I work in a variety of media because the art I make is about my whole life and the many people, places, and things I encounter that pique my curiosity and imagination. Large-scale drawing, sculpture made from found objects, photography, video, children’s arts and crafts, and short performance are all part of my personal arsenal that helps me bring to life artwork that’s in an ongoing conversation with my everyday existence: to make what’s invisible visible--to myself and to others.

My formal introduction to art began in Cambridge, Massachusetts at the Cambridge Center for Art Education with a figure drawing class purchased for me by a friend for my birthday. This class ignited in me a passion for drawing, which then opened a whole new creative world. Encouraged to pursue a more challenging course load by my teachers, I subsequently matriculated as a full-time day student at School of the Museum of Fine Arts in Boston in 1990. There I studied with Annette Lemieux, Mag Harris, and David Kelly, who each conducted frequent critiques, effectively helping me connect concepts with language and materials. Nonetheless, despite the many things I learned there, my art practice is mainly self-taught and my influences wide-ranging.

Currently I keep a studio in Red Hook Brooklyn, which I’ve maintained for over 20 years. My full-time day job as a security guard at the Metropolitan Museum of Art for the past 30 years has remained an enduring source of inspiration for my art, leading to the creation of a series of autobiographical works and bodies of works based on my experience working there—first in 2010 with the construction of a life-size doll of myself dubbed “Emilie Doppelgänger”, which I was photographed interacting with in various situations in a series of photographs taken by my partner Nick Rowan. Subsequent to that project, which took place over several years, I embarked on another long-term, playful, and at times irreverent photo series about the many facets and guises of my work life titled “On Break: Random Acts of Defiance in the Workplace”. I also created other work based on my day job for the Met’s recurring employee art show—often held annually or biannually—including a giant paper airplane pieced together from late-notice tickets I and my co-workers received when late to work, a monumental sculpture made from dry cleaning bags housing serviced uniforms, celebrating my 50th birthday, a giant upholstered chair titled “Ceremonial Sit Down Throne” Commemorating 25 years of standing guard, and a large fabric piece made from recycled Met security guard uniforms, dedicated to the entire Met staff, appropriately titled “Anthem”. Most recently, in 2024, I created a second large textile piece made from recycled Met security guard uniforms titled “FLAG; Friendship, Love, Activism, Grace”. In 2021, I was featured in the Netflix series “Worn Stories” in which I was interviewed about the cultural and personal significance of my security guard uniform and how it helps me do my job. In 2022, I undertook an activist campaign for greater wage transparency at the Met, for which I designed and had buttons made for my co-workers to wear showing the number of years they have worked at the Met alongside their hourly wage—which elicited a write-up in the New York Times describing my somewhat controversial and pathbreaking project as well as my art and life as a Met security guard. And last year a work of mine was chosen to be among works by more than 200 Brooklyn artists to be in the Brooklyn Museum’s “Brooklyn Artists Exhibition " celebrating the museum’s

200th anniversary.