When making work my goal is to illustrate a thought, an idea, a concept. I am less intrigued by the 'retinal' painting and more concerned with portraying the mind’s perception of reality. During the artistic process I mentally battle with the original idea and how it varies through the progress of the work. Through this battle I mediate a dialogue between my brain and my eyes, while executing a compromised response to the original thought and development. The visual must reflect the abstract, because for me, this is art.

When something interests me, I find witty or ironic associations between it and other things to which I have come in contact. The work becomes a personal narrative; a documentation of the story I have created from these associations. Ironically, even when the work is complete, the idea is not exhausted. The story develops as I find new associations to sources outside the work, both in academia and popular culture.

I use tools of representational significance to articulate my motivation. I do focus on, but am not limited to drawing. Even with sculptural, photographic, and painterly media, the ideas are often exhibited by a relative language, meaning that everything thing visual is deliberate. I give the audience a hint to the idea while allowing room for their own imagination.

Although my work is a representation particular to my own encounters, it can speak a unique story to each viewer. My work serves as a personal challenge in testing my ability to engage others in my interest in the connection between the visual encounter and the intellectual comprehension of an abstract. My work begs to be seen; as seeing is the catalyst for wonder, appreciation, and communication in art.

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