

Biography | The Long Version

I grew up in Grand Blanc, Michigan—just outside Flint, a city with grit in its bones. That kind of place shapes you. My earliest tools were curiosity, sarcasm, and a pencil. Art was my way of making sense of things and saying what I couldn't say out loud.

I didn't go the traditional art school route. Instead, I learned by doing—painting, designing, remodeling homes while moving around as an Army wife. Every new city gave me a new tool for the toolbox. I restored furniture, painted landscapes, built workspaces in places most people wouldn't even hang a poster. All of it fed my studio practice and taught me how to make something out of anything.

When I came back to Michigan for good, I stepped into the art world with both feet. I became Director of Programs and Operations at a nonprofit gallery, then co-founded New Century Art Gallery. I wasn't just hanging art—I was writing grants, building mentorship programs, curating exhibitions, and experimenting with virtual shows before most galleries knew what QR codes were. That work got national recognition—including a \$30,000 grant from American Express and Main Street America—and it helped dozens of artists find their voice. But after spending six years running the back end of other people's dreams, I knew it was time to focus on mine.

Now I'm back in the studio, doing the work I set out to do in the first place: painting like it matters. My influences are all over the map—Chuck Close, Audrey Flack, Warhol, Baldessari, Hannah Höch, Barbara Kruger. I love the sharp wit of Pop Art, the challenge of photorealism, and the visual tension of mixed media. I'm also a sucker for silent films—faces that had to say everything without a single word. That stillness, that gesture—that's in my work too.

My paintings aren't meant to be decoration. They're built to last, to challenge the viewer, and to stand their ground. Some of them are funny. Some are uncomfortable. Some are just damn hard to paint. But every single one has a reason for being.

I've shown work at Manifest Gallery, Detroit Artists Market, and exhibitions across the Midwest. My painting *Kate* was selected for Manifest's Photoreal FotoFocus Biennial and published in their Annual Retrospective. Half of my paintings are now in private collections—and not because I played it safe.

Today, I'm combining fine art with modern tools. My collectors can preview work in their homes using augmented reality. They can browse a virtual exhibition

from their phone. I'm building a bridge between timeless skill and forward-thinking access—so that great work doesn't get lost in the shuffle.

And for the record: I still don't paint anything just to match the sofa.