

“Classicism foresakes the nature pattern.” —Agnes Martin

apollonian (adj): harmonious; measured; ordered; balanced in character; rational; restrained; meditative

dionysian (adj): of a sensuous, frenzied, orgiastic or Bacchic character; unbounded; lawless; irrational in nature; pregnant with strength; creatively strong; passionate

Opposites attract. While most of us yearn for a sense of stability and security, our compulsion for variety and adventure often lead us in the opposite direction even as we continue to look over our shoulder. While we know that setting goals and sticking to them will get results, most of us have given in to the pleasure of breaking the rules we ourselves have deliberately crafted. While there is something satisfying about the “new” and “being the first,” no one is completely immune to the charms of objects worn and marked with the history of their use or feeling the special connection of following in another’s footsteps. Perhaps that is why we are all so attracted to ruins: they hold the ideal of the quest for perfection within a man-made object against the disorder and decay wrought by the ravages of time. While Agnes Martin could rightly declare, “classicism forsakes the nature pattern,” it only follows that nature will eventually catch back up.

Drawing and painting have always been the way I explore my attractions and my aversions, my hopes and my experiences. With my current geometric abstractions, I am describing this exploration quite directly. The rows of colored lines—created by placing individual dots of egg tempera paint onto a wooden panel with the tip of a chopstick—represent order and structure. The dots themselves, wavering and at times absent, represent that which feels irrational but is inevitable: decay and fracture. Together, the rows and the dots allow me to create an image that references this tension—and even the attraction—of having what seems stable and complete reveal that which is also broken and permeable. The lines and dots, following their predetermined course but also allowed to meander, change color, gradate, or remain absent, cohere into an almost iconic stillness while retaining a sense of incompleteness and change.

The paintings in *Reconnection* are all egg tempera on wood panel measuring from 10 inches to 40 inches square. Because of the nature of the tempera paint, each dot — measuring approximately 1/8 inch in diameter — dries as a raised bump, giving the paintings a surprisingly textured surface.