

When people ask Roz what she's been up to these past few years, she says "I'm painting DIRT."

Actually, she's describing her multi-layered digital paintings called DIMONscapes.

Digitally coded and created, a DIMONscape invites ALL to interact and experience its multiple layers and story. Developed with open-source coding and QR code technology, viewers go inside each layer of the digital painting from their smart phones or mobile devices and explore the imagery, audio and narrative that is integral to each layer, all at their own pace. At the same time, it's still a painting – a still work on the wall to be contemplated.

It might sound highly technological, and it is. But as Roz explains it, she's still just a painter – one who began with oil-on-canvas, but who now loads her 'pressure-sensitive' state-of-the-art digital brush with all forms of imagery; paint, text, even photographs are just one more 8bit of data to be incorporated into "a new form of digital painting and narrative that is inclusive, accessible, and documents all sources from beginning to end." Her most recent DIMONscape contains multiple layers of imagery and information that are so limitless, it is leading her work into a new dimension of abstraction; albeit one composed of multiple individual layers – paintings of paintings of paintings.

Roz describes her ongoing 30-year voyage painting with digital media as 'an accident' – albeit an exciting one that is continuing to take shape as she ponders her journey from oil-on-canvas to 4 colors on an IBM to the millions of colors and digital brushes she uses today. The late Walter Liedtke, Curator of European paintings at the Metropolitan Museum of Art, once described Roz's studio thusly:

*"Roz's studio is something of a blend between Rembrandt's and a lab at Apple or IBM. The usual coffee cans with paint brushes, immortalized by Jasper Johns in a famous early bronze, vie silently for attention with humming computer screens on which the work sometimes recalls Johns but also leaves him far behind. This is not art for the masses and yet is accessible to them, via website, and through its quality and modern imagery. What impresses me most is how draftsmanship, color, invention, significant motifs, etc. still matter, at least in the work of this particular digital artist and painter. . . I feel that I've seen the future and it's better than previously assumed."*

Roz talks a lot about the new digital age and the information glut -- the overwhelmingness of which threatens us all with meaninglessness and chaos. Unearthing this overload with a new call for context, beauty and meaningfulness brings her to reconsider the ancient cave wall where unknowingness abounded and beastly scribbles carved a way for others to understand, hope, and dream.

The artist feels the new cave wall of digital art heralds a call for artists, especially those working in this medium, to a re-emerging atelier; one that brings art back into the heart and center of life –and invites all in.

