

*For the past several years I have been making paintings that are sometimes referred to as hard edge geometric abstraction. But that does not mean I adhere to a pure or reductive ideology. Just the opposite is true, my geometric abstraction address issues of our current predicaments: uncertainty, imbalance and insecurity, with a bit of humor thrown in. Also, there is a range of references from architecture, cartoons, advertisements and graphic design as well as the rich history of geometric art. Most notably Al Held, Nicholas Krushenick and Josef Albers. I start a painting with multiple irregular lines and grids. I then brush on a thin wash of transparent white, which partially obscures this under-painting. This creates a muted scaffolding, or substructure, to build my stacking forms and lines. As I paint, one decision determines the next, building up my wobbly stacked forms. Unlike most geometric painting, which is preliminarily sketched out and planned, I work intuitively, one decision determining the next. Space is implied in my work, rather than being illusionistic. Color is the scaffold that holds my forms in place, while giving them a rhythm that is, both harmonious and dissonant. My palette may invite you in but the forms block you out. One needs to squeeze between or peek through the blocks of color to get beyond the frontal plane.*