

“When a fantasy object can be imagined (an object from inner space) enters our ordinary reality, the texture of ordinary reality is twisted, distorted. This is how desire inscribes itself into reality-by distorting it. Desire is a wound of reality.” - Slavoj Zizek

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Using myself and my wife as subjects within my work, I am building a continuing narrative made of uncanny and alternate realities. When I met my wife, I found myself able to return to a previously forgotten optimism, sincerity, and sentiment. I realized that sentiment and love are able to initiate time travel; able to transpose a new mythology on reality. Utilizing an interdisciplinary studio practice that includes heroic history painting, sculptural installation, and video I am engineering a sequential narrative that examines this new, alternate reality in a series of visual chapters.

Together, my wife and I are undergoing an evolutionary change as we transition into becoming moving shrines. Adorned with the horded aesthetics of love we traverse new landscapes built out of the language of the romantic painters. We become furshluggined by our own love-festooned; less human with each progressive painting and more armature for our mutual adornment we become Shrinebeasts. Our identities are exchanged with nature, each other, and the landscapes we navigate as we transition towards each other through our love.

Banal settings are transposed into sites of fantastic investigation. The living room couch slowly reveals itself to be Brueghel's and Rubens' *Garden of Eden*, shifting the setting of the painting from ordinary to historical. Limousines found deep in a forest become a graveyard of past prom dances. A kissing booth found in the forest becomes an interdimensional teleportation device. The marriage bed, protected by the tigers of Delacroix and Rubens, reveals a prophetic unicorn skull.

I am using sentiment and empathy as a politic born out of time travel. I am testing the limits of a Chagallian avant-garde, one that runs counter to the traditional avant-garde framed by Picasso, to see how it operates within a contemporary framework. I am advocating for an emotional intelligence that is critical for society's progress; an intelligence that can initiate a politically active resistance to the depersonalized landscapes of cynical post-capitalism and the failures of democracy.