

Painting is the point of origin for me to germinate ideas, an arena within which I can invent new spaces that exist in a “pretend dimension” of my own devising. It is a kind of painting that approaches the condition of architecture, in which a wall or a floor can become larger than life, take on a performative role.

The paintings I make are like stage sets, settings for potential dramas to occur. Each space hews to its own “playful physics” of elastic perspectives, personalized geometry and color relationships. My paintings are constructed of stacked polychrome planes in pastel and hothouse hues that negotiate with flickering patterns that propagate in irregular ways. Texts culled from the banalities of advertising and self-help provide small souvenirs from everyday life, and they serve as wayfinders - stage directions, inner voices - in this new dimension. Out of these flattened hybrid architectures of courtyards, kiosks, alleys, and rooms I am composing fictitious elevations. These are drawn from the built environment that surrounds me as well as the media environment of magazine double-spreads and blog slide shows.

My inspirations derive from the specialized vocabularies of many kinds of visual culture: from fashion and textile design, from graphic design and typography, from early developments in camouflage, arabic calligraphy, bargello needlepoint, window displays, product design, and more. Drawing translates the outside world into my own language. Lately I have introduced free-form hand-marbleized backgrounds into my work. Marbleizing is an engine I use for the production of pattern and drawing that involves chance and motion. I’m also involved in a hybrid painting/sculpture activity that consists of painting patterns and color schemes onto recycled packages, arranging these in glass cases, so that the patterns overlap and fuse into an overall material. The familiar shapes of some of the recycled vessels leak into the viewer’s consciousness, like a subliminal layer, so that I am in effect collaborating with familiar consumer brands. I’m simultaneously erasing or replacing those brands with an abstraction.

A natural extension of my work in painting, I also design tiles, rugs, mosaics and paint murals for interiors, architecture and public places. In each project, I imagine a new vivid layer of color and narrative to superimpose on an existing site. I’m interested in veneers and how human social behavior penetrates and activates them. The transposition from personal scale to public scale is energizing for me, and I am actively involved in several projects this year that allow me to “zoom out” and enlarge my painting vision. Recent murals were commissioned for the Miami offices of Facebook and a large-scale mural called *Intricate Pattern Overlay* for the exterior of the Wolfsonian Museum in Miami Beach inspired by dazzle camouflage from World War 1. A terrazzo floor for a new fire station for Miami-Dade County was completed as well. There is a vibrant connection for me between work made in my studio and large-scale commissions. One re-charges the other. I describe all my work as vivid backdrops for human activity.