

My work is an investigation into the spiritual and sacredness of the every day, within our lives and the need to hold space for these fragile moments.

I remake these moments physically in altered clothing, embroidered texts, Polaroids, handmade books and objects, drawings and collage films as installations and as separate art works.

And as a whole this intensive making practice offers a much needed refuge and point of reflection between private and public worlds.

With the nature of a seer/ sensitive my work is seen by those who seek its solace.

In 2025 just as I began an inwardly self-directed year consisting of reading, gathering and research into my interests starting at the National Art Library within the Victoria and Albert museum, I was invited to exhibit, so I am certain that I am on the right path.

My work is a sincere investigation into poetic space which sustains me as an artist.

This is a space that I am dedicated to and have studied since my art degree thesis.

My art practice consists of making and remaking within this space, which I see as existing in between worlds.

I have been drawn to artists and non artists who have historically made material work from Spiritual matter.

These interests inform my own work and give me a sense of connection to worlds beyond our understanding which feel very real to me.

The meaning of objects and how feelings are contained within the material is my subject matter.

For example *repositories for the tears* an ongoing series started upon the premature death of my sister resulted in working with small empty shells salvaged on walks and included into drawings and objects as repositories.

The study of the heart space resulted in altered clothing with a literal embodiment derived from research of a technique used by colonised women.

The act of sewing as emotional repair

as described by Louise Bourgeois is the method that I have always used intuitively in my art making.

The act of sewing feels most immediate and natural to me because it's what I have always worked at.

It's why I sew into my drawings and why I sew "jewellery" made from precious materials and humble gatherings given to me, together into protective adornment.

My current research into the Angel has resulted in material offerings made as artworks in embellished clothing and jewellery juxtaposed with documentation in small Polaroid photographs of Angel statues with accompanying videos of them appearing during the development of a Polaroid.

Research both sustains me and contains me and my making is the result.