

INKMARKS

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I discovered Japanese ink drawing as a freshman in college while taking an Asian cultures survey course. I bought a stone, brush, and pad, but never got down to work – youth offers too many distractions.

I picked up a brush only decades later, in retirement, at the suggestion of my dear friend Max Gimblett, master of ink drawing and deep Zen knowledge. He handed me a fine large brush for starters and encouraged me, after looking at some drawings, for which I am grateful.

My working practice is to make a gesture on the paper, then respond to its implications as I go. Sometimes just a little more is enough to balance or complement the initial impulse. Other times I keep going until I overdo things and have to ditch the drawing.

I haven't titled the drawings – I'm not Paul Klee, but I also think that a viewer's eye might better connect to the mind independently without outside suggestions.





































