

I am an eidetic expressionist. My lineage stretches back to those first artists, Paleolithic Man, the cave painters of Lascaux, practicing magic in the earth's bowels; to da Vinci, who in the stains of walls discovered fantastic landscapes and awakened hidden demons; to Alexander Cozens, the famed "Blot-Master" and his "Method"; to Victor Hugo and his stencils; to Soutine and his carcasses; to Max Ernst and his transfers; to Jean Dubuffet and his primitive impasto; to Damo Suzuki of the legendary krautrock band "Can" and his semi-abstract vocal styling; to all outsider artists of the visionary type.

My art is rooted in childhood experiences: day dreaming on clouds, gazing into burning embers, staring into the eyes of wood grain, and viewing the interior lantern show projected upon the backdrop of closed eyes.

The use of the word, eidetic, is derived from Alan Watts' seminal lecture, the Psychedelic Explosion, particularly his discussion on eidetic thinking and the power of projection. I encourage you to look deep into my paintings and listen intently to my songs. What you see and hear is your mind and soul reflected back at you: a Rorschach Ink Blot.

My work is diverse in style and method. In painting, I employ experimental techniques, such as decalcomania, frottage, flottage, depouillage, coulage, eclaboussage, and grattage, yet I still use traditional methods, including the ancient art of encaustic, or hot wax. I invite chance occurrences to determine the mood and direction of my paintings. I use found objects, such as fabric, rock, sand, crystals, hair, and coffee grounds, and I paint with the newest pigments, with interferences and iridescences, with beeswax and oils, gels, mediums, plaster of Paris, industrial and spray paint. My art plays with light, contains optical illusions, is multi-layered, and derives from the world of dreams and ecstatic experience.

With music, I am a maximalist. I create soundscapes. I collect and play with vintage keyboards, tape loop echo chambers, bass guitars, effects pedals, and computer patches. I am devoted to eidetic sound: to preverbal utterings, the murmuring of fountains, the whispering of wind, far away, half heard conversations, glossalia, and slurred speech. I want the listener to work hard to determine what I am singing, what I am saying, and different listeners will hear different words and create meanings that are based upon their unique life experience.

I defy the first listen and easy read. My art is not about distraction, but about the turn on. Eidetic expressionism is the opposite of television, the idiot box, the download, the turn off, the cold mind; opposite of giving the viewer, the listener, everything at once. Eidetic expressionism is truly counter-culture. It's about imagination, about projection, about a journey, and a prize: the Golden Apples of the Hesperides.