

Emotion is the bond between the art work and the viewer. This necessary psychological essence is the basis of my work. The paintings are seeded with multiple stories and complex views to add physical movement within the work. If all goes well there will be an entertaining friend that will form a dialogue with the viewer from this window on the wall.

I paint with very finely ground pigments, no matter what the medium. This method was taught to me by an incredible egg tempera artist, Robert Green, who ground all his own pigments because "all the paint made commercially was inferiorly ground". This method of painting with very fine grinds creates vivid colors and a transparent quality in the work. In order to see or feel the structure under the surface of the subject, I paint with a transparency. In contrast, opaque does not exist. There is nothing in life that has only a surface. Opaque painting should only be used as a contrasting accent. Painting with transparency captures the reflections of the environment as all colors interact with the colors around them. Acrylic paint has a natural opaqueness. To compensate for this it is applied in thin layers to achieve the effect of transparency. I was taught by masters that anything can be a painting tool. Surface descriptions must be made by a wide variety of implements to execute a major statement.

My work is a fusion between surrealism and abstraction using dreamscapes as a base. The idea for the pieces comes from the inner-self of the subject and then works to outward. I execute this by starting with rendition of emotion that is transformed on a surface as a total abstraction. The expressive composition is built first with line, then shape, color, form, and lastly, movement. Next I develop relatable reference points that give the work multiple focal points, such as the description of a face or hands. This portrayal is left to draw an interaction with and be completed by the viewer.