

STATEMENT  
JOURNEY, LIPMAN GALLERY  
2005

In my work, I conduct a fictional conversation with those artists who so fervently infected me with the bug for painting. Namely, ever articulate Motherwell, deeply spiritual Rothko, ambidextrous Richter, dramatic Still, aerialist Diebenkorn and quirky Schiele. Their work has, over the years, quietly informed and refined my process.

In the 20thC line of abstraction, I'm interested in the alchemy of historical education (my influences) and originality (truthful awareness). Where one aspect draws outwardly on study and memory, technical practice, critical observation and appreciation, the other drives inward toward intuition, connection, reflection, expression, passion, inspiration and authenticity.

The period of abstract expressionism lured me with its dramatic gestural brushwork and movement, high contrast and dynamic composition. The younger cousins in the colour field movement piqued my sensitivities around spirituality and personal visual languages to exhale something of one's own.

In my work, I carve into thick paint laid down with brush and knife. I scrape and thin and layer and omit. I choose and compose and edit. These are habitual functions now the result of almost 20 years' practice. Constantly pushing for non-formula, I investigate and how shapes of colour react to each other, to me, within the composition and within a series. It is a confession critically considered through the maturation of an ongoing formal practice.