

I am most interested in charged human situations. This interest is reflected through various means; sometimes by portraying a particular moment or event, but more often by showing the moment before or after an action which is only partially named or specified. I'm more interested in the suggestion of narrative possibilities than in clearly resolved linear narratives, though it seems important that certain details (i.e. gestures, expressions, clothing, object types) remain quite specific.

Things come into my work from a variety of sources and processes. There is a constant shifting between the imagined and the observed. Often these are combined and result in a fusion of differing qualities: stoicism and vulnerability, absurd comedy and overwrought tragedy, the banal and the bizarre.

Stylistically, I work primarily in drawing. There is something about the directness and precision of drawing which seems most suited to my concern with engaging the viewer. Also I am drawn to the dual quality that very large drawings contain; namely a sense of epic grandeur and at the same time a sense of intimacy that the drawn mark inevitably carries.

My work references older artists like Bosch and Bruegel. At the same time the work has a contemporary starkness and edgy humor which root it in these times. I feel both qualities are important in creating work, which speaks insightfully of the present and yet also remains universal and able to communicate to future generations.

In my most recent work I have increased both scale and complexity. A major theme running through all the new work is a poetic collision between beauty and the (sometimes cruel) absurdity of the contemporary world. This collision produces a variety of situations, ranging from the ridiculous to the sublime, all of which reveal a vulnerable sense of humanity.