

I locate my creative research within the margins between painting and performance, a stance that is usually at odds with itself, but I find this gap to be a vantage in which I can confront all sorts of personal and collective boundaries. These boundaries often exploit how thin the gap is between the public and the private while trying to undermine the habitual in the public spaces through various actions while simultaneously attempting to extend the dialog of contemporary painting. I point to what is inside and outside a "painting" and also how its various framing devices create networks of meaning while outlining accessibility. I am trying to provoke questions about the nature of art objects while camouflaging personal discourse to create new events for aesthetic experiences.

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I use the context of the broadcast as the framework for the text paintings, to try to break through the fabrication of the news media to create an aesthetic experience. To me, this forms the context for the poetic and parodic gesture that can temporarily suspend the simulacra of reproduction to communicate a more meaningful event to the television audience. I am primarily focused around the consequences of television media, as a symbol for mechanical reproduction in general, and its potential for the absorption of cultural meaning.

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