

About Me



I graduated from the MFA program at the School of Arts and Design at the University of Southern California in 1993. That experience guided me eventually to my current concerns: social space, myth and indigenous forms of architecture.

For me, sculpture is an alternative to words; it's a physical, mute art form made mostly alone. Because in the other part of my life I have the hectic schedules and deadlines of an art journalist, the solitary nature of sculpture is important to me. My deepest influences have been located in the postmodernist emphasis on fluidity, culture and history. My work revolves around the confluence of Feminism and Arte Povera. These intensely personal, and political movements influenced my choice of materials and my work methods.

My work presents the idea of the body as construction and shelter; a receptacle of culture, myth and history. Wood and aircraft cable function as the connective tissues of my work. These allow me to fabricate objects that merge the notion of the body with myth and architecture. My most recent works are installed from the ceiling. These pieces are the result of dreams of flying which are linked to profound socio-cultural myths of freedom and female empowerment.

The play between positive and negative space is what most characterizes my work – it's impossible for me to separate this pairing from other, more symbolic forms of duality. Male/female; free/repressed; natural/artificial – these sets of opposites inform the content of my work and my working process in ways that are both literal and metaphorical.

My main material is long, narrow bands of recycled industrial felt that are sandwiched together and sewn on an industrial sewing machine. The tactile sensuality of this material is important to me; people are always touching my work. Touch, like sculpture, is another alternative to words.

The full process is extremely labor intensive – the unstable felt is measured into 5-6' strips 2-4" wide; cut with an electric scissor; layered and pinned into 4-layer strips ½" thick and sewn with heavy duty thread. The strips are later hand-stitched together to make pieces up to 18' in length. There's so much labor that disappears into the final work. Although the process is repetitive, it's also revelatory because it's imprecise - each mistake brings me towards some unanticipated, lucky and surprising conclusion.