

My practice is a visual inquiry in which I use labor and material to explore the intersection of craft, painting and sculpture. I am focused on the way the hand can slow the eye to create an experience.

My current body of work began with a desire to repurpose an inherited collection of neckties and fabric scraps from family sewing projects— materials that speak about who we are and what we do. Accumulated over decades, the scraps are an uncanny memorial—to time spent on selection, the labor of execution, and the memory of use. Seeking to expand beyond personal associations, I built a collection of materials from diverse geographies and histories: feed sacks, quiltmaker's scrap, deadstock, vintage kimonos and dutch wax fabric. I have developed forms and processes in response to the patterns and shapes within these materials.

Through strategies of layering and accretion, I explore a notion of beauty outside of cultural expectations as I embrace the unfamiliar and seek out the uncanny.