

Statement

I make highly structured wall-sculptures using wood, shims and shakes. Conventional building materials morph into organic, seductive forms; the result of repetitive sawing, stacking, gluing, nailing and grinding. Recesses and protrusions erupt on and in-between the contoured surface while architectural references speak to the way these materials were originally used.

My process supports solidity and groundedness which are important elements in my work. Presence and physicality evolve by densely compacting shims, shakes and random pieces of wood. I layer and remove the material to reveal familiar and surprising elements. Shims and shakes have a tapered profile which help me create forms and images that are both organic and structural. The inherent properties of my materials remain in-tact which facilitates a synergistic relationship between my will and the will of the wood.

While color is minimal my work contains painterly sensibilities. I apply paint, oil sticks, charcoal and stain in transparent layers that soak into the wood. High speed grinding with pressure to the end-grains create dark marks, similar in color to burnt umber. The edges of each piece of material meet to form rhythmic patterns and lines. After years of painting and sculpting, I am finding my way to unite these two passions.

Bio

Born and raised in Brooklyn, I earned my BFA from The Cooper Union and my MFA from the Maryland Institute, College of Art. I received the Patricia Robert Harris Fellowship and scholarships to Oxbow Artist Colony and the Vermont Studio School. I was resident artist at School 33 Art Center in Baltimore and a member of Fountain Street Fine Art in Boston. I have exhibited in DC, Baltimore and Boston; including the Fitchburg Art Museum, Danforth Museum of Art, Fountain Street, Frutlands Museum and the University of Maryland. I currently work outside of Boston, MA.