The Sali Life of 1974 is in debt to Brueghel and Giri. The picture plane is cut, joined and paired with the table leg producing a narrative with the costume across the cut.

Seeing the Tintoretto paintings in Venice were a shock, as the manipulation of the forms, subject matter and overall compositions struck a chord. I immediately went back to the apartment and drew an "homage."

The Malagueta of 1969 is a diptych with the central figure as column.

The first Sali Life of 1994 is both constructed and open ended, more puritan than not, more about transparency, marriage of content and formal juxtaposition.

The second Sali Life of 1994 is a fantasy, more Tunisian than not.

Murals

Teaching in Vicenza in the summer of 1975 I experienced the tradition of frescoes and narrative scenes of the good life by the 15th century Northern Italian masters. The complementary and mutually supportive use of painting and architecture was a motivation not to be resisted.

The first mural project in Charlottesville was to "correct" a living room wall that had an opening that was too large and which made furnishing the room very difficult. Objects in the room were incorporated into the scene to change the scale of the room and force a new set of relationships with the space. At the same time, work was started on the Library of Anesthesiology at the University of Pennsylvania. It so happened that the context created a similar frontal condition as the living room and the solution took on a three-dimensional representation similar to the painted mural. This approach was similar to that of Palladio at the Palazzo Chiericati in Vicenza, by literally framing the landscape by his architecture or pointed by G.B. Zelotti at the Villa Cartiagna.

The second Charlottesville mural was more of a mannerist exercise "a la Giulio Romano." The space was very difficult, with a very low ceiling, an awkwardly placed and scaled fireplace and a dead end circulation from which there was no escape.

The third set of murals was for the dean's secretary, named Rose in the Syracuse University School of Architecture. Since the school has an Italian program in Florence, is located in the Finger Lakes district in upstate New York and was a program that was about spatial definition in architecture, the murals use three types of space making illusions: Chinese layering, cubist depth cues and one-point perspective.