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Glance Look Stare

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These paintings are an inquiry into looking, and otherness, and doing nothing. Being okay with not knowing. Intending to fluctuate between the familiar and the strange. My interest thrives in edges and borders, in exclusion, proximity and frame of reference. I view the perimeter as an optimal position. Occupying the shadow is a vantage point. Letting the story change. Embracing unfolding.

Working with pairs of people indicates relationality. Yet my figures imply a disconnect. Alienation and loss are bound up in connectivity. Security, predictability and stability are impossibilities. Flattening of space, simplification of form and use of color are devices for dissolving certainty.

Reductive gestures speak to different ways of seeing. A leg in contour references the glance, while rendered segments cue intentional observation. To glance is to miss the details. Quickly capturing content. Glance is the crude visual mechanism for navigation, and the stereotype's best friend.

"Look," put bluntly, is a plea to reconsider. Looking requires an inventory of color and texture, observation of intersecting lines and angles, brightness, quality of light, movement. Activating the looking, taking in more than necessary, increases the volume of potentiality. Looking beyond ideas. Articulating outside language.

Staring induces a shutdown of the observational process, freeing the mind to wander its infinite landscapes. Imagination and its limitlessness live beyond the concrete world of phenomena. This immersion in our interiority is so often perceived as doing nothing. The inner story plays out behind the stare, it is personal, private, and particular.

Color saturation and subject rival for attention. I try restraining color use to no more than five single pigments per painting. This is not always possible. It isn't enough to hit a certain shade, hue or tint; layering of color creates a backup system that allows full wattage. I move toward a vision that is electric.