

My work begins with fragments, pieces of color, texture, and material that carry a trace of prior use, remnants of something once whole. These materials often hold personal meaning: linen sheets, a slip or blouse, the hem of a dress, scraps of wood from earlier projects. At other times, they are found: a discarded gutter, a rock with a clean hole drilled through it, wood marked by exposure and time. I am drawn to materials that register duration, showing how something has been handled, worn, or altered.

Sustained observation of the natural world informs how I work. I attend to subtle rhythms of light, color, and movement over time, emerging in quiet waiting, stillness, and seasonal shifts. These experiences shape how I place materials, how color responds to texture and history, and how relationships between fragments begin to unfold. I borrow a way of working grounded in observation and the simple act of placing one thing beside another.

The fragments I collage are initially arbitrary, yet through juxtaposition, attachment, and attentive intervention, relationships emerge. Each edge, seam, or application of color marks a moment of looking and doing. The work unfolds through sustained attention, where materials and pigments interact, carrying traces of history, texture, and intensity. In this way, the work forms a language of its own, built from perception, placement, and transformation.