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As a child, I lived for three years in Egypt where my first introduction to art was climbing up the pyramid of Cheops and deep into tombs on the west bank of the Nile. It seems logical now that my work would focus on the relationship between essential, timeless geometric form and what Kandinsky called “inner need”. This quest for “internal truths”, for form that transcends culture and time while addressing, in a way, the opposite, personal experience, has possessed me since reading Kandinsky’s *Concerning the Spiritual in Art*. Reason/intuition, simplicity/complexity, chaos/order, micro/macro, perception and imagination, opposites play an incalculable role in the artistic process. Exploring polarities comes as close to a route to what Kandinsky calls “stimmung”, or “vibrations of the soul”, as I have yet to figure out.

I often work with the notion of “enantiodromia” in mind, defined as a principle whereby ‘the superabundance of any force inevitably produces its opposite’. This concept, introduced by Jung, defines what artists go through as they explore bipolarity/duality in their search for meaning. “The greater the tension, the greater is the potential. Great energy springs from a correspondingly great tension of opposites”. (Jung)

The artist is simultaneously creator, medium, and receiver. It is between that triad of guises that the artist circulates back and forth, hoping to communicate with higher powers. Art is what is left behind, tangible evidence of mental and material meanderings, and time well spent.