

I create drawings based in narrative that investigate intersections of heterotopias, socio-cultural spaces and trauma I use photo reference, social communication and memory to create compositions. Furthermore, I utilize a variety of techniques to accentuate the range of emotions and perceptions of said compositions. The narrative of the work runs parallel to my biographical point of view or my perception of reality.

Heterotopias are places and spaces that function in non-hegemonic conditions. These are spaces of otherness, which are neither here nor there, that are simultaneously physical and mental, such as the space of a phone call or the moment when you see yourself in the mirror. spaces that have more layers of meaning or relationships to other places than immediately meet the eye. In summation, a heterotopia is a physical representation or approximation of a utopia, or a parallel space that contains undesirable bodies to make a real utopian space possible (like a prison).

My often used mediums are; ink and paper. Ink is very versatile, and I use it for full, expressive marks or slow build of washes; Paper as a medium is an excellent surface that works great with ink and allows for absorption of subtle washes or heavy marks that rest on top. Furthermore, my work mimics cave paintings, illustrations in transmitting thoughtforms. Ending on a poetic note; I seek to represent perceptions in life, I feel the paper is the closest to a physical likeness of life. Paper is fragile, naturalistic and similar but unique. impressions (Or histories of brush strokes) the paper is changed permanently for better or worse. The composition and the piece as an object become a by-product of the process; influences are Giovanni Tiepolo, Kim Jung Gi, Gustav Klimt, Kara Walker, Charles White, Philip Guston, Ciro Quintana and Mark Thomas Gibson.

