

[Helen] Frankenthaler's work as a whole speaks to a truth of materials. I identify with her because she seems to have a bond with the surface of her canvas and the materials with which she works, activating the paint through a gesture. In Katy Siegel's *The heroine Paint, After Frankenthaler*, Lynda Benglis states, "She [Frankenthaler] was comfortable with, even excited by, the possibilities of identifying with her process to the point of merging with it kinetically and psychically."¹ This concept of merging with one's materials mesmerizes me. You can say I am on a quest to identify the root of my obsession with my process, and ongoing investigation of what it means for me to paint in this manner.

- Excerpt from Nicole Aponte's *Dear Painting*

¹ Siegel, Katy. "The heroine Paint" *After Frankenthaler*. p. 17. New York: Gagolian Gallery, 2015.