

1) *At what age did you start to paint? Is your family creative?*

I did a lot of drawing and some painting as a child and in my teens. In my twenties painting became an obsession developing, eventually, into an occupation.

My family would describe itself as religious, traditional and conservative. "Creative" is a polite term they use when describing me.

2) *Can you talk a bit about the choice of subject matter in your paintings? What interpersonal relationships and societal structures are you exploring in your work? What interests you about these particular themes?*

My painting subjects emerge from thought processes triggered by experiences and observations. The work is diverse but always makes two requests; please look and please think.

I am broadly interested in human needs, desires, beliefs, and behaviors. My work questions cultural convention and societal expectations through scrutinizing dogmas and norms. I examine the agendas and effects of individuals, subcultures, corporations, governments, and religions. By juxtaposing common images in unexpected ways, I invite viewers to join me in looking at the world with a more open mind and critical eye. Such explorations inevitably contain moral implications. The paintings encourage scrutiny but remain open ended.



*Naivety, 2010. Acrylic on canvas, 84"x52"*

3) *Are your paintings autobiographical? Do your paintings feature friends, acquaintances and family members?*

Many of my paintings are pictures of society seen through an autobiographical lens. They are history paintings containing cultural and personal references. I sometimes insert images of myself as a stand in for "every man", often looking back at the viewer.



*Little Doll, 2013. Acrylic on canvas, 30"x33"*

Other works are directly biographical, examining social manners, intimate relationships and personal experience. The reference materials are usually photographs I am in or have taken. This connects me to memories and engages the subconscious. I believe this impacts my mark making and translates into more psychologically layered images.

- 4) You work in both an abstract and figurative painterly style. In *Naivety, Resistance and Wilderness* abstraction and realism meld together, fusing the figurative with loose splashes, drips and smudges of vibrant acrylic pigment. What is the significance of combining abstraction and realism? Why did you choose to work in this way? What are the qualities you admire about this style?

All of my marks aim at achieving a form of realism. Sometimes the more abstract a work becomes the better it communicates emotional and psychological realities. While splashes, drips, smears and splotches can add visual interest, I want them to layer content, not just fill space.



*Viva 64, 2012. Acrylic on linen, 60"x60"*

- 5) Marilyn Monroe, Mary Poppins, Gilbert & George and Jesus are but some of the icons that appear in your paintings. These figures are sometimes accompanied by cartoon celebrities such as Mickey Mouse and Bambi, and at times met with consumer brands and company logos such as Wal-Mart and IKEA. Are these symbols an expression of our time, the contemporary era? Can you talk a bit about the use of celebrity and brand?





*Suffer the Children, 2011. Acrylic on linen, 78"x78"*

Pop culture is global in today's interconnected world, creating an unprecedented lexicon of broadly known imagery. I combine juxtapositions of these images with slurries of invention to create visual poems. My paintings both cuddle and question the evolution of contemporary society.

Using familiar visuals I attempt to captivate, entertain and provoke. My paintings sometimes poke sticks at sacred cows. My goal is to jog people into thinking, not to ridicule or condemn. When I put Jesus, Santa and the Easter bunny in one painting I am not wagging a finger, I am simply presenting what America feeds its children and saying "hmmm".

6) If you could choose to have a super human power what would it be and why?

I grew up believing that becoming superhuman (overcoming being an imperfect person) was life's end goal. That proved to be an endlessly frustrating effort. Now I strive to embrace and enjoy being human. Feeling at peace in the face of imperfection may be a superhuman trait that I aspire to.

7) How do you see your practice evolving? What is in store for 2013?

I will continue to push boundaries both in subject matter and paint application. Currently I am working on a large political painting/assemblage and some uniquely constructed abstracts.



*Resistance, 2011. Oil on panel, 12"x16"*



*Memory, 2010. Acrylic on canvas, 22"x28"*