

When I think about landscape, I'm not just thinking about what I see. I'm thinking about what I feel. The land holds memory, story, and transformation. It holds beauty, but also complexity.

My landscape series began as a way to understand that relationship, how we experience place not as something fixed, but as something constantly shifting, alive, and responsive.

These works in the series include the painting *Eruptor*. Marked by a surreal and abstract quality, they invite chance, intuition, and discovery to shape the visual experience that echo familiar geologic forms and states of transformation.

Lines, shapes, and repetitive motifs evolve organically, allowing unpredictable elements to find their place.

Mountains, canyons, and flora emerge as indiscernible yet resonant shapes, creating landscapes that blur the boundary between the tangible and the imagined.

Abstraction for me is not about obscuring the land. It's about listening to it in another way. It's a space where emotion, rhythm, and presence take form.

My process begins outdoors while traveling through the natural environment. I take note of subtle things like the vibration of heat, the sound of wind through grass, and the way shadows can stretch across stone.

Those impressions find their way into the work, sometimes directly, sometimes as memory.

My practice emerges from a deep reverence for the natural world, not only for its beauty, but for the way it informs a sense of spirituality.

Through abstraction, I explore the intersection of nature's physical forms and its more enigmatic depth, seeking to convey the rhythms, tensions, and harmonies that connect us to the living Earth.

At the heart of my work is the idea that abstraction serves as the bridge between the seen and the unseen. Nature, with its endless layers of meaning and materiality, mirrors the principles of superposition, states of being that are both distinct and intertwined.

In that sense, each painting becomes a kind of meditation, a place where form and feeling, matter and memory coexist.

In the studio, I allow the process to unfold intuitively. Paint flows, shapes emerge, and I follow the energy of what's happening on the surface. I'm drawn to the moments where order gives way to chance, where a mark or gesture become a discovery.

That balance between control and surrender feels true to how the world operates, how landscapes themselves are shaped through time, weather, and movement.

Ultimately, these works are about relationship, about being present with the land and acknowledging its spirit. They are visual records of time spent listening, reflecting, and becoming part of something larger.

When people stand before these paintings, I hope they sense that presence, the vibration between the physical and the spiritual, the seen and unseen.

Because for me, that's where the landscape truly lives, in that in-between space where the familiar dissolves and something deeper begins to speak.