

Two lives simultaneously

Something
Presented

*Noncommittal, Antipainting (Well,
these are the times we find
ourselves in - Chumash 1860s), 2011*

Something
Not
Presented

*Exformation Maquette (Meditation
Path with Earlier Work), 2011*

Mine the unique and complicated relationship between photography and subjectivity. Examine how photography's ability to represent actual events is complicated when personal significance, or idiosyncrasy, become rationalized by the proliferation of so-called user-generated-content on the Internet, particularly through online image bookmarking collections (visual 'surf' blogs).

"... astonishing things can happen if one gives oneself over to the process of seeing and seeing again." --T.J. Clark, 2006

Samala the Chumash shaman who was also Rafael Solores the devout Catholic, simultaneously lived two lives.

Look, and then look again.

Use photography to represent multiple readings of the slightly out-of-date, just-past, and the present. Increasingly, the idiosyncrasy of the photographic image presents itself as so muddled. All that is left is a trace: an often wrongly remembered revision of an event, a situation, or a relationship that had been subjected to an over-analyzed and absent-minded personal logic and other psychical forces. As user-generated-content, Web 2.0, starts to increase in popularity, making photographs is in crisis.

If T.J. Clark's enterprise is articulating the conditions of modern life, it requires our sustained slowing down of our looking and thinking.

Exformation: a certain quality of vital information is removed from but evoked by a communication in such a way as to cause a kind of explosion of associative connections with the recipient. Something is revealed by what is withheld, obstructed, redacted.

As new work is made, each photograph's openness to individual interpretation becomes more restricted by the particular and peculiar features constructed within them.

The work is viewed through divided facets: material (the physical apparatus) - the photograph, the unexposed photographic paper, the painting; and the virtual (the psychical apparatus) - the viewer's projections, associations, and connections.

Continue pursuance of the relationship between photography and subjectivity.

Imposing the unexposed cut-outs directs the viewer's projections through my controls. By deriving the forms of the cut-outs from my own earlier photographic works, I'm invoking a compositional resonance (again, Clark) whereby looking and thinking (forward) is overlaid with an obstruction or redaction causing these associative connections (backward).

Make paintings initially from photographs produced for the purpose of painting then moving on to images from other sources.

Express hesitation about making paintings, and communicate that the work is not about painting or making pictures, but, rather about using pictures. Paint each twice. First, make the initial painting, then paint out some of the image with white. Then, try to make the same painting again.

The suggestion is that psychical projection can add another life, a simultaneousness, to the site of photographic projection.