

*God Covers the Sky with Clouds, 2016*  
*Psalm 147, selected verses*

The embroidered text from Psalm 147 includes portions of verses 8, 16 and 17:  
"God covers the sky with clouds, and prepares rain for the Earth, bestows snow as a blanket of wool, and throws hail like breadcrumbs." I love snow: the damp smell in the air just before it flurries down, the crunch of boots across a snowy yard, the peaceful quiet when a city settles down to watch the snow accumulate. But snow (and hail and rain) can be destructive, and indeed, the full sense of the Psalm's verses reflects that. "Who can withstand God's cold?" asks the Psalmist at the end of verse 17. The bounty and beauty of nature are evidence of God's love, but in our reaction to and indeed, impact on weather, we face hard truths. When is the cold precipitation a peaceful, sensory treat, and when is it a threat?

We can control some of our response to it: when we pause to appreciate God's  
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*Kindred doubts, 2016*  
*Oil on Panel*

In my work I explore the sorrow, grief and joy of human relationships, family history and the importance and limitations of memory. My understanding of relationships is informed by my faith in the triune God who is not only the model of love and truth, but is Love and Truth. As human beings limited by space, time, and a rather selective and faulty memory, we must live by faith. Faith in others to be truthful and consistent, faith in our selective and poor memories to be accurate, but most importantly faith in a God who knows all and upholds all. It is our call to not cling to our own understanding and knowledge, but to die to ourselves that we might live freely in God and love others.

The paintings are about this uncomfortable state of never fully knowing, and being unable to control God and others. Learning to live with the unknown, the ever-changing, and the creeping doubt and despair. It is in this balance that we build our relationships. Painting for me is an active and imaginative way of being attentive, of first and foremost learning to humbly receive and then faithfully respond. It is a way of living in the discomfort of relationships, of living with the possibility of loss, and

*Mother of God Hodigitria, 2017*  
*mixed media on gessoed linen canvas, 23k gold*

Russia converted to Orthodox Christianity in the 10th century. This conversion coincided with the "golden age" of Byzantine icon making, a rich spiritual tradition brought to Russia and developed as a profound expression of faith and a source of miracles, revealing the man's inner world, purity and nobility of the soul, his readiness for sacrifice and the depth of his thought and feelings. As a Master Iconographer I work in the tradition of the Byzantine-Russian icon painting.

*Song of Songs XI. 2011*  
*Chapter 6, verses 1-6*  
*(reproduction of original papercut)*

I have been a papercut artist for almost 40 years. My work, inspired by Jewish and Biblical texts, show that the revival of this traditional art form need not be a repetition of motifs and style. My work is distinguished by multiple layers of paper, each hand cut with surgical scalpel, requiring a lengthy and intuitive process of creation, a process often hidden beneath the multiple layers of paper. Curves and links are interwoven creating incredible depth, texture and movement to which occasional and careful use of gold leaf and woven papers only adds. My use of Hebrew inscriptions, hand cut in astonishingly precise calligraphic letters, is an integral part of my Papercutting.

In 2009 I was commissioned to create a papercut *Song of Songs - Shir HaShirim*. Taking four years to complete, each of the 18 "pages" was cut by hand in multiple layers of paper. I believe that this Biblical allegory reaches out to peoples of all faiths and beliefs.

*Sacred Poem LXXIII, 2016*  
*thread, gold leaf, paper: pages from Parish Psalmody dated 1849, (678 knots)*

*Sacred Poem LXXX, 2016*  
*thread, gold leaf, paper: pages from Parish Psalmody dated 1849, (450 knots)*

*Sacred Poem LXXXVII/ Jacob's Ladder, 2016*  
*thread, gold leaf, paper: pages from Parish Psalmody dated 1849, (192 knots)*

*The Sacred Poem Series* takes physical, material, and intellectual inspiration from *Parish Psalmody, A Collection of Psalms and Hymns for Public Worship*, published in 1849. Pages of psalms are manipulated and recombined, resulting in a presentation that evokes an ecumenical offering - poems of praise and gratitude. The aged pages and the fragmented text suggest the temporal quality of our lives and the vulnerability of memory and history.

Visually there is a consistent and measured cadence to a page of psalms which is echoed in the repetitive weaving and knotting of the paper: pages are cut in strips and woven creating an altered dense surface. The repetitive action of cutting, sewing,



