



“Ricochet”

Curator’s Comment:

I immediately recognized your fluid signature style, and unique way of manipulating organic forms in the digital painting medium. This new “*Half Light*” series doesn’t disappoint. The more representational aquatic and winged forms I’ve enjoyed in your earlier works seem to have given way to a more fundamental painterly abstraction. The smooth transitions of light and pattern still recall biomorphic beings, but it’s as if I’m now witnessing them on a cellular level. For me, the gray hues subtly recall floating x-rays, or glass pathology slides of stained cells. Overall, the semi-transparency of color in *Ricochet* is an engaging foil to the small beaded dots that suggest the reverberation of sound, or conversely, the silent release of generative spores. The restrained inclusion of higher chroma blue and pink in the top of this piece reinforces the sense of movement and transition. I also like the jolt of the fresh white background. I first noted the unusual quiet “empty” space in your 2016 piece entitled *Viento*. While I think of color as being a primary concern in your practice, these new paintings reveal dexterous and complex developments reliant on shadow. Your unique way of mounting the prints on acrylic ensures the viewer reads them as pure paintings of light.

Kristen T Woodward, Professor of Art at Albright College in Pennsylvania