



THE CANVAS **DOES NOT** ASK YOUR AGE

REFLECTIONS ON BEING
A DIGITAL PAINTER OVER 60

ARTISTMARK

EXPERIMENTAL POP ART

HUMAN CREATED. IPAD PAINTED.

The art world has always been fascinated by youth. We hear about emerging artists, young visionaries and the next generation of creative talent. There is often an unspoken assumption that an artist's most important ideas must arrive early—that originality has an expiration date.

I do not believe that.

At 60, I see creativity differently than I did at 20, 30 or even 50. I have lived through success and disappointment, raised a family, built a long career in enterprise software, adapted to enormous technological change and learned to appreciate how quickly life moves. Those experiences do not separate me from my art. They are part of everything I create.

Today, as ARTISTMARK, I paint exclusively on the iPad using an Apple Pencil. I call the work Experimental POP ART. Every painting begins with a blank screen and is created through drawing, layering, editing, experimentation and refinement. The technology may be contemporary, but the creative act remains deeply human.

HUMAN CREATED. IPAD PAINTED.

There is no generative AI in my painting process. The iPad does not decide what I will create. It does not supply the idea, determine the composition or make the emotional choices. It is simply my canvas. The Apple Pencil is my brush—or, as I sometimes like to call it, my wand.

What makes this chapter especially meaningful is that I am not approaching it as someone waiting for life to begin. I am approaching it with six decades of memories, relationships, observations, mistakes and decisions behind me. I am a husband, a father, a son and an artist. I am happy and content with the choices I have made, grateful for the substantial luck and encouragement I have received, and still intensely curious about what might come next.

Experience Is Creative Material

In business, age can sometimes be treated as a signal that a person should begin stepping aside. In art, age can mean something very different. It can mean having more to say—and less fear about saying it.

My earlier career taught me discipline, persistence, communication and the willingness to keep moving when the outcome was uncertain.

Painting has taught me to trust instinct, welcome accidents and accept that not everything needs an immediate explanation.

Those worlds are not as separate as they might appear. Both require imagination. Both involve recognizing possibilities before other people see them. Both demand the confidence to place something new in front of the world and allow it to be judged.

The difference is that my art feels intensely personal. The fractured faces, energetic contours, saturated colors, compressed spaces and layered textures in my paintings are not the products of a calculated market strategy. They emerge from curiosity and experimentation. They reflect the tension between what we reveal and what we conceal, between the person the world sees and the person living underneath.

Perhaps I could not have made these paintings when I was younger. I had not yet lived the life behind them.

An Older Artist Using a New Canvas

There is also something wonderfully contradictory about being a digital painter over 60.

I am using one of the newest artistic canvases to explore some of humanity's oldest subjects: identity, emotion, isolation, connection, uncertainty and the face as a record of inner life.

Some people still hear the words “digital painting” and assume the work must be automated, artificial or somehow less authentic than painting made with physical materials. I see it differently. Every generation of artists has adopted the tools available to it. What matters is not whether the artist uses linen, wood, metal, photography, video or a screen. What matters is the imagination, intention and human decision-making behind the work.

The iPad gives me the freedom to work wherever an idea appears. It allows me to move quickly, build layers, make changes and follow unexpected directions. But freedom does not eliminate artistic responsibility. Technology offers possibilities; the artist must still decide what deserves to exist.

That distinction feels especially important in the age of artificial intelligence. I am not opposed to technology - I have always embraced it. My entire practice depends on it. But I want the paintings themselves to remain records of human imagination—created through my hand, my eye, my instincts and my choices.

There Is Still Time

Being a digital painter over 60 is not about trying to recover lost youth. It is about recognizing that creativity can open a completely new chapter at any age.

I do not know when or if recognition will arrive, how far the work will travel or which paintings will ultimately matter most to other people. No artist controls those things. What I can control is whether I continue creating, experimenting and putting the work into the world.

More than 500 paintings into this journey, I still begin each one in exactly the same place: a blank screen.

That blank screen does not know my age. It does not know my former job, my résumé, my successes or my failures. It does not care whether the art world considers me emerging, established, overlooked or difficult to categorize.

It simply asks:

What are you going to create today?

At 60, I find that question more exciting than ever.

ARTISTMARK