**Statement**

My practice is diverse – in the range of materials employed and in the themes that concern me. Work is most often made in response to ‘place’ or to questions regarding boundaries and reflects my interest in pattern, time and space, to the multiple and the ‘impossibility’ of things being the same, to processes and materials.

I came from a Fine Art Printmaking discipline, both my MA and BA experience were driven by an interest in materials and techniques and a fundamental need to understand the physical world, to learn and acquire a breadth of skills and a language of making. This remains pertinent.

‘Bound’, ‘All the Kings Horses’, ‘Atlas’ and ‘Soft Targets’ relate to the concern with how man shapes and exploits the environment and our constant appropriation and consumerism of the land, of war, conflict and human distress. The intention is to make works that are ‘beautiful’ but that speak of very real issues.

My practice can be seen as my attempt to heal the rift that exists between individuals – to assuage some of the feeling of separateness that is part of the human condition. The work ranges from the monumental to the minute, and scale interests me in that scale is space relative to ourselves and can be unimaginably vast or restrictive.

I constantly sift and sort the world in an attempt to untangle and make sense of the experience of life, distilling a thought or recognition into a piece that can draw and hold people long enough for them to engage and make their own connections.

There are consistent threads in my work. The bringing together of objects and the binding, holding and enveloping of natural forms and man-made objects, a recognition of the transience of things and a human desire to keep and hold things. Einstein’s *First Law of the Conservation of Energy* states that energy is neither created nor destroyed – only changing from one state to another. I believe that this statement underpins my practice.