

PICTURE BOOK

POSTMODERN PROTÉGÉ TO
POSTMODERN PASSÉ



"It's a wrap."

a Catalogue Raisonné
[in progress]

♥ MAC



The work of assassination, for such it is, will soon reach its end. As the voice of the poet becomes stifled, history loses its meaning and the eschatological promise bursts like a new and frightening dawn upon the consciousness of man. Only now, at the edge of the precipice, is it possible to realize that "everything we are taught is false." The proof of this devastating utterance is demonstrable every day in every realm: on the battlefield, in the laboratory, in the factory, in the press, in the school, in the church. We live entirely in the past, nourished by dead thoughts, dead creeds, dead science. And it is the past which is engulfing us, not the future. The future always has and always will belong to - the poet.

- Henry Miller,
Time of the Assassins: A Study of Rimbaud, (1962).



“Sell me to that man; he needs a master.”

- Diogenes of Sinope, the Cynic, the Dog Philosopher. (c. 338 BCE)

Everything starts from impossible exchange. The uncertainty of the world lies in the fact it has no equivalent anywhere; it cannot be exchanged for anything. The uncertainty of thought lies in the fact that it cannot be exchanged for either truth or for reality. Is it thought which tips the world over into uncertainty, or the other way round? This in itself is part of the uncertainty.

— Jean Baudrillard,
Impossible Exchange, (2001).



Canary,
Acrylic and spray-paint on canvas,
40 x 40 inches, (2010).

**This tiny red car comes out, hardly big enough for a [little person], and it
putters around, and suddenly its doors open and out come a thousand
clowns, whooping and hollering and raising hell.**

— Jason Robards,
"A Thousand Clowns," 118 minutes, (1965).



A Thousand Clowns (detail), (2017).



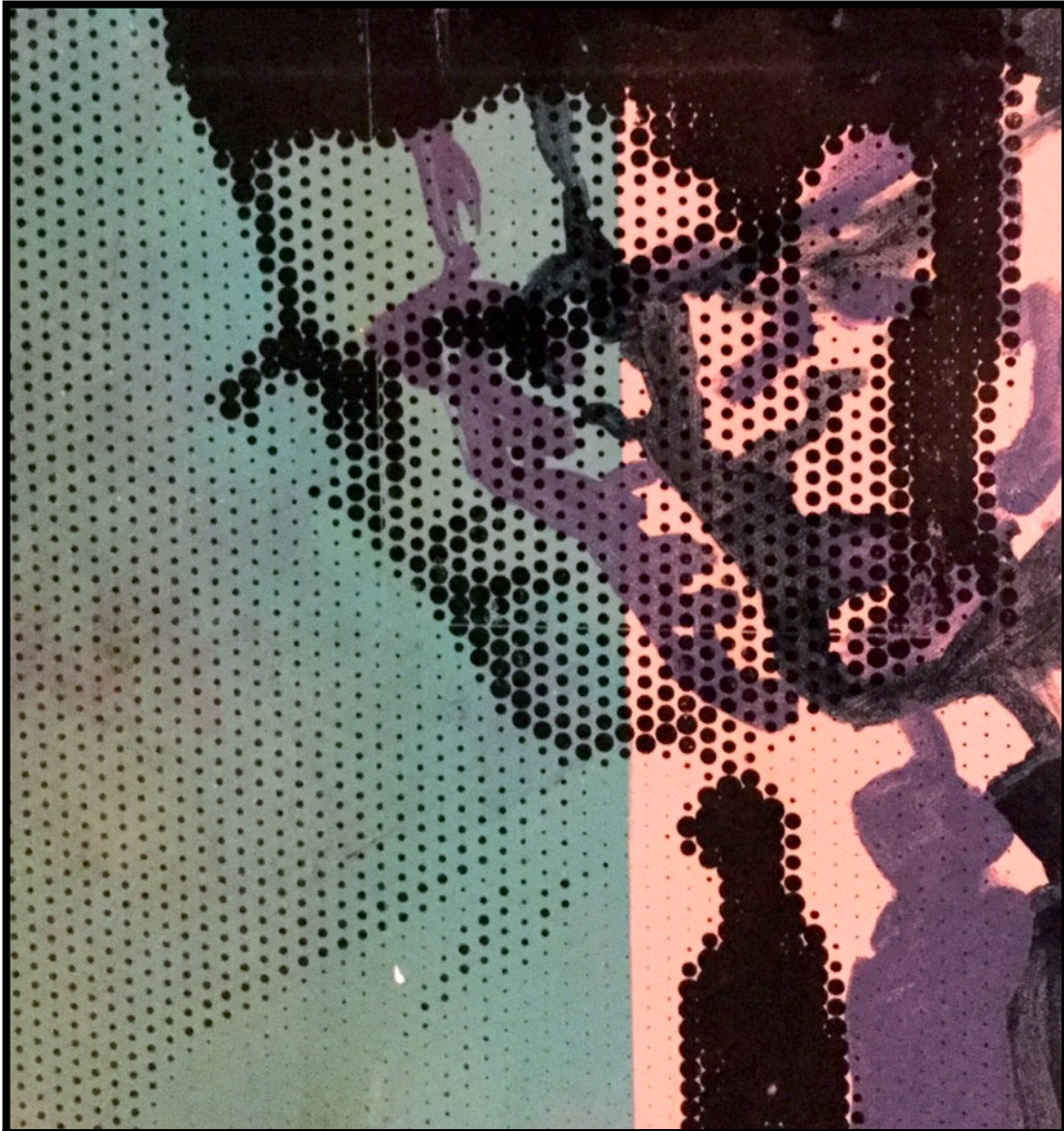
A Thousand Clowns,
Acrylic, India ink, spray-paint, and polymer transfer on canvas,
136 x 72 inches (11 feet, 4 inches x 6 feet), (2017).



The simulacrum is never what hides the truth — it is truth that hides the fact that there is none.

The simulacrum is true.

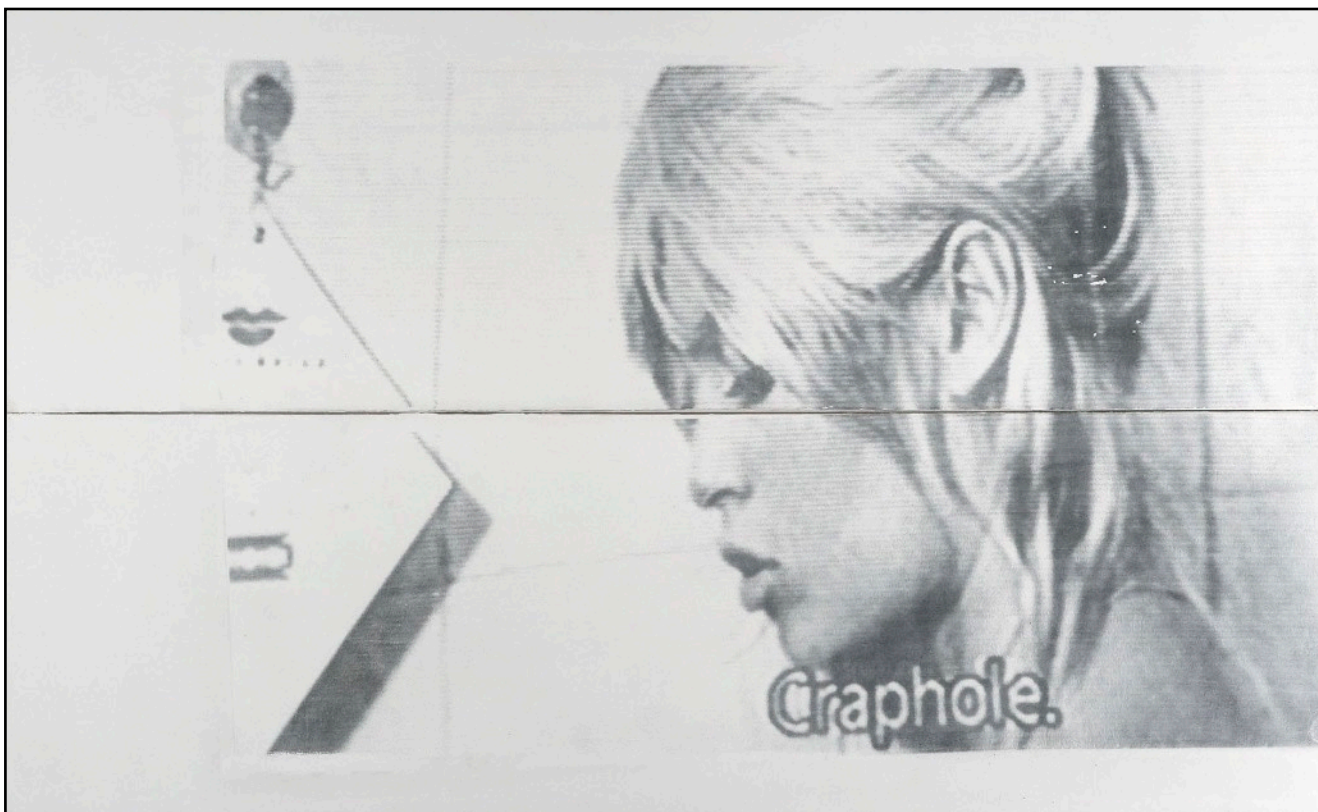
— Ecclesiastes



Such would be the successive phases of the image:

it is a reflection of a profound reality;
it masks and denatures a profound reality;
it masks the absence of a profound reality;
it has no relation to any reality whatsoever:
it is its own pure simulacrum.

— Jean Baudrillard,
Simulacra and Simulation, (1981).



Craphole.,
Acrylic and polymer transfer on canvas,
108 x 70 inches (9 feet x 5 feet, 10 inches), (2008).



Goddamn.,
Acrylic and polymer transfer on canvas,
24 x 18 inches, (2008).



Son of a bitch.,
Acrylic and polymer transfer on canvas,
24 x 18 inches, (2008).

THE ARTIST'S SENSE OF TRUTH. With regard to recognition of truths, the artist has a weaker morality than the thinker; he will on no account let himself be deprived of brilliant and profound interpretations of life, and defends himself against temperate and simple methods and results. He is apparently fighting for the higher worthiness and meaning of mankind; in reality he will not renounce the most effective suppositions for his art, the fantastical, mythical, uncertain, extreme, the sense of the symbolical, the overvaluation of personality, the belief that genius is miraculous — he considers, therefore, the continuance of his art of creation as more important than the scientific devotion to truth in every shape, however simple this may appear.

— Friedrich Nietzsche,
Human, All Too Human, Vol I. (1878).

- History, Stephen said, is a nightmare from which I am trying to awake.

James Joyce,
Ulysses, (1934).



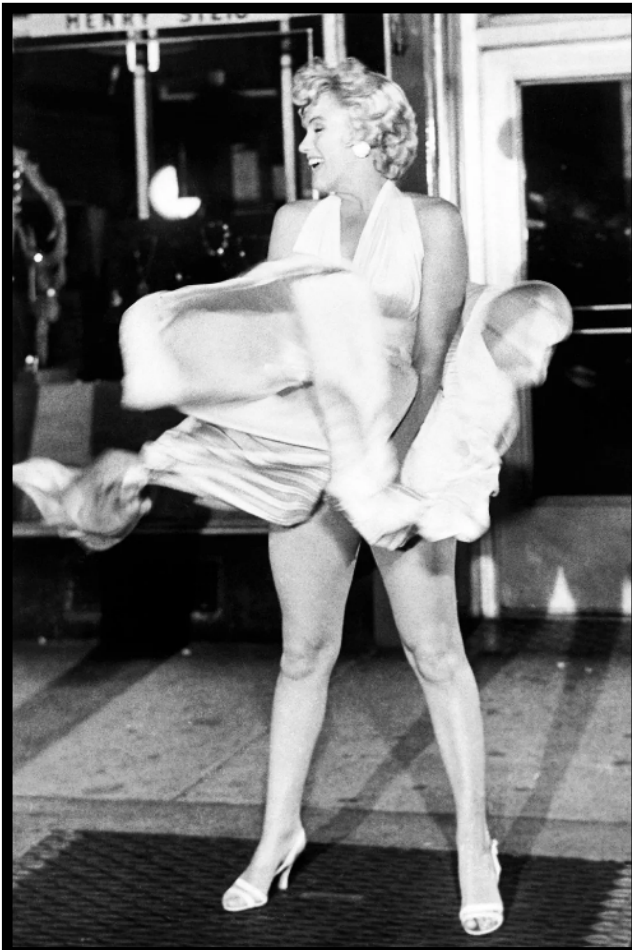
Raft of the Medusa (after Géricault, after Kippenberger),
Acrylic, spray-paint, and Flashe on canvas,
70 x 52 inches (5 feet, 10 inches x 4 feet, 4 inches), (2017).



Théodore Géricault,
Le Radeau de la Méduse, (The Raft of the Medusa),
Oil on canvas, 16 ft, 1 in × 23 ft, 6 in, (1818-19).

At first, the painting was mounted high on a wall, but before the show opened, Géricault persuaded the organizers of the Salon to install the painting more prominently. It was presented under the generic title of Shipwreck Scene, in order to circumvent government censorship, but everyone who saw it recognized what they were looking at: the raft, the faces, the flesh, the horror. Some reviewers lambasted the scene as a "pile of corpses." Many were disturbed by its gruesome imagery and dark implications. But the wisest of Géricault's contemporaries understood what one French observer wrote: that "our whole society is aboard the raft of the Medusa."

– Jerry Saltz,
"The Medusa and the Pequod,"
Art Is Life, (2022).



**Marilyn Monroe,
"Some like it Hot," 121 minutes, (1959).**



Manet/Monroe (detail), (2022).

**"I don't mind living in a man's world
as long as I can be a woman in it."
– Marilyn Monroe**

**"This woman's work is exceptional. Too bad she's not a man."
– critical response to Manet's "Olympia"**



Manet/Monroe,
Acrylic, spray-paint, vinyl, painter's tape, and electrical tape on canvas,
72 x 54 inches, (6 feet x 4 feet, 6 inches), (2022).



Edouard Manet,
Olympia,
Oil on canvas, (1863 - 65).

Anyone who advances a theory of modern art must have serviceable ideas about Manet.

- Peter Schjeldahl,
Let's See, (2008).



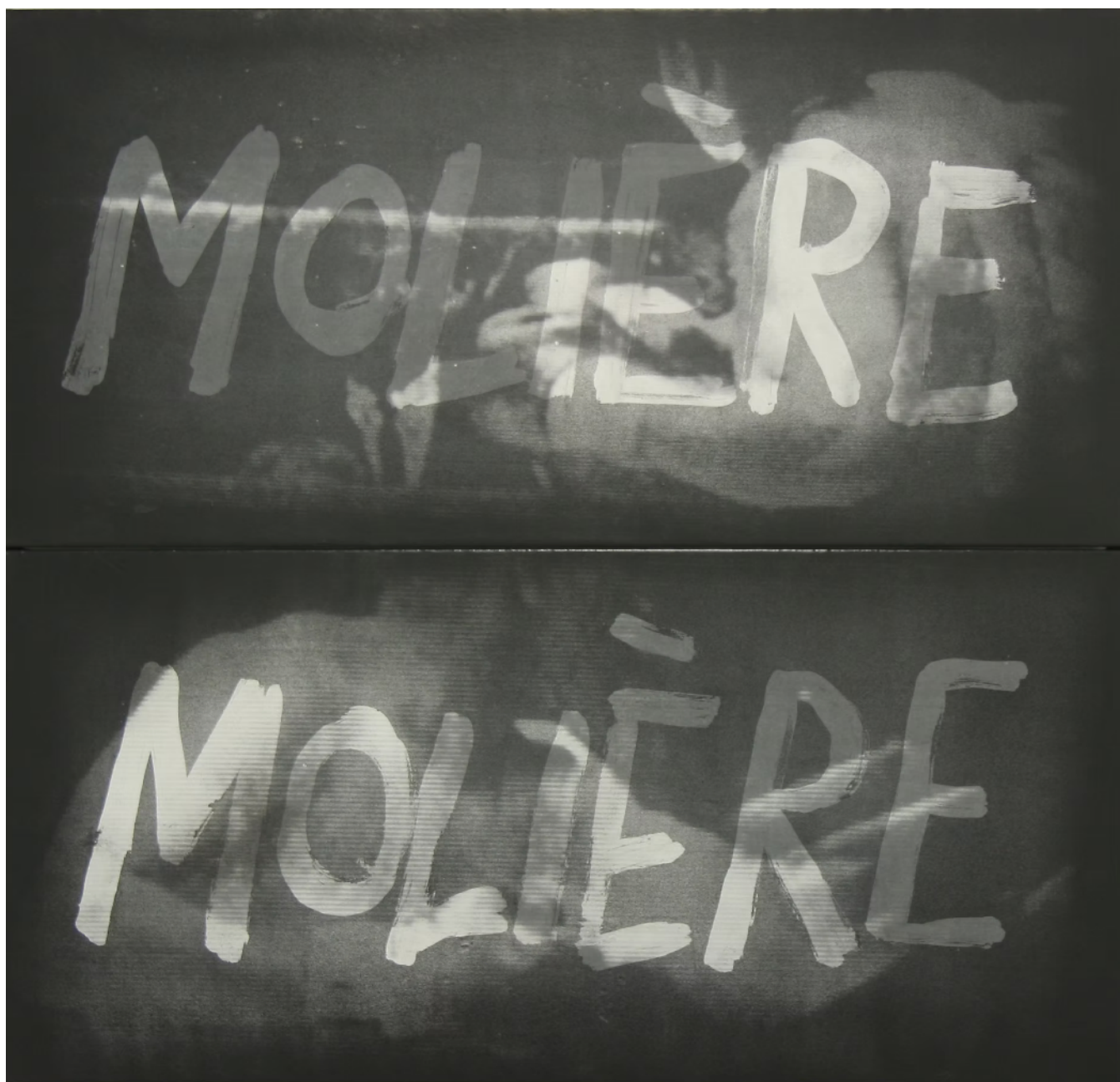
YAWWAY,
Acrylic, spray-paint, India ink, and polymer transfer on canvas,
62 x 72 inches (5 feet, 2 inches x 6 feet), (2014).

“When life itself seems lunatic, who knows where madness lies? Perhaps to be too practical is madness. To surrender dreams — this may be madness. Too much sanity may be madness — and maddest of all: to see life as it is, and not as it should be!”

**— Miguel de Cervantes Saavedra,
Don Quixote, (1605).**



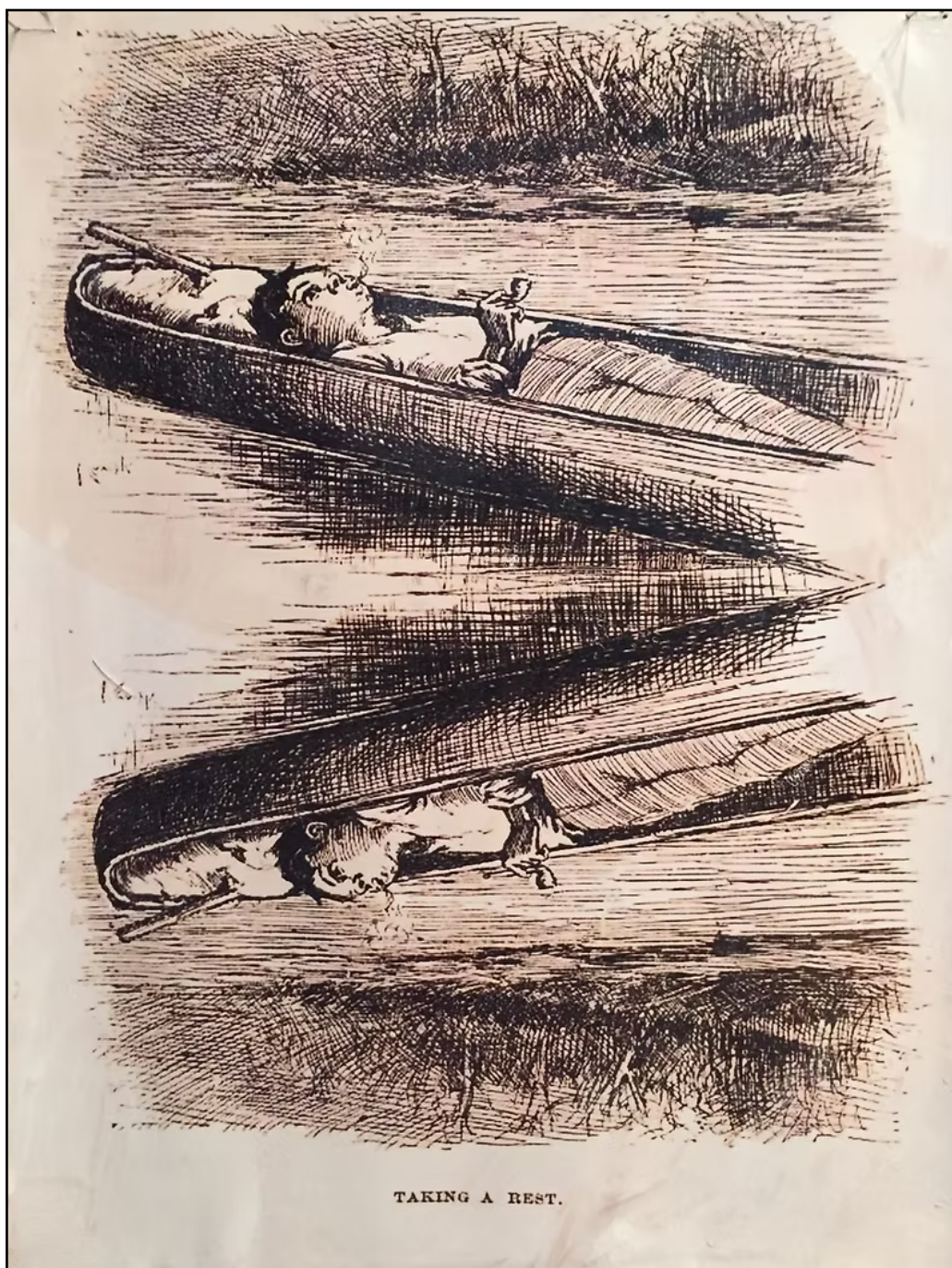
YAWWAY (detail), (2014).



The Misanthrope: The Champ Always Fights Himself,
Acrylic, spray-paint, and polymer transfer on canvas,
72 x 60 inches, (2009).

In a sense Molière was Pascal's alter ego. And Molière's enormous popularity might have given the impression that there was hope for reasonable action. But those who told straight truths to large audiences – as Molière did – came to play a specific role in societies where judgmental power dominated the state, learning, business and every other key area. They fulfilled the function of a Punch and Judy show. After the citizen had given his day, year, life to the real system – the one that had power – he went out to dream and to laugh in the theater, where Molière knocked his superiors about.

– John Ralston Saul,
Voltaire's Bastards, (1992).



TAKING A REST.

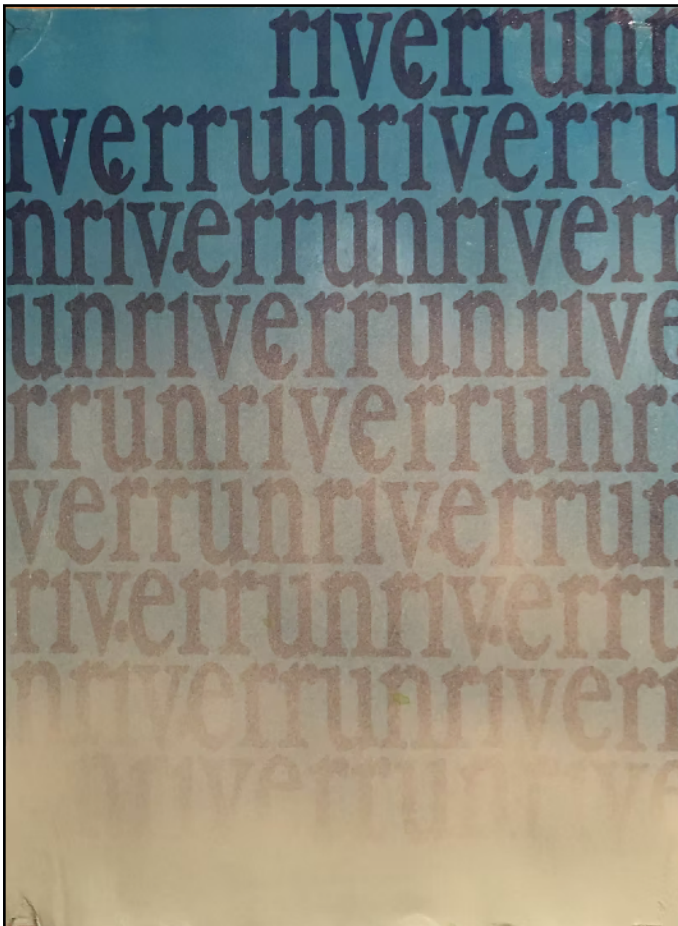
**"In the name of the former and of the latter and of their holocaust.
Allmen."**

A James Joyce Finnegans Wake Reading Journal,
Acrylic and polymer transfer on paper,
11 x 15 inches, (2015).

There is no agreement as to what Finnegans Wake is about, whether or not it is “about” anything, or even whether it is, in any ordinary sense of the word, “readable.”

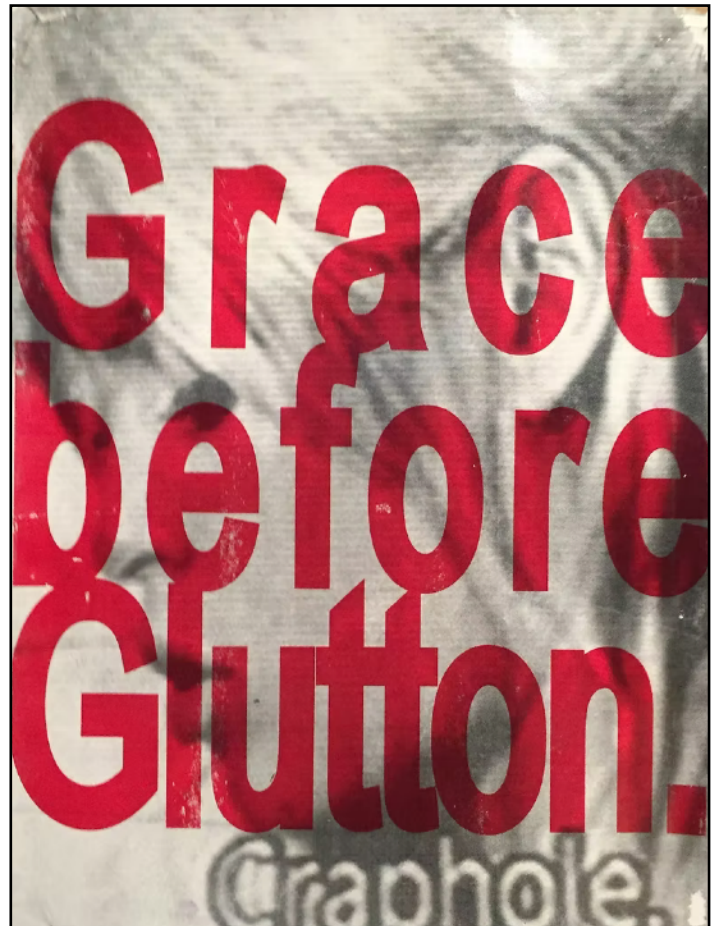
- John Bishop

Introduction to Jame Joyces' Finnegans Wake, (1999).



“riverrun, past Eve and Adam’s,”

A James Joyce Finnegans Wake Reading Journal,
Acrylic, spray-paint, and polymer transfer on paper,
11 x 15 inches, (2015).



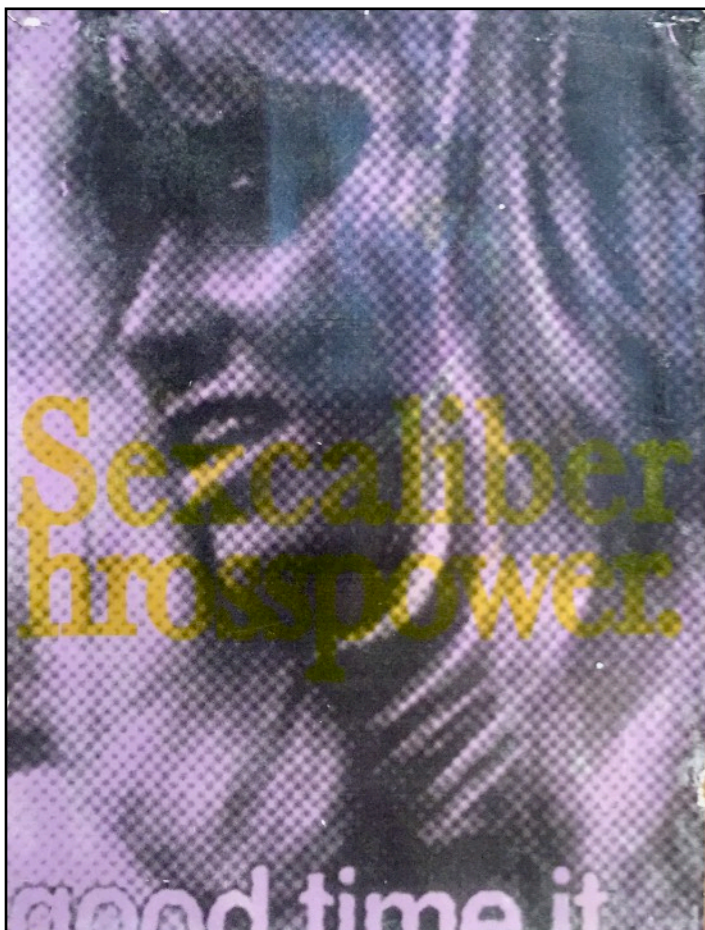
“Grace before Glutton.”

A James Joyce Finnegans Wake Reading Journal,
Acrylic and polymer transfer on paper,
11 x 15 inches, (2015).



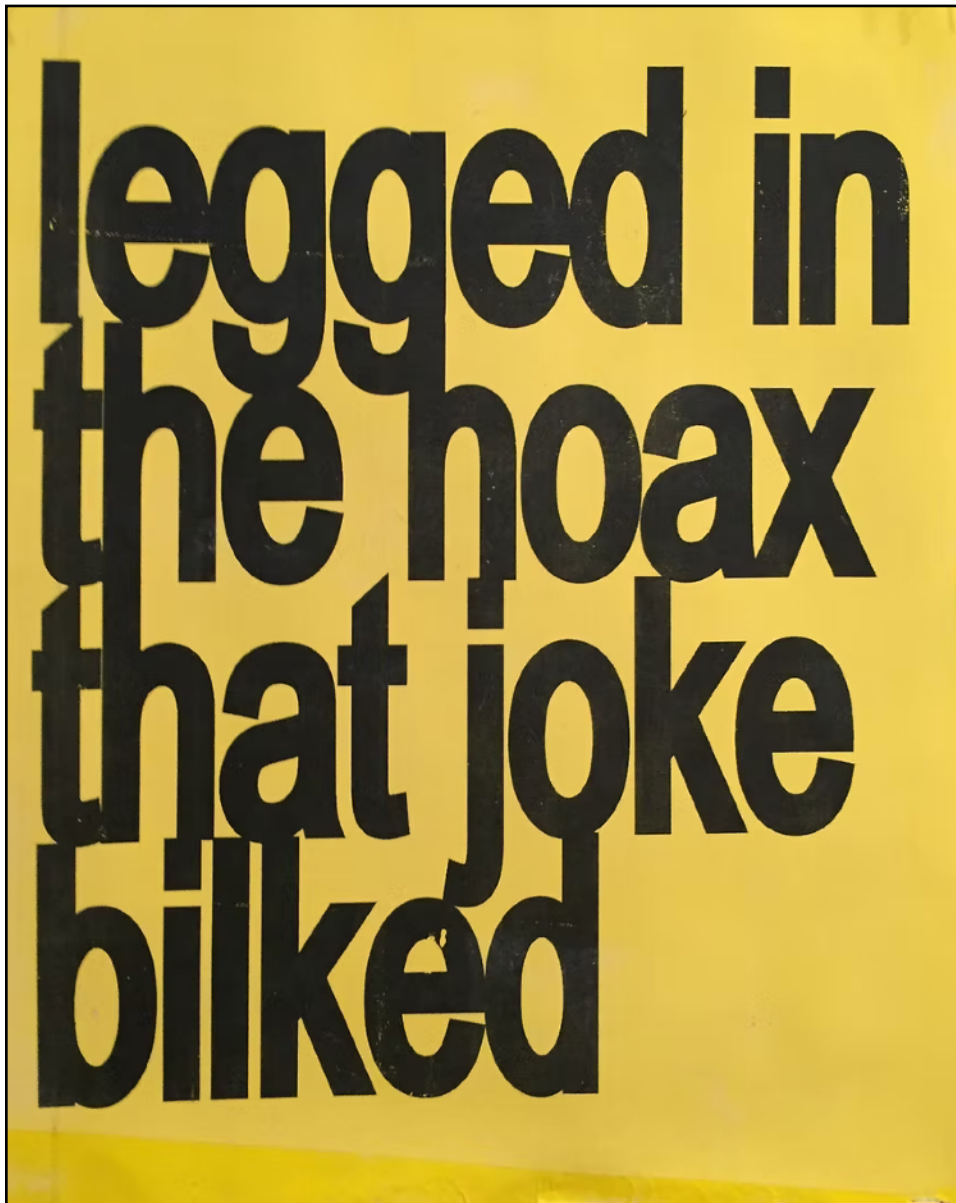
**“but you laid low with one hand one fine May
morning in the Meddle of your Might, your
bosom foe,”**

A James Joyce Finnegans Wake Reading Journal,
Acrylic and polymer transfer on paper,
11 x 15 inches, (2015).



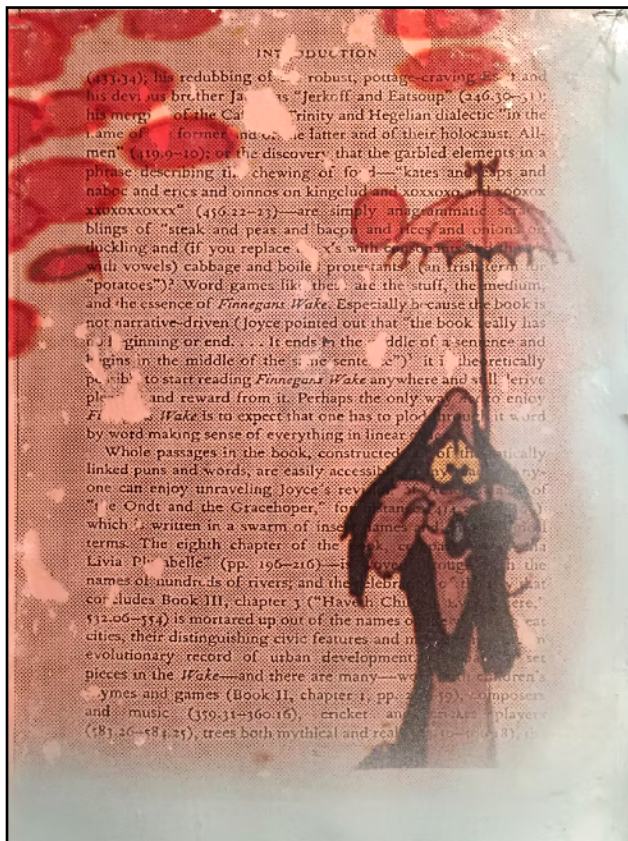
“Sexcaliber hrosspower.”

A James Joyce Finnegans Wake Reading Journal,
Acrylic and polymer transfer on paper,
11 x 15 inches, (2015).



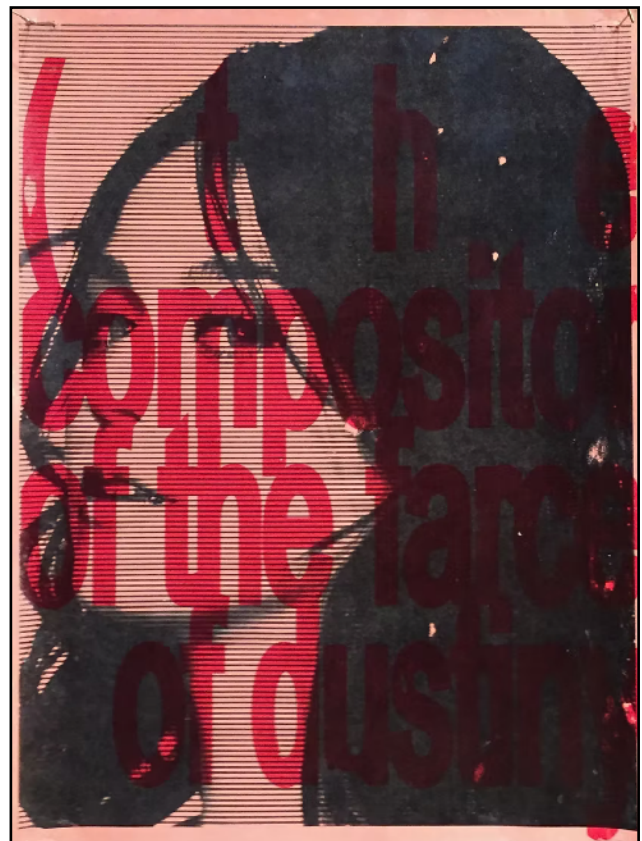
“legged in the hoax that joke bilked”

A James Joyce Finnegans Wake Reading Journal,
Acrylic and polymer transfer on paper,
11 x 15 inches, (2015).



"He had to see life foully the plak and smut, (schwrites)."

A James Joyce *Finnegans Wake* Reading Journal,
Acrylic, spray-paint, and polymer transfer on paper,
11 x 15 inches, (2015).



"the composer of the farce of dustiny"

A James Joyce *Finnegans Wake* Reading Journal,
Acrylic, spray-paint, and polymer transfer on paper,
11 x 15 inches, (2015).

Nowhere is Joyce's anti-patriarchal obsession more evident than in his final magnum opus. A number of recent interpretations of the Wake have proposed a feminist, post-structuralist analysis of this most radical and deracinated of texts. Julia Kristeva, for instance, praises Joyce on the grounds that Finnegans Wake challenges paternal authority "not only ideologically, but in the workings of language itself, by a return to [pre-Oedipal] semiotic rhythms connotatively maternal."

– Suzette A. Henke,
James Joyce and the Politics of Desire, (1990).

Art, as the setting-into-work of truth, is poetry.

— Martin Heidegger,
“The Origin of the Work of Art,” (1950).



Lord Byron Boiling in Oil,
Times Square Gallery installation view,
Mixed media,

234 x 84 inches (20 feet, 6 inches x 7 feet) as installed, (2012).

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Thy Godlike crime was to be kind,
To render with thy precepts less
The sum of human wretchedness,
And strengthen Man with his own mind;
But baffled as thou wert from high,
Still in thy patient energy,
In the endurance, and repulse
Of thine impenetrable Spirit,
Which Earth and Heaven could not convulse,
A mighty lesson we inherit:
Thou art a symbol and a sign
To Mortals of their fate and force;
Like thee, Man is part divine,
A troubled stream from a pure source;
And man in portions can foresee
His own funeral destiny;
His wretchedness, and his resistance,
And his sad unallied existence:
To which his Spirit may oppose
Itself — an equal to all woes,
And a firm will, and a deep sense,
Which even in torture can descry
Its own centred recompense,
Triumphant where it dares defy,
And making Death a Victory.

– Lord Byron,
from “Prometheus,” (1816).



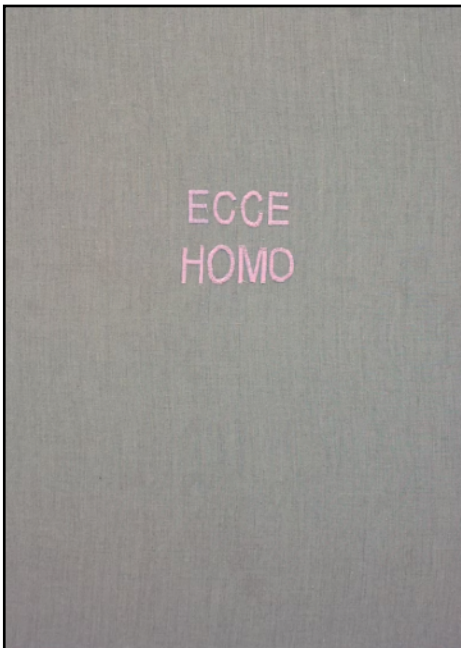
California Dreamin',
Acrylic and polymer transfer on canvas,
30 x 40 inches, (2012).



Lord Byron Boiling in Oil,
Acrylic and spray-paint on canvas,
30 x 40 inches, (2012).



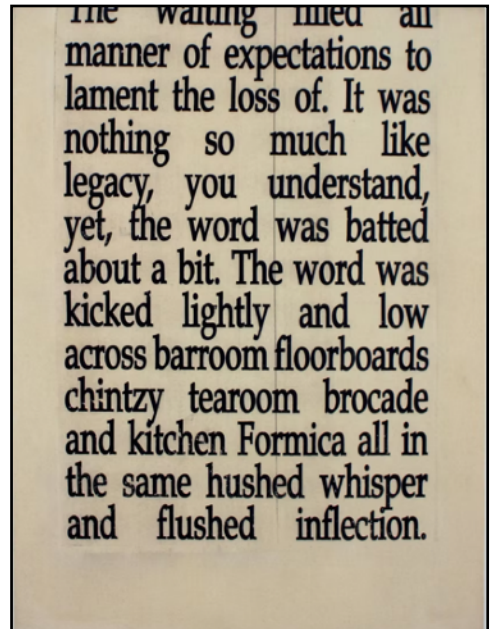
Conquerer, Sir Francis Drake,
Acrylic and India Ink on canvas,
30 x 40 inches, (2012).



"Behold the Man",
Silk thread on Belgian linen,
30 x 40 inches, (2012).



Zodiac Love Child,
Acrylic and polymer transfer on Belgian
linen,
30 x 40 inches, (2012).



Legacy,
Acrylic and polymer transfer on canvas,
30 x 40 inches, (2012).



Star Drips,
Acrylic, India ink, mica flakes on canvas,
30 x 40 inches, (2012).



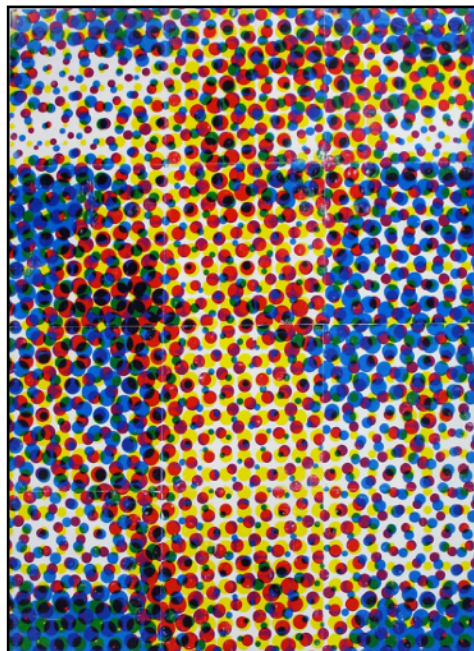
Don Quixote,
Acrylic, spray-paint, and polymer transfer
on canvas,
30 x 40 inches, (2012).



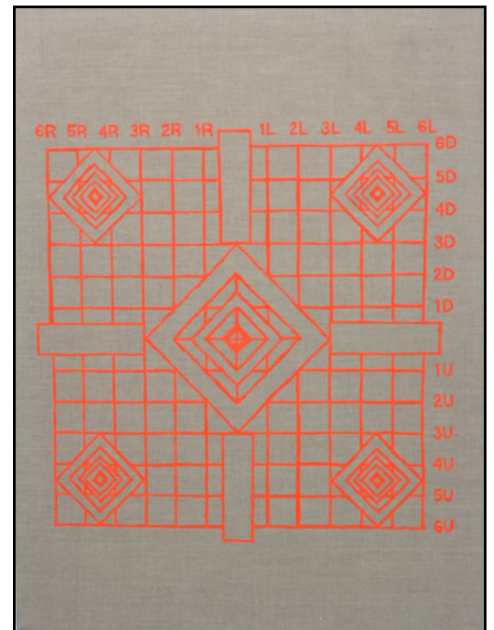
Untitled (Vacant Lion),
Acrylic and India ink on canvas,
30 x 40 inches, (2012).



After Therefore Because Of,
Acrylic and spray-paint on canvas,
30 x 40 inches, (2012).



Swimsuit Issue,
Acrylic and polymer transfer on canvas,
30 x 40 inches, (2012).



Texas Sharpshooter,
Acrylic on Belgian linen,
30 x 40 inches, (2012).



Untitled Paramount,
Acrylic, India ink, printmaking ink, graphite and silk thread on Belgian linen with cinder blocks,
Each panel 54 x 68 inches, installation dimensions variable, (2012).

The rational is not thinkable without its other, the non-rational, and it never appears in reality without it. The only question is, in what form the other appears, how it remains in spite of all, and how it is to be grasped.

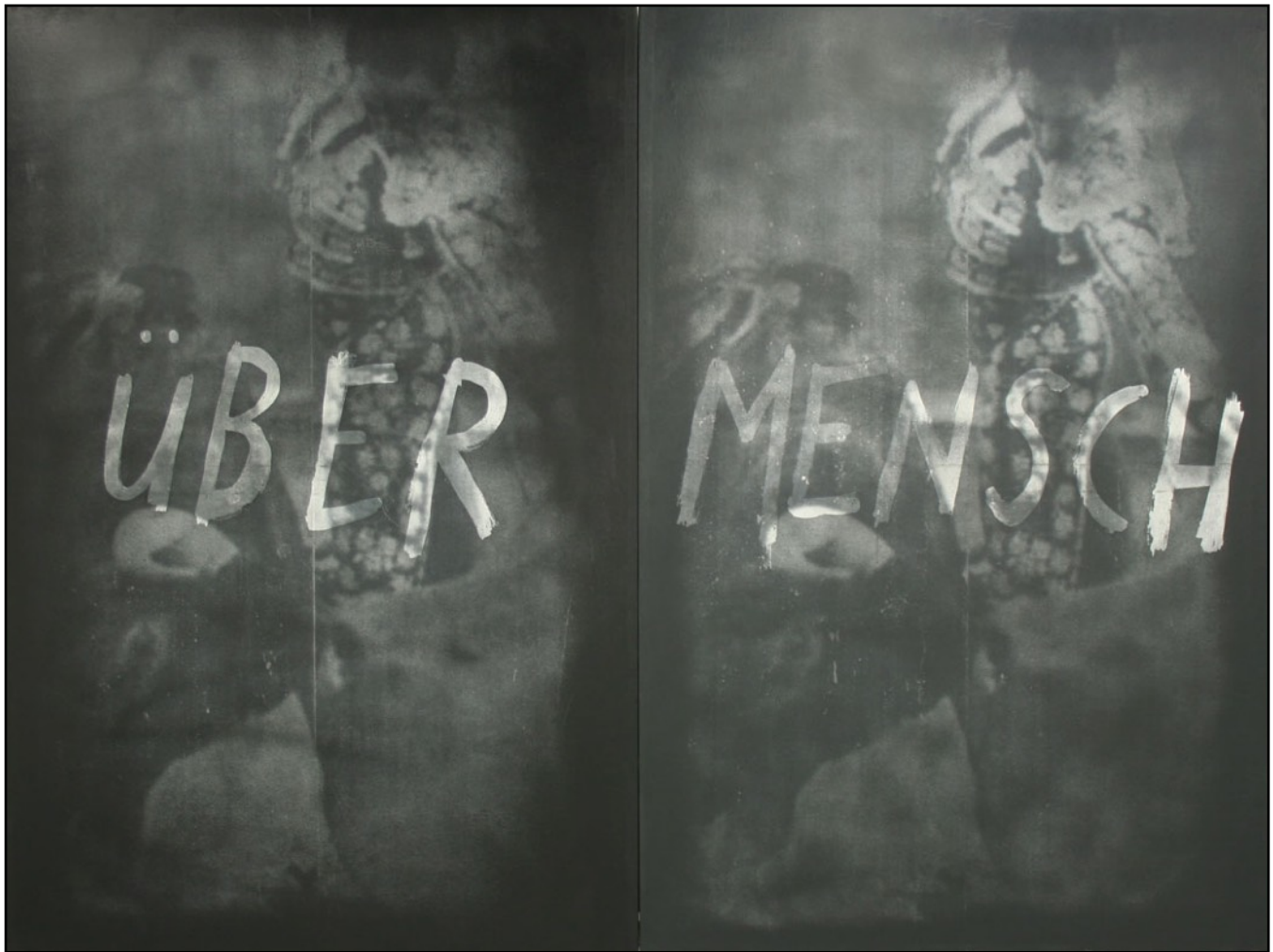
– Karl Jaspers,
Reason and Existenz, (1955).



Decoy Paintings,
Mixed media,
Each panel 16 x 20 inches, installation dimensions variable, (2017).



Decoy Paintings (Studio Install),
Mixed media,
Each panel 16 x 20 inches, installation dimensions variable, (2017).



Übermensch,
Acrylic, polymer transfer, and spray-paint on canvas,
96 x 72 inches, (2012).

How shall we console ourselves, the most murderous of all murderers? [...] Is not the magnitude of this deed too great for us? Shall we not ourselves have to become Gods, merely to seem worthy of it?

— Friedrich Nietzsche,
“Human, All Too Human, Vol. II” (1878).



The End is Nigh,
Polymer transfer and acrylic on canvas,
68 x 72 inches, (2009).

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

— from "The Tyger" (1794),
William Blake.

We can also regard our life as a uselessly disturbing episode in the blissful repose of nothingness.

— Arthur Schopenhauer



Kick the Bucket,
Memento Mori Drawings,
Acrylic and India ink on paper,
22 x 30 inches, (2011).



**Push Up Daisies,
Memento Mori Drawings,
Acrylic and India ink on paper,
22 x 30 inches, (2011).**



**Dirt Nap,
Memento Mori Drawings,
Acrylic and India ink on paper,
22 x 30 inches, (2011).**



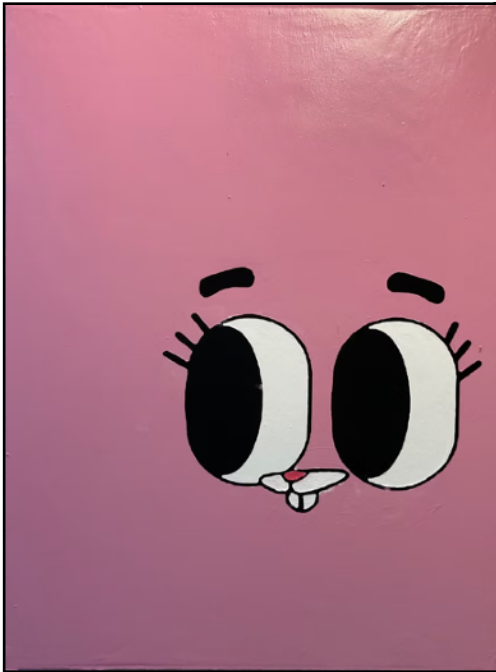
**To Pass,
Memento Mori Drawings,
Acrylic and India ink on paper,
22 x 30 inches, (2011).**



**The Last Roundup,
Memento Mori Drawings,
Acrylic and India ink on paper,
22 x 30 inches, (2011).**



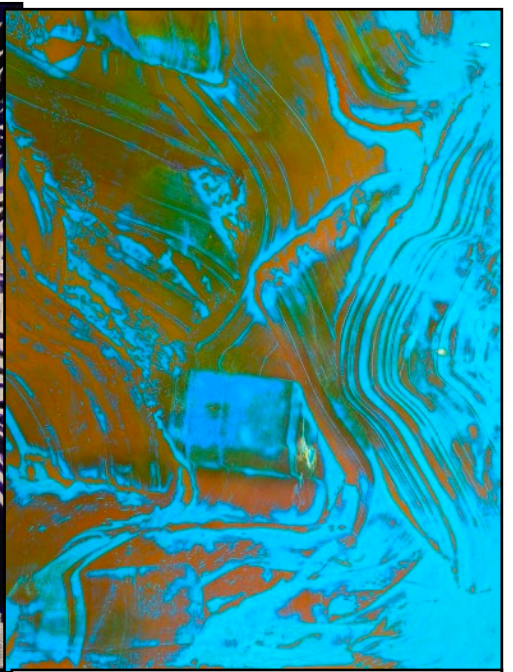
Déclassé,
Acrylic and spray-paint on canvas,
18 x 24 inches, (2022).



Bunny Eyed,
Acrylic, spray-paint, and Band-Aids on canvas,
18 x 24 inches, (2022).



Hardcore Memento Mori,
Acrylic, India ink, oil, fiberglass tape,
printmaking ink, and spray-paint on canvas,
18 x 24 inches, (2022).



Reckless Abandon [detail],
Acrylic on canvas,
18 x 24 inches, (2022).

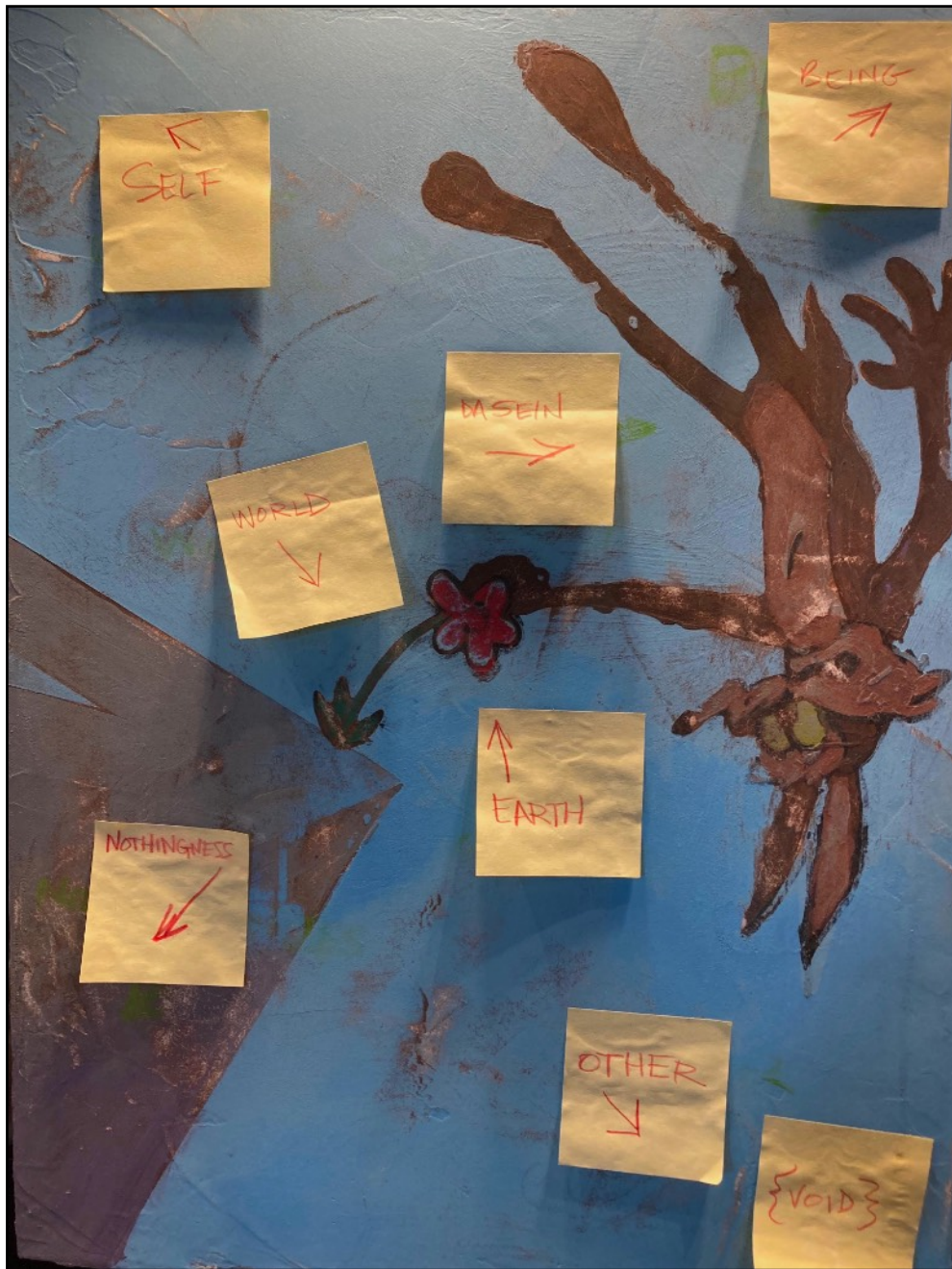
"Someone, not me, comes and says the words:

'I am interested in the idiom in painting.'"

— Jacques Derrida,
"Passe-Partout,"
The Truth in Painting, (1987)



Feelings are Dumb [detail],
Acrylic and spray-paint on canvas,
18 x 24 inches, (2022).



Heidegger for Beginners,
Acrylic, spray-paint, colored pencil, and Post-It's on canvas,
18 x 24 inches, (2022).



in absentia,
Acrylic, India ink, printmaking ink, and mica flakes on canvas,
36 x 36 inches, (2012).



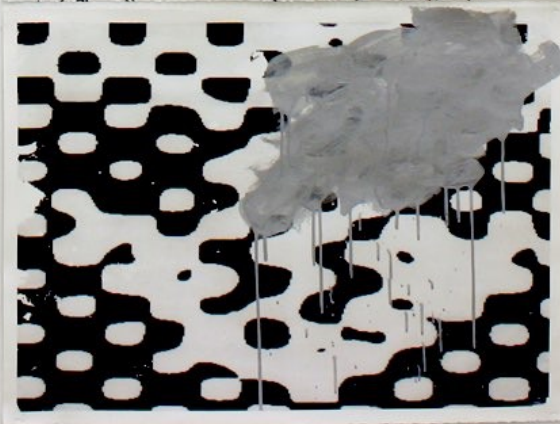
Deus ex Machina,
Acrylic, polymer transfer, India ink, printmaking ink, and mica flakes on canvas,
96 x 96 inches as installed, [each panel 36 x 36 inches], (2012).



Triple EX,
Graphite on paper with frame,
18 x 24 inches, (2018)



Maman (66),
Graphite and spray-paint on ledger paper with frame,
16x 20 inches, (2018)



Ex Nihilo (Deus ex Machina Study),
Acrylic, polymer transfer, India ink, graphite, and printmaking ink on paper,
62 x 68 inches as installed, [each drawing 30 x 22 inches], (2012).



COUNTRY SKY

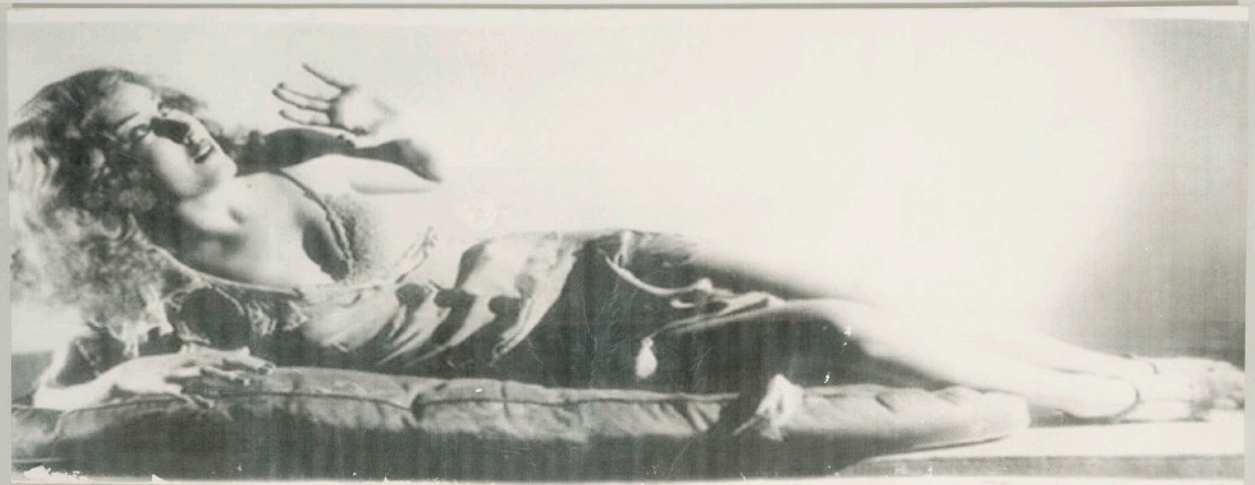
Country Sky,
Acrylic, spray-paint, and polymer transfer on canvas,
68 x 40 inches, (2010).

“How can I study from below, that which is above?”

**– Aristophanes,
Clouds, (423 BCE).**



Cobra/Cobra,
Oil on canvas,
24 x 36 inches, (2003).



Fist of the Ape,
Acrylic and polymer transfer on canvas,
96 x 80 inches as installed, (2008).

But this is for the Fist of the Ape, for the lights of electric New York white-waying into the room you thought was safe, could never be penetrated ... for the coarse black hair, the tendons of need, of tragic love....

"Yeah well," as film critic Mitchell Prettyplace puts it in his definitive 18-volume study of King Kong, "you know, he did love her, folks."

- Thomas Pynchon, Gravity's Rainbow, (1973).



Damsels in Distress (detail),
Oil on canvas,
8 x 10 inches, (2008).



Damsels in Distress,
Oil and polymer transfer on canvas,
72 x 50 inches (each panel 8 x 10 inches), (2008).



Damsels in Distress (detail),
Oil and polymer transfer on canvas,
8 x 10 inches, (2008).

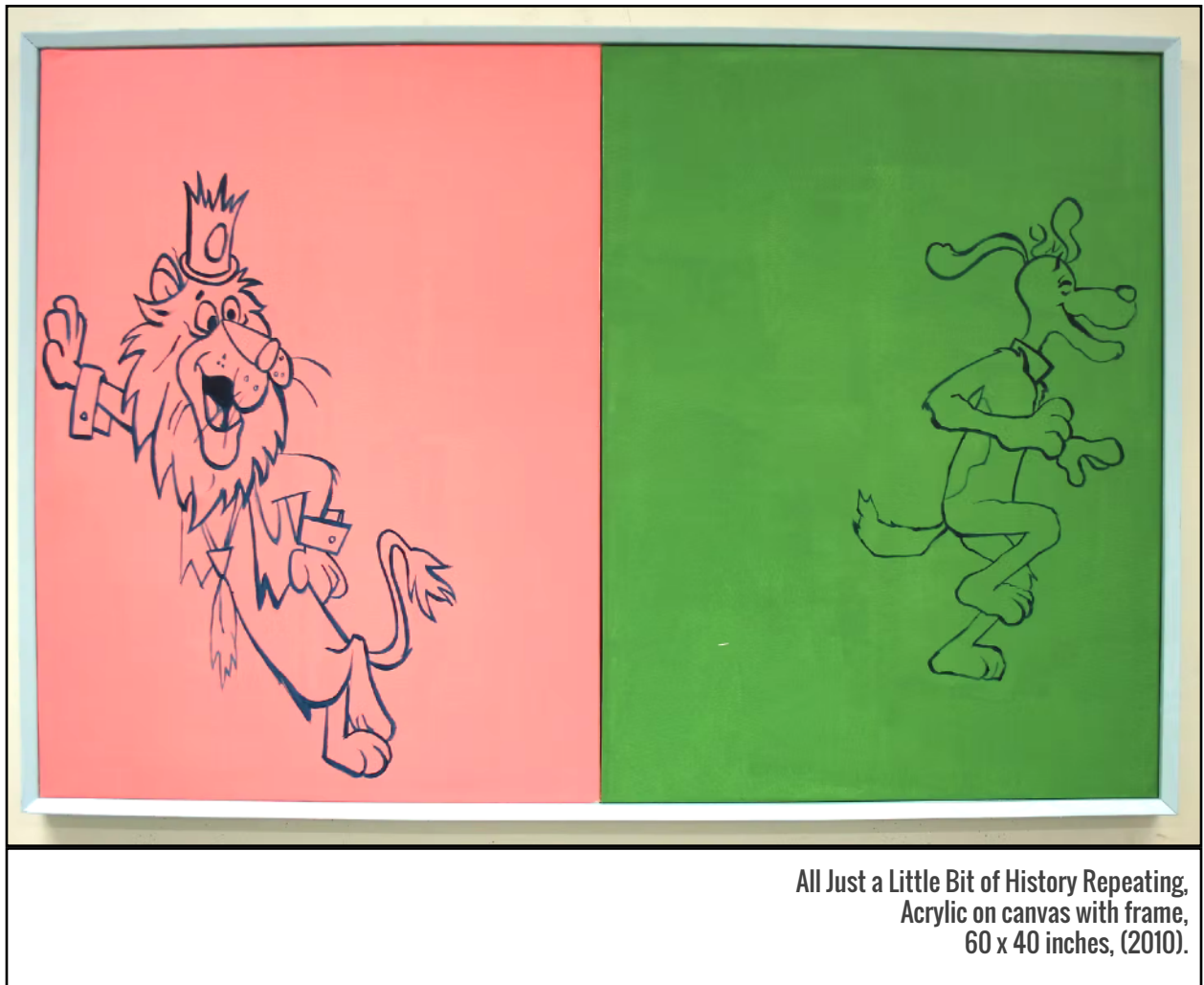
...most importantly, Perry Mason trusted people. That was his “super-power” — and he used it to defend the innocent.

This made Perry Mason a fairly unusual hero for the fifties. He wasn’t particularly strong or wise or brave or good with his fists. In fact, he was a bit of a dandy — arrogant, overly clever, and, sometimes downright sneaky. But he was basically a “good guy” who wore nice suits, drove cool cars, and trusted people.

— Dave Hickey,
“The Little Church of Perry Mason,”
Air Guitar, (1997).



Legacy (FDR + JFK),
Acrylic and polymer transfer on paper with frames,
60 x 40 inches, (2010).



All Just a Little Bit of History Repeating,
Acrylic on canvas with frame,
60 x 40 inches, (2010).

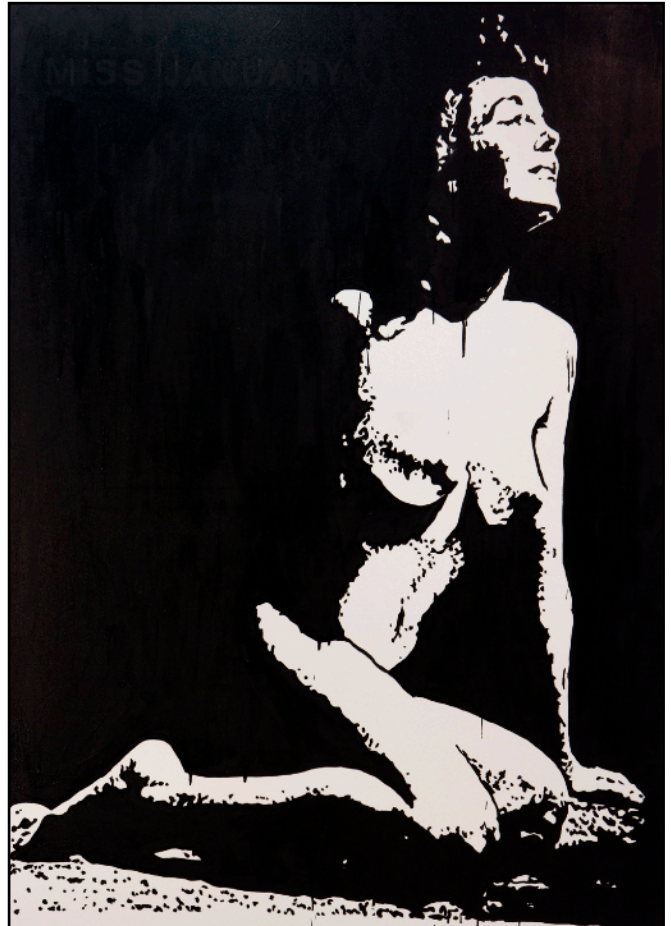
ISS. The conversation shifted uncomfortably into the more obscure sentiments at play, into the reserved parry and thrust against unsatisfied desires hidden and the gauche coquetterie on display.

On Display,
Acrylic and polymer transfer on canvas,
40 x 40 inches, (2010).



"Dead to the world."

"Dead to the World" (Katabasis Idiom),
Acrylic and India ink on canvas,
48 x 72 inches, (2011).



"Dead to me."

"Dead to Me" (Katabasis Idiom),
Acrylic and India ink on canvas,
48 x 72 inches, (2011).



Katabasis Install,
Acrylic and India ink on canvas,
Each picture 48 x 72 inches, installation dimensions variable, (2011).

A katabasis (Ancient Greek: **κατάβασις**, lit. 'descent'; from **κατὰ** 'down' and **βαίνω** 'go') is a journey to the underworld. Its original sense is usually associated with Greek mythology and classical mythology more broadly, where the protagonist visits the Greek underworld, also known as Hades. The term is also used in a broad sense of any journey to the realm of the dead in other mythological and religious traditions.

— Wikipedia



"Death warmed over."

"Death Warmed Over" (Katabasis Idiom),
Acrylic and India ink on canvas,
48 x 72 inches, (2011).



"Little death."

"Little Death: La Petit Mort" (Katabasis Idiom),
Acrylic and India ink on canvas,
48 x 72 inches, (2011).

d she knew it too, didn't she.
He throws that big ironclad
jaw forward, throws it against
the backhanded glance fulla
rough knuckles shot directly
post hence, Ex Tempore,
crosshairs at that dumbbell
jugular a' his. Yes siree, those

Ironclad,
Acrylic and polymer transfer on canvas,
42 x 38 inches, (2010).



Shoot,
Polymer transfer and spray-paint with frame,
14 x 10 inches, (2010).

those baby blues float
away across the
narrow ever-narrow-
ing depth of white
creamy orbits into the
far corners of lids
meeting into mirth-
less angry violent
concentration

Mirthless,
Acrylic and polymer transfer on canvas,
48 x 72 inches, (2011).



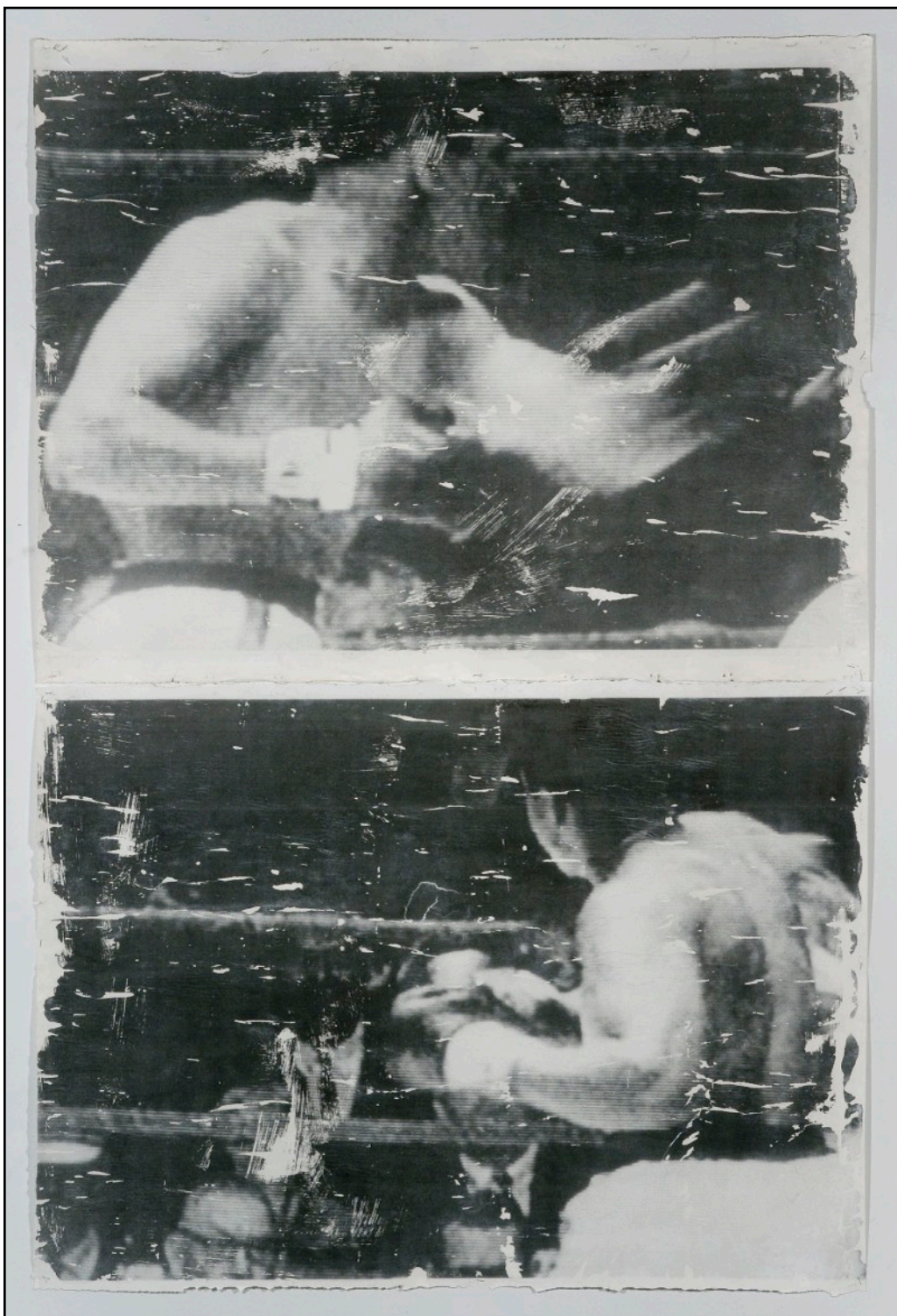
Viola Ignition,
Acrylic and spray-paint on canvas,
24 x 36 inches, (2022).



Studio Image, (2022).



In Absentia (Deus ex Machina Study),
Acrylic, polymer transfer, India ink, and printmaking ink on paper,
62 x 90 inches as installed, [each drawing 30 x 22 inches], (2012).



The Champ Always Fights Himself,
Acrylic and polymer transfer on paper,
50 x 76 inches as installed, [each drawing 50 x 38 inches], (2012).

