

Mixed Media:

My exploration with mixed media is driven by a need to create works without illusory space, and are driven by process and experimentation. Some of my materials are vintage fabric scraps, saved or found "trash", burlap, foam, paper, twine and twigs. The emphasis of these pieces is primarily on the physicality of materials rather than traditional artist "mark-making" or gestural painting. My materials and formal choices are intuitive and very much dependent on the process as it develops in their creation. I employ layered, quilted, and wrapped elements in these anthropomorphic works, allowing the results to exist in-between classically defined categories of sculpture and painting. I embrace many of the concepts found in the anti-art movement and reject craft-like perfection and slickness, often preferring humble, clumsy or abject results. I sometimes use personal symbols, such as an upside house and upside down or sideways animals and birds representing something amiss in these spheres. The birds also have a more personal, biographical meaning as do some of the vintage fabrics.

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Paintings:

My paintings employ an additive and subtractive painting technique that create layered "maps," which can be read across the uppermost surface or down through the painting's layers, often seen through the wiped off parts of each layer for the pathways. I like to think of these layers as the co-mingling of the past and the present in our experience of life. The subtractive wiped areas and the transparent areas, which simultaneously reveal and conceal previous layers, expose the past. The solid and transparent areas and lines which block previous layers and assert the most recent activity are the present. This is the way we live our lives - with past experiences enriching the present and the present experiences reinterpreting the past.