

Narratives in my paintings often develop around the intersection of the natural and human-made arenas, the battle and collusion between leaf and junk, star and rocket, tide and seawall, feral and domestic. For decades I've used snapshots, prints, and found materials as grounds in my work; these may remain visually prominent or become embedded in the paint as the work progresses, in relation to the overarching composition. The picture plane is frequently in flux, creating an underlying pulse between painted and pre-existing image, what a critical colleague has called "your weird space." Recently I have been influenced by my layperson-level reading about quantum oddities and notions of entanglement.

The ongoing series "Mutable Garden" explores hybrids of plant, animal, and human-derived imagery using photos and mixed media; other mixed-media works mine similar territory, the individual parts reassembled into a more fantastical form. Drawings may come before a related painting or a painting may become a study for a drawing.

The "Books" series is intermittent, again reflecting my attraction to found materials as well as thoughts about the book as record. It has become an on-and-off journal of time in the studio—the fired clay dates back to classes at a Philadelphia clay studio, some of the found wood dates from early NYC days scrounging around the Lower East Side. The titles play with my affection for years of paperbacks I cannot part with.

Working in tandem with pre-existing images and found objects transforms the world into material, creating a continual call-and-response between that world and what happens in the studio. Always in view no matter the media is that click of significance: Richard Dreyfuss shaping mashed potatoes in *Close Encounters*, insisting, "This means something."