

The influences that flow through my work have been the resources I gather to make meaning in my life. They are the sensual, rich and vibrant colors of my mother's sari fabrics, the ceremonious use of flower petals and the ornamented objects that resonate with personal stories. Another influence is more philosophical, pertaining to the many discussions with my father regarding physics and the laws of nature.

I am interested in how identity is constructed and how it is fused into a tightly woven construct. As energy and information flow is collected through time, it forms and informs our sense of identity. Always in flux, everchanging and like the "relative realities" of quantum mechanics, identity construction pertains to layers of experience and understanding, layers of consciousness and time. Within the work there are references to science and nature, particularly of varied systems of belief. The layering is reminiscent of the formation of sedimentary rock and geodes, as they are also born of time and experience. The idea that all matter is an illusion, that everything is energy derived from vibrations in universal fields is connected to this. Visually I construct a reflection of identity that is both seemingly solid and illusory.

Encaustic is my primary medium, a paint made from a mixture of pigment, beeswax and resin, fused by heat after application. Included within the layers of my work are any one or combination of media including collage, drawing, painting, and print-making. I use watercolor, ink, oil, and at times textiles, thread, enamel, glass and flower petals.