

*Monument Valley* extends my ongoing interest in emotional landscapes, where a painting becomes a perceptual space shaped by light, breathability, and the shifting conditions of attention.

The work treats landscape as something in motion, a field of color, and momentum unfolding through thin layers of linen.

The painting began after time I spent traveling through the West, where light, distance, and silence create a particular sense of clarity.

Those impressions guided me toward a space that is felt internally, rather than a scene to depict.

Ideas that shaped artists in the Southwest and on the West coast, including elements of Transcendentalist and Taoist thought, were present in my practice. They view nature as continually shifting, which parallels how I think about abstraction as a surface that records perceptual change.

The chromatic structure follows this. I use saturated pigments and translucent layers that move away from naturalistic palettes. Because these intensities can easily dominate, the gray tone of the raw linen becomes essential, grounding the color while maintaining a sense of breathing space within the composition.

You may notice moments where color feels suspended or where the linen remains uncovered. These areas guide how the eye moves and pauses across the surface, acting as quiet counterpoints to the surrounding motion. As the layers interact with the linen tone, the image holds both pressure and subtle air pockets.

Color travels across the canvas in continuous currents, forming a sense of horizon through a movement, rather than through a literal viewpoint.

For me, abstraction becomes a way to consider how a landscape is registered inwardly through attention, sensation, and the small rhythms of perception.

*Monument Valley* is part of that ongoing inquiry, evoking the feeling of being within a landscape without locating itself in a single place.