“Making things, the feeling that I want to know what I don’t

and want to see what I cannot,

makes my hands work.”

(Yoshiko Takemura)

My beginnings were in fine art and I believe that experience laid the foundations for how I approach my practice and perceive our world today. I work largely with thermoplastic fabrics and fibres as a medium for expression. Wild curiosity and experimenting with some exposure to industrial and scientific involvement has fuelled my appetite to use diverse techniques and materials, revealing unexpected discoveries. My drawing tools are heat guns, soldering irons and hot knives. The heat penetrates or strokes the spirit of the material, allowing it to speak, to breathe, seeking a truth and be immersed in a process, asking, “What if? How about? Shall I try?” I become seduced by a line or frayed edge and freeze its movement by applying conductive paint wholly or selectively and then metallize it by the electroplating process. What excites me is the element of surprise while seeking to render visible something impalpable that is present in the action during the plating process.

Although fabrics do not change at their core, their re-forming is revelatory. I became conscious of this when working with The Textile Environment Design (TED) project at Chelsea. Using discarded materials such as the braiding in TV arial cables and synthetic lace it is possible through applying plating techniques to ‘upcycle’ materials giving added value, respect and emotional attachment by maximizing their extended life creating something precious from the devalued.

The desire to further reveal the seemingly invisible has led me to study and interpret some of the discoveries in the field of nanomedicine, or molecular medicine. New medical imaging technologies reveal a depth and layering not possible with standard photography. These micro-actions seem to represent so much of my philosophy and practice that I have, as it were, made companions with them and this is reflected in my current work.