



Another major influence is the Nigerian artist El Anatusui. His epic tapestries — made from repurposed bottle caps and other metal remnants — are displayed internationally. Each one is intricate and fascinating, with its own character. "I can spend hours looking at just one. This is the goal I have with my artwork.

PJ's "Koro Koro" series stems from *manga* (Japanese comics) and pulp fiction books. Calligraphy, newspaper, and magazine clippings are also incorporated. "I am an abstract artist because I see shapes and negative spaces everywhere I go. When most people walk in the woods, they see trees. I see the shapes *between* the branches."

PJ hopes her art will help viewers expand on their first impression. Delving deeper, they may find a release from something that is troubling them, or simply enjoy the colors. "It is abstract art after all. Certainly, there are messages there, but you can take those anywhere you want to."

She gets tremendous satisfaction from the feel of working with the papers. "I choose mulberry paper because I can scrunch it, sculpt it, paint on it, and play with it in my hands — it's very satisfying to me." PJ feels that there is still more to explore, including making much larger pieces.

"I'm sure it's going to keep moving along, but I can't say how or when."

PJ is in the studio every day. "It's a full-time job." Although walking the hills and mountains near her loft in Salida is important, it serves as more of a mood changer. "I come into the studio every day, whether or not I have an idea or mission. And I get to work. I don't wait for inspiration. I just start to play. I am completely focused on the colors and texture. Knowing when to stop is important. When the artwork is finished, I head to the river, clear my mind, and prepare for the next adventure."