As a narrative painter and ceramicst interested in a fantastic reality, I turn towards Romantic Mysticism and create a consciously ctive world. The nineteenth century Romantic landscape tradition invested nature with the drama of human psychology and expression, making the common place extraordinary. As an historically late and, therefore, anxious artist, I devise
a vocabulary of images as a method of wish fulllment, deriving my own imaginative matter out of this landscape tradition.

I use images of nature, soil, sky and seasons as elements which are recognizable yet also resemble something else. I build structures with clay and paint to create totems and shields of protection. The surrealists took full
advantage of free association while engaged in producing an exquisite corpse. I, too, use this method, combining observation and invention, giving life to invented forms and using gurative elements as agents of posture and action.