

When Painting, I am actively creating while simultaneously destroying.

I thoroughly develop meanings and imagery in paintings and then cover and rework with glazes, scraping and mark making. What remains the same throughout the painting process is the structure they are forced upon. The structure is both paper and an open narrative. I leave evidence of my search for a completed work – enough of a layer that I begin to believe in a structure's identity and memory. They have a history, casualties and moments of clarity.

Metaphors and images cease to exist to allow the possibility of change and new discoveries. It is this - what is possible and what must be destroyed- that has led me to research visually and intellectually this phenomenon in the natural world. Cells and stars, the miniscule to vast, must experience destruction for life to exist as we know it.

My work reflects my desire for absolutes and claims none. For me, knowledge is always asking additional questions. I have named my most recent collection of paintings ***Prodromes*** in relation to an internal, structural and organizational system of signage and warnings. Through paint, I am attempting to capture these instance of signs as symptoms: fleeting, a speck, a circumstance, a neural, biological, philosophical, sensory occasion.

Prodromes: *An early symptom indicating the onset of an attack or a disease.*

[French, from Latin prodromus, *precursor*, from Greek prodromos, *precursor* : pro-, *forward*; see **pro**-² + dromos, *running*.]