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About the artwork

One of my most cherished memories is of standing in the yard as a small child on one of those frigid, crystalline winter evenings, leaning back, and looking up into the black plum depths. The moment triggered those kid questions we all have that are the seeds of human inquiry. Where do the stars come from? Where does the universe end? How can it end? How can it not end? If it ends, what comes after the end? How can there be anything after the end? The cold air on my face, the insoluble conundrums, and the chill of the unending and inconceivable reaches above combined in an electric, frightening, and irresistible sensation. I think now that memory and that sensation are integral to why I became an artist as an adult. Boundless and enigmatic, it is the sense I want to connect with as a painter, and what I would like to be a conduit for others to connect with. In no small way, my work in art is an act of devotion in that regard.

About 20 years ago, I began thinking of the world as the sum of all possibilities, an all-encompassing space where every potential exists and takes its place in a kind of immense sphere. The universe was the set of all possible events and things, even if they had not yet shown themselves. It was a manifestation of the infinite or near infinite, but there was also a satisfying completeness to the notion. It sort of resembled what we call now the multiverse, but I don't think I'd heard of the concept at the time. If anything it was maybe more old school Platonism.

When I paint, I envision myself heading into this vastness with a virtual lantern, navigating this way and that, coming across places and illuminating scenarios I've not seen. In that way, my process of painting is a kind of foraging, of discovering and bringing something heretofore unseen into the physical world through the mechanism of my decisions and actions on the painting itself.

In the short arc of abstract painting in contemporary Western climes, we have seen wonderful and transformative work, and yet given the scale of the possible, it seems likely that so far we have mapped out only some parishes nearest to hand. There must certainly be much more to explore, and opportunities for expansive collaboration with fellow travelers across other arts and sciences. It will take work, creative thinking, and most importantly creative freedom, but I believe that awaiting those who persevere are wide and uncommon provinces, and new languages, heard as if in a dream.