



Bowling for Prizes

I am interested in things I cannot do, through fear, inability or living in the wrong time and place. My artwork reflects this interest, it is my way of accomplishing what normally I could not.

I construct my pieces from my experience as a carpenter, I paint them and carve them to help alter my senses and perception, setting up scenarios so I can feel part of the work. So I can step inside and participate in things that I can't do in the real world. Part of this process involves using traditional artistic tools (perspective, 3 dimensionality) and content (landscape, figurative work) that I employ to try and trick my senses and make an emotional impact so that other people can then bring in their own memories and feelings into the work. All of my work has some kind of potential audience interaction, and while I take great care in arranging my compositions, all of the work has movable elements that can be rearranged to someone else's liking. This sense of play and connectedness to my work is very important to me and the success of the piece.

I view landscape as a tool and as the most important first step in any piece I make. I try to come up with a landscape that can inspire or set a very specific mood, and then apply a human drama over it. Because people are temporary and the world is not, I have started taking people out of the two dimensional plane of the painting surface and incorporating them in the space out in front of the piece. This does two things in my mind. It leaves the basic actual work, a landscape unpolluted by human activity; and it animates the figures, bringing them to life. This also suggests that perhaps soon the actors in my play will have moved out of the landscape, to be replaced by others in that same setting.

The landscape itself is not painted or drawn on a flat surface. Our world is not flat, our field of vision is not flat. Our eyes are round, our visual experience is in fact seen through a curved viewpoint. The pieces invite exploration. As you move about, you can experience what I call "passive kinetic". The piece is passive, it does not move, but as the viewer moves, the curved surface causes the image on it to distort slightly, giving it an energy or an effect of breathing. Humanity and the landscape we occupy are my inspiration; we are baffling and destructive, yet on a small scale we are tender and deserving of mercy.

What emerges in this work is a feeling of a story and story line that can be affected by someone's perception. This sense of narrative is prevalent in all my pieces and is one of the things I am most excited about exploring in future work.