

Street Work (para-sites)

Boston and Somerville 2010-2013

This ongoing body of work started with the impulse of an idea --- if you want your work to be relevant to the world, why not make it *out* in the world? So, led by a desire to address issues of locality in the face of today's global culture I considered: *What could be more local than the streets of the place where you live?*

Like traditional landscape painters of the past, I sought to immerse myself in a chosen location. I ended up turning my attention to public spaces ordinarily intended for a prescribed use, places that are transitory and have a time limitation attached to that use.

The geographer Yi-Fu Tuan talks about the effect of our senses in forming a personal experience of space and place. Vision is vast, hearing is wide, smell is adjacent and touch is the most intimate sense. Why not choose a site and literally feel my way across it...know someplace by touching it and in the process generate a tactile record of both the activity and the place. In other words, produce a recording where the performative dimension of making becomes inscribed in the art object.

For a few years, a crosswalk and parking space became my *plein air* work sites. Using multi-gauge aluminum sheets and a variety of tools as recording devices, I've been gathering detailed impressions of these little thought about parts of streetscape. The next step of this process was to bring the impressions indoors and reassemble them in order to make a translational representation of the original site. This act of reassembly is like the turning of a cycle. The pieces come together to form an image and once again: Place = an object in which one can dwell.

Unlike the original sites, the recordings lack color. Instead, they rely on the reflective and malleable qualities of aluminum to render a frank pictorial description through material deformation and the play of light.