

# MIRANDA K CLARK

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## Statement

*I recreate spaces I once inhabited to understand the relationship between architecture and memory.*

*I create drawings, photographs, CNC fabricated sculptures, and hand-built models. Negative spaces represent rooms, doorways, and gaps in memory, while the solid lines capture hallways and roads. I use a timber framing method called Stereotomy where plan and elevation drawings are layered to map complex joinery. The stereotomical drawings, which represent multiple views at once, allow streets, cities, and homes I observe to become interchangeable. My sculptures fold various perspectives into a single object to describe the dynamic and multifunctional spaces we experience. Within this realm of my practice, I produce public works that engage communities through their built environment.*

*Each project begins by exploring a location through photographic documentation, site visits, and meeting with community members. In the studio, I respond to this research by creating large gestural drawings on rolls of paper that capture perspective, moments of color, and shadows as a flat plane. I cut out the studies to compare the negatives spaces with the geometry of the site photographs. From the cut-outs, I create vector drawings for CNC sculptures, or I develop them into stereotomical drawings to construct a three-dimensional model. Inspired by Baroque architecture, I prompt the viewer through my consideration of light and shadow to remember spaces or phenomena larger than themselves. Each sculpture I build casts a shadow to unfold the design into a habitable space. I address how my memories of place, distilled over time, become tangible objects—a new architecture to be experienced.*

*In 2016, my public installation, 65518, addressed the polarized emotions felt by the Kansas City West Bottoms' community towards a new development approved for the neighborhood. I invited the audience to rearrange fifty-two modular, wooden forms representing each building within the district. I gave no parameters other than the West Bottoms' street grid depicted on the floor. People eagerly stacked or destroyed model versions of the buildings they hoped to preserve. The installation's title, 65518, follows a cipher for the word fear to examine why a community might struggle with change.*