

I explore concepts of precision within painting to create an awe-inspiring dreamscape influenced by hypnogogic hallucinations that I experience. My visions happen between wakefulness and sleep, and the resulting paintings investigate how digital media and process has influenced entire aesthetic principles and dreamscapes within my unconscious mind. I make representations of hallucinations I experience that show a greater level of consciousness and a place that is other than our reality. I paint these realms of visual language to show the viewer themes of unity and oneness with fellow humans, the Earth, and the self.

These landscapes of the surreal investigate the link between the human body and sacred geometric symbols. I explore the link between the human body, nature, geometric symbols, and how can they can exist in the same space. The act of painting familiarizes me with my unconscious mind and visions, juxtaposing the unconscious mind with the radically present, flow-state of painting it. These create stark formal juxtapositions; I curate a visual aesthetic that explores the link between the digital and the analog. Employing organic subjects that are displayed through methods that are inorganic, I can emphasize symmetry and sacred geometric principles.

Acrylic paint is my method of choice for expedient layers, using complexity and transparency to create dense or deep space that is not of traditional perspective. This quick material emphasizes the transient and quick nature of the visions that are experienced. It allows me to play with stenciling and masking as well as apply paint with different methods. Airbrushing removes the artists hand, while brush work reinforces it, complicating the conversation. I start my artistic process by curating images digitally to closely mirror the vision in its content and form. This reference is then used to move onto the multiple layers of paint, using glazes, painterly strokes, and airbrush to achieve something that goes beyond a painting.

I use digital processes to create a place that is not of this reality, visually reorienting the viewer. As a result, I seek to create a suspension of disbelief between what is digital and what is painted, making the viewer question where the dreamscape may exist. The paintings are a personal endeavor and the obscurity of the self-portrait mirrors the idea of a mental wasteland of visual information. The unfamiliarity and overt symmetry evoke a sense of awe of wonder, forcing the viewer to reorient themselves and the perspective in which they view the work.

Another influence to my work is my participation in music and arts festivals. I see these events as portal into another reality, something that is detached from our day-to-day life. I attend transformational festivals that revolve around music but often include live painters, performers, and radical self expression. These events merit an entirely new set of social constraints, expectations, and creativity.

My paintings aim to illustrate a depiction and understanding for people who experience similar states. These states are eerily similar among people who have had prior exposure to altered states of consciousness, meditation, or experiences with psychedelic medicines. These devices are a vehicle for people to become open to these universal experiences of an mind, universal consciousness, and beautiful hallucination. My use of subject is dictated by the hallucinations and they tend to revolve around things that are universal motifs across culture and time. Nature, animals, and the presence of self are often key universals. By using symbols that we all can experience, everyone can access the work from their own singular reality that is then made something more universal, encouraging peace and understanding among all.