLLABORATIVE APPROACH

When I work with site-specificity, I work with community voices or issues involved in the setting. A collaborative approach with an Art Partner would be an automatic extension of my work. As an exhibitor in group shows, such as Horsehead, informal collaborations and teamwork were involved throughout the artistic process among the artists. I understand the importance of mentorship from my experience in teaching, and place value on this aspect of a shared relationship. In the Millenium Festal Project at Seattle Center, I was fortunate to meet and form friendships with artists of various ethnic backgrounds. In the past, I have worked well with groups of volunteers, participants and youth from all walks of life; as well, I have a working history of collaborating with architects. My site work on university campuses has involved careful communication with gallery directors, university administrators and engineering or grounds personnel. I have the requirements and maturity it takes to work with both a design team and community representatives. It would be a great opportunity to be on the Rosters and produce public artwork in situ, connected with the scale, conceptual and interactive work I enjoy.