I make sculptural textile works from a feminist perspective in order to transform personal experience, private and public spaces, and notions of beauty, through the alchemy of color, scale, lighting and placement. I combine mixed-media practices with fabric and embroidery across digital and manual platforms. As an established artist with a 50-year career, I am called to use my time and talents in the service of transformation – both my own as an artist, and as a catalyst for viewers of my work. Through my work, I aim to ignite a sense of “radical beauty” which I extend to the viewer as an invitation to communicate wholeness and unity through a positive felt response and held memory.

At the center of my technical process is digital embroidery: designing in the computer and stitching out on a computer-aided machine. Digital machine embroidery is not a substitute for, nor a speedier version or imitator of, handwork. For me, its use is a mindset as well as a media choice. Historically, flatness is a key characteristic of most embroidery, with occasional low-relief techniques employed. My work breaks ground by engaging both sculptural and cultural space. I design the work to be permanently folded, making art that can be manipulated and performed, containers that can be moved to create a sense of place, free-standing sculpture, installations and large-scale wall works that claim space and define it. I am not imitating fashion, quilts, or hand embroidery. Rather, I am using thread and fiber techniques to shift light and perception through structures and forms in the real world. By doing so, I am bringing digital embroidery out of the industrial and applied art realm into the fine art space.

Embroidery thread is trilobal in structure. It bends light in multiple directions. Since all color is reflected light, when the angle of reflection changes, so does the perception of color. The finished works dance in the fields of color perception while demonstrating process and movement in otherwise static forms. I aim to explore size and three-dimensionality, from tabletop to architectural scale.

Digital embroidery lends itself to hard-edge geometry as well as biomorphic form. The combination of high-tech with what historically has been considered "women's handiwork" provides a holistic contrast of hard/soft, nostalgic/current, objective/subjective. It also lends itself to modular repetition and re-combinations. Themes can be played out quickly in the computer and then stitched and sampled ever so-slowly on the machine – combined with and without mixed media in a wide-ranging exploration of forms in space.

I situate my art within a history of women artists whose work received art world recognition later in their careers – starting with Judy Chicago, who struggled for decades to place the world-famous Dinner Party (1974), comprised of multi-media artwork of hand-painted china, ceramics and embroidery (finally bought in 2002 and housed at the Sackler Feminist Art Center at the Brooklyn Museum). Other textile artists working in sculptural forms, such as the late Ruth Asawa, worked and taught, like me, for decades before major institutional and art world recognition. Indeed, the work of women's crafts has only recently been positioned within contemporary art history, as showcased in the 2015 Museum of Arts and Design's Pathmakers: Women in Art, Craft and Design, Mid-Century and Today. My foremothers and contemporaries are many: Sheila Hicks, Polly Apfelbaum, Anne Wilson, Lenore Tawney – artists who all stretched the definitions of how fiber “should” be understood. I am now well positioned to
contribute to this growing field of women's art history, as well as to contribute more widely to the interdisciplinary practices of craft, design and fine art.