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Matt Sheridan's video-based action painting generates figures of architectural abstraction exploring implications of movement between forms.

Creating worlds of constructivist expressionism, Sheridan orchestrates defined marks — using handmade/digital techniques — into optical, organic and mechanical moves.

Sheridan's paintings -- hand-painted actions spliced together on canvases originating from film editing techniques -- inform his videos and vice-versa.

Each painting compresses the time of its video counterpart into object; likewise, each of his painting-in-motion videos unpacks its painting analog into experience, taking form in projections, monitor works and video sculptures.

Seduced by confrontational behaviors of edges, Sheridan's formal entry points for conceptual collision include: material viscosities of gestural paintstrokes, ideas contained by drawn stencils (or walls) and optical color vibrations found in adjacent, oppositional textures.

Sheridan's work points out where we take our positions on compression for granted: first, he proportions his paintings as viewing screens; next, he unpacks painting into video, exaggerating painting-in-motion's reach into shaped, physically traversable and immersive architectural projection environments.

Conflicted adjacencies define his abstract work's meaning — derived from its dissonant actions and movements — ultimately described by sharp, double-entendre titling.

Sheridan's practice also pits his painting-in-motion animations against his paintings in studio (and exhibitions) to see which ones "win."

Resulting revisions often provoke a hybrid vigor between mediums, scrambling signals about how a work is made and the order of operations which made it.

By envisioning states of mind and moving them through public and intimate sites, across canvas and into sculptures, Sheridan's work explores how instinct is enhanced, affected and distorted by digital video environments which expand spaces of painting.

As such, Sheridan's video installations and paintings address contemporary power relations between handmade physical reality and the click + drag mentality.

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Seduced by confrontational behaviors of edges, Sheridan's formal entry points for conceptual collision include: material viscosities of gestural paintstrokes, ideas contained by drawn stencils (walls) and optical color vibrations found in adjacent, oppositional textures. In studio and exhibitions, Sheridan pits his paintings-in-motion against his digital collage-based paintings to see which ones "win," resulting in hybrid vigor between mediums, scrambling signals about how works are made and orders of operations making them.

Conflicted adjacencies define his abstract work's meaning from dissonant actions and movements — ultimately individually described by sharp, double-entendre titling — allowing Sheridan's architectural video installations and paintings to address contemporary power relations between handmade physical reality and the click + drag mentality.