

ARTIST STATEMENT #193:

*The Blindfold*

The canvas blindfold, composed of a long strip of raw canvas folded in half, then wrapped around the head over the eyes and tied at the back where the base of the skull meets the neck, represents the most basic form the painted object can assume. It exists in a structured shape without stretcher bars. The body of the wearer becomes the support; his bones, stretcher bars and cross beams; his tendons and blood, nails and glue; his upright or seated posture, the museum wall. The minute particles of sweat and oil on the surface of the

only paint and medium once maker, spectator and considered to be either all he sees, a negative backside of a painting wall, which cannot, under seen by anyone. As stated blindfold is the most in removing the visual surface usually seen as become entangled



wearer's skin become the involved. The wearer is at object. He can be completely sightless, or it inside of the blindfold is surface analogous to the hanging on a museum normal conditions, be above, the canvas basic painting, but it also, element of the painted essential, frees itself to associatively with any

and all visions which may appear before the wearer's inner eye. As such the gesture it engenders can be regarded as either minimal or maximal, depending entirely upon the conceptual predilection of the one making the judgement. In donning the blindfold the wearer becomes a self-contained dialectic triad of maker, spectator and object, a feedback loop of the three constituents of artistic communication encircling one another in an ascending spiral of never-completed progress towards a higher synthesis.

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