



artist statement

Words hold an immense influence over us. For centuries, those who could read and write wielded the greatest power within civilizations. The victors of wars wrote the history and controlled the popular narrative. What was proclaimed, written, or omitted colored the treatment of people based on gender, class, religion, and ethnicity.

Even with the barrage of images that daily assault our senses, words still retain a prodigious power. Within our conversations and relationships they can be both creative *and* destructive. Even the more recent use of texting proves that the written word remains essential. It can be practical yet it can be nuanced. Words confuse *and* explain—sometimes both simultaneously.

Words have been the foundation of my art making process for over fifteen years. Imagery has been layered over texts but imagery has also been formed from texts. Many works are developed from the format of the *palimpsest*. In ancient times the palimpsest arose when an original layer of text was scraped from a parchment—leaving a faint but perceptible residue of that text—then covered with a new text layer. Both layers would coexist within the same parchment and the history of the entire document could be seen through those dueling layers.

Much of this work suggests an interaction on the part of the viewer, offering up imagery or information that can literally be “read.” Since even images present the expectation that they should be “read” by the viewer, these works often employ text *AS* the image. The two are inseparable. The layers that create—or perhaps complicate—the “image” are mined from specific texts that relate to the multifaceted experiences of the artist, but they are also received by the parallel multifaceted experiences brought by each viewer.

The sedimentary layers that compose the histories of both artist and viewer are mirrored in the format of the palimpsest within the works. The images may obscure an under layer of text or may be formed by the multiplying of various layers of text. The fullness of the works, however, cannot be understood without the residue of layers bubbling up to the surface. These texts, along with other “texts” (i.e. the substrate of vintage clothing or fabrics), further expand the density of meaning. The “reading” of these elements within the works, thus, reveals nuanced understanding of the aims of the artist as well as the competing “texts” that make each individual viewer unique.