

300 words

I want to relocate, redefine and rematerialize spirituality in the age of the algorithm. Spirit = collective non-physical characteristics, attitudes and *a priori* analog energy shared by individuals from all walks of life; universal qualities surviving over time, under duress, and beyond living bodies. My definition of spirit ends where ideology begins: each coexists as forms resistant to but often overlapping each other in the world. My work uses action-based painterly abstraction as catalyst for movements from which meaning is derived. I believe in painting and animating determined resistances existing within the noise of technological conflict, a sound I love like music.

I imagine how the mediums of painting and video -- made concurrently and complementary in my practice -- combine through orchestrated movement, location, and editing. My paintings -- hand-painted actions spliced together on canvases originating from film editing techniques -- inform my videos and vice-versa. Each painting compresses the time of its video counterpart into object; likewise, each of my "painting-in-motion" videos unpacks its painting analog into experience in the form of architectural projections and video sculptures. When sites become "support" for video, content breaks free from standardized screens, becoming sprawling shapes which transform locations into instinctual zones of discovery; bodies of information surrounding our own.

My paintings and videos conflate oppositional meanings of "digital" -- electronic and handmade -- by using terms and conditions of abstract painting to transform and amplify spaces of video into instinctual bodily experiences, whether within architecture or across the picture plane. I'm especially concerned with how restrained edges of ideas and unruly edges of materiality collide in contested zones between defined shapes and the limits of supports from canvases to building facades. Occasionally political but always visceral, my work addresses contemporary power relations between physical reality and the click + drag mentality.

200 words

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My paintings and videos conflate oppositional meanings of "digital" -- electronic and handmade -- by using abstract painting to transform and amplify spaces of video into instinctual bodily experiences within architecture and/or across canvas. As such, my work addresses contemporary power relations between physical reality and the click + drag mentality.

206 words: the site version

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I imagine how the mediums of painting and video -- made concurrently and complementary in my practice -- combine through orchestrated movement, location, and editing. My paintings -- hand-painted actions spliced together on canvases originating from film editing techniques -- inform my videos and vice-versa. Each painting compresses the time of its video counterpart into object; likewise, each "painting-in-motion" video unpacks its painting analog into experience in the form of architectural projections and video sculptures.

My paintings and videos conflate oppositional meanings of "digital" -- electronic and handmade -- by deploying abstract action painting into spaces of video, transforming and amplifying the results into instinctual bodily experiences within architecture and/or across canvas, with rhythm the primary catalyst. In these ways, my work addresses contemporary power relations between physical reality and the click + drag mentality.

100 words

I want to relocate, redefine and rematerialize spirituality in the age of the algorithm. So I paint and animate determined resistances existing within the noise of technological conflict, a sound I love like music. I imagine how painting and video -- made concurrently and complementary in my practice -- combine through orchestrated movement, location, and editing. Each painting compresses the time of its video counterpart into object; likewise, each of my "painting-in-motion" videos unpacks its painting analog into architectural experiences. Occasionally political but always visceral, my work addresses contemporary power relations between physical reality and the click + drag mentality.