My current body of work consists of varieties of expression, varying from realistic landscapes, to representational and abstracted paintings that occasionally connect loosely to what can be seen in our physical world today. Most of the pieces I have completed have used a method of pouring in order to create marble like textures across a canvas. Occasionally, I may go back into them with a brush and heavy body paint, making the slightest of additions. Some pieces have areas of the marble background voided out with a contrasting color. Occasionally these voids feather themselves back into the marbled surface. Others act as a setting for a narrative or landscape to be set into. Most recently, the free-flowing background of twirling colors has been used as a texture for images of models I have placed delicately on the canvas, voiding the negative space out with black.

I intend the audience to experience multiple emotions when looking at my pieces, driving them to recognize the power of the pure and natural. With my current body of work, I am incorporating the human form as a statement of human mortality, but refining the figure to loose representations.

Before I begin any piece, I always have a rough idea of what I want to compose. My application of acrylics is heavy, so I also have to be sure that I have stretched the canvas as tightly as I can. This way, the painting does not have the appearance of drooping when being shown. I must also apply two or more layers of
primer, spraying the back of the canvas with water in between each priming application, to assure the canvas is tightly pulled around the braced frame.

After the canvas has dried over a period of two days, I prep my paint. This usually consists of measuring out several cups of pouring medium and adding different amounts of colored soft body paint. The soft body paint is more fluid in consistency than that of heavy body paint. I choose this because it mixes with ease into the pouring mediums with minimal clumping of paint. A couple tablespoons of water usually boosts the fluidity of the paint. I try to mix a collection of tonal values in order to create depth in my pieces.

I pour in relation to my current mood; darker and messier work is a representative of my emotional frustration, while delicate and vibrant colors communicate my calm and peaceful state of mind. My paintings are always built up in layers. As each are applied on top of one another, the newest of pours will slow down due to friction against the application below it. This creates a magnificent and unexpected effect each time. Depending on how the final product dries determines if I push the painting further. I will either leave it or I will make slight additions as. I allow the paint to guide me through my process.

I used to always believe that realism and landscapes were my only outlets. I would require specified assignments in order to complete a piece outside of my comfort zone. Slowly, I was able to break free from the structured regulations of complete realistic painting and work independently. I use minimal realistic presentation that has been replaced by illustrated and suggestive forms against
abstracted backgrounds. Pulling away from realism and figuring out possibilities through assigned projects helped me to develop my own artistic language.