

This group of twenty-four new paintings, *Inverse Studies*, began as an experiment. The works represent the rediscovery and integration of a more intuitive painting method, contrasted with a geometric module. In *SUMMER FRIEZE*, they are presented in a linear installation, with the paintings placed at irregular intervals over a varying progression of laser-cut vinyl elements, composed *in situ*.

I began the works by establishing some simple rules: each painting has no more than five succinct steps, with at least one of those steps involving the immediate, intuitive application of paint; each is different in terms of color, mood, and paint handling; and each is finished with the same encaustic grid of nine oblong forms. The inclusion of “free painting” defies my established methodology of predetermining all elements of the painting via digital technology. In the *Inverse Studies*, the encaustic layer is reversed so that the underpainting is only partially revealed through the geometric template.

In general, my work exaggerates the dichotomy between the lightning-fast process of digital rendering and the painstaking, glacially slow method of execution through traditional oil and encaustic painting techniques. The translation from the ‘virtual’ to the ‘real’ —from the flat, slick realm of electronic data to the textural, sensual materiality of paint—is paramount. *SUMMER FRIEZE* is a continuation of my interest in creating self-reflexive formal systems that contrast the digital and handmade; in this case, more pointedly, due to the use of free painting in opposition to the vinyl elements. The installation employs the familiar vernacular of my ongoing work, yet it is more flexible, variable and improvisational.