

### **Statement 3:**

For the past ten years I have made paintings that are informed by fragments of urban landscape and culture that are found in the everyday. I am particularly attracted to imagery that is ubiquitous within an urban architectonic setting, in which elements of plasticity and temporality are depicted in a suspended state of in-between-ness. It is my intention that these elements incorporate a resonance of a special psycho-geography of place and placelessness that conveys the infrastructure (physically, psychologically, and conceptually) of the urban landscape and its issues. An urban sampling of fragment and space, that attempts to express something new about the spaces we inhabit.

I am interested in making paintings in an analog, physical sense. I believe that painting is a visual language made up of thinking, seeing and making. I build my paintings by pouring acrylic paint onto sheets of glass. Once the shapes have solidified and acquired elasticity, they are peeled off and collaged into larger compositions. These collaged constructions create a certain mimetic relationship between the visual information depicted and the processes in which they are made.

Since moving to Minnesota two years ago, I have found myself making still life compositions within my landscape paintings. They are depictions of mundane found objects collaged together to create a kind of totem to the Everyday. For example, a molded plastic owl from the hardware store used to scare birds, attached to a stump with a foam finger sticking on one of its dead limbs. The end results tend to have more to do with street art ethos rather than a traditional still life. To my mind, these makeshift totems serve as the actors portraying the subplots within the larger landscapes. The impermanence of these structures echo the idea of the architecture and theory of edge cities as that they too are temporally and shifting.

One of my main goals in moving to the Midwest from Brooklyn was to have more time to dedicate to my work. Finances have proven more difficult than expected, so focused studio time has been interrupted by full time employment. The McKnight Fellowship would support me with the resources and financial stability to produce and develop this body of work here in the Twin Cities. Thank you for your time and consideration.