

Though I was drawn to art in galleries and museums from a young age, my first exhibited works of art were films. In the early eighties I made several short films and showed them in various venues. They were laborious to make, considered frame by frame, and had the rhythmic qualities of musical compositions. In fact, my initial drawings were scores for these films, worked out in colored rows on graph paper. In the early 80's, having left behind studying classical piano at the Conservatory of Music, I worked in the electronic music studio at San Francisco State University. Continuing on with the creation of visual representation of time (this time sound compositions, instead of film), I made graphic illustrations of what I heard, in some sense drawing sound as it occurred in time.

Eventually, I began to make notations or instructions for making drawings that were similar to what I used to make music in the studio. Because I was somewhat successful with film and music (I had won awards for some films and my music was intriguing to my teachers), I was discouraged from spending too much time on the drawings. There was only so much one could be good at, or so I thought I was being told. I did have a few exhibitions of my “systematic” drawings in the mid-eighties. These drawings were precise, intricate pencil drawings, each one taking two to six weeks of intense work to produce. I only made twelve of them. I worked as a gallery director for two years in San Francisco (Intersection for the Arts). Following that, I focused in graduate school at Mills College on electronic music composition and to a lesser degree video.

In 1990 I moved to New York City and worked in art galleries. During this time I continued to make drawings, videos, music, and I began to write extensively. I had always written, but never studied writing formally. I spent a lot of my years in New York writing and publishing short fictions, poetic texts, and essays. I wrote several short novels that were not published until finally I wrote a novel that was to me as much a musical composition as it was a text. This book, *Passes Through*, was published by Fiction Collective 2 in 2010.

It should be obvious by now, I was never able to settle on a single medium of art making in order to become the kind of specialist our culture values so highly. Similarly, my approach to academia as an undergrad was nomadic. After moving from one institution to another, taking only the classes I wanted to take, I took a few required courses at the fifth school to get my art degree.

I allow movement in a circular or non-linear mode of operation to balance the relentless linearity of the Western mind. And as I move I bring things from one medium to another, perhaps keeping the borders open between visual art, writing, and musical composition, making a way to linger between these borders.

In most of my visual art, I'm often looking for something I can't see. I invent methods of working that to some degree guarantee that I won't know exactly what I am doing while I am doing it. I may follow a procedure or abandon it halfway, but regardless, art for me has mostly been about exploring areas that are unfamiliar. I don't consider drawing or watercolor in any way inferior to using paint. And I have never used brushes as I work. I've used most everything, but not brushes.

I do some fairly large works on canvas, but instead of making them the goal of what I make, they are part of a vast series of small things that, as they accumulate, make linkages back through time and clarify or complicate what has preceded. This feels more to me like how I experience living.

My artistic origins are music and writing, so the idea of time as an unavoidable structure is present in my visual art. I make marks in time and over time they may make layers. The results are narratives and musical compositions. I don't think much in discreet categories. I like what is between media.

For the last five years I have been generating an enormous amount of work, over 2,000 pieces in various media mostly on paper, but some on canvas. In addition to this drawn and painted work I have been printing hundreds of photographs I take with a small point-and-shoot camera using a bulky ink jet printer in my studio. I intend to display very large grids of these photographs and can easily adapt them to any size depending on how many photographs I use in a grid.

I am still in the process of making digital files of all my work. I have yet to do most of 2015 and this year.

I have not shown these bodies of work. I have a hard time even summarizing what I have done over this time. There have been so many digressions and detours. Some of the work is rather formless, some is nearly invisible and cannot be photographed, some is quite jarring and rough. Though tending towards abstraction, some work suggests degrees of representation. I decided around 2010 to "start over" with visual art and have been going at it non-stop without wanting to codify or restrict it with definitions. Even now, as I approach this exhibition, I think of it as a somewhat formless affair, not a summation in the complete sense. The artist is never a finished object, instead, always becoming something not quite definable and so the work continues on: transitioning, modulating, mutating, in a myriad of directions and intentions.