

Artist Statement

In 2020, steeped in the pandemic, I became fascinated with the idea that windows are barriers that act as spaces for contemplation in an overwhelming interconnected landscape. I began looking at windows and seeing them more as grids.

My use of the grid serves as a sandbox for creating contemplative forms. I view the grid as a metaphorical screen or transparent barrier. A symbolic window or point of observation both reveals and obstructs. It represents a smooth, frictionless, positive, and transparent barrier that embodies technological, social, and organizational filters that hinder connection and experience.

The grid becomes a framework for parameters, which allow me to explore layering, improvisation, form, and color. My process is structured and intuitive, like trial and error or call and response. The formal elements allow my small to mid-sized paintings to take on a romantic, poetic tone, and the work explores themes of idleness, waiting, simulation, observation, confinement, and time. The colors symbolize time; light codifies solitude, and my painting process is about contemplation and reflection. The invented shapes become metaphors for motifs in romantic painting. My paintings are based on the northern European romantic tradition and draw on influences from Paul Klee, Piet Mondrian, Robert Delaunay, and Josef Albers.

Within this gridded screenlike window, I critique this glossy, happy, hyperreal, invisible, symbolic barrier; I build handmade, imperfect shapes that embody silence, negativity, and contemplation. Contemplation resists the barrier. And my process acts as a dent, crack, or scratch on the flawless, invisible partition of the window or screen.