

PORTFOLIO – SELECTED PROJECT LIST

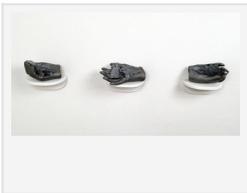


**exodus, 2017**

Sheet lead, galvanized nails. 76" x 85" x ¼"

The title piece of three comprising *Exodus Trilogy* (*exodus, faygele, /'faget/*), an installation created on-site in the 10'x8'x10' project room at UConn's Benton Museum of Art. Searching for meaning and motivation in the wake of the 2016 Presidential election, I thought of the pile of toxic lead scraps left over in my studio. I associated its smoldering power with the burning bush from Exodus, as a fury that fuels without consuming. Organized by size, and nailed to the wall, the lead lashes made an inverted triangle, appearing as a defiant symbol of discarded and persecuted communities.

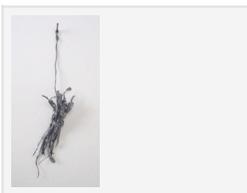
Gallery Talk: <https://www.facebook.com/UConn/videos/1502713886405527/?fref=mentions>



**faygele, 2017**

Cast iron, sheet lead, painted wood. 4½" x 23" x 3½"

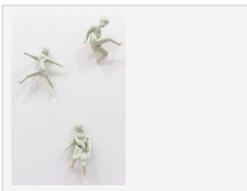
The second piece comprising Exodus Trilogy. Three unfinished iron casting of my daughter's right hand hold small piles of half-oval lead sheet cutouts, salvaged from the same process that created the leftovers used for the title piece. Faygele is Yiddish for little bird, used as a term of endearment for a little girl, and as a derogatory epithet for a gay man, perhaps as a softer alliteration of /'faget/.



**/'faget/, 2017**

Sheet lead, cut nail. 11" x 4" x 1"

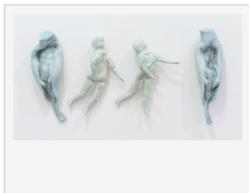
The third piece comprising Exodus Trilogy. Spelled phonetically to encourage viewers to Google it, the title points to the etymology of the word faggot, used to describe a bundle of sticks gathered for fuel, an impoverished old widow, and, along with faygele, a gay man.



**Without Irreverence (divas and acrobats), 2013-14 [detail]**

Glazed porcelain. Figures @ 4"- 5" high

In Virginia Woolf's *To the Lighthouse*, the author's alter ego, artist Lily Briscoe, says of her painting's subject, "A mother and child may be reduced to a shadow without irreverence." Woolf's novel of familial loss and reconciliation inspired this installation of hand-altered porcelain slip-castings based on a mother and daughter pair of antique style cloth-body china dolls. Forty individually mounted figures strike poses based on feminist painter Nancy Spero's iconic temple acrobats, sky goddesses, and divas. They spread out and come together across the gallery wall, at once bound by and set free from the consequences of their intimacy.



### **On the Wing, 2013**

Glazed porcelain 5 ¼" x 9" x 1 ¼"

From a series of figurative tableaux, *On the Wing's* deflated castings of birds that died in flight refer to unexpected displacements and wanderlusts that intrude on security and contentment. The fragility of a bird's life embodies the ebb and flow of shelter and exposure, of devotion and distance, of intimacy and autonomy, articulating the conflicts inherent in domesticating desire, in the tensions between wild and tame, chaos and cultivation.



### **Undertow, 2013**

Glazed porcelain

13 figures @ approx. 7" high

7" x 54" x 3" (installation dimensions)

*Undertow* was inspired by my discovery of two children dancing among a tide of beleaguered grownups in Lorado Taft's 1920 "Fountain of Time" on the edge of Washington Park on the South Side of Chicago. Thirteen figures cast from a cloth-bodied child-doll prance across a wall at floor level. Two figures mimic the poses of Taft's dancing children; others echo poses found in photos of displaced children dancing in unlikely circumstance around the world. Apparently oblivious to human struggle, dismissed and yet underfoot, they tug toward the future.



### **Home Sick (Cheek by Jowl), 2011 [detail]**

Bronze, unglazed porcelain. Casting @ 1 ¼" x 2 ½" x 2"

Niche-shelf @ 4 ½" x 2 ¾" x 2"

*Home Sick*, a retrospective installation, presented a complete collection of forty-eight pair of metal dental casts, each resting on an individual porcelain niche-shelf. The casts chronicle the falling out and growing in of a pair of siblings' teeth over a seven-year period. The sister's collection of teeth, cast in silver, is called *Tooth for a Tooth*, and the brother's, cast in bronze, is called *Cheek by Jowl*. The teeth are souvenir relics serving as a memoir and memorial of childhood from a mother's perspective. The maternal self-portrait, *Dear as Salt*, a cast iron chair standing askew with one leg lifted on two cast iron lunch bags, accompanied the collection of teeth. The installation closed with two piles of sheet lead plaques that record the siblings' days spent home sick in the course of a year.



### **Dear as Salt, 2004**

Cast iron, cast salt, penciled wall text. Chair 32.5"x16.5"x17.5" Bags @ approx. 11"x5"x3"

Several hundred salt-cast lunch bags gather at the foot of a cast iron chair, standing askew, one leg lifted on two cast iron lunch bags. A poem\* by collaborator, Zofia Burr, accompanies the piece, and extends metaphors evoked by the sculptural elements. Like much of the work from this time, the piece reflects on the ordinary and extreme experiences of mothering. Unable to conceive the third child I thought I always wanted, I found myself freshly off balance, and looking back from an unexpected distance.

\*Pillar of Salt

I would look back  
no warning would stop me  
though the cost were all that  
might be  
what had been would be / all  
of / in my sight my longing  
would be to look back

to the moment over that was once  
mine that was  
we were  
in it I would linger  
though the gesture bound me  
blind as stone to the place I turned  
and turned salt among stone  
- Zofia Burr



### **Sac Fluid Cord, 1998**

Cast glycerin, glass bottles, amniotic sac, amniotic fluid, umbilical cord, amoxicillin.  
Dustpan @ 5"x13"x14"

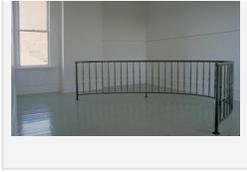
Three cast glycerin dustpans hold a glass bottle in each of their handles. One carries a bit of amniotic sac, the next some amniotic fluid, and the last a section of umbilical cord. It is a piece about birth and after, about the usually discarded experience of labor, about the care taking that follows, about nourishment, preservation, and decay.



### **Still Surfacing (gilded bags/pierced wall), 1996 [detail]**

Paper bag, gold leaf, altered brick wall. Life-size.

An immersive performance installation with dancer-choreographer, Julia Mayer, Still Surfacing was part of Dance Installation Group (DIG) that involved five pairs of performance and installation artists at Chicago's Creative Reuse Warehouse, a non-profit initiative that rescues resources from the consumer waste stream. I created the installation for Still Surfacing, which occupied an isolated corner passageway inside the warehouse, piercing through to the exterior via brick-size wall openings. Inspired by folded bags made for their personal belongings by homeless employees who lived on-site, I made gold-leafed paper bags to rest in the openings. I lined a window with glycerin brick, gold-leafed an old locker, and hung rope ladders from the rafters. According to Julia's improvisational score, she, another dancer, and I responded to the poetic potential of the place I'd made for us, in two four-hour performances, as the audience moved freely through.



### **Untitled Collaboration (Balcony and Line of Scent), 1993**

Steel pipe & flanges, cast iron spindles, aluminum j-trim, synthetic grass-scent. Life-size. The same six-woman artist collaborative introduced below created a site-specific installation at the Mattress Factory's Monterey Street site in Pittsburgh, PA. Here, an iron balcony railing faces a corner horizon line of grass scent, one of six interventions that transformed the building's architecture to invert inside and outside, and suggest elusive boundaries of habitation. The artists collectively conceived the work over several months, then, took on-site responsibility for elements within their skill-set. I supervised the execution of this piece.



### **Margin of Safety (Six-Handled Dustpan), 1991**

Cast aluminum. 5"x48"x14"

From a six-woman artist collaborative installation at Museum of Contemporary Art, Chicago. As recent MFA alumni of the School of the Art Institute of Chicago (SAIC), we created Margin of Safety for the MCA using domestic imagery to explore personal security in an insecure world. As one element in the multi-media installation, I fabricated the six-handled dustpan, which accompanied a six-handled broom to suggest the awkward vitality of communal care. The installation included hundreds of folded and stacked U.S. Navy blankets that were donated after the exhibition to what was then Immigrants & Travelers Aid, now Travelers Aid Chicago. The six-handled broom and dustpan remain in the MCA's permanent collection.