

A thread-like intelligence attracts my attention in the art making process. These attractions are the foundation for my creative impulse, and, they are everywhere. My job as an artist is to follow their pull, collaborating as best as I can, to reveal something new to both myself and for those experiencing my work.

I call this energy nature. Smells, colors, landscape, people, sound, the garbage strewn on the side of a highway, all are infused with this energy.

Like words used to build a story, sensory attractions build my experience as an artist. I wait, listen, trust, pause, listen, leap, stop, and--begin again, to collect, compose, wonder, experience. The process, for me, of art making is that of tiny rich steps, all needing attention and care.

Eventually, I become a translator, using my camera and digital paintbrush to communicate the essence of this collaboration.

The finished work within this series may appear to be symmetrical, it is not, but in fact, it is simply a reflection of internal urgings to create balance. Perfect imperfection.

Restoration offers an opportunity for the viewer to experience their unique sensory narrative and perhaps find a meditative space to rest within."

The Restoration Series embodies a non-rational, visceral experience into abstract imagery. Each work grew from the center of the canvas outward. This was not a conscious decision. My shifting sense of internal balance guided the placement of shape, color, and texture. I had to show up, collect the images, sit at my digital easel and listen.

Each mosaic like piece within the *Restoration* series was photographed during the winter, spring, summer, or autumn seasons. Many hours spent outside in nature form the matrix on which I build. The process of creating each of the finished pieces of work elicited a restorative response within me. The colors, smells, sounds, personality of the seasons, even the warm August breeze, touched me—as I worked in the dead of winter compiling separate elements into a whole.

These works are digital photographic composites. I've culled down a selection of images from hundreds of photographs. Small segments from these selected images are chosen based on color, texture, shape, and relationship to the whole. I have abstracted these selected subject in nature, building an image that reflects the balance I experienced while photographically documenting my encounter. I work with a Cannon digital camera and the Photoshop program on an Apple computer. There is no manipulation of the photographs or the segments I choose to incorporate within the artwork.

The Visual Memoirs are a growing body of work. Each piece had it's own

unique beginning: a dream, familial history, longing to understand, desire to heal. One or more of the following form the content of each piece:
digital photography scans of old black and white photos/color slides, and digital painting.