

Strönd:

My Strönd Series was created at the NES Artist Residency in Skagströnd, Iceland during my fall 2016 sabbatical from Marietta College. The work is a play between simultaneous geological pathways, weather mysteries, and sensory shifts.

Each time I look at one of my paintings I remember the coast of Iceland; however, I have a love-hate relationship with the memory. When painting in my Ohio studio, I remember the ever-changing Icelandic weather and the walk along the coast from my studio, home, or landscape. Each time I recollect, a piece of the experience is lost, becoming more abstract. The longer I am away, the more immaterial my hand becomes, focusing more on nuance and experience rather than the fevered documentation that occurs when working in life. The dichotomy of working from and in the absence of my subject is an integral balance of perception and invention that serves the symphony of time, space, and light I convey. Each time I remember the coast, I change, because the experience of recollection is never in the same place or with the same thoughts. I intend for a viewer to also remember a landscape, sentiment, or experience upon seeing my work.

Grey Veil:

In Grey Veil Series I document nature as seen between the rocks, clouds, memories, daydreams, and lifecycles. For me, a seascape holds the same principles and notions as the woods: stillness, timelessness, silence, and presence. During my sabbatical at the Heliker-LaHotan Foundation on Great Cranberry Island, Maine, I met people who traveled from all over the world to spend time on the island year after year after year. The same people came to the same coast for generations, and the coast never changed, however the people and their memory did. After returning from the island I was left with only my memory and recollection of the seascape, thus my subsequent work is more about my personal experience and less about Great Cranberry Island. Memory is created and stored between the synapses' just as the truth of the sea lies between the rocks, what I paint is the space in between experience and memory. The murkiness of the fog obscures the edges and seams of the rocks to render them calm and present. My color choice is reminiscent of the hues captured by observing the mist and haze from the early morning and chilled summer evening.

Zephyr:

The imagination it takes to smell the air in my work elicits specificity to one's personal connection to a landscape. Most of us have a landscape place in our minds where we go that contains our memories, dreams, and daydreams. Once mentally in that place, remembrance occurs. As noted in 2000 by a NYU study on memory: the act of remembering changes you. We often think of retrieving a memory like going through a filing cabinet of memories until we come up with our original experience. But in fact,

based on scientists Karim Nader and Glenn Shafe's study, a memory is only as real as the last time you remembered it. Therefore the more you remember something the less accurate it becomes. Freud also stated that "memory is altered in the absence of the original experience, becoming less about what you remember and more about you." In my Zephyr Series I pushed the image and memory to almost total abstraction.