

Using painting, drawing and abstraction as markers of a space outside of the verbal and within the visible, my work examines slow and sensate exchanges between perception, matter, and psychology that develop in peripheral spaces over time. Searching for meaning in the minor and the overlooked, my practice works on dislocating hierarchical terms of the sublime to focus on the links between perception and emotion as they unfold in unspoken events of cognitive illumination. Each piece is developed through prolonged processes and stages to materialize intense shifts in how what we "see", internally and outwardly, changes through duration. Moving through the works are forms that act as obstructions, veils, thresholds, or openings, oscillating between various states of hard matter and atmospheric radiance.

My approach to art making is informed by painting's older history as a devotional practice of imbuing the surface with intention and also Minimalism's consideration of the perceptual body while experiencing an artwork. It is important for me to create a space of exchange between the material object of the painting or drawing and the viewer. When the works are viewed from different distances, they move between reticent abstract form, intense optical networks, and an intimate sense of materiality, creating visual fields that seek specific resonance while resisting closure.

Influenced by frescoes dramatically altered by erosion and accident, the paintings are layered through repeated additive and subtractive procedures with oil on a plaster like surface. Events of marking, scraping, covering, cutting into and revealing are worked through as indexical time, illumination, and change become inscribed in the work over several months.

The particular historical and physical gravity of fresco creates a weight for the minor experiences that are the subject of each piece, bringing the intangible into monumental form.....

While slowly developing the paintings over extended periods of time, I work on distinct but overlapping drawing projects that connect to these works. These consist of the *notebook drawings*, *works on paper*, *remainders*, and *traces*.

The *notebook drawings* are made directly with colored pencil in drawing books then torn out and joined with linen tape. Reductive in form, these drawings follow shifts in perception through time and the sensations of seeing, feeling and thinking in the periphery of lived spaces and the body. The combination of restrained forms and the ripped central "fold" bring attention to a fragility of the image and a reference to what was once closed. I use these drawings as "notes", gathering them in different groupings to help order stages within the paintings.

The mixed media *works on paper* expand upon the fields and delineations within the paintings, reflecting a similar process as they are painted, marked, sanded, picked, erased, layered, carved, cut, worked on top of each other, as well as from both sides. These works are created slowly, almost blindly, while incorporating the index of time, marks, and residual atmosphere formed beneath and between the peripheral activities of making and daily studio life.

The *remainders* are graphite rubbings made of the paintings. Every time the surface of the paintings changes significantly, a graphite impression is made to transcribe the surface. The set of *remainders* made for each

painting stays together as one piece and are shown chronologically, left to right. As sedimentary events, they materialize forms within the paintings that have become invisible, partial, or erased. These works map the transitive passages of the paintings, becoming their indexes, unfolding time in a sequence while asserting the materiality of the paintings. The *final remainders* are made from the surfaces of completed paintings.

The *traces* are made on grey paper from either a rubbing of the surface of the paintings in progress or from beneath the works on paper. These works are a way to capture the stages, ideas and poetics that surface and are then subsumed in the development of works, and to assert momentary flashes of visibility within dense aggregations of time. Countering the starkness of the *remainders* and the worked nature of the paintings, they include one to three actions and no surface manipulation. Form is often reduced and either reflects the directness and color of the *notebook drawings*, or the chance pressures of time and residual marks in the *works on paper*.