

I like to think of my work as studies. A study assumes an immediate, minimally planned attack with a very limited idea of a particular result. There is also an idea of a study as an intense examination of a subject that may lack finish. In my case, this label has nothing to do with the actual time I spend on a particular piece.

Drawing for me is about externalizing my state of mind, both conscious and unconscious, during a stretch of time. That time can be the period I work on a given piece or the time when the piece takes on its personality. In my case, I think the conscious attempt to render a subject convincingly enables me to let my unconscious do its work with minimal interference. I draw or paint until I recognize something felt.

Since my medium, charcoal for example, is connected directly to my hand it is almost impossible to lie. The act of marking on paper can't be faked. If it is unfelt or uninterested it will show. If it comes from a deeper feeling that will show as well.

While working, I look for a way to give the images the appearance of volume without defining a static space in which to place them. I avoid well-defined two-dimensional depictions of space, such as a room or defined landscape, and instead search for a way to give my subjects a space that feels like I've liberated them from three-dimensional restraints and gained for them a freedom that can only exist in a two-dimensional world. Searching for a way to achieve this ambiguous place is a big part of my struggle to resolve a piece. My yearning to draw images not limited by defined places with static boundaries is my attempt to mirror my imagination, which is not restrained by the visual confines of the outside physical world. I paint until I recognize that place in my imagination that is always alive, active and dynamic, a place I associate with the loose boundaries of a study.