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The events and sites depicted in my images range from the autobiographic to subjects that transcend yet intersect the personal; often focusing on sites impacted by nuclear bomb testing and uranium mining and waste storage. My interactions with photographs and objects question the limitations of the visual in representing time and place. While much of my work has focused on sites near my home in Northern Ontario, the long and complex history of the nuclear industry in the Southwest desert has long compelled me to experience these places myself.

Before arriving at Montello I travelled through the desert. I visited the periphery of the Nevada Test Site, the Trinity site, and a number of uranium mining waste disposal sites across the Southwest. I camped for a night within the boundaries of the Nevada Test Site, accessing my sleeping area through the eastern edge of



the Desert National Wildlife Refuge. I experienced an unnerving sleep; fighter jets circled over me as I set up my tent and built my fire.

Montello provided a deeply calming refuge to contemplate my experiences traveling through the desert. I continued a form of collage making with my photographs that I began earlier this year in Iceland and Portugal which has opened new questions around my own relation to land and how I represent this connection. I make the collages in conjunction with simple installations in which I arrange found objects and materials from the land. The studio provided an ideal space to photograph my interactions and to experiment with making more complex and layered 16mm films. Observing the light change, watching the chipmunks storing away the sage for the winter, and listening to the coyotes and the often overwhelming silence led me to a deeper trust in the rhythms and trajectories of my own practice.