

1. Please discuss the ideas behind the specific works of art submitted for this exhibition.

Quiet intimacy. Absence. I employ different media, but the underlying ideas interrogate the same terrain:

*The way process and time change things, us, circumstances
Finding the inner quiet to ruminate*

2. What were your inspirations for the art submitted in this exhibition?

That's a hard one for me. The materials really do inspire me and to some extent these are investigations. I want to see what happens when we do "x" to "y". What inspires that desire to investigate is something I haven't named. I can be a pretty noisy person. But I'm actually a pretty quiet person with a bent for the wistful and melancholic. So I think I make this art as a way to access that part of me.

3. Which media , techniques and work processes did you use and how did you come to make these choices?

I consider all of this work "drawing". It takes different forms and requires different tools, but for me, conceptually, I conceive of them as drawings. The ink on paper works are the earliest of these and use the medium traditionally. The sculptures are 3-dimensional drawings—lines in space. As for the drawings that present as paintings, the way the medium is moved around on the substrate is more like the act of drawing than painting.

4. What do you intend for your audiences to see, experience, and think about when viewing your art?

Intimacy. Quiet. Curiosity. Contemplation.

5. Did you encounter any difficulties when creating your artwork? How did you work through them?

It seems there are always difficulties to be confronted. There's time, then money. Next, for me, is suitable space--both to make and store work. I have been fortunate to have another artist allow me to work in a space they managed until I could fashion a minimally workable set up. Making the work occasionally presents logistic puzzles and technical limitations, but I enjoy solving those matters. The former are frustrations.

6. What kind of research did this work involve? What kind of investigations and discoveries resulted.

The main research represented here is the experimenting with clays, wires and firing temperatures for the sculpture. For the silver/metallic looking works it was the paint on different substrates that is of interest to me. But the majority of the research for this work is in the making of it. I've looked into works on paper and some of the artists who work that way, but at this stage I don't want to be influenced by the visual. I prefer any research I do to focus on the conceptual aspects of an artist's work, and I haven't made much time for that.

7. How do your works of art relate to each other in terms of visual and conceptual content?

Most folks see the repetition of line as a visual unifier of the works across mediums. Conceptually, the work is related in that each addresses the meditative aspects of repetition, the role of materials to imbue additional meaning and the intention for the viewer to quiet themselves enough to take in the intimacies of the work.

8. What are some of the most important skills and influences you draw upon to create your work?

Most important for me is the discipline to break away from daily chores and responsibilities and set my mind to the work of making art. Whether physically executing the work, researching or thinking and shaping concepts, finding