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Artist's Statement

The inescapable relationship individuals and societies have with place and location continues to be the focus of my paintings. In bringing together the diagrammatic visual language of mapping that references particular landscapes with geometric forms, I strive to address larger issues that societies in various locations face. Viewers are offered unique vantage points from which to understand the myriad forces at play upon the global landscape and its inhabitants. Envisioning webs of connections between positive and negative, natural and synthetic, and tranquil and turbulent, I visually suggest that these opposing phenomena are mutually dependent yet in constant states of flux - complex and ever-shifting.

In these works, perception merges with proprioception or kinesthesia - an awareness of one's body in space - with attention to movements and changes in an evolving landscape. They are not static. Proprioception and unusual perspectives are particularly important, generating tension while, hopefully, fostering empathy.

In planning these compositions, I weave together information gathered from research, multiple news sources, travel, and other data with the physical structure of the built environment to encourage viewers to imagine the impact of events on inhabitants. My paintings develop in layers accruing marks that, at different stages, must be selectively removed to reveal the foundation of lines and forms created in their earlier stages of development. In many ways, the process is a metaphor for the nature of the content.

Meteorologist Edward Lorenz, whose work is associated with the "Butterfly Effect", stated, "Small shifts in your thinking, and small changes in your energy, can lead to massive alterations of your end result." In these paintings, I strive to immerse the viewer in these spaces and in so doing, create the "small shifts" in understanding and thinking about one's place in an increasingly smaller, interconnected global society.