

My work has always focused on the issue of containment – the human desire for the safety of enclosure and structure vs. the terror of possible entrapment. In my paintings, an array of containers - vessels, spheres, circles, grids, buildings, eggs, squares and cubes- suggest that a container can protect, imprison, or do both.

In my series "Apparitions", the containers are buildings or grids. Urban images at times appear to emerge from or dissolve into a vaporous background. Apparitions began the year my mother died in NYC. These recent paintings are abstract in style but evoke a sense of the urban landscape. All of the images derive from memories of growing up in NYC- a landscape which is etched into my sense of self.

In the Tension of Opposites Series, I am struggling with a particular conflict in each painting. Whatever I am doing, I always want to be doing the opposite. I want the painting to be realistic then also abstract, colorful also monochromatic, flat yet showing depth and volume, disturbing yet peaceful, conveying a sense of being trapped, yet also protected. I want to create and then destroy.

Working with mixed media on polymer is similar to the process of making monotypes. Both are reductive processes, with much wiping away and many “happy accidents” because the surface is so unpredictable. I paint primarily with my hands and fingers- rarely do I use a paint brush. Loss of control, surprising discoveries while painting, and an unpredictable end result are all essential to the painting process for me.