

My work spans a multidisciplinary practice grounded in painting that includes sculpture, installation, public projects and collaboration with architecture, poetry and theater design. My interest in the consequences of material culture and actions of intuitive processes are explored within grammars of abstraction.

Long invested in studying the history, symbolic values and pervasiveness of textiles, my affinities for cloth are everywhere in this work. From birth to death, we are swaddled, celebrated and shrouded in cloth. With a curiosity about their associative potential, fabric swatches from diverse sources are combined in the pursuit of decoding their aesthetic or cultural DNA. Drawing upon several dyeing and printing techniques, my work references but mis-quotes classic or traditional textiles. Studio drop cloths holding traces from painted history of my prior works are cut up and stitched into the paintings. In some of this work, I've layered combinations of manufactured textiles with fragments of clothing, upholstery, bedding and construction materials erasing divides between painting and sculpture.

My habits of repairing, patching, collecting and up-cycling the discarded remains of a culture choking with material excess is a life-long habit that feeds my practice. Exploring the languages of color and surface pattern in painting, I employ experimental printmaking processes on various substrates such as wood, cloth and ceramics. In a material alchemy these hybrid works are conduits for reflecting the tensions and fluidity in nature and culture.

Paintings that can be rolled up and carried off are resonant with my ancestral history and my own affinity for nomadism and itinerant living. The ad-hoc constructions for shelter and survival worldwide and in my immediate community are all implicit in the making and history of my installations. This work is my response to an ongoing need for expression in abnormal times.

Recent group and solo exhibitions include *Waiting for the Barbarians* at Right Window/ATA in San Francisco, *Dumbbell, David Ireland and his Circle* at Anglim Gilbert Gallery, *Found/Made* at The San José Museum of Quilts and Textiles, *Unruly* and *The Possible* at BAM/PFA, and *From India to the Planet Mars* at Brian Gross Fine Art. My work is in public collections including The Berkeley Art Museum/PFA, The Achenbach Collection of the Fine Arts Museums of San Francisco, The San José Museum of Art, The Crocker Museum and The Haitian Embassy in Paris. Beyond the studio, I am involved with installations and collaborations, both temporary and permanent including a 1000' – long integrated ceramic tile artwork for a new BART Station opening in mid 2018 called Ecstatic Voyaging in Silicon Valley, CA.

Residencies include Lucas Artists at Montalvo Arts Center, KALA Arts, The Mesa Refuge and the Symposium of Contemporary Art in Angoulême, France. I received a BA in French and Liberal Studies from Cal State University at Sonoma and the Diplôme des Arts Plastiques from L'École Nationale Supérieure des Beaux-Arts in Paris where I lived for six years. Based in the Bay Area, I live and work in San Francisco.