Artist Statement

I am formally trained as an illustrator and painter. Over the course of more than twenty years, my oeuvre is continually changing and includes assemblage, collage, oil painting, and gouache. Each body of work reflects my technical evolution as an artist. My practice also reveals an evolving sense of identity as I have proceeded through life, whether these have been questions of authority, religion, ethnicity, culture, gender, sexuality, or motherhood. As well, the importance of genre and style remain at the core of my work and the drive to experiment.

I am in part inspired by narrative, modern figurative work, and baroque portraiture. My influences are many and have varied throughout the periods of production, but have included the structure of illustration and design, the complex narratives of outsider art, the figurative work of Lucien Freud, the dramatic pictures of Diego Velázquez and too the classic modernists like Picasso and Phillip Guston.

Much of my early work included atelier style nudes, as well as modernist drapery studies, which in turn transformed into more compressed and expansive paintings of texture, space and figuralism.

The importance of continual technical and conceptual experimentation is reflected in surrealist images emerged from experimentation with materials: collages made of old paintings, Photoshop, and even gouache. As such, the Gouache series combine painting, illustration, and design, revealing a balance between the brush, color, and drawing.

Throughout, I have continued to work with the figure, created myopic studies of the human body informed by the opulence of Velázquez. In 2010, I began a series of more understated pictures – a gouache series, studies of fabric that became formless and abstract. From this point, I have continually worked on inverting form and genre, taking compositions that were studies of an object, and redirecting the gaze, turning the viewpoint on its side.

For me, collage offered an opportunity to escape the confines of realism, the diversity of materials, shapes and format allowing me to construct narrative structure through assemblage, and from this emerged a new understanding of form. Today the principals of montage, assemblage, and collage remain at the core of my practice and this approach is reflected in both the paintings and the mixed media pieces.

Most recently, working to assemble genre and materials has meant a new series of paintings has emerged, specifically paintings that are an admixture of abstraction, representation, and patterning such as Safety in Numbers. Today, I continue to experiment, bringing in motifs of the natural world, as well as returning to the form of the figure and allowing the purity of color and abstraction to inform my vision.
Exhibitions

2007  Identity. Cadiz Design Studio, Huntington Beach, California.
2004  This is Not an Archive. Center for Curatorial Studies, Bard College. New York.

Professional


Education

1984  Bachelor of Fine Arts. Illustration. Syracuse University, Syracuse, New York.

Additional Information

2006  Grant. Research and Creative Projects Award. SUNY at New Paltz.
2006  Nominated for Joan Mitchell Award by faculty of SUNY at New Paltz.
1994  Residency at Nantucket Island School of Design & The Arts. Nantucket Island, Massachusetts.