

My work is an exploration of the psyche in an act of surrendering to emotional outburst. I draw from my personal background as well as literature, especially that of women using both word and image (my recent research has included Unica Zürn and Dorothy Iannone). While riffing on themes of gender, fairytale, performance and ritual, I'm interested in the push-pull relationship between the effort to control or contain versus the need for catharsis or purge, sometimes in the most dramatic way. I play with this idea literally, visualizing the body coming out of itself, exposing not only one's guts but one's internal state--one's emotions, one's craziness--in a way that can seem both pleasurable and painful. I use my media to emphasize a visceral mark--the spill of paint on nonporous drafting film, or the stain onto canvas--to refer back to the body permeating beyond its own boundaries. Some compositions evoke the landscape of my upbringing on a cranberry farm in New England, and have spurred my experimentation with other materials such as cranberry juice. I exploit the staining effect of my fluid media--be it juice or ink--by drawing on pillowcases, inferring to the body and one's mental state, and returning to some kind of abject narrative. In my current work, the fluid line is juxtaposed with makeshift "prints" made within the same composition: heat, acrylic and other transfer methods integrate my own photography and imagery. In recent installations, I suspend many works throughout the space, hung from cables or the ceiling above, making use of their translucency and presenting them as double-sided paintings that immerse the viewer in their own world.