

My work spans the fields of art, design, and social practice, seeking to chart new material and conceptual territories, to innovate solution-based design, and to foster fresh modes of cultural production.

My recent solo work made for exhibition pays homage to sophisticated textile traditions including age-old indigenous processes in form-making and domestic handspun textile production. It is equally informed by the Platonic geometry used in architectural forms and sculptures pioneered by Buckminster Fuller. Mathematics is at the heart of these systems of logic – both pliable textiles and Platonic solids – and serves as the springboard for bold, material-based explorations. Between the inflated scale and radical fluorescent palette that refuses to be ignored, the sculptures and installations are loud and penetrating. Whereas the drawings, jacquard weaving and prints more quietly pose questions around value, and the labor and time embedded in process and history. With playfulness and wit, the work destabilizes conventional gender based value systems of hard and soft form-making, and encourages a deep engagement with our material world.

Beyond using the conceptual and formal potential of textiles, I work collaboratively to invent new textile technologies. Though we rarely recognize textiles as a core technology, the humble string has been the foundation for innovations and efficiencies that touch nearly every aspect of our lives from architecture to agriculture, medicine to manufacturing. One aspect of my research is to build a photovoltaic textile – a cloth capable of harvesting solar power. Such a textile could become the pliable foundation for wearable and portable technology capable of providing renewable, sustainable power for devices such as personal electronics. In separate research, I have been collaborating with a polymer engineer to build a series of 3-D printed textiles that will explore the boundaries between pliability and rigidity using a range of additive manufacturing processes and polymers. This new manufacturing method has the potential to create printed structures that can provide compression strength and flexibility. This research relates strongly back to the conceptual conceits of hard and soft that I explore in my solo work. My collaborative interdisciplinary research expands and informs my solo practice, and also provides me a chance to use apply my technical and conceptual understanding of textiles, my design sensibility, and my passion for creative problem-solving toward innovations for the 21st century.

Additionally, my work has included a social practice and community-based component. In 2003 I co-founded Mess Hall, an experimental cultural center in Chicago where visual art, radical politics, creative urban planning, and applied ecological design could intersect and inform each other. It was important to me to be a cultural producer, creating an accessible venue for art, creativity, and dialogue that might not otherwise have a space to exist. Indeed, accessibility is a key component of my practice that has taken many forms, from running and organizing Mess Hall events, to creating distributable art, to hosting skill-sharing workshops. Most recently, my three-month long residency at the Wisconsin

Institute for Discovery, *Weaving Lab: Plain Cloth Productions*, served as a site of public textile production. Open to the public, the lab provided all comers the opportunity to explore the creation of simple cloth on domestic floor looms. Five looms warped with cotton yarn were the sites for experiments around labor, process, production, meditation, and math-based structures. Over three months, the lab produced weavings of various quality, though it was the experience, the materials, and the questions around the process of weaving and production that were the focus. This form of engagement is critical to my practice because I want to make work that is relevant to the public. Through projects like *Weaving Lab* I can expose my work to a broader audience, and in turn expose myself to the new ideas, perspectives, and questions that audience brings. Such exchanges help me to sustain my artistic practice and to inform and infuse my work with contemporary content.

The three threads of my practice – my solo work, my research into emerging textile technology, and my community-based work – join together in a symbiotic braid, with each thread informing and supporting the others. Whether engaging poetic and aesthetic pleasures, utilitarian applications, or political and critical discourse, the unified focus of my work is textiles and the role they will play in the sustainable future of our society.