

Artist Statement

My personal and professional work consists of a variety of mediums and conceptual aesthetics. Most importantly I have been working towards creating a naïve visual vocabulary. The paintings are inherently western, but conceptually and superficially tied into cultural nuances from the early Americas to the current European illustration market. Breaking rules, that I teach in the classroom, I am trying to find a primitive process that hints at my reference points: African barber and medical signs, Plains Indian ledger art, Polynesian folk art, and Indian truck art.

With my influences pointing towards crude application of material and finished work that is meant to be part of everyday life, I strive to maintain some sense of these principles. My work is created without the finished frame in mind. The work is meant to be perfect through its imperfections. The boards I paint on are warped and frayed around the edges. Perspectives, proportions, compositions and colors are intentionally left awkward to add to the conversation. Elements of my design and animation background can be seen in the work, as I will never fully detach myself from them.

Though my work stylistically pulls from sources outside modern day America, the images are directly from it. It is through the application of materials and simple ideas that I hope to bring a quiet and subtle look at my concept of life in America. As a consistent patron of festivals, fairs, carnivals, and circus' I find charm in the divine nature of the traveling and seasonal pastimes that frequent my landscape. The people, places, and most importantly, the food all have a unique language that I am trying to translate into paint.

I want the viewer to remember and take a moment to appreciate the things that make life a little more interesting. As time passes I am sure I will find new ways of looking and new ways of making, but hopefully the observational motif will still be intact when all is said and done.