

Jacquard
2007



Twin
2006

THE TIMELINE SERIES

To mark the life cycles of each plant, bronze buds, blooms and berries are positioned in descending order of growth. "The test-tube quality of the glass, combined with the ultra-realistic bronze plant life, references the uneasy relationship between science and nature. Each timeline points simultaneously downward, towards the earth and the past, and upward, towards the sky and future pursuits. If the present is an unfolding from the past and towards the future, these sculptures are like time-lines that capture the current moment by preserving what has come before and anticipating that the natural cycle will begin again."²

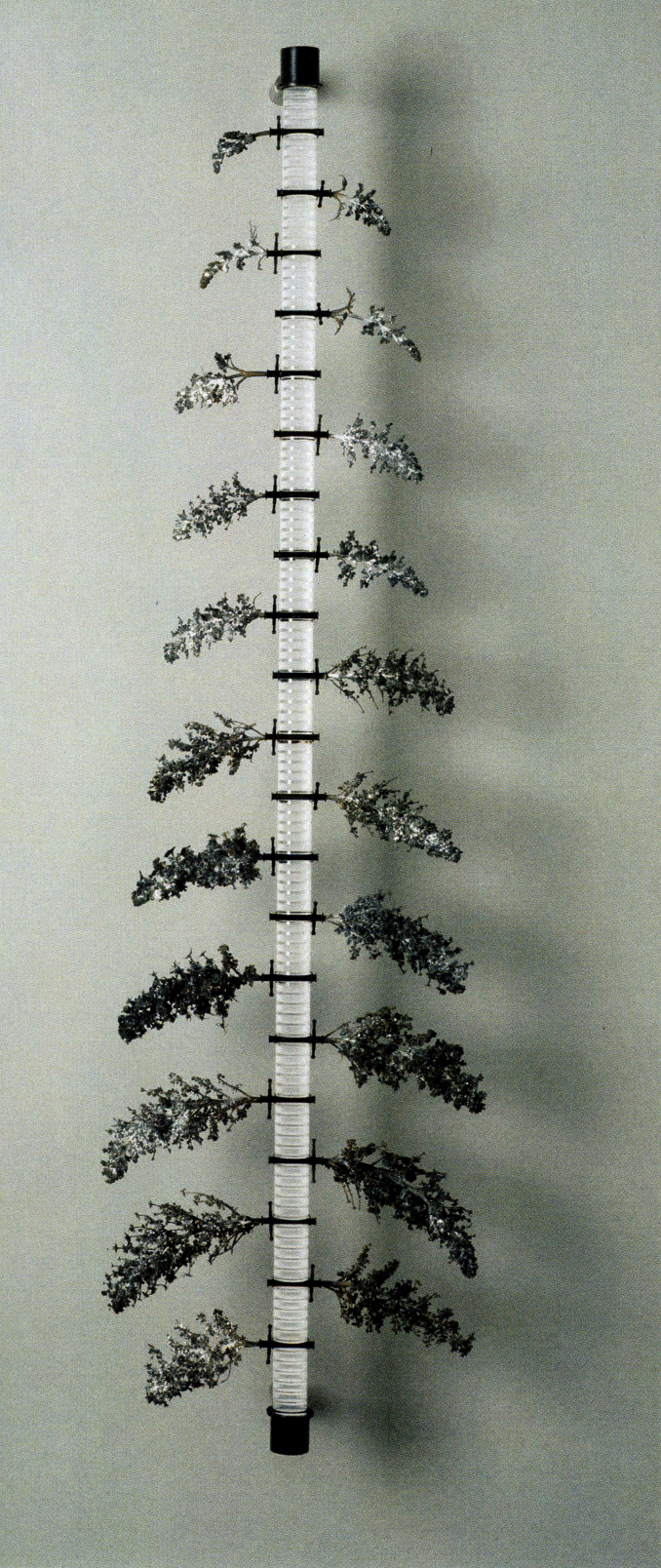
² Bonansinga, Kate "Weeds" Beverly Penn Weeds, exhibition catalogue published by Stanley & Gerald Rubin Center for the Visual Arts, The University of Texas at El Paso and El Paso Museum of Art, 2003, page 15

Twelve Months Time: Indian Hawthorne
2010

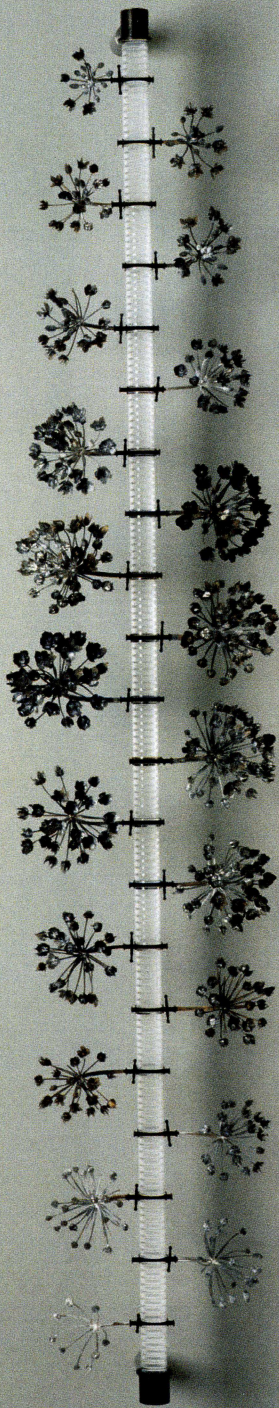


Twelve Months Time: Natchez Crepe Myrtle
2010





Eight Weeks Time: Oak Leaf Hydrangea
2008

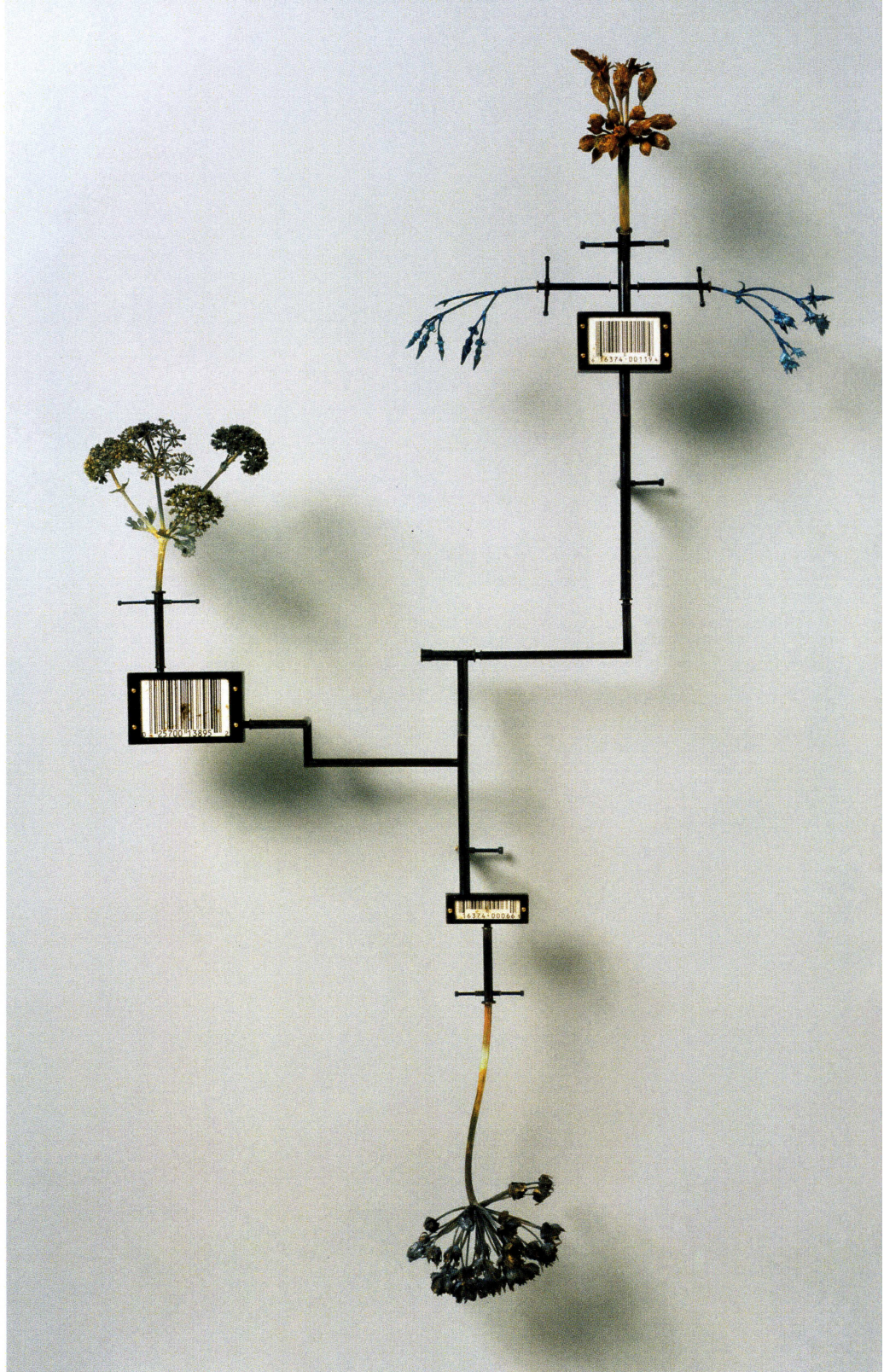


Five Weeks Time: Allium
2010

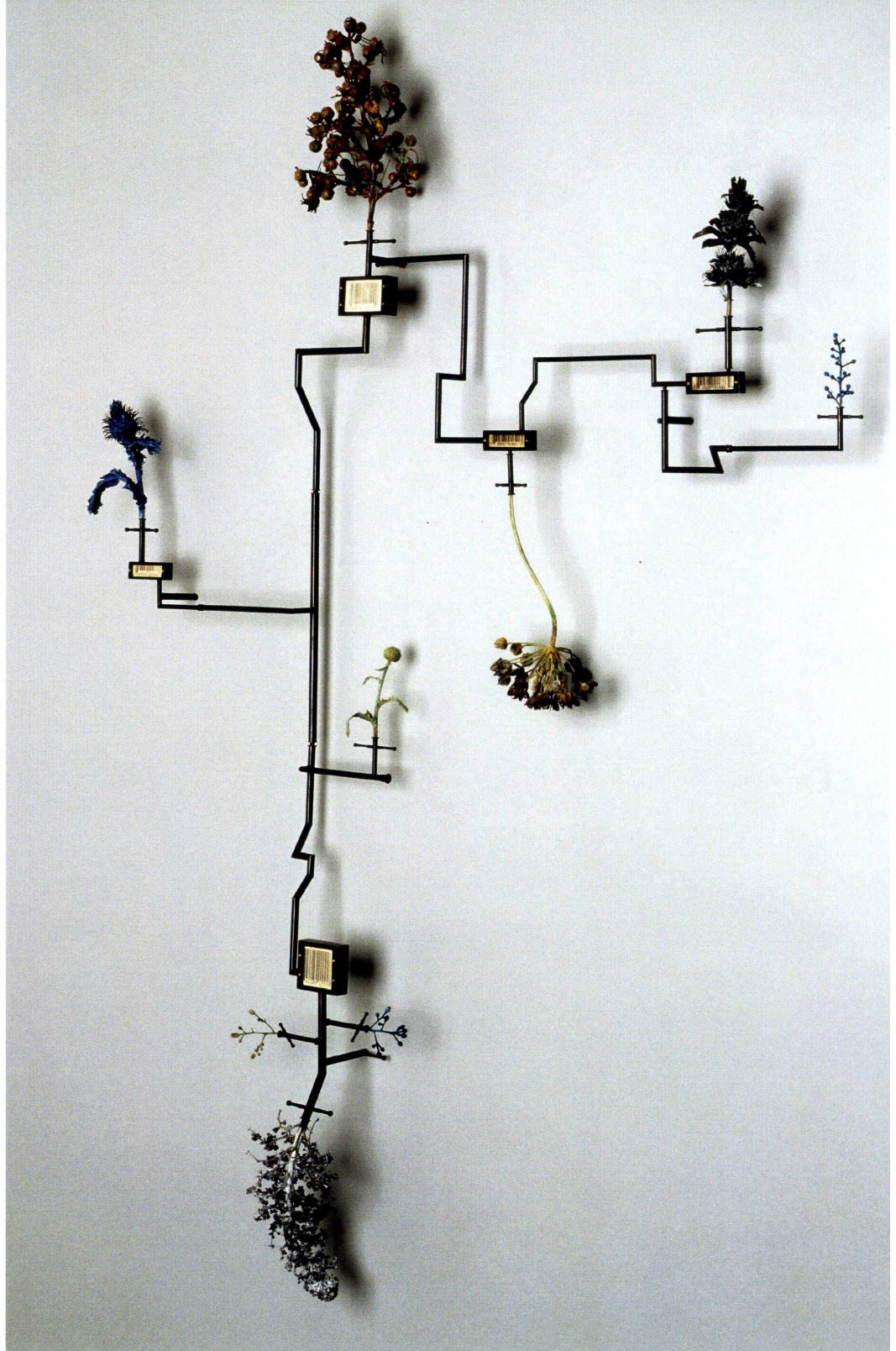
THE MARKING TIME. PLOTING PLACE PROJECT

Between the Vernal Equinox and the Summer Solstice, botanical samples are collected within a pre-defined physical locale. These specimens of time and place are cast into bronze, thus changing their meaning from specific foliage samples to the representation of more general ideas of flora. These bronze botanicals are then reconfigured according to narratives that create a snapshot portrait of a particular place at a particular time. The resulting sculptures incorporate ideas of taxonomy, cross-pollination, grafting, hybridization and genetic modification.

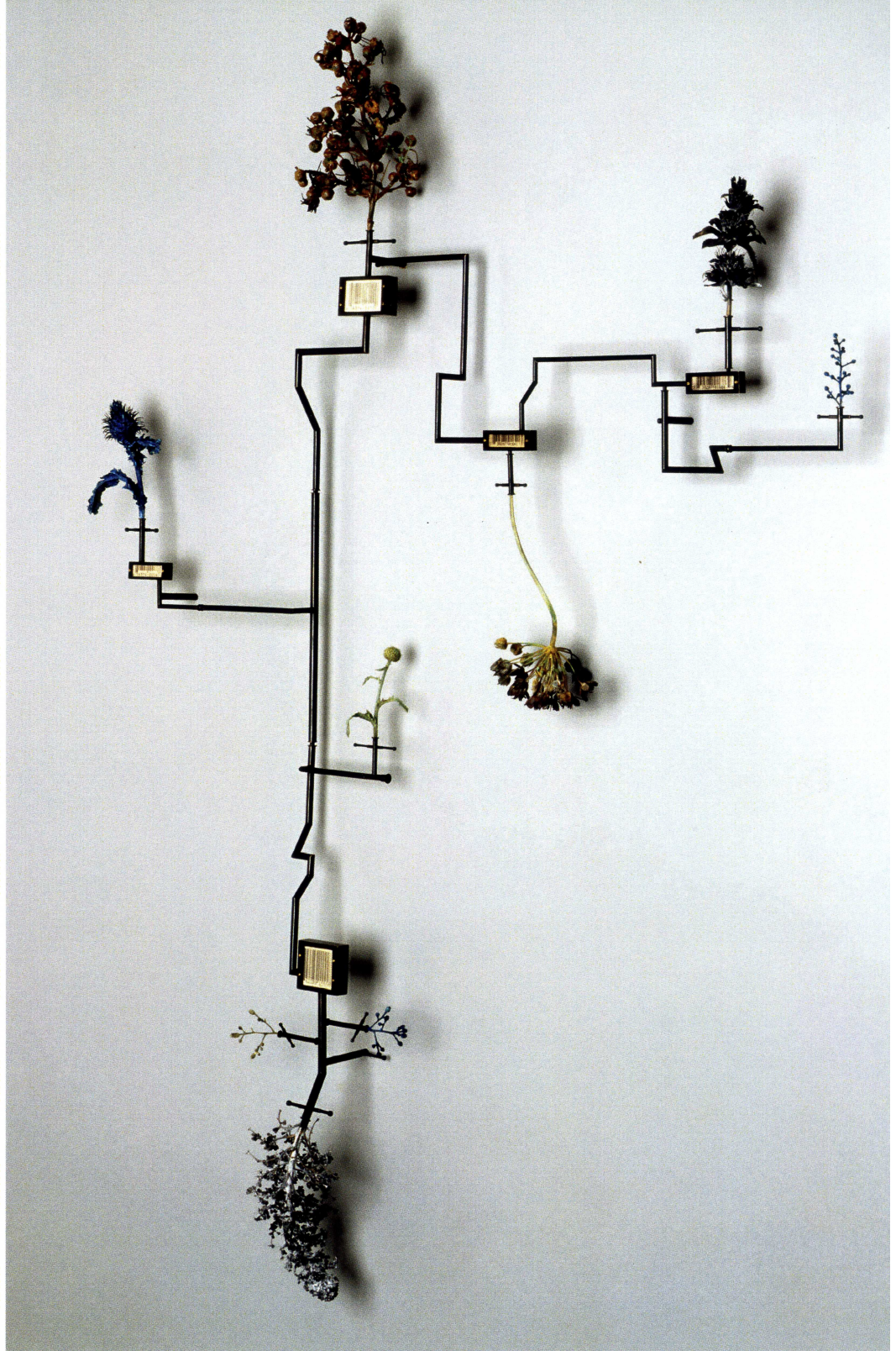
Taxon
2009

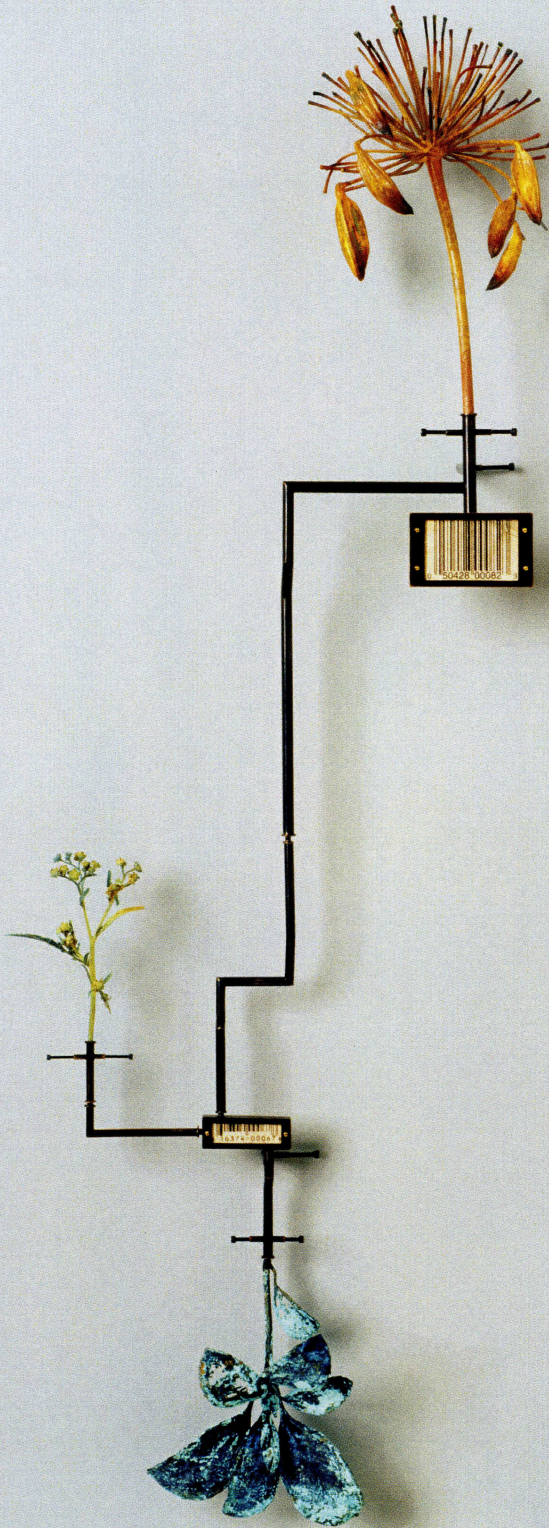


Ligase
2008

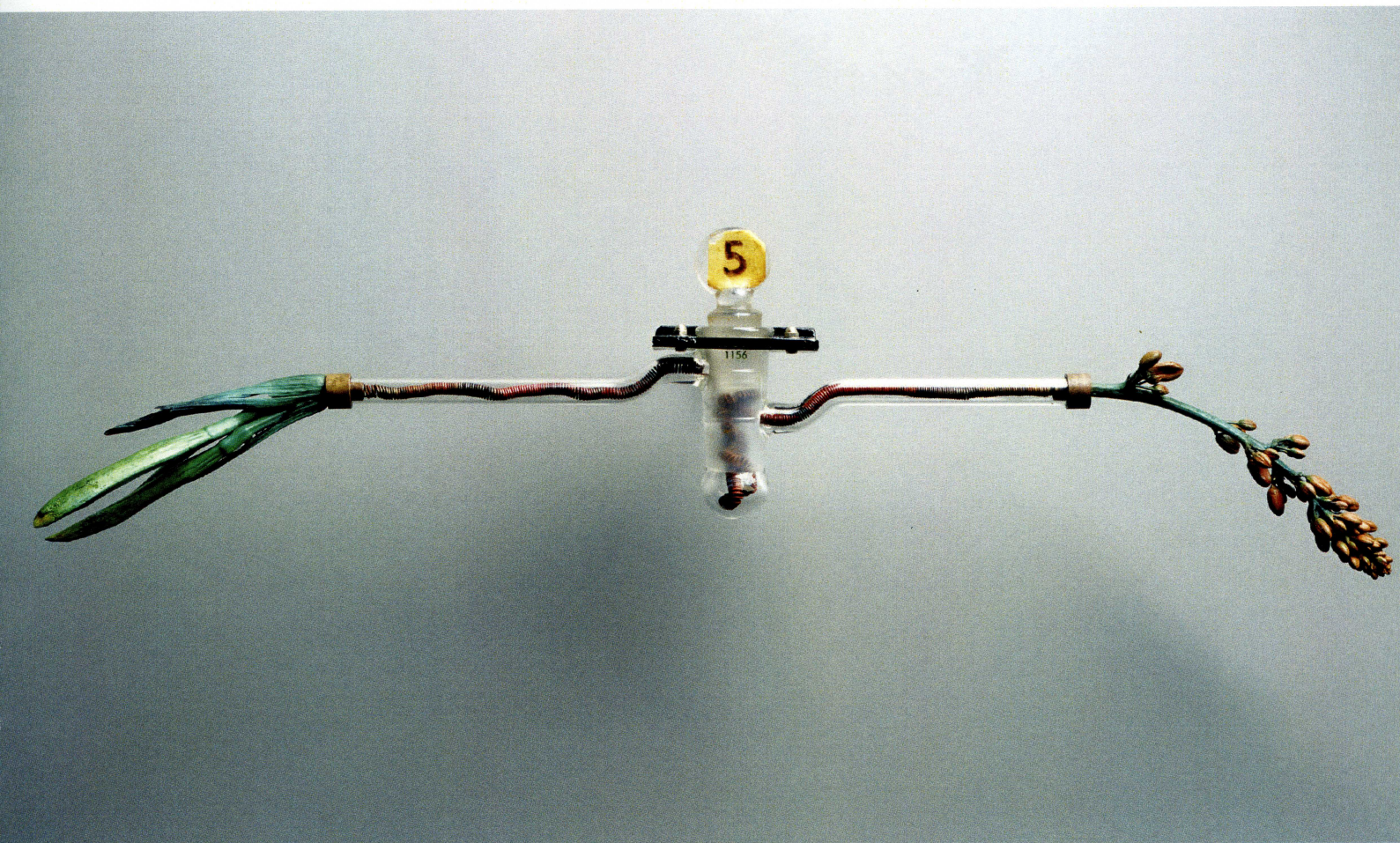


Ligase
2008

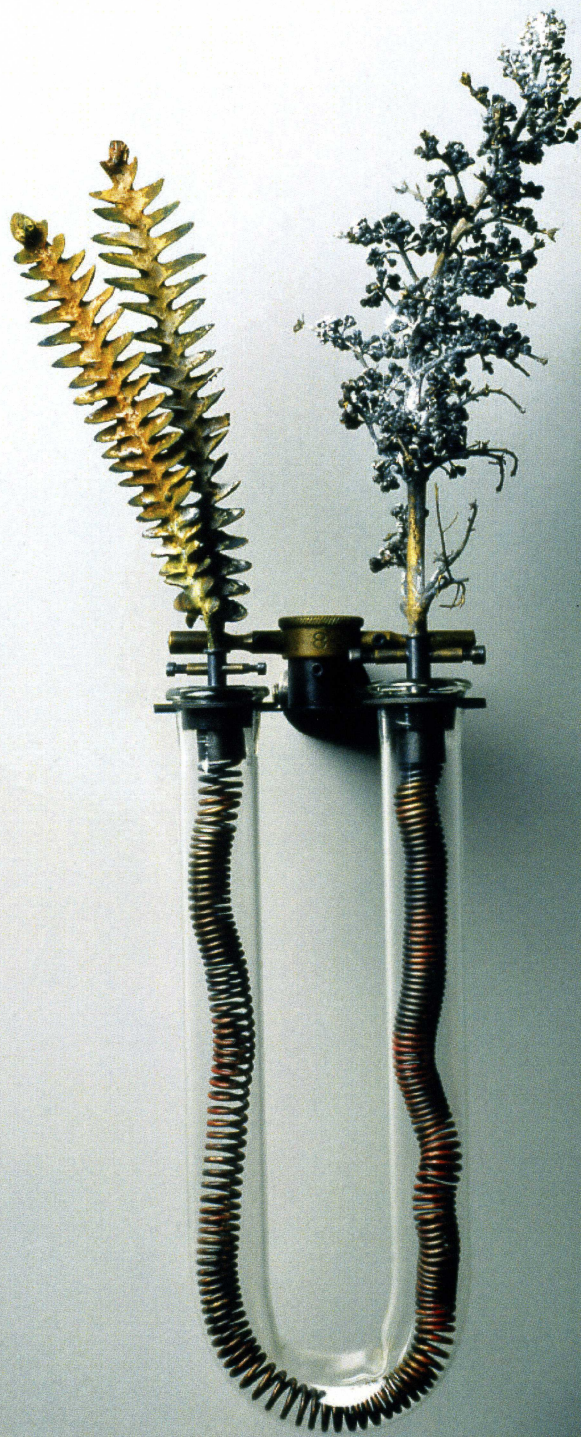




Vector
2008



No. 5
2004



No. 8
2004