

My work is inherently selfish. I am fixated on the self-portrait and it bleeds into nearly everything I make; everything here is a self-portrait, even if it is not my body depicted. My fixations, desires, frustrations, reflections, and anxieties are ubiquitous to my compositions and sense of aesthetics.

Stylization is important to me because it helps represent that which is difficult to articulate. My works are violent, fragmented, abstract self-portraits that toe the line between grotesque and alluring. Bodies are rendered not just according to how they would behave in real life, but in conjunction with how it feels to be balanced, hung, stretched, or coiled in their positions. Fragmented figures and their dramatized injuries walk a line between pleasurable and discomforting to perceive, just as they are to create. Flowers flood and place strain on open wounds while hands alternatively claw and caress. Tension, anxiety, arousal, exhaustion, attraction, dissociation, and obsession are all well at home in my compositions. My symbolism and imagery are creations of my own mindseye and possess meaning individual to me.

The work is a refusal to mask or censor my condition. It's as much of a struggle to represent myself so truthfully as it is cathartic to do so. My self-portraiture is both vulnerable and imposing when I depict myself as gored yet alluring. It's also a compromise; here, on the canvas, I will express myself wholly and without hesitation in exchange for the exhaustion and effort it takes to continue moving through a world I continually find myself an ill fit for.

The erotic bent to my work carries this concept, deliberately created to juxtapose the violence at play. I want arousal and discomfort to both be in conversation with one another as well as to appear as inseparable. Anxiety persists even in pleasant times just as an out-of-place giddiness stays close in times of duress. My emotions, thoughts, instincts, and sensations are often all tangled together. Contrary to what it may seem, not all of my pieces represent moments of distress. Rather, the aggregate whole of my portfolio positions the viewer to be unable to decipher what is a pleasurable experience and what is not at first glance. This is an invitation to, firstly, spend more time with the work to puzzle over it and, secondly, assess the roots of their own personal initial reaction. I do not ask viewers to always enjoy looking at my work nor to understand the personal meaning generated. Rather, all I ask is that it be pondered and engaged with with intention.