

I am engulfed by the power of the fashion photo, the glossy, weightless, colorful representation of the human body. Where as the fashion magazine seeks to stabilize the illusion of youthful and impermeable surfaces, my work focuses tightly on the surface of my own skin to relish in the beauty/horror of its imperfections. I do this through my images and my process of painting these images.

At first glance my paintings are warm and inviting, they create a familiar expectation of passivity because they mimic fashion/advertising images. My images are designed to stir primal longings, they make you want me, but just as the viewer begins to fall into the lush colors they notice the abject.

The process that the images are painted with is about perfection, perfection in rendering and perfection of surface. Using translucent glazes of rich color on smooth flesh colored porcelain creates a glossy seductive surface that elevates the flaws into an excepted format.

I am thinking about the porcelain as my skin, and the paint as my cosmetics, except this process is in complete opposition to my actual skin and cosmetics. In the painting I start with a clean perfect surface and use paint to reveal its flaws, rather than concealing or disguising them like I do with cosmetics/adornments. In this way the process of making my work is unraveling all of my daily efforts to disguise my inadequacies.

This dichotomous situation allows me to address the horror of the abject, the feminine, and the other that obscure the beauty myth. This work is clearly personal, and done for reasons concerning myself, but in this close intimacy I am having with my body I provoke the viewer to question their own comfort and connection to their body as well.

By showing our skins vulnerabilities, our fragile permeable barrier between the world and our insides I am seeking to subvert the representations of humans in the fashion/advertising world; to show the flaw in beauty and the beauty in the flaw.