

My work has been influenced heavily by my surroundings (whether in America or Italy) and the people with whom I am close, how viewers are manipulated psychologically by representational figurative images of pop culture (old and new) and how we are affected by space, color and nostalgia.

In the past, in preparation for painting, I have taken hundreds of photographs; some from performances and some candid. When one photo is selected from an interaction with my friends, it becomes a similar to a cinematic still. One character becomes someone else, in another place and time—suspended, creating an unexpected expression or illusion. Furthermore, the process of painting personalizes the images for me and grants the viewers an opportunity to escape reality.

I also find source material in old family photos and vintage found photos. Fashion photography (its evolution and cyclical tendencies), cinema, dream-states, and memory remain sources of attention, while the history of painting coincides with my focus on sensuality, formalism, and sincerity vs. persona.

Blurring the line between my own current photos and images (as well as objects) from past decades allows for creation of a body of work that reads like a biography, or is viewed like cinema, but unabashedly embraces history, photography and painting.