

Obsessive Worlds

- Illustrated Catalog -
Art Museum of Southeast Texas

Born:

1970, Dallas, Texas. Currently lives in Dallas, Texas

Education:

Masters of Fine Arts, University of North Texas, Denton

1995 Bachelor of Fine Arts, University of Texas, Austin

How does your work constitute the obsessive aesthetic?

A common thread throughout my work involves the idea of density and the end result of density through the accumulation of multiple layers of sparseness. I am interested in randomness and the idea that there may not be any such thing as true randomness because natural processes tend to obey certain laws which cause them to look similar, but never exactly alike. For example, while it is true that no two persons' fingerprints are exactly alike, it is also true that fingerprints tend to look very similar to one another if you compare them to, say, cracks in a sidewalk or clouds in the sky.

Has the obsessive nature of your work increased gradually or was it always present?

I have to say that obsessiveness has been a genetic trait since it spans three generations of my family. I think there is a difference between the collector and the hoarder. While my mother tends to collect dolls and tree ornaments (which now need their own room to house them), she also has a reluctance to throw away newspapers, coupons and junk mail which tends to pile up until my father decides to clean house and recycle the paper. Now, my grandfather was a hoarder on a grand scale. He was a farmer in southern Oklahoma and was a child of the Great Depression and he never threw anything away from the fear that he might need it someday. That included cars, trucks and farm equipment. After he died in the 1980s, the metal scrap yard pulled 39 cars and trucks dating back to the 1930s out of his property in



various states of decomposition. The memory of this gigantic rusting playground complex has become a huge influence on the visual aspects of my work to this day.

While I have fairly large collection of books and records, I tend to think of myself as a collector of influences. The visual outcome of my artwork never comes from a single influence, but rather a multitude of very different visual influences. Those influences might include comic books, fluid dynamics, organic decomposition, animal flocking behavior, insect swarm intelligence, internet input text boxes, human architectural forms, biological atlas illustration and even ornamental patterns.

What is your evolution within this mode of artistic creation?

I tend to view the growth of my art more in line with that of a tree with multiple branches than in line with a ruler with a single direction. When someone views growth in terms of multiple branches, it makes perfect sense to revisit each of those branches now and then. Whereas when you view growth as linear, revisiting older aspects of your work seems regressive.