

My "Askew" paintings address the space between reality and fantasy through architectural details with skewed perspective, unusual color combinations and fanciful patterns and textures. They engage the viewer and disturb our culture's sense of perspective, an unconscious acceptance of Western expectations. Manipulation creates a frisson that is disorienting and contradictory to the conventional way of seeing reality. There is a pervasive flipping of shapes and of the sensation of being both inside looking out and outside looking in.

In addition to perspective, the paintings explore the way in which color and surface texture can stimulate the sensation of touch, taste and sound, along with sight. When looking at an "Askew" painting, what one first sees is the painting as a whole. The surface of the painting invites touching, with rough to velvety to smooth textures. The desire to touch focuses the eye on the particularity of details, where it can linger. My color usage calls to mind various tastes, orange sherbet, raspberry jam and guacamole, to name a few. The colors vibrate, giving the work a sense of movement as well as sound, as in the high pitched ringing of a bell or the soft sounds of a breeze passing.

I create my paintings starting with a snapshot of an architectural space from which I use the basic structure and angles as an initial framework. On an absorbent surface I pour an assortment of color washes which I tilt and turn to make them run and blur. This gives me a dreamy basis from which to start. I add angles using tape to draw out the boundaries of shapes. Within these I add solid colors, fairly random, from my palette of premixed paints. I preserve some areas of the original washes which will provide a soft contrast with the hard and geometric edges of the painting.

There is no preconceived notion of where I intend to go as I work. In fact, the opposite is true. As I begin to fill the space with color, I create problems to solve. Balancing believability with fantasy, spacial contradictions which work with those that don't, color choices which while odd, work together. Angles that make sense in a balance with those that don't. With each change comes a period of uncertainty. Solving one problem leads to another. In this way the work grows as a dance between me and the painting. I believe making problem solving the heart of my work allows it to retain energy and my work to change and grow.

The malleability of acrylic paint and my experience with acrylic mediums lead to my confidence that there are no mistakes, just happy accidents. Eventually, when I don't see anything that needs to be adjusted, I call the painting complete. This sense of adventure in the making allows my process to be a joyful one and keeps both me and the resulting paintings energized.