

Statement (Main)

In my art, I question what a drawing is and how it can affect thinking. Mark making, time, and space are integral to this investigation to expand my notion of the medium. Time is a system of measurement while space invites unusual formal dialogues. Eastern philosophy, Avis Newman, feminist Luce Irigaray, metaphor, and post minimalism all influence my practice. I aim to create in between dimensions. It is there that drawing opens to what it can be.

Traditionally, drawing is a rendering of a subject on a two dimensional surface. In my work, it is used as a tool to expand how to see and experience the medium and its relationship to thinking.

Avis Newman's statement, "A mark is sign of thought.", informs my work on many levels. It encourages me to concentrate on what is happening in my mind as I work. How do thoughts form in relation to the movement of my hand or body? This led to an interest in in the relationship between drawing and time. How is time experienced during the act of drawing?

Various philosophies, particularly Eastern and Irigaray's, inform and guide my practice. Both encourage forming perspectives from an in-between place. The fluid feminine concept explored in Taoism and Irigaray have influenced how works are conceived. Drawings take on organic properties to grow and change in response to space over time. Rather than being placed in an environment, it becomes a part of it, and feeds of its materials to manifest.

Recent works are created in timed increments, allowing for reflection. In both my 3D and 2D drawings, shadow lines are traced over several minutes, hours, or weeks. Surprise alignments bring about moments of clarity and insight. Where 2D works are composed of hand drawn lines, 3D works reconsider how to see and make a mark.

Resulting works becomes frameworks for consideration. Variation is employed to see what happens next.

Conglomerates

The spatial works Conglomerates bring together interests in non-traditional drawing, time, thought, and post minimalist sculpture. They stem from feminist concepts explored in Taoism and Irigaray.

Conglomerates are composed of the various materials found in a space, opening them to a dialogue with their surroundings. Contrasting shapes, textures and edges interplay at diverse angles in these small scale constructions. Combinations of hard/soft, rough/smooth/, opaque/transparent materials are assigned genders.

As in the Tao and Irigaray, "yielding to the feminine" is what perpetuates these works forward (and in turn the drawing activity). Shadow lines are traced onto materials to form dialogues between the contrasts. Hand drawn marks flow over soft edges and bend and refract around hard ones. This action makes them extend them outward into the surrounding space.

The longer a Conglomerate exists in an environment, the more it shifts in form. This can happen when the viewer experiences it from different angles and/or through physical interventions.

Conglomerates reconsider how to see and make marks with the hand and body. The physical construction of these structures involves bending, lifting, and placing. Creating them is a consistent reminder of the relation of the body to the "marks" being made.

Conglomerates (Progressions)-Current Series

The current Conglomerate series, Progressions, are made in relation to light and shadow. The term relates to musical chord progressions produced over time to stir harmonies.

These works are composed outside with cement slabs and plexiglass (and rest upon cement). Progressions shift in form in relation to sunlight. Movements are marked to extend the drawing activity.

Different stages are photographed. These digital images become the enduring work. They create a boundary for the activity. Viewers can use their imagination to make connections between the different images.

A series of reductive still lifes are created from the photographs. They pull out the darkest darks of the images to capture shadow alignments that become metaphors of the experience.