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Having worked in several different mediums, each one has deeply influenced my visual vocabulary and creative expression. In the last twelve years, my luminescent encaustic paintings focused on the vessel as a voluptuous form. While painting in encaustic, I started creating wallpaper backgrounds utilizing color, texture, imagery and cyanotype prints. Thus, developing a dialect to frame or situate the dimensional vessel.

For all of us, life has changed since the isolation of COVID-19. The course of my art practice has changed too. During the lockdown, I turned to flowers from my garden and capturing their beauty through photography. Creating cyanotypes printed in the sun from negative transparency film, resulting in intimate images of lush floral prints.

I am now in the fourth year documenting the garden thru my art. My process blends chemistry, nature, artistic license, technology and timing. These images give a vintage modern feel while evoking a uniquely beautiful and mysterious look. The elegance of the cyanotypes is further enhanced by a selection of unique papers.

Recently I have developed two new series utilizing collage. "Visual Poetry" consisting solely of cyanotype collages that show case my garden flowers and vintage vessels creating original floral narratives as still life. "Muses, Mermaids and Nymphs" are sweet small framed cyanotype collages. The shades of blue and soft white are contrasting variations of light and dark kissed by the sun.

My cyanotypes and encaustic paintings have been shown throughout the United States. Previous porcelain works have been placed in hotels, hospitals and corporations. Other mediums have shown in the Metropolitan Museum of Art, Renwick Gallery at the Smithsonian, American Craft Museum and Cartier Jewelers.

CYANOTYPES First invented by Sir John Herschel, cyanotypes were popularized as a low cost method of printing, commonly known as blue prints. Artistically, Anna Atkins, considered to be the first female photographer, used cyanotypes to create direct contact prints, documenting flowering plants, ferns and sea life. The process I use consists of alchemy, nature, technology, artistic license, and timing. I first coat paper with the combination of ferric ammonium citrate and potassium ferric cyanide creating a UV sensitizing solution. This paper will be set to dry in a dark room. I then photograph my still life images in my studio using an iPhone from which I create a negative transparency film. Upon being dried, the paper is put in direct contact with the negative film of my image. Placed under glass and into sunlight until reaching the perfect exposure. The paper is then washed in water where the magic happens, oxidizing the iron salts and drawing out the positive image in beautiful shades cyan blues.