

In 2013, I would go back to New York to finish school. I would slowly start to become part of the art world. I began a friendship with Ben Schumacher who I had previously met online and he introduced me to his friends and everything contemporary about art. In the depths of loneliness and low self-worth, I had an epiphany that I was an artist. Everything I learned about Multiplicity and Origins and Truth-processes could be applied to my art. I developed a philosophical rapport with a college friend Jonathan Gean. Instead of making painting inspired by Markhov chains, I became interested in Dieter Roth and did a show of waste and collections of my wasting away. I started an apartment gallery focused on the gap between art and music where I became connected to other contemporary artists while exhibiting my close group of friends from youth. I became obsessed with the social fabric and how it spit me out. Now I live in Chicago where I don't party and have returned to music, this time inspired by the Fluxus tradition and European artists.

I always wanted to be successful. For my first show at an international gallery I am showing untechnical work. In grade school, I scored high in mathematics and went to a math and science high school. There I took Calculus as a junior (11th grade) and went to math camp at the University of Chicago where I learned higher maths over two summers. My mother told me that I would be very successful and pushed me to study math and economics. When I was applying for colleges I considered studying nance or pure mathematics. A friend of mine decided to apply to a School of Individualized Study focused on the humanities and I applied there because he did. That friend, Mike Pollard, started a record label when he was 15 focusing on contemporary experimental music. We became close friends as a teenager and he is still my best friend. He manages all my money today because I have spending problems. I would spend all of my allowance on tapes and records in high school which is how I got into music. He gave me a hard drive filled with noise and I learned. Mike, along with Peter Friel, who I've been friends with since the 5th grade and I would go to noise shows. Peter and I would help each other with writing assignments for Language and Composition which I struggled with. He was a driving force for art and also went to NYU where he studied art. There was a gap between what I was expected to do and what I enjoyed.

In college I was introduced to Deleuze, Heidegger, Benjamin, Badiou and Ranciere. I would go to music shows with my close friends, now along with Jonathan, who has a deep proclivity for consuming the arts. I had a radio show at WNYU where Jonathan was the director. I still did a math minor because my mom said there are no jobs in philosophy and art and I was good at it. There was a gap between what I was expected to do and what I enjoyed.

In 2011, I studied in Berlin with Peter where I met Yngve Holen and he introduced me to the art world. I made artwork. Peter and I would go to openings and worked for Simon Denny. Yngve

recommended Real Fine Arts in New York so I did an internship there after studying abroad and learned about troling, Kraus' experimental lm and Staedelschule. I didn't finish school immediately; I dropped out because I had a mental breakdown. During the breakdown I wrote poetry and read Baudelaire, Artaud, Rimbaud, Valery, Mallarme, Acker and Celan and looked at Kippenberger art books in the alps of Switzerland. I took an incomplete in Boris Groys' class and worked on a manifesto for my final paper for which he ended up unking me. I moved back home to Chicago. I worked menial jobs. There was a gap between what I was expected to do and what I enjoyed.

This show is about taste and everyday life: Walter Marchetti, Günther Förg, Martin Kippenberger, Philip Corner, Peter Brötzmann, Milan Knizak, Henri Chopin, Gerhard Rühm, Richard Max eld, Peer Raben, Sven-Åke Johansson, Henning Christiansen, Dieter Roth. I believe in the Gesamtkunstwerk and images and that my everyday life is meaningful.

*(This document was automatically generated by Contemporary Art Library.)*