

Aesthetically my work is spiritually based and socially conscious. My art making tries to bridge the divide between ancient sacred devout and faithful worship with contemporary fleeting secular materialistic sensibility. Bringing the viewer to sensitive subjects with grace or humor, reaching out to the disenfranchised or socially unconscious with simple gestures and bringing calm and peace to those in turmoil are prime motivators and fuel for ignition of the creative spark. Decoratively I enjoy working in the abstract where each embellishment and gesture provides clues for the viewer to string into their own personal narrative. What each piece says to each viewer is unique and that is just fine with me.

In terms of the technical, conventional firing process is not part of my vocabulary. My artistic pursuits are one part aesthetic, one part science, one part pyrotechnics. Alternative firing methods most satisfy these facets of my personality.

I have been experimenting in alternative firing methods since first being introduced to raku and primitive smoke firings in 1980 by Mikhail Zakin in my freshman year at Sarah Lawrence College. Since then I have focused on multi firing in oxidation with additions of glass, metal, and commercial lusters, raku firing in both electric and propane kilns, and luster "strike" firing in oxidation where combustibles and volatile chemicals are introduced at key temperature in an electric kiln.

Having worked in a studio in an urban setting forced me to become proficient in quick smoke fires that could be done in an afternoon in a garbage can or BBQ grill in the yard of a game friend or family member. The technical and chemical proficiency required in these methods combined with the development of aesthetic form provide me with a most satisfying and fulfilling artistic life.