

General Statement

I am interested in the sacred, in sanctity, in the presence of divinity in the everyday, in life lived every day. I make work as a tool to encourage and generate thoughts, feelings and actions that honor the most expansive in us, our capacity for love, generosity, and humility. I love spectacle, and the experiences of awe and the sublime.

I am an individual, a Vietnam-era/civil rights movement American, a fruits-of-feminism woman, a Post-Holocaust Jewess, a wife, a mother, a daughter, a sister, a friend, artist, professor, and citizen. What is a way of being to fulfil all these callings? To find specific identity, to cultivate full consciousness, to fulfil obligations and to enjoy the delights and endure the toils of the every day is the substance of being and becoming, the beginning and end of desire. I am committed in this life and in my vision as artist to the notion of authenticity of being in which love governs. This authenticity means constructive balance between striving and accepting, between desire and satisfaction, and between labor and rest.

My work is both process and product. I work in an interdisciplinary mode in order to envisage this poetics of spirit. I feel compelled to use whatever media and methods necessary – 2-D, 3-D, and/or 4-D – to activate this world of awe and of immanence. I must work, labor my way toward the values I hold each and every time. The work is a means to understanding and fulfilling the opportunity we receive as human beings. When I arrive at the height that I may, then the work has also arrived. The processes of making emerge out of the need and desire to find pace, like breathing, like the surf. The combination of effort, labor, repetition, idea, image, and passion seem to lead to the experiences of liberation, freedom, beauty, love, compassion, recognition, revelation and action.

Big questions and every tiny sensation are of equal interest to me. I love pondering what we, human being, are, and I love experiencing infinitesimally subtle shifts in thought, feeling, perception, and action; and in color, pattern, arrangement, possibility, and significance. I am committed to beauty that is revealing, that both transports and grounds at the same time, and which exacerbates the sense of living forces. Through dynamics between aesthetic sensations that are primary, direct, imitative, simulative, or simulated, acknowledgement is encouraged that we can never make a final, factual physical statement about presence or absence, but rather engage in the awe of coming close, of immanence and nearness.

For thirty years, my work has been informed by and committed to Judaism and Kabbalah, the mystical way of Torah. In general, the work is fueled by the mystical, numinous, ephemeral and intangible dimensions of the human experience. I am essentially interested in creating circumstances or occasions for the acknowledgment, celebration, and fullest exercising of human being – an opportunity to stand in awe with dignity and grace. As much as I build these circumstances, I also use them, both the process and the place. I recognize myself as a temple builder and ritual object maker both within a specific religious identity as well as in a shared interfaith and non-specific spirituality. Out of the need to reconstruct myself in this universe comes the desire to stand in and amidst objects, places and spaces and to participate in actions imbued with awe, sublimity and delight as a means of passage between here and there and above and below with ease and comfort, protected and embraced.

Lightworks: Effluxes: Outpouring, Pouring Forth

Efflux – effluxes: flowing out, outpouring, pouring forth; emanation in or as if in a stream; the action or process of flowing or seeming to flow; an emanation given off by external objects and to be the cause of our perception of them.

Effluence – the action or process of flowing out (as from a person or substance); emanation, efflux.

Effulgence – strong radiant light; a glorious splendor; brilliance.

I am interested in sublimity, awe and delight particularly as these qualities appear and present in the most ordinary moments and materials, and often accidentally or incidentally. In generally being

poised and ready to experience marvelous visual events whenever and wherever, I am not per se dedicated to any one medium, but rather to whatever medium serves in some sense as a carrier of unexpected wonder and surprise. In this body of work, the effects of color radiant mirror film – developed for consumer products and industrial and architectural purposes – are used exactly because the colors and shapes and sharpness and blurriness of their appearance are never exactly the same from installation to installation or even moment to moment. When impacted by moving air, the film shifts this way and that thus projecting an ever-changing image. All that we see is a brilliant shadow of something ineffable and numinous, a magnificent emanation of something yet more magnificent and finally unimaginable. Let there be light, and then by color and imbued form shall we delight!

Metaxu: Resonant Space Between: Communication That Happens in the Gap Between

Metaxu is a beautiful Greek word that has stayed with me from the moment I encountered it in the writing of Simone Weil. It means a space between that is resplendent with connection and communication, a distance that, although heartbreaking because it exists at all, is also exquisite because it is in fact full of touch, of embrace, of interaction, of active engagement between. Metaxu is a place of co-creating where the condition of separation is bridged; where the song of love between exists. The effluxing of love from here and from there, from above and from below, meet in metaxu where the gap of existence disappears into the continuity of union.

Sanctuaries in Time

I live my life as an artist and as a person as if every day is a sanctuary itself. I make art to create sanctuary for myself, and as prayer, and as offering of sanctuary for others. I feel compelled – both within ordinary and extraordinary time, that is, in everyday time and sacred ritual time – to create a meeting place between the two – to bring above and below together and to allow all of life to be sanctified in all its dimensions, like the Torah that is read on four levels and the four worlds of the Kabbalah, so sanctuary also takes form in four domains – of spirit, of mind, of heart and of body. This is a love affair between Adonai, the masculine aspect of G-d, standing outside of time and Shekinah, the Presence that Dwells Amongst Us, standing close inside of time. Baruch Hu and Baruch Hee. Blessed is the Union of the Masculine and the Feminine in Time as Sanctuary. How wonderful the water, mem, mayim, mother, womb that loves us always and unconditionally and the fire, esh, aysh, ayin shin, ner tamid, unwavering flame, beacon of light, kindled and burning, always and forever.