

Statement

My studio is like a laboratory. I experiment by building maquettes from found refuse. The edge of a cardboard cup may become a barricade. A chrome mylar base becomes a reflective swamp. Broken matchsticks transform into an architectural monument. I then arrange and light these small-scale dioramas. The models function as still-lives.

I transcribe the models into large scale oil paintings depicting abstract space-scapes or uncanny objects. The paintings are both mimetic and abstract. They become associative expeditions for the viewer to explore. The work explores the illusory and material, transcendental and temporal, and propositional and definitive.

I am most interested in the failure of painting. Painting can create trompe l'oeil effects yet does not convince us because of its materiality. Its failure is its ability to be both window and object. This duality makes painting an effective medium to critique simulation media. I am interested in the politics of mimesis present in media such as virtual reality, video games and film.

My goal is to create illusion, draw the viewer in, but emphasize the physical attributes of the painting as an object in space. I use these strategies to negate illusion while presenting it. I hope to create a dialogue between object, representation and viewership.