

I'm torn between being more moderate and aloof half the time, a bit more off hand, and the other half the time being more cynical about things. Often it seems that the two approaches come along together and are inseparable as in a Philosophical model.

My idiom being that of exploring the nature of muteness and taciturnity, exploring their sources, seem to me pertinent topics these days when life is so insular and yet concurrently overburdened with information and consumerism. This yields apathy. There is daily more and more being left unsaid, just hinted at, nipped in the bud.

This is why there is so much work being done these days which is either nascent and underformed or incorporating hardware and consumer goods or aspects of furniture. These are the things we are surrounded with, we see ourselves and our spirituality in these things. They have become replacements for our selves. Every culture has represented itself in its artifacts. And we are in ours just the same.

I feel that painting isn't an accomplished tool for social critique but whether that is your goal or not somehow the times end up by influencing every body's work just the same. It just makes sense that this should happen.

If you accept the model of the metaphor you can see that much of the work being done along with mine is proto-metaphoric, before metaphor. It uses the model of the metaphor as something to jump behind going back in time to the place before it suggests what it cannot help but put forward. In this way it is concordant with those instances in our life when we fleetingly and obliquely recognize without direct description, as in wafting smells, or meaningful suggestions by passing shapes or particular circumstances of light, or conversation.

Work such as mine sits at the opposite shore of much of the media inspired and critical commentary work which is so popular at the moment, but it is both formed by and engages the same seas as theirs.