

*I make homely objects with a bodily charge. Our fat cat sits in his wicker chair, his face squished, his paws soft, his body slowly rising and falling. What can we know about another person? A cold snowfall is swirling outside. The refrigerator clicks on and off. The sun, never visible through the dense cloud cover, has now set, and dim has gone dark. Condensation coats the windows and drips down. I don't have a position on painting; I only have provisional guideposts. Days of clarity, giving onto dusk.*

One night in my studio, I made a list on an index card:

1. David Hume "There is no principle of causality in a mere sequence. That one thing follows another accounts for nothing. Nothing follows from following, except change."
2. Painting has become outlandish, flabby, grotesque and falsely sincere. Amongst so much gibberish and loud mumbling, of fat squeezes of paint, and thick caterpillars of color, there is a need for the contemplative, the ironic, and the outraged.
3. To paint, one must begin by making a decision: whom to address. Who is the work for? Whose responses matter? *Once I made paintings for a small punk rock.* A non-specific audience quickly devolves into a consumer audience. Interior dialogue becomes "pretty/not pretty/pretty/not pretty." Pretty vacant. The thread between maker and viewer grows threadbare.
4. In 1973, Louise Fishman made a series of thirty text paintings on paper, called the Angry Paintings. Catherine Lord: "Fishman's collection of subjects reflects the feminist ethos of subverting traditional hierarchy in order to propose other histories. My aim in resurrecting these paintings is... to conduct a salvage operation, necessarily circuitous, that amends, contests, and expands."
5. Angry Louise, Angry Harmony, Angry Gertrude, Angry Ti-Grace, Angry Paula, Angry Sue, Angry Sarah, Angry Nancy, Angry Marilyn, Angry Razel. The list goes on.
6. I want painting to be oppositional; dialectical. Painters must be enthusiasts and enemies of modern life. Must wrestle with its ambiguities and contradictions. Our self-ironies and inner tensions constitute the work.
7. Two years ago Lee Lozano was all the rage. Critics and curators could not stop gushing about her lists, her dialogues, her paintings, and most significantly, her *dropping out*. They mostly left out that she was frequently unable to support herself, pay her rent, or keep herself physically and psychically safe. That she was a burden on her friends and family and was eventually institutionalized.
8. Dropping out is not failure. Failure is not limpness made permanent.
9. Do not believe. What would you believe in?
10. Belief, if it exists, is an excuse for blindness.
11. The issue is what you refuse to see.
12. You can paint blind. Blindness is not conducive to making paintings.
13. Get lost. Being lost is a mode of resistance.
14. Be confident in being lost so you don't grow meek.
15. Lost people ask questions.
16. Maintain doubts about the validity of an adopted position.
17. Humans are not just affected by clock-time but are *themselves* clocks.
18. Painting is a durable art. Its authority is derived from longevity and lineage.
19. The idea of duration is derived from a succession of changeable objects, and can never be conveyed to the mind by anything steadfast and unchangeable.
20. Catherine Lord: "...the certainty that one's work is worth archiving is a symptom of privilege—generally white, generally Western, ponderously male, tediously heterosexual. The archive is a pledge to the future. So said Jacques Derrida. Heterosexuality is about reproduction."
21. Despite popular impressions that quantum mechanics has spelt the end of causality, quantum mechanics does not abandon causality.
22. To develop a sustainable studio practice is to flout the imperative toward avant-guardism, ie the expectation that art keep up with Capital - keep up with commodity production. "The pace of

time is increasing to such a degree that time seems to be threatening to disappear.” Kathy Acker, 1997

23. “Like Fishman, [Harmony Hammond] has insisted upon the liberatory potential of abstraction, but perhaps, in resonance with her commitment to political and cultural change, she has been more insistent upon a material imperative to recode materials generally read as trash...

Hammond has been eloquent in her protest against the erasure of lesbian contributions to feminist and queer culture, speaking out, when necessary, against a younger generation of lesbian artists who have rendered her invisible by ‘acting like the ‘70s didn’t exist.’”

24. The studio is dead – just another death in a funereal millennium.

25. The studio is very much alive. It is the only space of solitude: of interior conflict.

26. Acker: “Any appearance of the individual heart is a political occurrence.”

27. Gregg Bordowitz: “My walls are swiss cheese: I’ve got wi-fi, telephone, fax machines etc. I am never alone.”

28. Or Hamlet: “Where is your father? At home my lord. Then let the doors be shut upon him, that he may play the fool nowhere but in’s own house.”