

*I have spent my career exploring the spaces where ecology, animal life, and human responsibility converge, creating work that bears witness to loss while insisting on transformation.*

Born in New York in 1971, I grew up immersed in landscapes that would later shape my work. Only recently did I learn that the creek where I swam daily as a child was a Superfund site, contaminated with industrial waste and heavy metals. This revelation in 2025 gave new urgency to my practice: I live with multiple autoimmune diseases, and while direct causality is difficult to prove, the parallels between early environmental exposure and my body's chronic illness are impossible to ignore. These experiences now inform both the materials I choose and the stories I tell through my work.

As an interdisciplinary artist, I work in fiber, painting, pen and ink, hand and machine sewing, and mixed-media installations. My practice carries the weight of environmental activism and animal advocacy while exploring animism and the liminal states described in Tibetan Buddhism as the bardo. This framework allows me to investigate ecological loss, the transitional spaces between life and death, and the impermanence that connects us all.

Materials and method are central to my process. I work with salvaged linen and repurposed cloth, layering ink drawings, stitched fragments, and mixed-media constructions into mandala-like installations. These hand-sewn pieces fray and shift over time, reflecting the impermanence of both ecological and bodily systems. The slow process of stitching mirrors acts of mourning and repair, while reclaimed materials align the work with sustainability. Animals, landscapes, and traces of human activity coexist

within these compositions, creating spaces for reflection on loss, resilience, and transformation.

Over my career, my work has been exhibited widely across the United States, including New York City, the Hamptons, Atlanta, Provincetown, Los Angeles, and Boston. These opportunities have allowed me to engage diverse audiences and situate my practice within national conversations about ecology, art, and spirituality. In 2019, the Provincetown Art Association and Museum acquired my work for its permanent collection, affirming the resonance of my practice within an institutional context.

I have received numerous grants and awards, including the Mass Cultural Council Individual Artist's Grant (2025), the Puffin Foundation Environmental Artistic Activism Grant (2023), the Artist's Resource Trust Endowment (2018), and the Rauschenberg Emergency Grant (2022), among others. Residencies have been vital: the Arts and Science Program at Peaked Hill Trust (2024) and the Great Boston Harbor Islands Cleanup residency integrated ecological fieldwork with studio practice, while the Twenty Summers residency (2023) provided space for experimentation and public engagement.

Public talks and teaching have complemented my studio practice. I have presented work at the University of Rhode Island, the Center for Coastal Studies, and multiple galleries in Boston and Cambridge, and taught at the Provincetown Art Association and Museum's school, leading a course called *Method Flux* that encouraged students to create new methods of working through experimentation. Curatorial projects, such as *Prismatic Redux* (2019) and *Recreating Nature* (2018), have expanded my practice into dialogue with other artists and audiences, emphasizing the ecological and material questions that drive my work.