**Interdisiplinary Artist Statement**

My work offers contemplative landscape views of compound environments. I emphasize materials and mediums under the influence of evolutionary and geological processes that reflect a deeper time experienced in human society. This perspective holds both transhistorical and spiritual connotations.

These works bear careful observation but do not demand it.  They present themselves in muted, though dynamic expressions. The work illuminates the organizations, disintegrations, struggles, and tenderness of human encounters with the more-than-human world.

The works translate natural energies through fluid alliances of materials, tactilities, processes, and sounds, from handmade paper to handspun and handwoven yardage to written texts. All works are transdisciplinary arrangements and incubations invoking mythopoetic themes,  that compress traditional and modern perspectives by maintaining relationships to heritage practices and contemporary art and living.

Inherent is an understanding of how loss, sorrow, illness, and separation can, over time, bear fruit. These works are the incubations of shadow,  germinations from realms of creativity that become exposed in response to tribulation yet sing sweetly.

I have defined my works as Creative Heritage Practices that orient my written, poetic linguistic forms and physical fiber work as devotional exercises. The energy of my chosen work is to pay respect to the ancient poets and creatures whose efforts and materials keep reweaving the world.

Situated between the terrestrial and transcendental threshold, I draw, weave, and write to reveal transits between meditation and materiality. The pencil, pen, and brush strokes on paper and the shuttle transfers, modulations, and tensions on the loom are attenuated, embodied movements lending sustained views of natural, physical, and spiritual situations, long-form narratives that invite awareness and witness.

**Weaving statement**

Weaving belongs to the natural order. The beings who weave — birds, beavers, humans, spiders, and tent worms — work within ongoing processes of methodical preparation, careful attenuation, and maintenance of physical tension. These engagements require devotion. Weaving unifies practical and spiritual well-being. Weaving is a moving mediation.

Human and more-than-human weavers share the same material considerations, submission to structure as weaving abides by fiber materials' rules, tensions, and natural capacities. My work acknowledges the complex trajectories of materials I use originating with sheep, goats, grasses, reeds, yaks, nettle, cotton, and trees. To be with textile processes teaches humility and shrinks conceptions of self-interest.  This work integrates the weaver's energy into the fibers of the universe, both their spinning and their unraveling or deterioration.

**Poetry Statement**

A subtle shifting arc of constellations of quotidian and symbolic imagery, my written compositions are built on archetypes resonating with folklore and folksongs. I see the poet as a pilgrim traveling a long path of changing circumstances: a disciple to the act of devotion itself.

As a writer, I seek to stabilize, destabilize, and re-stabilize the reader, to join them in their private world while remaining a natural force outside their control and comfort. My written work investigates rites of passage nested in daily life's textures and repeated resonances and seeks the abundant peace provided by careful observation. My poems fall into complex relations embodied in musical syncopations and physical sensations that hold the reader harnessed as a witness.

Often, floating in equanimity is the extent of the volta. There is no rhetorical shift, only a gentle, insistent urging toward acknowledgment and assent.

My creative language is a cosmovision describing shared universes. I illuminate the external relational dynamics and counterbalances in concert with the inner perspectives of discrete beings and knowing. My poems regard trajectories of bodies and matter, heed gravitational forces and adjacencies, and interpret them as oracles or astrological views. I write of the spinning motions of individual lives within greater orbits of cosmic activities: resplendent ornamented bodies, turning in galaxies, rotating in their regalia upon the moving dance floor of sky.