

The loose fabric used to create this latest body of work (2022) is a diaphanous stretch mesh, intended, as stated on Amazon to, "double up to use for bra bands, and for lining special occasion illusion necklines, costumes and lingerie."

While I use the mesh as a painting surface, there may be echoes of these intended uses present in the work. The painted works are often draped, straddling space between wall and floor. Pieces like *Y Emoji*, seem to claim space in a way that moves toward sculpture—albeit tenuously. It is held taut only with thumbtacks, anchored at its corners, two on the wall and floor. While the work presents with a certain outward-reaching bravado, viewers may sense that it could just as easily crumple should a tack come loose.

The work also draws on art historical influences, such as mid- 20th century Minimalism. Painted borders define the simple geometric shape of certain works. The acrylic paints employed, as well as the stretch material, are both mid- century innovations. The work also encompasses concerns around current- day abstract painting, which influences decisions within the body of the paintings. As a product of the 1960's myself, by focusing on these two art historical points, I am highlighting my own autobiographical arc. In this way, the works are a bit like self-portraits.