express that difference. Things as they are and we often struggle with the language of how to
worked out in the studio. What's really there. We construct similar biases around the spaces we
created a tension, and ultimately the metaphor of clarity being
with mittens on if I don't have to, however much does come from those
unfamiliar volumes with mittens on and paints that are near freezing
elements could filter into the studio because I'm not going to paint
are finished works. They are primary documents of that particular
histories we often omit when looking and rather than just restoring
remains in the past and the objects that came from it are carried into
mobility and speed to the camera that is beneficial when you can't set
romance to it. How much of that initial experience and process do you
emerge from that little painting. I use photography as well but I tend to use it in situations where I have
emaps that night. But more importantly I see seeds of ideas that were
dinner that night. It is hard to describe those decisions because most are so uniquely
ambiguity that arises is inevitable. The studio work is the embodiment
those elements to the picture I try and deal with them in a more
unessential or essential to the painting.  Memory plays a roll.
It is hard to describe those decisions because most are so uniquely
undoubtedly unique to the painting. It's a type of documentation but a type that doesn't function
to sort out which is more important. Ultimately nothing is accurate,
understanding when we are immersed in them. It's hard to describe a

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of the time I'm confronted with the difficulty of knowing that if I was in
BC: I'm always looking for sites that will unfold in interesting ways as I
in similar ways. We tend to photograph and paint similar things. It's a
CS: What kinds of decisions do you find yourself making when you're

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