

A lot of desktop iconography, which now includes the animated visual junk that comprises e-mail pages, pop-ups, or online banners, superficially resembles hard-edge painting, monochrome painting, or other kinds of abstract painting. It isn't completely based on explicit figuration in the way that other imagery in the world usually is. There are inherent contradictions here, beginning with the assertion that abstract painting was dead, or that modernity was finished, or that abstraction and representation were somehow suddenly congruous, which are related to how we navigate the common consensual space of, say, the desktop. These contradictions intrigue me and sustain my focus. Looking at this iconography in the way I do frees me from having to make some of the arbitrary compositional decisions that have always bedeviled abstract painters in particular. It opens the paintings up to the space around them, in that the multiple-panel works are distributed in an ad-hoc, post-modular kind of way. It's an approach that disregards the confines of a single frame -- and I mean 'frame' in a very broad sense -- since that was how things really felt during the dot-com boom, and in a certain sense obviously still do. I find the complex relationships that arise between things are usually far, far more interesting than simple entities in and of themselves. There's more room made for response, invention, and interpretation, and that's where my work is situated at the moment.

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