

I began weaving baskets in the 1990's. Eager to explore beyond traditional basketry, my work evolved from utilitarian to purely aesthetic. Color, texture and design became my primary focus. Incorporating natural materials, the work became more organic. The technique of coiling supplanted that of weaving and, over time, a marvelous tension developed between the tightly coiled stitch and the organic shape of the piece.

Most recently, my work has transitioned from creating vessels to “figurative abstracts” in which the coiled form of sculpture portrays glimpses into the elusive and sometimes quirky human personality. Through this medium I strive to give expression to an otherwise minimalist presence. The stylized “heads,” like ceremonial masks, evoke the familiar and the inexplicable. Here, the suggestive trumps the concrete, thereby inviting interpretation by the viewer.

My pieces take anywhere from 45 to 300 hours for the more complex ones. Perhaps the most challenging part for me is that I am simultaneously creating the physical surface, or “canvas,” and the final design. Tearing out and reweaving is an essential part of the process, and a vessel or sculpture may have required several predecessors to achieve the desired end. Although my work has evolved into sculptural form, it remains deeply rooted in traditional coiling techniques.