As a printmaker, I am passionate about the medium's beautiful processes that encourage layerings of techniques, histories, meanings and craftsmanship. Printmaking's proximity to literature, text, illistration, bookmaking and bodies of information also suggest a sense of removal, of quiet interiority. The interiority of each of us and our individual journeys toward constructing lives of meaning guides my work. The mysterious process of art is the transformative endgame.

Beginning with intaglio/etching and working for years with a photographic process, and drawing - I am now working with oversized linocuts that aim, in their placement as paste-paper exhibitions, to highlight public spaces that are forgotten.

I am drawn to the poetry of forgotten spaces. For over 30 years I have travelled to, photographed and drawn at medical museums both in the United States and Italy. I have gained access to publicly displays but also storerooms, closets, and basements. Most of what I work with begin with gloomy specimens or the delicately crafted models of body parts- all suggesting archaic alchemistry studies. More recently I have collected my own chemistry beakers to create similar displays to work from in my own studio.

Achieving some sort of gestural melancholy is the goal of my work. My intention is for reinterpreting vestiges of 19th Century taxonomy as fragil, irrelevant socially, but still, curiously, poignat in loss.

For me, printmaking's history dovetails with these pieces, intimate, placed on fragile paper, ephemeral.