

Artist's Statement

I work with sculptural weave, photography and mixed-media, using techniques such as loom weaving, to capture and expose the physical properties of materials and to play with the viewer's perception. I work with translucent threads such as nylon monofilament and iridescent film to reveal the structural elements of my weavings by making original elements visible in their transparency, flexibility, and function. In my photography and installation, I explore the way the sun and artificial light transform an object in a visual way, exposing structural details of everyday objects and materials, especially those that become visible under close observation. In all my work, I manipulate the expected appearance of things to bring out alternative qualities. I explore ways to defamiliarise objects by causing a visual change in which they momentarily trick the eye and gain new qualities.

My interest in weaving stems from the way thread, which resembles a line in its single dimension, can be woven to create two-dimensional surfaces. Working with a loom introduces restrictions and a set of rules dictated by the machine. I challenge these boundaries, for example in my sculptural work 'X-Ray' series (2009-ongoing), which tests how far I can push weave against its own conventions, to expose the vertical warp, which is usually hidden. Pursuing my interest in invisible structures, I have developed my own technique with which I can reveal and manipulate the entire vertical warp structure of a weaving. I see the warp as the skeleton of the woven body. Translucent nylon monofilament ensures an unconventional appearance and distinguishes my work from traditional weavings. The series won the Perrier-Jouët Arts Salon Prize 2016, the Peter Collingwood Trust Award 2015, and is in the Victoria & Albert Museum collection.

In recent years, I have developed my weavings from their original state into sculptures, which I install to interact with light. This has led me to capturing the visual aspects of my work through photography, and more recently film. In my installations and images, I investigate materiality and time, for example the way a weaving is visually transformed and mistaken for glass or ice; or the passing of time during a performance with sunlight, which introduces the idea of patience as we wait for the natural progression of the day to alter the appearance of the work.

For 'Broken Bones' (2018-ongoing) I juxtapose the original woven form with plaster to defamiliarise it. The process has its origins in my experience of having broken bones as a small child, and the limitations that I experienced through protection from my family. If 'X-Ray' series exposes its fragile bone structure, in Broken Bones I fix it with plaster. I break some plaster off the structure to produce fragments from the surface carrying the imprint of the original woven arrangement; like the traces of my memory.

My photographic series 'The Mundane' (2017-ongoing) examines single-use translucent objects and the ephemeral qualities of light and shadow. I re-purpose each object as a vessel for performance, revealing the inner structure with sunlight and distorting our perception of these once familiar objects.