

For a long time I've worked on multiple bodies of work that don't cohere to a single signature style. I have a multi-faceted studio practice wherein ideas and references float freely in play on walls and floors. I temper this somewhat as the work occasionally takes serial form.

I like the mix of multiple practices that may seem incongruous and I move fluidly between different bodies of work. Things collude and collide. I take ideas from one image to another; if stalled out in one area, I pick up energy elsewhere.

I draw obliquely from a variety of interests. Physics, cosmology, architecture, poetics and technology are among subjects which consume me but which I pursue and parse with a rather amateur kind of passion. I don't give much credence to "aboutness" and tend not to hinge work to specific conceptual constructs outside the studio. Ideas filter in but the work largely generates itself. Music however, of the very contemporary kind, and the latest jazz especially, when it is jagged and dissonant, drives my studio practice as much as anything. Energy, rhythm, improvisation; patterns and riffs that replicate and evaporate are values that infuse the work and suit the nature of abstraction.

Painting today has to negotiate its place in a rapidly emerging technological environment and it's important to freely navigate within the continuum of screen and world. I borrow loosely and at will from the digital both as means and referent. Nonetheless I affirm the vitality of the physical even as interiority and the embodied seem diminished in the face of the virtual.

Abstraction is ultimately a subjective practice, an autonomous language, and I resist ascribing exogenous narratives to the work. I never know which way a painting or drawing is going to go. They are not about anything in particular, they remain mute even when noisy, the less overt meaning the better. The viewer is granted greater freedom this way. And it more accurately reflects the circumstances of their making.