

Your first memory of a painting...

The one that I remember most clearly was in 3rd grade art class. I painted a pumpkin, haha!

How did you decide to become a painter?

My Grandmother was a painter so from a very young age I was exposed to art and the lifestyle of an artist. I always deeply admired it and found myself experimenting with art and taking as many art classes as possible. I studied art and theology in college and that was where it truly began. Once I graduated I started painting on my own and received commissions by a few different local restaurants where I made paintings and murals. Then from there I kept exploring. It has been a very exciting path and one I am grateful to be on!

Did an artist particularly inspire you?

All of the Abstract Expressionists—Clyfford Still, Mark Rothko, Cy Twombly, Joan Mitchell, Helen Frankenthaler, Willem DeKooning, Robert Motherwell. There are many others as well such as Claude Monet, Henry Matisse, Brice Marden, and Mark Bradford. Too many to name all at once!

Do you need to understand to love a painting?

Absolutely not. I don't believe that understanding a painting is a prerequisite to loving a painting. Paintings are a visual language and they are about feeling rather than knowing. What a painting expresses in the visual cannot be expressed any other way. There are times when our soul feels but our mind is not able to express what we are feeling. To me, this is what a painting is all about—the feeling one experiences.

Is there a work for which you said to yourself, this is exactly what I wanted to do?

Yes this has happened on a handful of occasions. In particular, it has happened with the work of Clyfford Still. Each painting of his in his late career I have this feeling, but in particular his painting PH-389 is one that I wish I could have made!

The famous work that you don't like...

Surrealism is a movement that I don't particularly like. I can appreciate it for it's historical significance, but many of the works by Dali don't appeal to me.

What is essential for your creation?

Creating alone in my studio with plenty of space.

What is your relationship to recognition?

Recognition is strange. It never should be the motivator but at some point it will be inevitable to face. Whenever the time comes, my hope is that I can steward it well.

If tomorrow you could no longer be a painter, what would you do?

I have always wanted to be a musician or a surfer. Or maybe both!

Your artistic dream?

I would like to build my own studio someday on a big piece of land that I live on surrounded by nature. It is a dream to have a creative haven with close access to the wild, away from the chaos of city life!