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# Three Squares A Day

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My art is idealistic, plural, and impractical. I make the work in a spontaneous and direct manner. I call upon a viewer's understanding of daily production and repetitive work. The strength lies in my art's elegance and confidence. I paint reassembled patterns seen on quotidian objects, spaces, and places. I flatten the hierarchy of fine art and fun art by culling ideas and inspiration from my own painting and drawing as well as painters before me. I make meaning out of meaninglessness.

Each of the objects – and there are many – is made of such ordinary materials as paper scraps and wood, as well as damar resin which weeps from trees, and the wax bees leave behind. I am a material junkie. In my studio I find a use for once useful detritus. My own work gets chopped, cut and scraped into smaller bits only to get re-purposed into new works, repeatedly. Combining old and new, used and unused, these leftovers are built into an underlying system or grid. The frequency of unfound solutions sets the stage for future work. The art resides in harmony unbidden.

My studio practice relies on a collection of tools and items that would normally be used at home: crock pots, hot plates, muffin tins, rolling pins, forks, spoons, needles, thread, ribbon and string. Traditional artist tools and supplies accompany these, for example: brushes, carving implements, linoleum cutters, tape, nails, rulers, ink, scissors, and stencils. The combination allows me to amalgamate home and studio in objects for visual expression. Wax is a stable preservative allowing me to archive the caretaking and feeding necessary to build a life that is both private and public, and generously shared.

By cooperating with myself in continued everyday studio practice I bring forth my childhood – with play, engagement and tools. I work whether I have ideas or not and whether I want to or not. I have adopted a “fake it until you make it” attitude. Capturing my belief system, my art holds the cantankerous snippets of visual information of a dyed-in-the-wool anti-authoritarian. Expecting failure, I remain alive to intuition, potential, and possibilities. Images of thoughts, action and continuous endeavor are painted into place. Truth is unveiled as I dip, carve, scratch, and polish the surfaces of the work.

The consternation I feel about creating art washes away as I find solace in being able to embrace my mistakes and try anew. While working, I can and do allow for a fluid process of making, vandalizing, creating, and repeating, always differently. Continued use of recurring circles, squares, dots, and lines are woven into motifs and patterns of unrestrained containment. The juxtaposition of patterns on objects becomes a visual language for an unspecific sincere and robust position. I record, represent, distort, fragment, distil, celebrate, challenge and evaluate – blurring the boundaries between painting and sculpture, as well as art and life.