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STATEMENT

My most recent body of work is inspired by aerial news photography of hyper-detailed, dizzying landscapes, such as the aftermath of a natural disaster, the effects of drought and deforestation, or the controlled chaos of a construction site. These photographs provide a basis for my study drawings, which I create using a blind contour technique of continuous line to pull out certain key elements. I then hand-trace my drawings onto translucent film, in overlapping iterations, using mixed mediums of graphite, permanent marker, acrylic ink, or oil paint.

The interwoven calligraphic line and optical color in my work creates an allover pattern that is visually complex and abstract, yet still retains certain elements of the original image. While looking at my work, I hope one can see the individual layers, as well as the overall effect of the layers together, simultaneously. I seek to create an illusion of depth and movement, and ultimately, disorientation.

My artistic affinities are aligned with artists who layer graphic patterns and employ hand-drawn linear elements, such as Franz Kline, Agnes Martin, Julie Mehretu, Terry Winters, and of course Jackson Pollock. Strong influences during my early development were the German and Figurative expressionists, like Max Beckman, Diebenkorn, Klimt, Mordersohn Becker, and Schiele. I have always loved Op-Art, although mine is more of an organic geometry, and I admire colorists with electric palettes like Bridget Riley, Frank Stella and Wayne Thiebaud.

My work reflects a curiosity about the intersection of science and technology with the natural world – and their mutual effects upon each other. I am attracted to the idea of contradictory and incongruous dualities that coexist, such as:

chaos/order

natural/artificial

entropy/regeneration