

I am a painter. I am a maker. I am an Elder.

My work involves layers, literally and figuratively. Having studied, visited with and observed contemporary art closely, I recognize when techniques and concepts I have been using all along appear and are validated in art history. My work is influenced by painters like Lee Krasner, Larry Poons and Joan Mitchell. To a great degree, my paintings reflect my adventures, which some might consider unconventional.

I usually enter a painting or series through a conceptual phase, where I initially seek to channel a motivation. I am sensing my way in, which could come in the form of what the painting might look or feel like, it could start with a potential title. Overall, my paintings vary in content and to best of my ability they reflect my personality. I want to see who I am in the painting.

Next, I gather materials. As a process painter I build my own wooden stretchers for the canvas. This work orients my mind and hands to shape what is about to happen. This is where the concept of what I think I want to do meets the physical making of it. My origins as a house painter carry over to where I use repurposed paint. I find discarded cans of paint where the viscosity might be affected. This is especially important in work with a lot of built-up textures.

Finally, my paintings are about color and movement. There is physical movement of my body when I am painting. While I am in the critical channeling mode, I am choosing my palette, which set of colors will go into the production. Through trial and error over the years I have gained confidence in directing my choices and setting my path. Watching colors interact is the heart of my work.