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Artist Statement

Conceptually, my work and my practice have always been ways for me to concretize otherwise elusive concepts such as time, identity, personal history and experience. These are some things I feel we all share as human beings. However, before beginning Mills' program, regimented and meticulous 'doing' were where the bulk of my artistic concern lay. My painting's surfaces were built up slowly with hand prepared 1/8th inch rice paper strips laid down one at a time, a very meditative process which helped me slow things down so I could give to each moment; the resultant abstractions were like the evidence of the experience as a whole. My current work takes these now ingrained processes and attempts to look in a different direction.

My most recent explorations have been exercises in using what I have rediscovered in the last few months to be my most fundamental tool as an artist: my eye. It may seem improbable that someone who has made the decision to pursue visual arts at a graduate level would forget this, but I had. Coming to Mills was like being handed a microscope through which I could both examine myself and be examined by others, and for a moment I believed that this close inspection was killing not only my interest and faith in art, but also my ability to enjoy my practice. But in retrospect the past two semesters at Mills were a process, and they gave me the opportunity to reevaluate what words like 'art' and 'artist' mean to me. I realized that, like so many people whose interest and facility in the visual world began very young, I had invented a rigid definition early on about what 'art' is and should be, and it no longer suited my reality. And as I worked to dismantle this narrow view, it became increasingly clear that it is the searching and seeing – searching for connections and seeing details in light of these connections – that resonates within me as being art. Art not as an object contrived to be a product or didactic tool, but art as an articulation of my encounters.

And while discernibly different from my earlier pieces, I still feel that the work that comes out is the remnant, the evidence of my looking and my exploration into the basic questions that intrigue

me most about the tenets of time, identity, personal history and experience.