

ARTIST'S STATEMENT
NOVEMBER 2005

In my day-to-day life there are moments where something I see, hear, or do reverberates. It is like *deja-vu*, except that it is a new thing, just significant for some reason. Sometimes the significance centers on humor, irony, displacement of reason and unintended meaning. Sometimes significance comes in the form of a visually centered metaphor or an answer to things that I am stressed or upset about. And, of course, some things seem significant to me for reasons yet unknown to me.

This is why I do artwork. I can't always describe the significance, but I can still apply it in an art-form. It is an active way for me to rearrange and construct meaning. Active because I am creating new stimulus for myself at the same time that I am remembering and representing the original stimulus. If I don't actively create something to focus on, my thoughts keep wandering along a dreamlike and very amusing chain of peculiarities.

My artwork is often constructed from commercial detritus and images from my media saturated environment. I go to thrift stores and auctions with an invested faith in serendipity and synchronicity. If I need some object I will find it on the street or in the hardware store. These objects, located but not always identified, often carry in their form or technology a new series of answers and reactions. My work seems to be increasingly reliant on these physical objects and environmental catalysts.

I mix drawings and writing with objects to anchor meanings. These drawings tend to be directly illustrative of the situations that I am dealing with. A picture of a person doing a recognizable thing. I rely on the detachment of meaning that the object or other things associated with the drawing provide. So, there is a balance of meaning between anchoring and detachment. I have specific stimulus from my life that I want to share, but I still want people ask other questions beyond the ones that I introduce. Just the right mix happens when I can suggest and discredit interpretations at the same time. Sometimes I can do this with a mix of cute images with not so cute ideas. Sometimes I will invite thematic intimacy through cold electro-mechanics. Hopefully I can provide enough of a physical and visual stimulus for others to transfer their own meaningful reactions and connections.

I am continuing to expand the mediums and techniques that I try to bring into artwork. Recently that has included more sound, mostly spoken words, and light. I continue to find ways to use photography, video, animation, painting, and performance in ways that are new to me. The method and materials of production need to embody the concepts and content of my work. Sometimes a piece needs to look beautiful and academically wonderful. Sometimes it really needs to look stupid and amateurish. Technical faults and clunky lines are built into the process of artmaking.

I am still experimenting with how much or how little people will be patient with and still find the messages and stories of a piece in an engaging and memorable way. The next time someone sees an image or object, similar to one that I use in a piece, I want them to be able to recall my stories and messages and then ask themselves, "What does that have to do with me?".