

ABOUT MY ARTWORK:

As an artist, I contemplate the manmade operating systems that shape our shared material reality and the underlying psychological and psychosocial mechanisms that inform these systems.

Some of the more specific psychological themes that I explore through my artwork (painting, sculpture, photography, digital rendering, collage, etc.) include concepts of personal identity, gender roles, character archetypes, genetic variation, animalistic behavior, economic chaos, mass-mediated emotional experiences and the impact that technological progress and increased automation have on human life and human emotions in the 21st century.

I additionally explore issues of value perception, aesthetic value, the social role of artifice, the relationship between cultural and financial currency, microcosm in relation to macrocosm, part to whole relationships, the limitations of subjectivity, social codependence, economic interdependence, the hierarchical organization of labor and other hierarchies of access and privilege that exist in today's globalized economy.

For example, how do the mass media, material goods and mass manufactured consumables— such as fashion apparel, magazines, home goods, holiday and gift items, popular music, food stuffs, etc. -- affect how we each perceive our personal identity? How other people perceive us? How we choose or default to representing ourselves socially? How we relate to others emotionally? To the greater socio-economy?

What is the relationship between culture, ethnicity and genetics? Is there an evolutionary purpose to genetic diversity and does cultural diversity help to ensure the emotional wellbeing of genetically and ethnically diverse populations?

How do mass consumables and mass communication technologies affect us emotionally; and how do they facilitate or inhibit our positive (or negative) feelings about other people? In public? In private?

Why are certain members of society unable to reach an emotional understanding with one another and in what ways are certain members of society objectified or dehumanized?

How are human beings like and not like machines? How has mass manufacturing changed our relationship to our physical bodies, to other people and to the naturally occurring world; and how do shared information and communication systems impact human relationships and the cycles of material production, consumption, recycling and waste management that affect shared planetary resources?

How are man-managed entities, like corporations, civic groups, governments, religious institutions - and other social, economic and political organizations – similar to and dissimilar from machines? In what ways do people function as products, or potential co-producers, of the institutions and organizations that educate or

employ them? Do unhealthful behaviors in human beings and unhealthy human bodies indicate an imbalance in interdependent socio-economic networks and / or in the information networks that organize these systems?

Are naturally occurring ecosystems superior to human cultivated ecosystems, or vice versa; and / or how can manmade economies cultivate higher levels of internal peace, while also achieving greater harmony with other biological life forms on earth?

In addition to investigating greater psychosocial phenomena and socio-economic trends, I also use art making to explore my own emotions and any aspect of my personal psychology that I am unable to fully understand via rational thought or analysis.

This includes my hypersensitivity to other people's energy, the contradictory aspects of my being, such as my frequent inability to embody (or even successfully represent) the ideals that I might have at any given point, my inexplicable affinity for certain inanimate objects, animals and natural phenomena and the aesthetic fascination that I have for an eclectic range of art and architecture, from different places, cultures and periods of time. For example, two aesthetic movements that have had a particular effect on my current body of artwork include the Surrealist movement of the early 20th century and the hyper-artificial, kitsch-heavy aesthetic that is embodied by much of the mass-produced, plastic-dependent consumables available in the contemporary United States.

Some additional concepts that indirectly inform my artwork and working process include questions like: How do mass-mediated forms of communication, education and culture --- like programming for academic and cultural institutions, television, movies, radio, newsprint, magazines, books, digital media, the Internet and social media – affect the way that we perceive self value, the value of other people, the value of material goods and services and the value of naturally occurring resources?

Similarly, what are the greater social and economic purposes of fine art and culture; and how do they inform the role of art and architecture in the past, present and prospective future? What sort of future do we want to co-create and how can we work together to ensure lasting peace, joy and prosperity for the 21st century to come?