

With a focus on the experiential, my work is concerned with providing situations based in sound. In my work, I address the modern phenomena of ubiquitous information, human interaction, differing environments, the shrinking of physical public space that has become unavailable and less visible, and the consequences of people's actions becoming more and more severe. My work also is concerned with sound creation as process that enlightens, heals, and informs the environment of its own condition. These themes are applied to an array of different experience-based research projects, musical works, and physical objects.

Early projects, such as *Hindsight 2012*, a modern sound collage based in rhythm, *Asleep All Day*, an exercise in repetition and editing, and *Ravel Day EP Artwork*, an experiment in visual public displays and packaging, are examples of work that address my approach to collaboration, the affect urban environments have on its inhabitants, and a process that allows for new themes to emerge.

The work *Max/MSP Controller* is the first in a sequence of open-source prototypes that use physical objects to illustrate the relationship of sound and movement. The on-going project *Urban Drifts* is a series of research-driven bicycle rides through urban spaces that make use of the Situationist International concept of the *dérive* and tracks the course of the rides using GPS technology. The project uses the series of *dérives* as an information gathering technique to create a set of photographic works and psychogeographic sound maps of cities I explore. Viewing each location as a chord or intersection of experiences, I'm interested in pursuing the connection between space, environment, experience, and sound. The most recent set was done in New York City, and I am currently making plans to do additional rides in other cities in the future.