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Artist Statement

Brazilian pedagogue and theatre maker Augusto Boal begins his seminal manifesto "Theatre of the Oppressed" with a call to purpose: "Should art educate, inform, organize, influence, insight to action, or should it simply be an object of pleasure?" This challenge embodies the core of my principles as a theatre artist; the work not only can but must leave its footprint on the world. As a theatre artist, I have the means to give voice to the voiceless, to share stories that compel empathy, and to point the way to a universal self-expression through art. Ultimately, my desire as an artist is to transform the world for the better, and theatre provides a clear and vital path towards this lofty aim.

In my artistic practice, I am both a scenic designer and a scenic artist, creating engaging and immersive worlds supplementing textual storytelling. My research focuses on the intersectionality of collaboration with labor, sustainability, and accessibility. I value careful analysis, creative curiosity, and collaboration to craft productions that draw out deeply organic responses from audiences. As a woman entering a predominantly male field, I am committed to uplifting the work and styles of other female collaborators and fabricating accessible scenic designs. I seek to create environments that invite audiences to critically consider their relationship to the world of the play irrespective of age, gender, socio-economic status, education, or theatrical knowledge. In my time as a theatre artist thus far, I have not only worked in a myriad of spaces with a variety of teams, but have experienced breadth in the scope, subject matter, and artistic possibility of production. No artistic choice exists within a vacuum – it is our relationship with our collaborators, and with each other as people that will render a truly transformative art.