

## *HAZARDOUS MATERIALS*

My work addresses issues of representation, and is located at the juncture of photography and painting, art history and American history. Operating from the position of viewer, these images examine front-page news photography from the Los Angeles Times. Possessing the dramatic sensibility of film stills, moments of glory and disaster are equally seductive and short-lived. Digital technology and printing processes deliver and replace such moments at an even faster rate, with blueprints or fragments of an image existing only in memory. These fissures serve as the entry and exit point for this body of work.

In each painting, a flat, monochromatic background is established with opaque shades of blue, chalky ivory or sunset orange/magenta. This palette draws from both local color and manufactured color; and pays homage to 19<sup>th</sup> Century American landscape painting, Color Field painting of the 1960's and the Death and Disaster series by Andy Warhol. The overlapping rays of iridescent gold and yellow ochre light that characterizes a Los Angeles horizon co-exist with the artificial tones of printer's ink. Paint is applied in thin layers and pours – Transparent over opaque, metallic over pure hue, and vice versa. An ethereal depth emerges. Within this space, a line drawing is rendered utilizing pigment ink and rectangular thread-like marks. Both the surface and line structure are metonymic devices for typography and photographs – upon which information breaks down after several reproductions. Functioning as palimpsests, these works embody a strange familiarity and beauty.

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