

# Complexities of the Garden



I'M NOT INTO AGRICULTURE OR GARDENING, but in every supermarket I visit, wherever I go in the United States, I am transported to a unique place without seasons. Walls and pyramids of perfectly lit produce stop time and quote biblical notions of Eden. The whole concept of not having a winter is a little absurd, no matter how amazing it looks. The synthesis of these natural and artificial states creates an ambiguity that I find captivating.

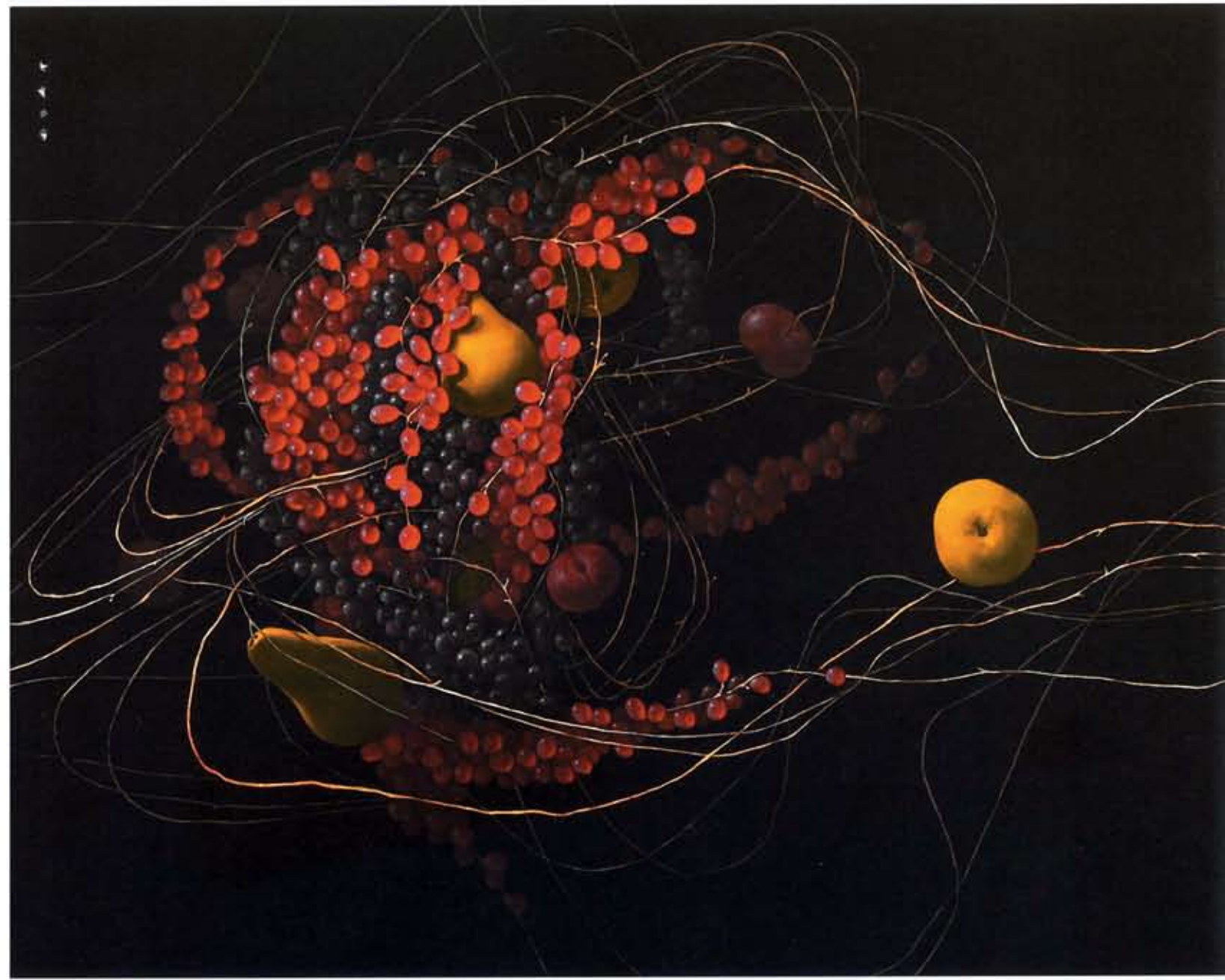
**Above:** Still Life with Pear, Apricot and Grape III, 2005. Oil on canvas, 30 x 36 inches. **Right:** Still Life with Pear, Plum and Grape IX, 2005. Oil on canvas, 98 x 78 inches. **Overleaf:** Still Life with Pear and Grape VII, 2005. Oil on canvas, 54 x 64 inches.

ABOVE: COLLECTION OF ANTHONETTE SEGRETO, FIDELWATER, NJ; COURTESY OF METAPHOR CONTEMPORARY ART, BROOKLYN. RIGHT AND OVERLEAF: PRIVATE COLLECTION, CARTERS, NJ; COURTESY OF METAPHOR CONTEMPORARY ART, BROOKLYN.

American attitudes toward food as a commodity fascinate me. My paintings embrace a fusion of traditional still-life techniques and scientific models of proteins, sublimated by notions of American dyspepsia. ◉







**Above:** Still Life with Pear, Plum and Grape VII, 2005. *Oil on canvas, 30 x 36 inches.* **Left:** Still Life with Pear and Grape (For Wave Hill), 2006. *Oil on canvas, 54 x 72 inches.*

ABOVE: COLLECTION OF ARABIAN HEATH, BROOKLYN, NY, COURTESY OF METAPHOR CONTEMPORARY ART, BROOKLYN. LEFT: COLLECTION OF LARRY SCHWARTZ, BROOKLYN, NY, COURTESY OF METAPHOR CONTEMPORARY ART, BROOKLYN.