

I view my paintings as two-dimensional, topographical readings of three-dimensional surfaces rendered with a handmade aesthetic. I work within a limited system with specific rules. I consistently rely on one process, one orientation, and one modular shape. My painting materials are reduced to glue, pre-mixed craft paint, and food coloring, as well as dried and colored glue remnants taken from previously or simultaneously-made paintings. I choose to work within this specific economy in order to force innovation and a deeper investigation into certain nuanced relations in space, color, surface, and composition. It is the possibility of exploration and variance that exists within such a seemingly confining system of working that engages me.