**Artist Statement**

**It is said we live in a post-truth world. Each person's perspective seems to depend on their information sources and personal biases. Media can be seductive, encouraging a kind of tribal affiliation, though very often messages are simplistic and incomplete. It may be human nature to strive for complete understanding given imperfect information, regardless of what is actually true.**

**For an exceptionally long time I have been intensely interested in what is beyond, or perhaps deeper and more fundamental. That which is more a natural manifestation as opposed to the mental constructs that we cling to and project onto reality. I have found that these dynamic, singing, intensive forms can be touched, felt, attended to and understood intimately. I have also found them to be profoundly beautiful.**

**My work, both in process and content, is a kind of nuanced meditation on these resonant, organic patterns.**

**Education**

**While I earned degrees in Biology and Psychology, I have also been a student of art throughout my life. During my thirty years in Seattle, I studied extensively at The Factory of Visual Arts, The School of Visual Concepts, The Pratt Institute and The Gage Academy. For the past six plus years I have had the privilege of volunteering at Crow's Shadow Institute of the Arts, under the mentorship and tutelage of Master Printer Judith Baumann. While my many tasks ran the gamut from mundane to vitally important, I was also able to observe all facets of the art and craft of fine printmaking and ask any questions concerning these as well as the general business of art making. In addition, I interacted with dozens of remarkable artists that came for residencies at Crow’s Shadow, watching their work in progress as well as coming to understand their inspiration and process. I believe the education that I received through this exposure and involvement was superior to what I might have learned in a more academic setting.**

**More recently my work is most decidedly self-taught. In 2017 I had the misfortune of encountering a mosquito carrying West Nile virus. I was ill for a time with encephalitis and meningitis, while a full recovery took years. As I slowly recovered it was apparent that the virus had altered my brain and personality. In relation to art making, I found that my usual ways of creating were no longer an option and so, eventually, I created a new way of working as well as inventing a completely new medium. My current work starts with polyester printing plates, originally designed to replicate lithographic printing surfaces. I manipulate powdered toner on this surface and then mark it with objects that push the toner and create negative spaces. These are my drawings, my subject matter. I then heat the panel to set the toner, mount the work on a cradled panel and then thinly glaze the surface multiple times. Currently I am experimenting with collage, multiples and metallic accents.**