

“Apparition of the Arenic”

In my current painting practice I am starting with reclaimed under-paintings of gesture and transparency that are later readdressed through the insertion of geometry. The resulting form has a kind of discord between picture plane and pictorial space or figure/ground ambiguities that tease out imaginative associations in the viewer. My intention is to initiate a questioning of aesthetic beauty through the construction of opposites causing the observer to be perversely attracted to discordant elements because of their phenomenological pull.

Anthropomorphic/figural intonations have crept back into my work since I saw two Cirque de Soleil performances and started doing 90 minutes of hot yoga almost every day. At the circus I was in awe and after the intense visual stimulation and dynamic acrobatics I was left considering the performative parallels in my practice. There is an inherent choreography to the spontaneous pouring, scraping and layering of paint, in particular when I use a contraption to wheel overtop. Historically, Jackson Pollock worked through time in a sequence where the rhythmic pulsations of his dripping became so familiar that the erratic became controlled. In this light, the circus suspends the viewer's perception and creates a seamless procession of events but takes hours/years of practice to produce this illusion. In my painting the impulsive yet constrained nature of gestural movements combined with the precision of the taped interjections illustrates this performative specificity.