

Born in Paris, I went to the Sorbonne to do Classical Studies, and while there, was scouted by a photographer. While travelling through Europe, I lived in Milan, then moved to NY. Based there for seven years, doing commercials motivated me to study Meisner technique and jazz/ contemporary dance. To fill a perceived void, I embarked on a BA/MA in Anthropology; downtime was hiking in Arizona, the Grand Canyon, Yellowstone, and horse riding in Montana. An agency contracted to work in Japan. I came to Australia through a chance campaign, fell in love with the wonders of Kakadu & the Great Barrier Reef. In Auckland, Karekere beach beckoned, filming in Wellington during the earthquake, there was an admirable solidarity on display. Eventually I resettled in Bondi, after months spent in Kenya, on Lamu island; and a stay in Kerala where I was drawn to further an interest in yoga. A course at NIDA led me to study under Sam Worthington. After I became a mother, my involvement in an association for nursing mothers propelled me to undertake a course to become a counsellor, a position I still do volunteer work in.

The audition for my first feature film made me empathise with the compromises a woman makes in order to raise her son safely. The character was stoic until her cool front broke down as she unravelled, her fears and anxiety palpable, a well of emotions bubbling to the surface. She was demure yet strong willed; at once daring & vulnerable.

Shooting on the Mornington Peninsula for five weeks away with cast and crew was a tremendous experience, it created a familiarity that fed into our portrayal of life on a compound. Working with Vincent Cassel set the bar high, his humour & generously shared knowledge, put me at ease. To portray women of diverse origin, with challenging backgrounds, bond together by their experience of motherhood was a colourful affair. It required looking to each other for support & sharing good laughs, with little competition, finding compassion in one another, and helping each other be more self sufficient. The director Ariel Kleiman was dedicated to allowing actors room to contribute to their characters' development through team work. His receptivity helped in finding my character's voice.

Partisan took me to Karlovy Vary to present to an audience of a few thousands, and attend at Cannes festival. Since then further training included workshops with director Kim Farrant, voice coach Gabrielle Rogers and Lisa Robertson (Larry Moss technique). I've taken part in a few independent productions, where comedic material had me explore a more spirited side. Recently after a yoga teacher training covering topics such as meditation, nutrition, anatomy, I've also studied alignment & adjustment technique. Teaching teenage girls in schools as well as older people in private settings, has contributed to greater inter-relational understanding.