My unique, mysterious and exuberant sculptures are constructed in silk velvet (which I have hand-dyed from a rich colour palette), silk dupion and other sumptuous fabrics.

I have a longstanding interest in costume detail from Medieval and Elizabethan times and am fascinated too, by an eclectic mix of late fifteenth century ‘gothic’ suits of armour, structure in nature and mathematical precision. The elongated point of a poulaine, an exquisitely rich colour or precisely pleated ruffs provide indirect starting points for each of my sculptures. A vision of the stance of an empty suit of ‘gothic’ armour is ever present - its presence and emptiness being qualities I aim to encapsulate in each of my works.

I note my ideas as quick intuitive drawings in sketchbooks along with photos and thoughts in words. This is an integral part of my creative journey and informs my very personal visual language. Subconsciously, just the fleeting glimpse of the proud stance of a snowy egret beside a muddy creek or the discovery of a delicately decaying seed head with its promise of regeneration will inspire new work.

By hand, using a simple running stitch in rhythmical straight lines, I enclose flexible cable, wire or cording in soft, sensual silk velvet. The cloth gradually begins to twist and flow, creating tension within and resulting in a sinuous form. Each piece will have an element of physical flexibility and a ‘backbone’ and ‘tail’: details which, now and then, are allowed to visually trail off into empty space.

My sculptures are made to be discovered - inside, round a corner, emerging from a secluded alcove; or outside, slinking through a tree, or concealed in a mysterious ancient crumbling ruin. Each installation calling for quiet contemplation.