

Statement (Main)

In my art, I question what a drawing is and how it can affect thinking. I am interested in non-traditional drawing. Works are composed of marks that, referencing artist Avis Newman, are "signs of thought". 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. Influenced by Eastern philosophy and Luce Irigaray, I aim to create "in between" these three entities (drawing, time, and space). It is there that experimentation can happen and I am open to what can be.

Avis Newman's statement, "A mark is sign of thought.", informs my work on many levels. First, it encourages me to concentrate on what is happening in my mind as I work. How does thinking form in relation to the movement of my hand or body? This has led to an interest in the relationship between drawing and time. How is time experienced during the act of drawing? I also am interested in how various philosophies, particularly Eastern and Irigaray's, can inform and guide my practice. Both encourage forming even perspectives from an in-between place.

Traditional drawing is a rendering of a subject on a two-dimensional surface. Typically, it hangs as a singular entity on a wall. In my work, I am interested in an expanded notion of drawing, one that grows organically in response to the space surrounding it over the course of time. This type of drawing must also move fluidly between dimensions and mediums to keep evolving.

The Eastern concept of non-hierarchy influences how works are conceived. Non-hierarchy is a core component of Taoism and Irigaray and is explored through gender relations. Both philosophies are perpetuated by the interplay of opposites; male/female. The masculine is considered hard edged and closed while the female is open and without boundaries. Coexistence between genders occurs by yielding to the feminine.

I align my installations and spatial drawings with these ideas through a series of interventions with shadow lines. This happens at the micro and later macro levels in a space. Small scale spatial works, *Conglomerates*, grow in relation to their environment. They are composed of the common materials found there and, like opposites in the Tao, become interdependent on the spaces they inhabit to manifest.

In *Conglomerates*, shadow lines are traced between contrasting materials to forge dialogues. Soft and transparent materials invite a flow of marks while the hard and solid cause abrupt stops. These actions cause a banter between opposites that extends the drawing activity into the space at large. This process levels the hierarchy between the drawing and space, so the drawing becomes an integral part of it.

Recent works are created in timed increments, allowing for reflection. In both my 3D and 2D works, shadow lines are traced over several minutes or hours. Markings allude to thought processes experienced over the course of the activity. Surprise alignments bring about moments of insight and clarity. Where 2D works are composed of hand drawn lines, 3D works reconsider how a mark can be perceived.

Resulting drawings become frameworks for consideration.

Current Series *Progressions and Shuffling(s)*: Dialogue Between Dimensions:

The *Progressions* series explores a dialogue between dimensions, media, and time to expand how to see and experience drawing.

Conglomerate (Progressions), are composed of cement slabs and plexiglass (and sit on cement).

The term relates to musical chord progressions produced over time to stir harmonies. Made in relation to shifting sunlight and shadows, they were constructed outside over the course of several days and/or hours. Shadow lines are observed and recorded on and from materials to mark shadow movements and extend the drawing activity. Different stages are photographed to record unexpected alignments.

The works on paper, *Progressions*, are a series of reductive still lifes created from single digital images of *Conglomerates*. They pull out the darkest darks and lightest lights, revealing shadow pathways.

Shuffling(s) works on paper are created in response to concepts explored in physicist Carlo Rovelli's *The Order of Time*. Rovelli writes about time at the quantum level where the past, present, and future are blurred. Shuffling(s) are generated from multiple overlays of digital images of *Conglomerates* taken within seconds of each other. The images are projected and drawn on top of each other on a single peice of paper. Intersectng lines and shapes are then painted in various shades. The resulting combinations of lines, shapes, and tones interact in states of entropic accord. Unforeseen harmonies and alignments emerge from the process.