

From my first introduction to the pencil, I have been a draftsman. From there and onto college I have been working to find that fine line between the artist and the draftsman. From the early temples of Karnak to the stain glass cathedral windows of the late Middle Ages, images convey a message or a story. In those creations, an artist/draftsman had to craft a story board to arrive at a solution.

For me, printmaking seemed a natural extension of that story that allowed me to carry drawing forward into making multiples. In intaglio printmaking, I fell in love with the wonderful marks that came from copperplate work which had a density and freshness that pen, and pencil could not match. My challenge was to explore how better to harness those qualities and allow them free reign.

My subject matter is varied. I am not a generalist in my approach to the creative process. A draft sketch can often have a change of direction brought on by the iterative process itself. Most of my pieces are large as I take keen interest in the “monumental,” the pillared icon, and the undiscovered remnant. My lifelong interest in world cultures and the natural sciences have opened potential content that I find challenging. I am inspired by historic architecture and leverage it to suggest a background narrative. These landscapes can be incomplete or bundled with unrelated structures that occupy a stage or tableau. I sometimes use pure geometric shapes as mobile avatars, while others may use a particular technique to allow the print a greater visual range. Each print (or painting) requires many iterations before a final approach is realized.

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