

*MB Statement 12/05*

*I believe in the strength of the small gesture—the anti-monument(al). Captivated with the minimal and imperceptible, my work attempts to highlight the beauty of the hidden act, the nuanced, the liminal. It speaks of layering—intimacies and intricacies of being. The work exists as simultaneous surface and situation, container and core. An investigation of identity occurs just beneath the physical (and psychological) veneer. Self-reflexivity is key.*

*The world is highly constructed, politicized, plastic. Existing hegemonies must be disintegrated. This is possible through an exploration of sociopolitical systems. Operations such as classification and demarcation become potential subversives. Within the work, I embrace cultural events in all their banality: the tired cliché, reiterations, inconsistencies, inadequacies, futility, the abject. The feeble paradox becomes a mode of inquiry.*

*I believe in art that is accessible, composed of common material, invested in the space around us. I believe in touching and breathing art—the democratization of the art experience. Site and the function of site serve as significant points of entry for the work. The interstices, absences, and moments of anonymity become strategies of manipulating space. The grammar of the gallery remains in order to be dissected.*

*The role of the artist has been transmuted—from purveyor of high culture to simply one who generates associations or directs attention. In my work, language serves as an excavation of meaning. Embedded within layers of physicality, (veneers) lies identity and meaning. Language is both at once a tool for its exhumation and a hindrance as the boundaries and residues between object and language are in a continual state of redefinition.*

*I propose an overarching structure for the work—a new trinity: Semiotic detritus, cultural Memory, the historical Self.*