

I am a self taught mixed media painter. I've been supporting myself from my art for the last 12 years. In that time I've created over 4000 paintings. My prices have risen 1000%. I have sold almost 90% of everything I have created. I have been the sole manager of my career with no business background. I have shown in over 100 galleries. I have taught my techniques and ideas about painting extensively in the US, Canada, Australia, and Mexico. I do not do commercial work. I only take on work where I am free to create as I wish and be myself. I have never preplanned or conceptualized a painting in my entire career. I could tell you a lot of stories..

More than one hundred times this year I have found understanding through seemingly random shapes, colors, and markings. I find myself writing words before I understand their meaning, trusting I will be wise enough to understand them in time. Magic does not reveal itself easily. When trying to see the future, our eyes must be given time to adjust. To find our true purpose we must ask many questions. Preconceived plans lead to preconceived outcomes. To find something new we must move without bounds. There are no hard questions for truth.

For me painting is finding treasure. What it is, what it means. If you know what you are looking for you will find it. Burying something in the ground and digging it up doesn't make it treasure. The best treasure is unknown, it is true, it is a lesson. This gold is like the sun, not a simple coin for sale. This is a story you truly don't know. You write it from feeling rather than knowing. You understand it like joy and despair, not like math as there is no equivalent. The chaos of volcanoes, the collapse of an avalanche, the weight of an anchor. Some locks do not open with keys. This is a world where candy canes grow at the tops of mountains. Freedom comes from belief and choice, and all things are connected.

### **Statement for my latest solo exhibit - *Shamanic Depressive* - this past February in Los Angeles, CA**

#### *Shamanic Depressive*

Magic is anxious - Waiting isn't easy - The time between visions is slow - What will happen next - What will you tell me - Dancing in the fire - There is a man inside the wood - Smoke ring - Candy cane - Whale bones - A horse with a hammer - A volcano inside - Canoes - Eyes like mirrors - Geometry is not sacred - Write a new spell - Wish... This is never never land - You will know who you are when you are free - Then you must choose - You are here now... This is hard to remember...

This is why we continue to chase - Search for new vision - There is no glory in stopping - One wish greater than the last - Hunt - This is the reward - Ask gods not men - Even kings can not grant the wishes of gods - You were born of stars wolves and fawns - Lions eyes - The future is alive...

Burn in the end - Dissolve the spells with ash - No king will take the mans work - The soil will be remembered by those who fed it..

### **when asked what I call my style of work - *Contemporary Primitive, Abstract Narrative***

*Contemporary Primitive* - Of the present, searching for understanding through introspection, a basic wisdom of things based on connection to ones ideas ideals and dreams rather than institutional, or technological knowledge based on intricacies..

*Abstract Narrative* - A visual narrative derived from the interpretation of creations made up of intuitive actions manifesting as abstract shapes, forms and emotions. a process without preconceived plans just a thought and feeling following one after the other to become an idea. Changing directions as forms emerge to find an idea free from judgment, something true in and of itself. From this a world of personal myth, iconography, symbols and beings are created. Observing these creations as they emerge, as well as noting their transitions and final meaning one learns to understand what has been stated. Through this understanding we see the synchronicity of moments and coincidence in life. A visual narrative where environment, being, and understanding all come from the interpretation of this visual diary. a story of potential, growth, and self destiny.

## MY APPROACH TO PAINTING

By navigating abstraction from a point of view of defining what is pleasing in terms of color relationships, contrast, line, shape and mark, and their composition or arrangement we move away from the idea of outcome. By continually choosing based on feeling and what looks pleasing in these terms, we learn what we like without the confusion of ultimate form or story. These will happen on their own by acknowledging our choices (asking why and what does this mean). Our position is now to find form from what is left. To erase that which is not pleasing, to see what is. If we are left to expect mistakes we will not fear them, we will learn to use them, or that they are a step to finding the next outcome. This will make us more and more comfortable in the moment and allow us to regain our instincts. We are more likely to move with feeling when we are not afraid. Like dancing, this teaches us to choose what feels right. Choosing what truly looks best from the base rather than focusing on forms and details. From this perspective we build and destroy until we are truly pleased and expressed with our images giving them history and life. Continually testing them letting them help us decide what they should be. Over time creating images and ideas beyond our own imaginations. Something new and of ourselves. Something unexpected magical and original. I have found my people, my place, a means for growth and becoming through this process.

When you create work in this manner you are forced to see yourself. This will force you to grow and become yourself.

To find something new I do not dictate direction, only follow inspiration and feeling. A downward feeling with a downward line, a feeling of accomplishment noted with a symbol of stars and treasure, acknowledging the good and the bad to become something more. Making everything personal to become myself. This meaning is worth everything. This will guide you towards your true goal, your true rewards.

Expression comes from feeling, not system. To create art that is alive we must use our emotions and express them in our work with our actions, tools, applications and beliefs. Vulnerability is strength when we are not afraid. This is the root of connection.

Association rather than absolution will guide us to our own ideas and teach us to develop them rather than accept them. There should be no end in our quest.

For me painting is an experience in every way. I love the feeling of each of my mediums and methods, drawing clenched-fist, wrong handed, without looking, using my hand and palms to smear and mix paint, using brushes, scrapers, oil crayons, and pastels in any way that comes to mind. I'm always looking for a new technique to inspire me. Painting in many reckless layers searching for a meaning in random marks and intentions, then pulling out the images I begin to see. The excitement of the unexpected - creating in ways that don't seem like they should work. This will really open you up and remove the stress from painting, showing us that we can outshine our expectation of ourselves in ways we never knew.

Developing a language beyond words to express ideas beyond the restraints of spoken communication. Free from the bounds of logic. A place where emotions and the true essence of our hearts can speak. A place beyond the judgments of others. A choice to become. Intention over direction. This is growth. The beginning of magic. Articulating random events to find an alignment beyond a planned outcome. You will know who you are when you are free. This is the difference between knowing it when you see it and looking for it. By following the unknown we accept we do not know and follow and learn to articulate the new, adapt, experience, expand, and explore what is not known.

## **HOW DO YOU KNOW WHEN IT IS FINISHED?**

Every painting I create is without a doubt finished. Reaching this point is a combination of feeling right about all of it; the color, expression, balance, life/movement or stillness of the piece, and most importantly a feeling of meaning. By changing it you prove and show to yourself what you are truly happy with rather than accepting the first thing that comes along. My pieces always change in this way as I zero in on the color, expression, form and feel of a piece. I do it from all directions, and creating choices between the old and new. I follow my feelings more than anything. Doing what I feel like rather than what makes linear sense. If you want to feel like you're done you need to do what you feel until it is true and finished, or abandon it if it has no feeling. You need to learn to feel and see. You need to be true with your feelings and not hide from them. You need to chase the truth until you find it, not until it looks good enough. If you are honest with yourself you will know it when you see it. You will feel it and you will learn from it. You have to know it may not be what you expected. This is the rush and excitement of reaching the truth. Once you find it you will know it's worth..

## **IN THE END**

One day all the paintings I've created that are in my possession will be burned. A lesson to support artists while they are alive. A statement that you can't take it with you. This stands as an opposition to the art world that praises the dead artist. A place where people who never supported an artist while they were living sell their works for fortunes once they are gone. Where people who have had nothing to do with an artist tell the world their purpose and value. I will tell my stories while I am alive. I will never retire. You only live once.

My works will be owned by those who support my life being and creations. They will reap the rewards when I am gone. They will tell the stories.

## **Influence in no particular order**

primitive/aboriginal sculpture  
nature  
Alan Moore  
Joseph Cambel  
Stanley Donwood  
shamanism  
quantum physics  
unified field theory  
David Lynch  
myths

## **To find out more...**

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## **I have a studio/gallery open to the public most days 1-7pm**

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