

Tell us about the creation of your piece.

The figure was created with ¼" steel rod, woven into a mesh. You will notice there were many triangles used in the structure. This created a strong, but airy form. Using wire metal, the sculpture becomes more spirit-like as it leaves room for the viewer's imagination to connect the dots. I like the use of the wire constructions because it reminds me of looking through a canopy of trees. As you get closer, the figure begins to take shape and become recognizable.

Her outfit is made of recycled machine cutouts. I liked the forms of these cutouts, and the repetition of their pattern makes a strong statement in the sculpture. They are painted with high quality enamel paint. Her skirt is hardware cloth. The pole that Stormchaser is mounted on was painted a dark green to blend into the area. That pole extends four feet underground. The whole piece was designed to withstand the winds in the area, to accommodate changes and be serviced conveniently for years.

The Stormchaser holds up a piece of the sky. This is primarily what the wind catches when she is moving. This piece is fused glass I made in my studio. It is three layers of a very specific type of glass that can be used in kiln work. It took about 36 hours to fire. I used mottled white glass instead of clear glass to give the impression of clouds. I also used iridescent glass which will react with the natural light. This will create a different look to the piece at different times of day and during the different seasons. In this way, the piece will always be changing, and will always be a different experience.

The pattern in the glass was inspired by the park where the piece is placed. I wanted to demonstrate the way that Broomfield has so artfully linked its parks and open spaces. There is an interconnection between the spaces with a network of pathways. The different shapes of green represent the playing fields and the green spaces in the area. Against the cloud background, I wanted the scattered colors on the back of the glass to evoke a sense of the wind's energy.

Another important element in my kinetic work is that the work must really interact with its environment. Sure there are kinetic works you may be familiar with that spin constantly – as if it were mechanized. It's important that my work shows what the wind (what we can't see) is really doing. Wind actually moves more like smoke rolling off of a campfire. There are fast parts, but also eddies and back-spins. The sculpture will sometimes work like a weather vein and 'eddy-up' into the wind and other times, get caught and spin like mad. It's not consistent to what the viewer may expect, but it will consistently react to change in the flow of the wind.

How do you think your piece reflects its site?

Of all the pieces in this Bench Project, mine is placed the closest to a playground, and I think this is appropriate. The sculpture is about dance, play and natural world. At this site, there are all these things. The sculpture greets each activity by spinning 360-