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“Outside Joke”

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I read somewhere about the way a tool splits the world in two. A knife for instance: one hemisphere arranges itself around the effective end or blade, while the other half spreads itself around the receptive end or handle. Effectivity at one pole and affectivity at the other, with a constant relay between the two.

Painting seems bipolar in much the same way. Relays between sight and seen – out of step with each other, yet stumbling along nonetheless. Perhaps ‘the painter’ has never been much more than postural; a certain kind of facedness; a more or less lazy eye; a chronic tilt towards the-world-as-such.

Other relays: Materials of a chemical or mineral order beaten to the point of expression. Coerced into roles outside themselves, into participation in games of resemblance and recognition. The permanent delirium of a few marks caught-up in ‘a face’; some tones pressed into ‘a depth’; a bit of green broken into ‘a bush’.

Oriented around the genres of landscape and still-life, the show plays out a few relays of my own.