

My undergraduate degree pertained to the more practical side of art, that of advertising. I believe this training and consequent work in the field has been of value in that in advertising one always has to be mindful of the viewer. One of my considerations in my work is that it be accessible to the spectator regardless of age, level of education or culture.

As a child I always made things. As an adult I felt a need to make things. The impetus for beginning to make things was an attraction to a material. I lived in Bethlehem, Pennsylvania, home of Bethlehem Steel, and would pass the steel yards daily on my way to work. I was captivated by steel. In 1967 I took my first welding course at Moravian College in Bethlehem. At that point I started a family and became a full time parent all the while continuing to make welded objects. After moving to Chicago, I began taking courses at large at the School of the Art Institute. By the time I received my B.F.A. in 1975 in sculpture I had explored and made bodies of work in metal, plexiglass, seaweed, window screen, multi-materials for body adornment and finally sculpture extracted from wooden chairs. Just as important as my progress as an artist, I was also involved in the women's movement and was a founding member of Artemisia, a woman's art cooperative in Chicago.

For the following 15 years I focused on transforming wooden chairs into sculpture. I do not know the actual reason for this path of study but intellectually I can reason that the chairs were available, economical, easy to manipulate, incorporated the human activity of destruction and reconstruction, provided me with a sense of security in that I felt that they were a catalytic source for an infinite number of ideas, allowed me to work in a specific manner and when exhibited extended a visual harmony

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My creative process is a dialogue between the conscious and the unconscious while manipulating matter. The result is the aesthetic intellectual display of the intuitive. I feel that my chair statements spring from the deep roots of the unconscious and speak of humanness.

At the present I am focused on the transformation of books. My reasons for doing so are identical for those of the chair with the exception of working very closely with language, exploring the relationship's between the word and the object.

I never could have imagined any of my works. Although I always have an approach in mind, my works evolve through a combination of manipulating the medium, observing with a unbiased eye and relating with an impartial mind. I am greatly fascinated and