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BLEACH

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Buildings and designs from failed histories proliferate in Los Angeles. Hollow vestiges and leftover ideas exist in a steady state. My work pursues these anachronisms with an obsession and mines their complexity in search of new potentials for heightened experience. I use the transient materials of drawing to examine objects that were once strong or flamboyant but now appear as little more than vacant shells. I take the leftovers of mid-century Modernist design and wring them out like a sponge, then add an indelible imprint of my own. This imprint reconfigures the constructed world, transforming what has been left behind on the path of progress into something that is destabilized from its original form and function as design objects.

I'm interested in the spent energy found within things like aging sports coliseums, worn-out signs, and beat-up tail fins. The well-crafted object that is lived-in to the point of excess or beyond practicality. In my work the material application/mark making is over-extended and defies logic. The materials I use and the scale of the drawings are meant to confront viewers on a physical level that is immediate, unsteady, unpredictable. My work re-consumes what has lost its utility but is allowed to linger on the periphery of my everyday experience. I am particularly interested in those places where the madcap, eccentric characteristics of mid-century American Modernism have been integrated into the functional structure and backbone of their designs.

The work in this exhibition also investigates the unique potential for drawing to articulate the ideas and attitudes of architecture and objects.

Accepting drawing as operating in conceptual space, I explore experimental loops within the visual logic of that territory. The work asserts the material fact of drawing and its connection to forms of fabrication in other materials like wood, paint, metal, and plastic. Like painting and sculpting, the drawings occupy an intangible state between objects and ideas. Drawing is most unique when it is used as a tentative and propositional platform. I embrace this irresolution.

With this series of drawings I want to create an experience that is unsteady, unspecific, yet familiar. By isolating the image on the drawing plane I can articulate a kind of potential object that is unrestrained in its function or purpose. These objects appear as though they have been subjected to a kind of abuse, real or imagined, natural or otherwise. The size, hopefulness, and imperfect surfaces of the drawings are contingent, fallen. They are easily associated with architecture, art history, and our selves. My intent is to create images with a commanding presence, charm, and disfigurement that is similar to our own indefinite future.

Sometimes I want to strip a thing bare so I can kick it around more easily or maybe celebrate a boney structure. Chronic dissatisfaction, slow decomposition, and bitterness toward nostalgia are persistent in architecture and design to the point of burn out. In this climate, to pursue another perfect form or ideal construct only seems to add to the pile. Instead, I hold up the once essential thing and let its dilapidated form flap in the breeze a little longer, because a simple failure can hold within it the trace memories of something fascinating and human.