



I began my career as a sculptor chronicling my young family in life size papiér maché scenarios. But I was always drawn toward the great expressionists like Kathe Kollwitz, Goya and Daumier. When the Iraq War began, I turned to protesting it through my work. Even as the size and the form of my work has changed, the impulse has remained the same-- the connection to family, the need to record and remember, and the belief that individual, personal lives are of paramount importance.

I have always been interested in voyages, how they unfold and the stories that lie within the journeys. My recent installations, Driven From their Homes and Arrival: The Rohingya, are voyages and an anti-war stories and a cry for mercy all rolled into one. My work is a hybrid of installation sculpture and illusionistic scene making. The wonder of installation sculpture is that it surrounds the viewer. I am trying to place the viewer right in a series of scenes, so they can voyage along with these refugees for a few moments. I am trying to translate urgency and immediacy. It is my fervent hope that if I tell this story in sculpture, which is so tangible, then it will become more present and real to us. If we face the terrible truth of war, then maybe we will find a way to stop it.

I have shown my large and small pieces at many venues. I have shown bronze pieces at Brookgreen Garden in South Carolina, at the National Sculpture Society in New York City, and at the National Arts Club in NYC. I have installed a lifesize scene in the main lobby of the Norfolk International Airport. I have shown installations in Massachusetts at the Fitchburg Museum, the Berkshire Museum, the Springfield Museum, and at Chesterwood, the National Trust in Great Barrington. In New York State I have installed my work at the Albany Museum. Recently I have installed my work at The Westport Art Center and The Provincetown Fine Arts Work Center and received The Massachusetts Cultural Council's Artist Fellowship Grant in sculpture.

