

I work in multiple modes that can be simplified into the categories of painting and videomaking, both of which allow me to do precisely what I need: complicate narrative through the introduction of a dysphoric sensibility. This tends to visualize itself through spaces, figures, and emotionalities that are disjointed and contradictory but desire to be otherwise. After all, the absence of totality makes the dream of it sweeter, which is a dysphoric tension to hold.

*Starvation Fantasy*, a suite of paintings, teases totality by superimposing scenes on irregular, large, and pasted together paper surfaces that imply an architectural scale. This tease parallels how films cannot be seen all at once but sequentially. The figures and settings - sourced from films that contain the quality of desperation that I need to extract - are drawn, washed, and painted within each other to force a cooperation that would be otherwise impossible. I switch rapidly between watercolor, acrylic paint, and ink, all of which have distinct authorial voices, immediacy, and capacity to direct a viewer's attention. How these materials interact requires me to embrace the active qualities of paint - the blooms, drips, and awkwardness. Installing interactive pages with linen hinges becomes another method of enforcing the filmic extension of time, as well as forcing the paper surface larger and inserting additional scenes within scenes. These acts inflate the narrative, featuring figures who choose to live in uncertain fantasy rather than risk rejection or failure within spaces that switch between interior and exterior: the privacy of a bedroom is also the exposure of a forest. The marriage of disparate parts is contingent on the viewer to accept the un-totalized painting, pasted together while containing a multiplicity of psychologies and geographies. *Self Insert* and *Bad End*, my short films, are also generated from disparate parts. The spaces in both works are variously concrete or digitally fabricated. Video inserts, competing music, and vibrant colors are dictated by the interiorities - melancholy, guilty, euphoric - of its characters, themselves conglomerates of specific pundits, commentators, and archetypes that exist in opposing ideologies and emotionalities. I perform all roles, differences signaled by clothing, makeup, and medical tape - the only material options for a transgender person who cannot medically transition but must pass. Requiring my sourced materials to share spaces makes them both highly visible and quite illegible. When an image reaches critical mass, understanding becomes an impossibility. This paradox is exemplified by screen recordings of me editing PDFs of *Intercourse* by Andrea Dworkin, a key text for the script. The image of a theoretical writing conveys intellectual power as a bludgeon, physically overcoming a character, without allowing the viewer to see the writing in full. Similarly to my use of filmic source material in my paintings, *Intercourse* remains what it is, separate from me, but is now transformed. This transformation serves to enforce power, reveal subjectivity, or both. Regardless, the viewer is denied a legible image. In all my work, the forces of frustrated desire and imposed dysphoria create a sensory glut.