

An effective genre piece is in the variation, recombination, and evolution of stereotypes. The paintings emulate specific and recognizable visual codes and in doing so implicate and (de)activate the space around them. As with all style trajectories, this one is involved in a spiraling descent to mediocrity: the paintings catch it on the way down. Matter trends ideas are recycled, endlessly churned and re-composted to form a critical mulch: re-use less damaging, a more sustainable cycle of use. Digitally distressed fetishes of the real, rustic and handmade have been downloaded from the internet, like most things. Mechanically reproduced and transferred to raw linen, these images are enlisted in the service of anti- alienation and applied authenticity: the aesthetics of heritage eco branding and the hand me down feel of pre-distressed graphics. Low res digital kitsch formatted in three sizes. The gallery furniture has been re-arranged. To curate a cliché performs an agony in this case and always, since embeddedness within an identifiable genre necessarily becomes its own content.

Restaurant bus trays are filled with dirty dishes. Dirty work in domestic and industrial settings is allocated to the lowest position in a power relation. A trigger and a division, it is that thing you have to do. A crisis of communality. Here it is a job left undone.

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