

Artist's Biography:

Connecticut College: Minor in Studio Art. Coursework included basics, surreal drawing, figure drawing, mixed media and collage, lithoprinting, and art history.

Waterville, Maine: Sidewalk Art Show

Coopertown NY: Forgot the name of this gallery

Austin, Texas: Laughing at the Sun Gallery, Movements Gallery, Alternate Currents, Armadillo Bazaar, Artist's Coalition Cooperative Space

San Antonio Texas: Joan Grona Gallery, Red Dot Gallery

Techniques and Analysis

My focus is primarily assemblage/mixed media constructions, with occasional forays into more illustrative arts, such as ink and pastel. I first started exploring the medium of assemblage/found object in college, thanks to the inspiration of a professor who used this medium in her own art extensively. Other influences from the art world have included mixed media artists such as Robert Rauschenberg, Joseph Cornell and Anton Tapies.

The materials in my assemblage pieces include various found objects such as toys, computer and mechanical parts, and jewelry, as well as clippings, fabric, ink, paint, wood and paper. There is often a build-up of material that results in an organic feel, in contrast to the metal and plastic objects within.

Motivation and Analysis

I have always had a desire to create art since as long as I can remember. I loved to draw as a child and was encouraged by my parents. I also liked to make constructions...making dioramas in school was one of my favorite activities, because I felt like it was play; it was creating a world out of toys and other material. I feel that kind of play today when putting together my pieces.

Having poor health has also probably affected my art. I have themes of decay, collapse, entrapment, and escape. I think that my art in some ways reflects my health, but does so in a way that shows that it is just another part of nature, and not something that is necessarily good or evil. And I try to add a bit of humor here and there, because I feel this is a vital key to staying healthy both mentally and physically.

I often study these relationships between disparate ideas: order vs. anarchy, innocence vs. corruption, nature vs. the machine. For instance, in "Obsolete Gestures," two baby figures are contained within a mechanical apparatus. The machine has made innocence conform to its unnatural standards. One baby is contained, and the other destroyed. However, the machine itself is decaying, slowly being overcome by the nature it has tried to contain. As noted I do not see any of these forces as negative, however. Rather I simply investigate the conflict that arises between unlike ideas or forces.

I must emphasize that when creating, most of these ideas are not running through my head. My prime desire at that time is simply the desire to make something. Without that desire, I find little interest in all the themes and motivations listed above, and thus go into periods of inactivity when that occurs.