



“A bird doesn’t sing because it has an answer, it sings because it has a song.”

Maya Angelou

Curiosity and the quest to articulate my observations, and queries drive my work. **On Being A Woman** is a subjective exploration of being a daughter, sister, mother, artist, partner, citizen, emigrant... I am inspired as much by my own life as by the stories and impressions I observe in the world around me. They draw me into the complexity of the human predicament.

As an artist, it is my experience, that the real and the surreal live surprisingly close together and are frequently intertwined. Consequently, my work flows freely between the two. Imagination transforms the mundane and the moralistic into something mysterious, breathes life into the ordinary and stretches the parameters of commonplace reality allowing new and uncommon images to enter. In this space, vision can enfold and empower us to move from cognitive confinement to a deeper understanding of humanity. I set out to create an intuitive reality evocative of the feminine domestic domain. In the process, I became intrigued by the meditative potential of handwork and was increasingly drawn to such traditional practices as sewing, felting, knitting, and weaving which provide a sense of refuge as well as care in a fast paced, turbulent world.

Individual Projects

ON BEING A WOMAN

Drawing is essential to my creative expression. I draw to think, to process, to search for what underlies the obvious. I set out with a simple mark on paper and follow the line as an observer. Over the past couple of years, more often than not, images of women have emerged between my lines. Women of all ages and backgrounds, with and without children. Strong women, broken women, broken and strong women. I started drawing them in the fall of 2017, when the usage of the word misogyny had been spiking, and the Me Too movement was taking hold. As a woman raising a teenage girl, I have a natural affinity with the lives of other women. I read their stories, hear them on the radio, watch them on tv, meet them, know them as friends or family. They intrigue me, hold my attention and urge me to understand their humanity. Together, these drawings speak about the complexity of femininity and what it means to me to be a woman.



INTERIORS

Interiors illuminates the mundane, generic elements of our daily domestic routines and juxtaposes them with the extraordinary that unfolds in the privacy of our individual psyche. A sense of claustrophobic commonplace smallness gets deconstructed by the ingenuity of the sublime.



(detail of 17 images on linen)

SHAMED

Shame is a learned, externally imposed feeling that can erode and even devour any sense of inner value and self-appreciation. Shaming is an act that results from the desire to diminish another being by creating a repulsive image in the hope that it will grow and destroy. While there are endless platforms for shaming, in the current public discourse it appears to me that Twitter has become a popular fuel for the fire of this destructive exploitation of human vulnerability.



DOMESTIC THREAD

Domestic Thread is a series of fiber collages revolving around the more or less subtle undermining of female wholeness in the domestic sphere. The home is commonly tended by women and is meant to provide comfort and shelter. Paradoxically, the home is also the most common venue for violence against women, whether in the form of micro-aggressions curtailing female power and confidence, or in outright manifestations of assault, abuse, and violence, frequently using sexual objectification as a driving force. Appearances tend to be maintained so that the breakdown of female mental, physical as well as spiritual health and integrity enfolds behind inconspicuous facades.

(a series of 6 fiber

collages)



SANCTUARY

Sanctuaries collapse past and future into the presence of heightened awareness as they request that we melt our armor to inhale strength; they shelter while demanding our surrender to a world far beyond our horizons; they are filled with echoes forming a cacophony of sounds allowing us to expand into stillness.

The work features the interception of nature and creative exploration. Growing up at the river's edge across a large forest, digging for clay in the ground, the air filled with the sounds of birds, nature became my first conscious spiritual refuge that helped my mind to calm, let go and expand.

At the same time, I was nurtured and restored in my mother's presence as she sat for long hours with yarn running through her fingers creating magical garments while filling the air with comfort, beauty, and care.

Initially, I exhibited a smaller version of this installation without the images of news flashes. While working on the expansion of this piece I found it increasingly difficult

to find silence and sanctuary while fully aware that millions of people are being displaced losing their sanctuaries due to a myriad of social, political and environmental



reasons. My desire for sanctuary started to stand on precarious ground: how much do I need to withdraw in order to refuel and when does retreat turn into avoidance and ignorance?

HEIRLOOM

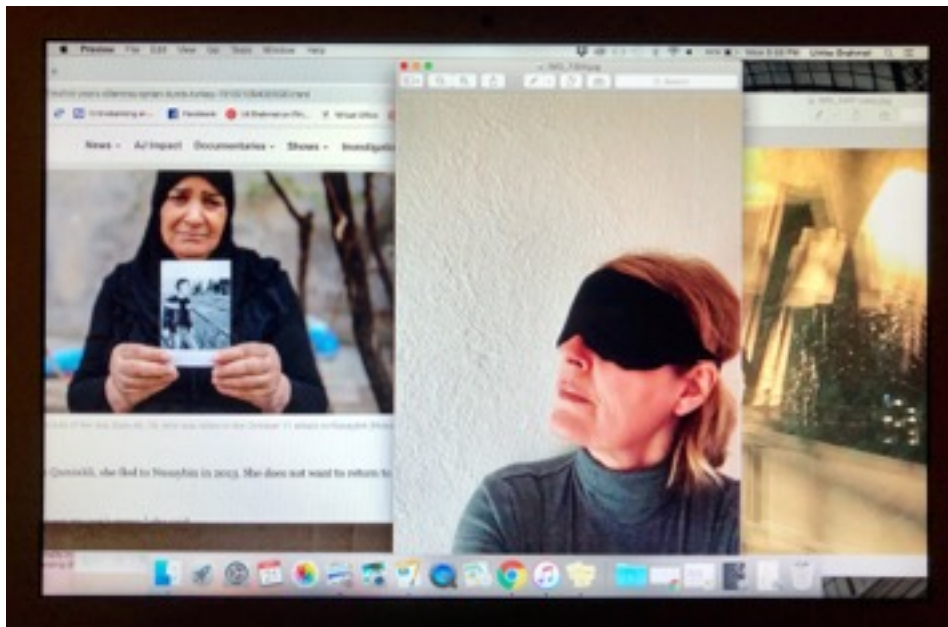
We are living in a world where group identification and the concept of tribalism are guiding forces in the socio-political discourse, whether we are identifying the other or ourselves. Yale



law professor and writer Amy Chua argues that tribalism essentially describes the human instinct to want to belong to a group of people who are like us. Paradoxically, group identity is just as easily vilified as it is romanticized. **Heirloom** challenges the merit of nostalgic attachments and offers imagination as a liberating alternative that enables us to shift focus and experience ourselves and the world we live in anew.

INTERFACE

Interface brings together images that collide on my screens during the course of any given day and speak to the complexity of life in the digital age. The perforated boundaries between the private and the public seem to open the flood gates for information which as a society we struggle to filter and navigate. For this work, I am using my computer screen as substrata on which I juxtapose loosely connected, ambiguous realities



that question the romanticized authority assigned to information flooding our various screens.

(a series of 4 panels)

