

I am a true Hendersonville native. I love it here and despite all the stop lights, I always will. My great-great grandfather was Captain Smyth. His family lived at Connemara (later became the Carl Sandburg home) and named it after their Irish heritage. He built Berkeley Mills. My great Uncle was Earl Stillwell, who was the architect for many of Hendersonville's buildings, including the Cedars, Hendersonville High School, developed Laurel Park, and many banks and churches and City Hall .

My father is always making things. I grew up learning how to use tools and have many memories of us working in the shop, and we still do.

I went to Immaculata, Hendersonville High School for two years before going to North Carolina School of the Arts. I spent my college years at the Maryland Institute of Art and studied abroad in the Netherlands. I am 39!, but I'm only telling you that because I'm not 40 yet.

Drawing with ink is by far the most challenging media for me. I have to stay very present , one false move and it's over. No eraser will work. I will draw 10 pieces before I get one I feel good about.

I draw from my mind and instinct. Sometimes I will draw naturalistically just to prove that I can.

I have been working with the same subject matter for over 20 years. I can't get over the subject matter – it holds so many meanings to me. It's a yoga practice to stay present. I have always been interested in continuums. I feel my drawings could go on forever. My dream would be to fill a fifty foot wall with one drawing so that the viewer would be forced into the voids, slow spaces, and faster moments.

I am interested in the speeds, vibrations, and frequencies that we live in and I try to convey that time and space is happening, we don't have a horse in that race. Only through breathing and meditation we can become aware enough to not be aware!

In my older work, I just let it fly. Big and conceptual. I had to figure out how to represent what I was feeling. Over time I have tightened up a bit (framing 10 foot drawings is not practical at all) honing in on the proportions that people recognize as landscapes. In fact, I would like to draw nothing at all.

Drawing nothing means that to draw space, I have to show the 2% (sorry not totally up on my physics stats) that isn't empty. You must have the boundaries to see or feel the emptiness.

I love all the 50's abstract expressionists, but they already painted whole canvases white so I can't do that!

My time in Holland influenced the direction of my work. Its impossible to go there and not notice how huge the sky is and how flat the earth is and then a steeple would penetrate the two and I loved the places where they would connect. Its like breathing. There is a space between the inhale and exhale but they have to be represented to see the in between space.

My favorite show that will never leave me was in Prague. It was a photography exhibit by Pavel Banka. My breath was literally taken away. A giant space filled with 20 ft. photographs of the earth and sky, all black and white. I will never forget it.

I have been diagnosed with a neurological disorder called Generalized Dystonia. My brain tells muscles to contract randomly or all at once and I have no control over it. It has changed my life forever. I have had to change how I work because some days I can't lift my arms and someday I cannot stand. There is no cure, but it is non-fatal. Its the third biggest movement disorder behind Parkinson's and essential tremors, yet no one, including many doctors, have ever heard of Dystonia.

That's how the iPhoneography started. Easier on my body and fun to do. I definitely don't see it as a fad. It allows the ordinary person that thinks they aren't creative to snap a shot, slap some layers over it and all of a sudden they've done it! Art is art. Any creative process has its place. Most people aren't out to buy SLR cameras anymore. It's too technical. I think phone applications give more people the opportunity to be expressive. I'm not a snob or purist about it. I think the more people finding beauty, the more the world could change. It almost represents a global consciousness in a weird way.

I am going to be focusing on the fiber work for a while. Knitting with steel and silk allows me to bring some dimension to my work. I want to show the matrix of space and that time is elastic. I would love to get into the Atlanta gallery scene and I am making some small steps in that direction. My work is challenging to me and it's the one thing that I will never give up on no matter where my body takes me

in the future.