

In my work of the last year, explicit representational cues have dropped away, making the paintings appear more abstract, although I am not thinking "abstraction" when I am making a painting. I think these new pictures are the result of intuitive, non-representational form-making interacting with the mental forces that want to imaginistically bind visual elements together. I have been trying to invent configurations that stop just short of representation, configurations that have identity without being identifiable. I have wanted there to be the feel of drama and the sense of narrative without the presence of recognizable images or symbols. Neither abstract nor figurative but still imbued with the current of a story.