

My work is either one of two things; either it is an armature, or a vessel. a shell or a skeleton if you will.

Either around it or in it are the associations which I condone and require to be slippery and unrequiting.

My work starts as a crustacion or a vertibrate, both are armatures for meaning yet both have meaning in and of themselves, what does their meaning perch on or in? It is relative, like an approach avoidance conflict, a question arises, what is the goal, what is to be removed or discarded in the experience? Like interference pigment or the rabbit duck, it depends upon point of view, and thus context.

What do these armatures have in common with that class of material described to be viscous? Viscosity is the material equivalent of ambiguity, it is classless because it is in and of two classes. Like rabbit duck, or interference, or redGreen. This catagory or nature to things been buried in this culture altogether and exists casually in other less industrialized cultures or states of mind.

Neutrality I believe is likewise a shifting and somewhat more flexible state than one would quickly suppose it to be. Usually considered to be dependent specifically upon context, it by its definition must be appraised by shifting assesements of perception (by perceptions patchwork nature) and therefor is somewhat viscous, though neutral by its relationship to a spectrum of states.

My paintings with their mute and stultifying effects come together at a place where their resuscitated shell becomes both virtual materially and illusionary as a device.

They consist usually of diverse materials which directly have effects and evocations tied to them; taxadermy adhesive, Calcium, Porceline, Sodium Silicate, Chemical Salts, Textile Dyes, Lead, Bittumen, Asphaltum, etc.,

Perception in art has quite often acted as a foil for meaning.

Perspective, Cezanne, Cubism, Hoffman, Albers, Reinhardt, Johns, Color field,
Sol lewit, Irwin, Turrel, Ryman.

Also it has acted as a way to try problematizing or extending awareness for
how the objective is realized. The Objective finding its location in a
subject, in the objective itself, in light or space, in the perceptual field
of the viewer, in the .