



way. Her orthagonal is borrowed from the cross, a symbol which appears throughout her oeuvre. This gathers meaning from the earliest written symbols. To her, it is an abstraction of two meanings. The first meaning is the abstraction of the human form. The second signifies an abstraction of thought and perception where one conceives of the highest form of creation being, philosophically, that which occurs when heaven and earth, spirit and matter meet. In the Vivace Series, the artist has doubled and tripled her cross-like orthagonals to enrich the compositions. The resulting canted grids define areas of black and white which relate to her sculptural concepts. On this structural platform, color is imposed and pushed to the edges. The purpose of the color is to create a second level of vibration, a counterpoint to the strong rhythms of black and white. Each painting is unique. The vibrational dance in the smaller works communicates across and around the entire composition. In the "Vivace Molto", the artist has defined each canvas with a monochromatic arch that radiates vibration within the tight nuances of the spectrum. The intricacy of these works of art is evident in the power of the smallest areas of color, principally the colors chosen for the corners of each painting. These small areas resonate to intensify neighboring colors. They are the definitive point that arbitrates the dominance of what is often a power play between two colors. This arbitrator has the ability to make peace, to allow the composition to breathe, to enhance the work's vibrancy; and, to empower the painting to radiate with clarity and order.