

My recent paintings reflect a preoccupation with the capacity of my process to transform images. I process a recognizable digital photograph of something in the world into a painting that is unrecognizable and unstable in its meaning. My experiences of daily urban/suburban life, such as riding public transit, using bank machines and wandering through shopping malls, serve as raw material for manipulation. I do not seek to represent or abstract a particular meaning from my experience, rather I hope to impart a view of reality, as unfamiliar and strange that causes a investigative examination. For example, in the ongoing and current series called ScreenFlowers, I make use of digital picture of a video arcade machine as the primary building blocks for pictorial reconstruction. Through various analog and digital devices I playfully manipulate the image to explore visual ideas of scale, color, symmetry and texture. My process, like a kaleidoscope, reconstructs reality, denying the referential image, making us aware of the effects of the reconstructive process itself. The analogy also implies the unending transformations possible within the process. The paintings are the recognizable made strange and create a space of uncertainty and ambiguity that encourages speculative interpretation.