

(Old) Artist Statement for Raw Automatism

A good contemporary artist understands his place within art history but also looks to progress it forward. If surrealism is a fragmentation of imagination/dreams/the universal unconscious then Neo Surrealism pieces together what's being fragmented in order to *pinpoint* the nature of this realm. Most surrealism is visually stimulating, but the subject matter is so random; or seems random. Not until you learn about the personal experiences and behavior of the artist, does the subject matter become more intentional, ideal and fixed. One must understand Frida Kahlo's back problems to understand her paintings. To me, the most ideal surrealism is artwork that can transcend the artist's personal story and become statements of universal truths. Therefore, my process incorporates getting out of the way and having no personal filter in which the "unconscious" images are channeled through - I remove myself from the equation (completely) in order to create surreal artwork that needs no background explanation - that way it's more timeless! Surrealism is "snapshots into the subconscious." Instead of random flashes of the dream world, Neo Surrealism takes the most well timed snapshots to highlight it's raw spirit.

Using automatist techniques among others allow me to arrive at a product in which my own intention is at a minimum. My only intention is to have no intention, in order to channel raw, organic flow. Creative projection. I project an imaginary line on the paper, trace it and create a window into another realm where you can see this pure creative flow of lines and form. When I reach a certain state and entirely remove my intention, I feel as though I've become a conduit channeling this organic "live feed" and the drawing draws itself. It's not *my* work.

The intention to have no intention? How do you harvest from this Artsource while keeping the resource untouched? Method. I incorporate both technical methods like layering of automatist textures and conceptual methods like lightly guiding the subject matter of my thoughts, which in turn works its way (subconsciously) into the subject matter of my art (i.e. instead of drawing an elephant, I think about elephants while mindlessly drawing abstract lines). Eventually, unintended, but accurately proportioned elephant-like shapes get weaved into the patterns of my (mostly) black and white line drawings. Then I lightly develop each "happy accident" to render more like an elephant while maintaining the fluidity and balance of the composition, careful not to force the end product in any particular direction. It ends up random and detailed like the universe itself. These ideas turn the "incomplete look" complete. A single piece might not have a clear individual statement, except that it's randomness is meant to be, confirmed by it's sense of exactitude.

Imagine that subconscious flow and dreams have meaning behind them, holding ultimate truths to be unlocked. Using the right process within the right setting, it is possible to observe the natural characteristics of the universal unconscious because when an artist suspends intention, she or he can channel the raw spirit of life.