

# M A N U F A C T U R I N G   C O N S E N T

I strongly disagree with the widely accepted notion that entertainment (TV, art, film, music) is merely a leisure activity, and not an extremely powerful tool in shaping public opinion. Looking at McCarthyism, Orson Wells and Charlie Chaplin were black listed for their art. In the fine arts, the CIA harnessed abstract expressionism at the Museum of Modern Art and the Whitney in the 50's, funding Jackson Pollock's retrospective. This pushed the abstract expressionism movement into popularity in order to avoid political content in art.

As a socio-political artist, the goal of my work is to raise awareness. My art pertains to the censorship that is accompanied with the advertising industry's effects on the news media. This problem is growing exponentially due to recent government deregulation, accelerated mergers and corporate buyouts. In my mixed media panels I explore how corporations directly affect various political, economic and ecological issues such as globalization and war.

I work with the sculptural aspect of large panels as they offer multiple surfaces to utilize. In many pieces I either draw, paint, transfer or add text to their sides, sometimes all of the above. I build the panels out of birch wood, which has a gorgeous natural pattern that references maps. I use acrylic washes of various colors to bring out that map quality which connects each piece and thus each issue, figuratively as well as literally. Many viewers however look at this component in my work and have a reaction similar to that of Rorschach ink blots. People have commented on seeing monsters, reproductive organs, etc. I work in a very direct manner, however I enjoy the ambiguity in this case as the viewers individually interact with the work yet the overall meaning is still retained.

I often find portraits to be a potent vehicle to draw the viewer in, as they create a feeling of empathy, bonding the viewer to the work. By initially seducing with visual interest and aesthetics, once engaged the viewer is much more likely to read the text and try to decipher the overall meaning and ideas that drive my work. As my panels are multilayered, if you don't read the text, the general idea is still conveyed. A basic rule of design is to avoid large groups of small text as it will be seen as one shape and people supposedly won't read it. However

while I have noticed that some viewers read a little, I'm constantly surprised how many people read it all. For those who take their time with the work each piece has hidden rewards, for example in "The New McCarthyism," a-d-v-e-r-t-i-s-e-r-s is written on the fingernails of the hand holding the marionette, there are also related political figures in the pupils of the eyes, etc.

I'm not looking for the viewer to agree with position. The aim of my work is to inspire thought and to create dialogue.