

My working process involves the quality of airspace and how it can be translated into paint. While drawing the elements from above, I am aware of how we lose eye-level perspective and normal angles. These losses force me to explore space, scale, and time. In moving away from the aerial sense of perspective, but remaining above the view, I watch the air as it is contained within its pre-defined spatial parameters. When I am moving fast, as on a moving train, the elements seem to have a sense of urgency, a desire to catch up, within the vast stillness of the airspace. The series of rock and tree debris is inspired by a random and scattered landscape while my rose and office groups by open areas with changing viewpoints.

My current group of work also pays attention to the atmosphere resting on forms and soaking up the translucent elements. I've become more fascinated with this activity---framed in squares that challenge my vision of changing viewpoints. As the appearance of color changes with natural to indoor forms of light, so does its movement. In this sense I come to terms with my environment to create a space organized by light and a surface marked by the rhythm of the moving air.