

My current work, *Inbetween*, is a series of large scale drawings/paintings that addresses the notion of the everyday as monumental. In the work, I am seeking the impossible, if poetic, notion that there are visual places between and at the intersection of two very different and independent views. Just as Paul Klee takes a line for a walk, Julie Mehretu mines architectural and cultural data to inform her work, and Matthew Ritchie uses a cacophony of scientific information to create his work, I am mapping the everyday and visualizing it through a combination of painting and drawing. Walks, anomalies and happenings that occur throughout my day become a part of the images I create through a series of processes involving chance, observation, and intention that lead to a new visual space...one that is between the two original spaces. For instance, *outside my hotel window*, starts as a contour drawing that I adapted from the view outside my window in a New York hotel and *outside my bedroom window* starts out as a drawing of the view from my bedroom window. The mashing of these two images through the process of the drawings/paintings creates two new images derived from the comparison. The original drawings morph through a process of pouring and mixing. I trace the liquid lines, chasing the edges while creating new lines in the process in some hope of capturing the original image. My current word to understand this is reclamation. I feel like I am rehabilitating the line through manipulation, control, freedom, and observation. The new shapes become both a spontaneous and controlled amalgamation of the exploration. The media I use for this process are marker and acrylic paint on terraskin or rock paper.