

My practice engages the broader conversations of Meta Modernism and globalization, reflecting on how we, as humans, define identity and reality through shared interpretation and invention. My work employs both abstraction and realism, often filtered through a pseudoscientific lens, to create visual archives that map shared histories across time and geography, transforming facts, images, and cultural fragments into visual systems that both document and reimagine collective experience. Appropriating scientific principles – particularly the Law of Superposition - I construct layered, data-driven artworks that interrogate how collective experience is shaped by popular culture, mass media, and cultural memory.

Central to my work is the collection of seemingly random facts—data points that when grouped together selectively connect us in unexpected ways. In the studio, these facts are drawn or painted. Images are sometimes sharp and sometimes out of focus; bands and fields of color carry coded meaning, layered, forming abstractions and timelines. The colors and their quantities and the placement of each element are determined carefully through scientific methods and temporal sequencing. While my processes of appropriation, chance, and paint application (spraying or pouring) or having a computer rout out the topographical surface might initially suggest detachment, my methods actually reveal a personal investment through humor, reflection, and hope, a desire to perceive fleeting opportunities for connection before they are lost to the passage of time.

Ultimately, the paintings function as historical documents, cultural cartographies that diagram the symbolic terrain of mass culture while questioning the durability of memory in an era of accelerated media circulation. The works archive shared cultural experiences and capture specific moments in our collective worldview. And, even without awareness of titles and scientific properties, the viewer can still find appreciation for their inherent aesthetic qualities—the formal relationships between abstraction and representation, color and form, precision and chance, and they may still prompt reflection and unexpected feelings of universal connection.