

My process begins with subconscious journaling. I investigate and digest my surroundings. I record the feeling of place. My favorite locations are those where man-made and organic forms meet and make an impression on one another. My eyes come to rest on mark making and patinas composed by natural age.

For the past three years I have worked with encaustic paints on plaster. These multi-layered pieces have a sculptural aspect in their build and excavation. This led me to explore paper in a similar way. By shaping and dying the surface I study the volume and tension it can hold. I now create in a more three-dimensional field in response to this newfound versatility.

Until now my work focused on representational painting. But my present interest allows the properties of surface an equal amount of say in the narrative, drawing on our intuition to read them as one would take in a new landscape.

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