“To play is to free ourselves from arbitrary restrictions and expand our field of action.... Play is the free spirit of exploration, doing and being for its own pure joy.”
-- Stephen Nachmanovitch, *Free Play*

Much of my artwork involves an uninhibited investigation of material and the relationship between gestural and deliberate mark making. I use my work to explore the process of creative expression. This process often involves experimenting with different materials and new ways of mark making. I typically don’t pre-plan my artwork. Instead, I rely on the active and spontaneous process of creation to form the composition and imagery of a drawing. Like Stephen Nachmanovitch suggests, artists must let go and give up their self-imposed limitations so that their artwork doesn’t become too restricted to one specific context. This allows the art to exist on its own and translate to any space or time. It also invites the audience to examine the life of the art independent of the motivations behind its creation. I try to incorporate these ideas in my own artwork.

My artistic approach varies with each piece. Sometimes, I am impulsive, and other times I am more careful and meticulous. Usually I allow the material (like yarn) to act on its own. I often combine these methods of improvisation and deliberate mark making to activate and define a drawing. I also use traditional drawing materials like ink and graphite on paper, but I usually apply these materials in unconventional ways. This allows me to experiment with both material and process. Nevertheless, the artwork is not about the material. Instead, the materials work with the drawing surface, the composition, and the imagery to create a unified whole that challenges the typical expectations about drawings. Although the imagery is non-representational, my process and combination of techniques give the drawings a dynamic quality, and the imagery and composition energize the surface of the work. In the end, each work depends on the process and the decisions I make at the moment of creation, but the final drawings exist without direct connections to these moments.