



## Artist Statement

For me, abstraction provides an escape from the tyranny of the specific and the literal.

Early on my works were mainly figurative, and my earliest influences were German Romanticism and expressionistic works of artists like Edvard Munch and Emile Nolde. I was however most deeply affected by the premises of modernism, with the realization that art is essentially a visual language, and that content may be derived almost entirely from form. I was especially drawn to the Cubo-expressionist work of Lyonel Feininger, whose abstractions compellingly merged architecture and landscape. Feininger's musically orchestrated interpenetrations of form and space conveyed by transparent layering created presences that for me evoked a spiritual plane.

Though my work has gradually become more abstract, I am not a formalist. In my work, there are signs and symbols that one can recognize and interpret. Houses with windows and doorways, boats in still waters or in motion. Such objects and images represented in my work are not to be taken literally, but I hope for them to be 'read' and experienced as open-ended metaphors. At times certain shapes stand in for human 'characters' and enact or suggest a narrative. Often too, in my work the juxtaposition of shapes or interpenetration of stable and moving forms are suggestive of aspects of the human condition; the contradictory impulses wired into our psyche; we long for shelter but also freedom, belonging yet also independence...assured by knowable and concrete fact, yet lured by the mysteries of the infinite.

I started making 'painterly prints' called monotypes back in undergraduate school, and it became one of my primary mediums. When making these prints, spontaneity is a given and each work is unique. I adopted this method to other printmaking techniques as well as my drawings. As I developed this approach to working, I was strongly influenced by the movement known as abstract expressionism, including Jackson Pollack's use of 'automatic gesture'.

I similarly emphasize direct spontaneous actions and interactions with materials. With this approach, I am fully Immersed in the give-and-take process of creating...engaged in drawing with fluidity and focus on the moment. Like Pollack whose gestural style allowed him to work from 'inside' his painting, I too attempt to physically and emotionally enter the work. In this way...marks, lines, passages of colors, and evocative shapes provoke my response and suggest more possibilities...

The end result is not fixed or predetermined. I gauge the success of my work by the relative compositional strengths, visual tensions provided by layering, and a sense of engaging dialog emerging among the elements ...the work is finished when it begins to speak on its own.

What I aim for and what compels me to continue to create is that flexible dialectic of form and space that draws me into an irresistible world of expressive possibilities.