

Through my art I explore visual form as a transcendent language for conveying the essence and impact of potent human themes such as social stigmatization, environmental degradation and personal trauma or adversity. My inspiration is two-fold: from reflection on my experience (e.g., homeless outreach, advocacy and personal relationships) and from the physical materials that resonate with me.

Much of my work over the last decade manifests these themes. My recent work incorporates sculpture, voice and video. *Home is the Most Important Place in the World*, exhibited at the Henry Art Gallery in 2008, inspired me to develop a new way of working. In *Home* I sought a visual form and voice that could distill many threads of a complex subject—the devastation of homeless individuals colliding with the urban “politics of space”—into a multi-leveled, yet cohesive experience.

My most recent body of work, *Ascension*, evolved from *Home* and a deeper exploration of the ways humans cope to recover from and move beyond adversity. *Ascension* is an installation of sound, video and sculpture exhibited last August at *Gallery 4Culture*. I chose to focus not only on the plight of four individuals who had suffered profound disruptions, but also on the ways each found to recover from and move beyond their adversity.

Central to *Ascension* are four sculptural “portraits” drawn from personal interviews with each subject. To solidify the metaphor of flight used in *Ascension*, I created the portraits exclusively out of helicopter rotor blades. By constructing with pre-existing objects (as opposed to raw goods) I could take advantage of their inherent and cultural associations. Choosing this material, with its physical limitations, allowed me to develop a coherent visual language for capturing and sharing some essence of each individual and the spirit with which they overcame daunting obstacles.

An animating force of my art is giving voice to the journeys of human beings who are unheard and disenfranchised, giving form and metaphor to both the vulnerability and tenacity of human life.

I feel a strong affinity with Columbian sculptor Doris Salcedo, and her art, who describes herself as a “secondary witness” and whose work seeks to create testaments from the perspective of the suffering and the powerless to present to the powerful and privileged.