

## Artist Statement

The subject, the place, the light, the feeling. It is when these perfectly converge in the moment and spontaneously move me emotionally that I find inspiration for a painting.

Most often, my work places natural elements in counterpoint to architectural and man-made objects: a window, doorway or balcony; a garden wall or fence; breeze-blown laundry on a line; a hastily abandoned table or chair. Each object carries its history, and I see these momentary interactions as the traces that people leave on the world, small glimpses into the stories of their lives and as connections with my own.



When I have an overwhelming response to such an interaction, I make notes, sketches and photographs. More importantly, I seize the feeling of that moment in my mind and my heart. While I sometimes paint on location, more often I paint in the solitude of my studio. In either case, I work to paint the spirit of my subject, beyond a physical representation, and at some point, I turn away from the facts and paint solely from feeling. With creative selectiveness, I heighten, sublimate, sharpen, blur,

simplify or eliminate, yielding reality to interpretation and using memory and imagination to evoke the emotional response that first inspired me.

Before beginning a painting, I spend time clarifying my vision of the finished piece, based on my core idea, my response to one chosen moment. This drives all of my artistic decisions: painting size, compositional structure, internal scale, values, colors and technique.

Watercolor, with its directness, fluidity and luminosity, affords me the clearest expression of my personal vision. I adhere to pure transparency, using no white, black or additional medium in my paint. My process is subtractive, like a sculptor working a block of marble. With the marks that my brushes and paint make, I “carve out” the shapes that will be left behind, progressively chipping away at the surface. Within those shapes, I apply various techniques as appropriate to their contributions to the whole of the painting. Working wet-in-wet allows me to co-mingle pure pigments in a form of vivid optical mixing; applying wet-on-dry washes yields transparent layers of color glazing; dry-brush adds textural definition. Each does its part to unify the piece and bring my vision to life.