The work is not done. It never will be. It doesn't have to be and shouldn’t be.

Each viewing of this installation flows naturally to where it is now. In March of 2020 the /200 project began after the release of the documentary ‘Filthy Rich’. The documentary follows the story of the survivors of Jeffrey Epstein’s abuse. I chose to cast the bodies of survivors to honor what has been stolen and celebrate the victory of autonomy. The number 200 reflects the $200 which Epstein paid victims for their silence or compliant.

The first viewing in August of 2020 carried weight as this viewing should as well, however, the opening was hollow. It was it’s own holy space lit by only five, cool-toned light sources. Viewers entered in silence to whites, greys, and blues. The focus was on the gravity and growth of being a survivor of sexual abuse.

Since then, I have had 5 other exhibitions. The project is a swinging pendulum of grief and hope. Some installations include foliage and flowers while others remain bare. I adjust each installation to the setting and the people I interact with.

I have continued on to cast almost 1,000 people. The act of casting or being cast transforms the ways we see the wall. I start each session with the question, “what is your relationship with your body?” and end each session with this affirmation: “you are one of 1,000 people who have come into this space who believe you, receive you, and respect you.”

The casts are displayed like an army, yet express peace. Everything draws you to look up and meditate. The /200 brings freedom. It is more than an installation- it is a life practice. It is the visual representation of what this project has done to and for me. I am no longer angry. I am no longer sleepless. I am completely free of the power my abusers carried.