

## ARTIST STATEMENT

There is not one way to make art. Every artistic project and space has different conceptual goals and motivations and therefore requires a different set of solutions. Rather than concentrate on one solution for one problem, I have concentrated on creating a variety of works relying on a diversity of styles, concepts and appropriations which differ on consideration of the prospective viewer, venue and conceptual purpose. This is the philosophy I subscribed to early in my artistic career and it is through this versatility that I have been able to develop multiple methods that influence one another and continually weave through new artistic avenues.

One of the artistic methods is continuing the influential traditions of the Regionalist artists. Employing this Regionalist tradition speaks through my own artistic roots and also is a visual language that the people in my community readily recognize and relate with. In particular, the large scale landscape paintings allow viewers to get a fresh, and often romantic, perspective of their environment and are meant to leave a positive impression on the viewer about where they live and how they participate in the community. However, just like the Regionalist of the past, this style also leaves room to subtly touch on contemporary issues, such as the workers in the service industry, or environmental situations and political gyrations.

Over the years I have also participated in community functions that have allowed for a chance to experiment with new methods while interacting with large groups of people. One method uses a device-essentially a pendulum carrying cans of paint- called "Crazy Dave's Centripetal Line Generator." The device lets individual participants glide lines of paint over a large canvas, thereby making each an artist in the context of the resulting painting. In another method I also employ chance and audience participation by tracing their random silhouettes onto a large canvas. Similar to the previous method, participants are also considered collaborators, and the randomly overlapping silhouettes become the structural basis to finish the painting. These experimental, interactive paintings may be seen as an educational tool drawing from the mythological origins of art, such as Dribbles, as well as Dadaist, Surrealist, and Abstract Expressionist theories and practices.

Beyond these strategies is the work of Harrison Bergeron. Bergeron is a character developed from the polygenesis, trickster motif, with traits assembled from artistic biographies, mythologies, and literature. Like his character, his artwork is molded from historical aesthetics and bound to contemporary implications, with the goal of causing viewers to question preconceived historical and modern "truths". These works extend beyond painting to also incorporate film, animation, and performance, allowing a full submersion into the informational deluge. This work is a critique of man's repetitive, habitual follies, showing the calamities festering within contemporary politics and their antecedent similarities. The work is meant to be a skeptical and academic approach to art, contemporary events, past mythologies, and histories.

Furthermore is the work I do as a curator for my downtown gallery, Alleyway Arts. For over ten years I have run and maintained a studio and gallery exhibiting the works of dozens of visiting artists on a quarterly rotation. These shows, with conceptual titles such as Utopia, Garish, Name This Work, and Bitmaps, are an opportunity to display artwork based on creative themes that tells stories, ask questions, and offer viewers an atmosphere to critically think.

Experimenting with an array of artistic philosophies and possibilities is a privilege of this post-modern era, allowing artists a chance to participate and take on an assortment of explorations, some frightening and other endearing, while avoiding the pitfalls of typecasting.