

Artist Statement

Worn, battered drumheads—relics from my years drumming in an indie rock band—and sheets of Lexan glass are my canvases: the unconventional surfaces where my visual, autobiographical narratives unfold. Rooted in my lived experience and inspired by the philosophy and practice of Zen Buddhism and yoga, these materials become foundations for holding daily observations, insights, and revelations.

Glass possesses a sensuous depth and transparency that invites the layering of paint, paper, and line—building complex spaces that hold emotion and memory. Working on Lexan allows for a more tactile exploration; I can scratch, carve, and etch into the surface, expanding the conversation between space and texture. Into these works, I often integrate meaningful materials gathered from my everyday surroundings. When these fragments merge with painted and drawn elements, they form intimate, dynamic narratives—moments suspended between reflection and discovery.

Creating exclusively on the reverse side of the glass, my imagery emerges from foreground to background. Each mark is a commitment; once layered, it cannot be undone. I welcome this lack of control—the surprises that surface and the spontaneity that invites freedom and intuition into my process. In this way, I capture fleeting moments, slivers of thought, or the subtle resonance of feeling.

At the other end of my practice are the artworks made on used drumheads. These pieces begin with the existing marks left by drumsticks—traces of rhythm and movement from a previous act of creation. My involvement is often minimal, allowing those spontaneous scuffs and stipples to guide what the image becomes. I first began this work using my own drumheads, after an epiphany one day that I had been “drawing” all along while drumming.

When it came time to replace them, I brought the used drumheads into my studio and transformed them into visual compositions that revealed the energy and passage of time embedded within. Over time, this series expanded to include drumheads donated by other musicians, which I lovingly repurpose just the same. Their surfaces, alive with latent rhythm, dictate the image to come—each piece a conversation between music, gesture, and stillness.

Ultimately, my work speaks to the shared human experience. In the busyness and demands of life, we all need moments of stillness—spaces where we can reconnect with ourselves and with others. In *Buddha Mind in Contemporary Art*, artist Bill Viola reminds us that through art and spiritual practice, we come to recognize the reality of our shared existence. This truth lies at the heart of my creative process. I create in response to an inner call to pause and simply *be*—driven by a deep desire to observe and absorb life’s moments more fully, and to express those experiences in ways that invite the viewer to reflect, connect, and find meaning in what resonates before them.