

Artist Statement

I have always been enamored with music. For as long as I can recall, music played a significant part in our household. My father had an extensive collection of records, which captured many various music styles - ranging from **Pink Floyd, Queen and Led Zeppelin**, to **Isaac Hayes, Cat Stevens and Rod Stewart**. I have always loved the impact music could generate within each one of us. Eventually, I began my own music collection, and quickly developed my own musical tastes and preferences - **Lou Reed, The Velvet Underground, Nick Cave & the Bad Seeds, Iggy Pop, David Bowie, Roxy Music and Radiohead**. Unlike my art practice, I never received any formal training. I received a synthesizer from my wife Tomitha as a gift one year, and I mostly began arranging sounds that intrigued me. It was not unlike arrangement of lines and shapes on a paper or a canvas.

About 10 years ago, while struggling to complete a painting I vented my frustration on the synthesizer. I was struck by a juxtaposition of sound and image generated in that moment. This fascination eventually led to my first solo exhibition *Trojan Soul*, where I created a soundscape to help expand the viewer's temporal span of the artworks. This became a watershed moment for me.

SLVN MCHN is an audio/video installation, told through eight different chapters. Project drew inspiration from auteur makers like **David Lynch, Pier Paolo Pasolini and Quentin Tarantino**. The recording process included an upright piano for recording demos, as well as a Fender Squier Bass guitar and an Alesis Electronic drum kit. Additional textures were created with synths and computer software.

For this project particularly, I revisited some personally influential concept albums of the 70's era - **Pink Floyd's *The Wall*, Lou Reed's *Berlin* and David Bowie's *Berlin Trilogy***. I also reexamined **The Smile's *A Light for Attracting Attention*, Brain**

Eno's *Another Green World*, Damon Albarn's *Everyday Robots* and Jonny Greenwood's *You Were Never Really Here*.

I have always found that music communicates emotions in a more complex, effective manner because it unravels temporarily. With painting audiences experience the aesthetic all at once, while with music they have to wait for what comes next - revealing itself over a course of time, allowing us to be moved, and captured by the unexpected. However, both artistic endeavors do share commonalities as well. Where painting uses line and surface - or space - music employs sound and silence. Arrangement of line/sound is very intriguing to me as a maker, and painting with sound provides me with new opportunities and sets of challenges. I hope you enjoy this latest sonic exploration.