

Wait, do not drop the veil
These silences are real voices
Hidden by threats
Innuendo and abuse
Grotesque
Bloody
Macabre
Catch them
Twist them around
The truth has a tendency of revelation

The human condition is determined by its social conditioning. In the process of art making, the artist whether on an unconscious or conscious level, releases this content to confront an outward visual response.

This body of work is a combination of performance and object making. Both are process based, employing repetitive motifs and actions.

In the photographs of performances, lurking beneath the solitary act are memories of the silent absorption of social/cultural identities. Unbeknown to one group of people , but, very real situations for others. Fixed as an internalization process, unable to shake of with any ease. Stereotyped cultural identities become fixed entities allowing for little leverage in combating such assumptions. Ambiguity plays no role in patterns of cultural identities. They are what they state.

Beds as sculptural objects are generally read as a site for birth, the sexual act and death. Resting is subjected to intimations of violence, with stakes driven through its base or mattress. In spite of the violent act, a vulnerability of action is visible with the utilization of opposites. Hard and soft materials. Or the selection of beds as a motif where the human condition is enacted, every minute of the day. The psychological clarity of the pieces reading individually and together ensures continuous cross over between sculpture and performance.

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