

ARTIST STATEMENT

DANCE of DECAY

Intrigued by decomposing pods, unraveling bulbs, and dried aquatic fragments, I study their patterns and textures. Back in the studio I view them dissected under a magnifying glass. Their patterns of decay echo the invisible forces controlling their movement. Paradoxically these delicate remains of life reflect both the fragility and the vitality of the earth and its oceans.

These paintings contain my fears and my hopes in response to our current climate-changing, socio-political, and geographic-global movements. The earth I have always depended on is undergoing dramatic change. And yet, the patterns of decay are constantly surprising me. The somewhat oxymoronic nature of the terms “*still life*” and “*nature morte*” seem appropriate in my observation. For me, even decaying life is active, and dead nature lives.

Ambiguity of space in these paintings suggests that what is inside can seem larger than the container itself. My attempts to contain a greater space within a smaller are reminiscent of the tiny, winged casing of the maple seedling that contains the potential for an entire tree. The borders hold the objects; yet most of them cannot help but push outside these boundaries or spill back inside the frames. Making use of the seedlings, nuts, and bulbs I have collected in the studio, I often dip them in paint and use them to create the textures in the borders. The driving forces behind the images are rhythm and movement. I imagine that as a leaf falls from a tree, when it swirls and twists in its dance of decay, it gets only one shot to make its descent memorable.