

## Artist Statement

Born in Champaign/Urbana, IL.  
Raised in Rockford, IL  
Resides in Portland, OR

Growing up, I was always fascinated by transportation: things on the move. Questions in my childhood mind were, "I wonder where they're going?", "Where are they from?" looking at tractor-trailers, or skyward at airplanes. My house was under the landing pattern for not only Rockford, but also, a little higher elevation, approaches to O'Hare International for Chicago.

I always imagined I would do something where I moved around. Walks home from school on a Friday afternoon, I'd dream of driving a big rig home, and having a steak dinner. Other times on my bike, riding through a puddle, I was captaining a 747 over the Great Lakes. I wanted to also be a race car driver, which was realized as an adult in racing school. I still get excited by tractor-trailers, especially if they have the striped graphics adorned across the rig. I knew the differences between an International, Peterbilt and Kenworth. I always liked the Freightliner, but not necessarily the White/Freightliner... It was plain like the Internationals. These graphics however, led me into a career of art and design. One of my favorite logos as a kid was the trucking company, Consolidated Freighter (CF). A friend and retired driver gave me a CF hat, and I treasure it.

As a son of an architect, I was raised amidst (what was deemed) great design, furniture and interior design. This also has a place in my work. Materials, especially wood, are abstract derivatives in my sculptures and represent architecture. The shapes of my sculptures are inspired by three major silhouette shapes or forms. The abbreviated titles emerged through filing my work on the computer as file names. Titles are *MXR* (concrete mixers), *HAULR* (drybulk haulers) and *SGN* (signs). The first two, are ubiquitous in the Rose City, as cement trucks and drybulk haulers, busily move through traffic, to the next building project in this expanding city. I liken my attention to these forms in the realm of American artist Charles Sheeler, who streamlined both agricultural silos and industry into a hard-edged abstract paintings. Another American painter, Helen Lundeberg, worked with architectural elements and flattened perspectival space. Her work also picks up on arcs, like the surrealist Giorgio De Chirico. My illuminating skies could be attributed to someone like artist James Turrell, where he used natural lighting to create interior colors in space. I have plans and hope to build a temple for universal worship, using natural lighting and refracted glass.

More recently, I have added to my repertoire of images and titles. *TLT*, for tilt are the angles produced from apertures between buildings, sign graphics and sky. It visually challenges the notion; *what is brighter, or more brilliant: sky or graphic colors?* *THRU* is a visit to my past work. The title takes from the vernacular for 'Drive Thru', and I had produced some earlier images using vernacular commercial architecture back in the early 2000s. Now, I'm experimenting more with the abstract elements of interior/exterior, flat represented space (2D-3D), and continuing using materials evoking architectural materials and natural lighting. As for the sky "lighting", I love the skies of dawn and dusk. I first experimented with this palette in graduate school, as a way to suspend objects in a heavenly levitation to idolize designed forms. Those forms were abstractions of car bodies. Now, the painted skies serve as an illuminating element, pressing its value and hue against both natural and graphic colors.