

statement for art practice

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If critical art practices produce images in order for them to locate a counter-imagination to that produced by capitalism, then such a practice imagines the possibility of labor. Such a possibility I aim to make visible via images in which labor locates within the economy of the dissemination of images and not in any one image.

I am interested in making work about the process by which another subject inflects the subject of the work. This becomes a way of making work about the impossibility of the work to imagine itself. It also implies a play in meaning that changes from one location to another location. A change in location requires someone else to see it.

I attempt to make work about how sensibilities disseminate from one location to another location. Dissemination makes possible the impossibility of experiencing the same inequality (nonsense) elsewhere. If sensibilities become inscribed by the impossibility of experiencing the same nonsense, they also make possible the experience of the same sense (equality). I am interested in blurring sense and nonsense.

Differences between images happen by way of dissemination and reveals intelligence to have no definitive end in any one image. This means that any image locates intelligence. I decided to become an artist, in part, since I was having difficulty developing a coherent syntax in my speech and art seemed to be a way of representing myself where coherence to a way of speaking was not necessary.

My intention will involve critically altering notions of aesthetics from those that are ambivalent to the dissemination of images to ones that make visible this process.