



I make work at the confluence of nature and the home inflected with the perils of climate change. Domesticity gets a remake with screenprinted wallpaper patterns colliding with the chaos of nature, and with quilts that document place and time in rapidly changing ecosystems.

My art practice includes screenprinting, ecoprinting, papermaking, fiber art, and installation. As a move towards a greener art practice, I grow indigo, weld, coreopsis, goldenrod as well as other natural dyestuffs with which to make the natural dyes and pigments I use in my work. In my screenprints I am gradually replacing the plastic acrylic-based screenprint ink with natural pigments, soy milk and gums along with a move towards cotton fabric rather than paper.

In each quilt of my latest series called *Mapping Stories*, I set out to “map” a particular natural area, often disturbed and overrun with “weeds” or invasive species. I identify and ethically forage the plants on site to ecoprint, screenprint and dye the fiber to make the quilt. What eventually evolves in the composition of the quilt is less a scientific record of the land and more an artistic take based on the plants I collect in the area and my research into the related history or land use patterns. The resulting textile often includes a human “footprint” of some kind on the landscape, some evidence of human disturbance—a path, a contour map line, a railroad. Each quilt is a personal investigation of the land, the types of plants that grow there, its history, its memory or trace evidence of its past revealed in the present. The work springs from a desire to understand and document the land, deep time, and the transitory nature of things. In the context of Shifting Baseline Theory in Ecology, where our new degraded habitat becomes our new baseline for what is normal, the need to document and highlight these spaces before they disappear seems more urgent than ever.