

## INCIDENTAL MATTERS

I'm compelled by the overlooked, the uncertain and the unpredictable. I construct improbable combinations of paint and materials with which colors and textures randomly collide to form surprising and odd relationships, reflecting the arbitrary nature of our world. I work on multiple pieces simultaneously, and in that way the paintings are in conversation with or driven by each other. I'm interested in the relationships that can randomly develop between the works, and I seek unexpected dialogues by physically combining paintings in various configurations. I favor unusual color juxtapositions, materials that are used purely out of functional need and shapes that are not intentionally designed, but rather appear from the history of their making.

My inspiration often springs from "the other side of the tracks"—urban industrial areas, abandoned buildings, vernacular architecture, minimalist spaces and clustered housing in foreign lands (big boxes in some cases, shanty towns, in others). Such places and structures are ordinarily overlooked and hidden, but I seek them out. I'm drawn to simple forms and humble materials, upon which time, nature and humans have made a complexity of marks. These marks are embedded in and imposed on walls that carry the history of our time. The contrast between sleek and decaying forms addresses the passage of time.

My sources are many while my process remains intuitive and process based. The inception of a painting can begin with a color combination, a mark, a material, a texture, and then each painting undergoes a history of its own. Layers are added, transformed, erased, scraped, sanded, built and rebuilt until the final image reveals itself. Ultimately the process mimics the nature of change as it occurs in nature, but also in history: encompassing the unknown, repetition and surprise.

I embrace the pluralistic nature of contemporary painting, and as an abstract artist I am indebted to the traditions of Modernism, Arte Povera, Abstract Expressionism, Minimalism, and Supports/Surfaces.

Mostly, I just paint.

## REMAINS

**plural noun** (from English Oxford *Living* Dictionaries)

- The parts left over after other parts have been removed, used, or destroyed.
- Historical or archaeological relics.
- A person's body after death

I don't like to waste paint. This body of work starts with paint and other materials that are leftovers from larger works. Here I allow myself, at least for a period of time, to be totally intuitive: how the paint is applied, composition, size of panel, numbers of layers, and color juxtapositions — all are open. Each piece holds the histories of preceding works until it finally takes on a life, and reason, of its own. The process speaks of shifts of time.