

My recent work uses the visual language of drawing and painting to expand upon the semiotic similarities between maps and fractals, and to address issues of place, location, memory, and land.

The inscriptions in a map register and locate the viewer in an autobiographical, notated memory or inspire imaginative longing to be in another place. The spiraling, infinite, self-repeating imagery of fractal coastlines, islands, foliage, and branches locate the viewer in a suspended, abstract space.

In this group of work, imagery is fragmented then seamed back together. Maps, though made to appear as unbiased reference objects, actually depict a subjective point of view. Through this work I attempt to find ways to decode the signs and myths inherent to maps and reinvest their ostensibly utilitarian function with personal narrative. Mediation and fragmentation, in this sense, become metaphors for seeing a new place from the "outside" or seeing an old place from the "inside."

From afar, the dense imagery in my work resembles rough aerial topography. Up close, however, the small, clustered signs and symbols "come into focus," revealing "place" more literally. Layered paint phenomenologically hovers and floats across surfaces, pinned in place by grounded linear markings. Counties and isles cluster together forming new landmasses and globe-like structures. Rivers and roads mutate, web-like, into branches. Branches become breaking waves. It is my intention that these conflation of memory and place provide both a new lexicon of experience for the viewer and an understanding that true connection with place lies beyond the parameters of mapped terrain.