

Questions I have been asking myself:

How has your art practice progressed over the last year?

How relevant is your current practice to the wider environmental issues of our climate?

Where do you see this method of working going?

What is your methodology when working in the landscape?

Is there anything you desire to translate in your installations that has not happened yet?

Why not yes? Challenges

How do your site visits further your conceptual thinking?

Slow down, take notice, and listen intently. What have the wetlands taught you about you as an artist and as a person?

Do you see yourself moving sited?

How do you see yourself making the decision to transition your practice to a new landscape?

How are you thinking of returning your medium to the lands?

As you reflect over the last year of kiln and process participatory making- Do you have any pros and cons to this development in your methodology of making?

What's the biggest change in your practice?

Faith:

In what ways does your installation engage with a spiritual sense?

You mention that you spend time listening for the groans of the earth- what do you mean by this?

Based on this idea the is not in its holy state. Do you see your installations to console the earth?

Sounds:

How important is sound in your art practice?

Tell us about your journey with sounds.

You often speak about "The sounds that sit behind your ears" Where did this come from? And why is it so important to you? (Memories)