

The transitory and fragile nature of life, its startling pairing of cruelty with beauty— this paradox compels me to express myself visually. I create installations that are apparently comforting but that on further examination reveal contradiction, bewilderment, outrage and humor. The installations may evoke waiting rooms, furniture showrooms or historic house museums; they are inspired by DIY shows and interior design magazines and are stages for invented controllable worlds. Through this work I respond to and recreate the environments and objects we surround ourselves with in our relentless quest for permanence. For an exhibition in a space that was formerly a carriage house, I restored a derelict carriage I found on *Craigslist*, to talk about ideas around comfort and transience. My current project, *Maximum Security*, came about when an image of a quilt in a newspaper article turned out to be an aerial view of Guantanamo prison. From this disquieting discovery, I learned the modular patterning in prison design shares a great deal with quilts' formal qualities and geometric construction. Quilts immediately bring to mind ideas of home, comfort, and security. As heirlooms they carry narratives that are otherwise forgotten. Bringing these two seemingly polarized forms together allows me to highlight the costs borne by societies deeply invested in incarceration. In making works that meld homespun process with information hidden from the public sphere, I am drawing attention to our society's increasing erosion of private space and our collective acceptance incarcerating a significant percentage of our population.