

GIFT

2000
 matches, beeswax, matchbox strike plates
 9 x 6 x 5 inches

EDUCATION

- 1993 M.F.A., New York State College of Ceramics at Alfred University, Alfred, New York
- 1985 B.F.A., San Francisco Art Institute
- 1984 A.A., Simon's Rock of Bard College, Great Barrington, Massachusetts

HONORS AND AWARDS

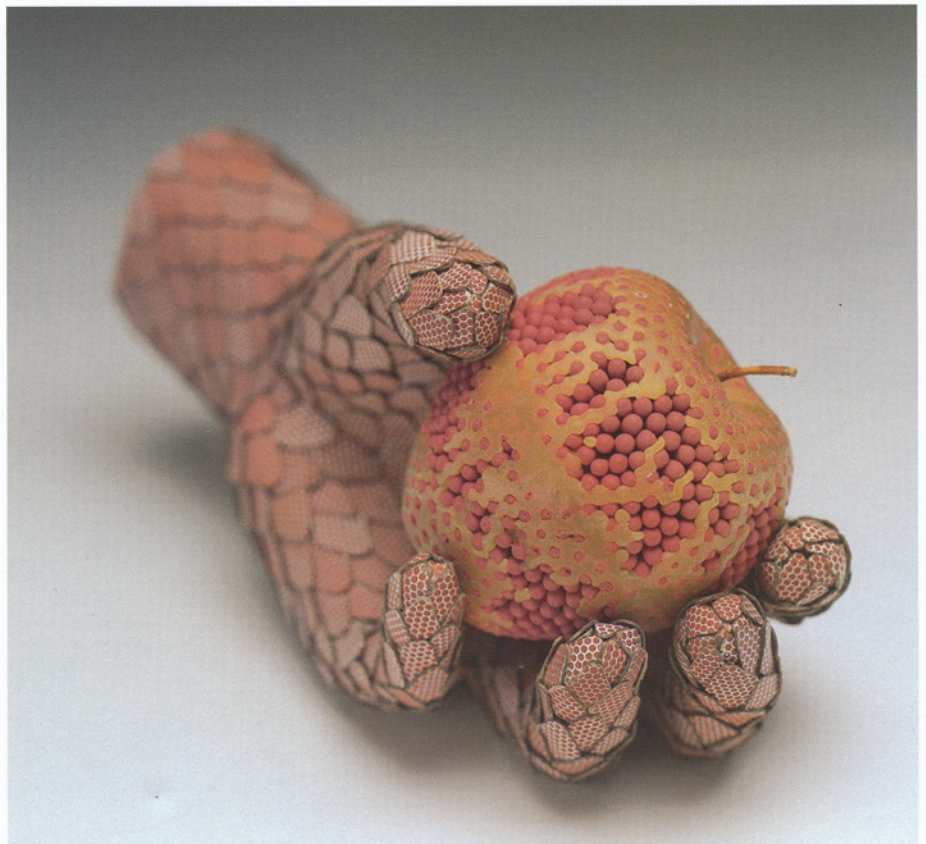
- 2002 *Site Specific*, Vinalhaven, Maine, Best Use of Architecture Award
- 2002 Sculptural Commission, Maine State Percent for Arts, Vinalhaven Public School

SELECTED SOLO EXHIBITIONS

- 1999 *Diana Cherbuliez*, Elements Gallery, Rockland, Maine
- 1993 M.F.A. Thesis Show, Fosdick-Nelson Gallery, Alfred
- 1992 Installation/Performance, Robert Turner Gallery, Alfred

SELECTED GROUP EXHIBITIONS

- 2003 *Comp 101*, Center for Maine Contemporary Art, Rockport (Co-curator)
- 2003 *Place and the Politics of Art Identity*, Carnegie Gallery of Art, Orono, Maine
- 2002 *Hand Made Machines*, Edwards Art Gallery, Holderness School, Plymouth, New Hampshire
- 2002 *Site Specific*, Vinalhaven, Maine
- 2002 *Past/Present/Future, 50th Anniversary Exhibition*, Center for Maine Contemporary Art



Our relationship to sculpture is tempered by our constant interaction with three-dimensional objects. While painting is about illusions, sculpture is about allusions. My work is like an unending crossword puzzle. The metaphors provided by the materials and processes intersect with artistic and cultural references. Wordplay and visual jokes overlap with critical issues. People seeing the work fill in more of the puzzle and extend its parameters. The approach to each object, and its own relationship to its environs, are integral aspects of the work.

My recent work stems from the simultaneous clarity and distortion of a child's physical and social perspective, and the questions they raise. Intersected fairy tales and myths merge with elements of modern life, providing a structure for contemporary issues and artistic concerns. The physical structures parallel narrative structures.

Gift ("poison," in German) presents as the incendiary act the tempting, not the taking, of the apple. The apple, made from a mold, is a reminder of the multiples of fruit that the tree held. Beeswax, recalling "the land of milk and honey," surrounds matches, the first manufactured object inexpensive enough to be given away for free. The hollow hand is the lost limb of the punished serpent, a gauntlet thrown down, and reminder of the volatile relationship with talent.