The specificity of where I am leads me to consider recording as a trace of interactions in a field of experience.

In my practice the three components that structure the field of experience are body, time, and space. The body becomes the subject of the experience that lives and occupies a place. Time and space exist in a continuum therefore they cannot exist separately; a contingency that interests me as it relates to corporeality. Corporeality is understood as the dialectical experience of the body lived through the body.

Recordings are made namely through:

- measurement
- formulation
- removal
- documentation

orientation
connection
response
direction

projection
reflection
indexation
alignment

The use of recording equipment, video or audio, goes beyond the role of documentation by expanding into the category of drawing.

The materials and places that I use, chosen for their quotidian character, include:

- tape
- chalk
- area
- surface
- camera
- sound
- string
- steel lengths
- lights
- rocks
- mirrors
- bricks

The use of common materials and environments enables me to think through the transitory condition of being. This aesthetic is capable of estranging the everyday in a way that its experience becomes renewed.

The presence of the observer completes the work and constructs its meaning. In this way, corporeality is reintroduced into the event that is the artwork, in the form of the viewer and in the absence of the artist. The event of the work consists of the experience of the material residue.

In my art practice the slow and precarious are intended as a response to the conditioning involved in certain modern attitudes - namely things being exaggerated, spectacular, and quickly digested. The reconsideration of disarmingly simple notions (slowness, precarious...) looks to connect the subject to a reflective question: what is happening?