

Artist's Statement: ***My Life in the Wake***
or *Tobecontinued's tale*, (FW 626:19)*

My reiterated motif is the paint stroke and the many ways it's meaning is revised by my physical idiosyncrasies, like steady breathing interrupted by a hiccup. Or like the phenomenon of the steady tempo of passing through shadows on a tree lined street causing photosensitivity seizures.

In 1998 I said, "Desistance describes my (un)painting strategy as an on-going stopping...an interrupted transmission...a playful double-bind." In 2011 I still think "Desistance" is an apt term for what I do to un-master a too-schooled gesture to backup into the high holy of form. Aiming to dislodge the paintings from any possible fixed stance, I rely on chance methods, awkward tools, mixed materials and new situations. I take titles and paint strokes, drips, smears, gaps and imprints left behind in the studio as found objects. I like the Italian term, "avanzi" better than "left-over", "avanzi" looks forward, advancing to the next meal. Assembling the vinyl, acetate and netting scraps re-locates the traditional painted space to be surrepticiously peeped at between the layers. I enjoy playing on and off the painting stretcher, unraveling and stiffening the edges. I am always looking for a new fragment that speaks to the subject/object divisions inside painting. Sometimes the search takes me to a new workspace such as the annual retreat to the monk cell in the castle where light, space and even wind clear the New York dinge. Other times it is the language of Joyce which un-hinges meaning with my titles grabbed from the funny, musical, sexy, complex and neverending *Finnegan's Wake*. There's no end. Don't get me started!

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My latest favorite page in James Joyce's *Finnegan's wake*: (FW 626) That page is A.L.P.'s reminiscing about her tempestuous first sexual encounter with H.C.E. *Tobecontinued's tale* is from the 19th line on page 626 of the *Wake* about the circularity of life and its repetitions.

Marthe Keller, January 2011