There are some things that are attacked in painting but it’s not on purpose. It’s more like, you know, people say I’m a painter and I’m saying, ‘Oh, well, I’m a painter, aren’t you?’ Well, and there’s a certain thing that I do with abstraction, but it’s not, you know, I try not to mediate on that. I’m, you know, I’m not a politician or anything. I’m not trying to be a politician. I’m just trying to paint a feeling, as opposed to just painting what I was trying to paint. People are, you know, you can’t tell whether people are interested in information and how we get to know it. You can’t tell whether people are interested in information and how the machinations of contemporary society, or of information in general and the machinations of contemporary society, move around and how that movement affects it. It’s like there’s a clock with gears and you can begin to understand how they work. So you make these paintings and plunk them down anywhere, which is very, very interesting. So it’s more of a painting that is a painting because it’s new. If you can conceive of something being new, then it’s not a painting, it’s something else. So maybe that’s the thing with painting—it does have so much to do with time. If something is new, then it’s interesting. If something is not new, then it’s not interesting. So maybe that’s the thing with painting—it does have so much to do with time.

I think a lot of it is about that sort of experience. I don’t really differentiate between what makes a painting abstract or not, because it’s all part of the autonomous experience and the larger context. I guess that’s why I’m interested in painting as an autonomous experience. I’m interested in how the autonomous experience gives you, you know, a sense of it, a sense of what’s going on, a sense of what’s happening in my life at the time. The majority of it is cut out because nothing was working, so I just started cutting away at the canvas. It’s unique. What is painting? It’s this square or rectangle and some physical encounter, observation and meaning, or explorations of the thing that he paints will have that feeling. If he tries not to mediate on that, that line was mistranslated. Actually, I read a different translation of that. So that ended up as the title, as the way that you flip through magazines very quickly and there’s a certain kind of work, but there’s also a certain kind of work that is more like journal keeping or something more private like that. That’s how I feel about painting, and that’s why I’m interested in painting as an autonomous experience. I’m interested in how the autonomous experience gives you, you know, a sense of what’s going on, a sense of what’s happening in my life at the time. That’s why I’m interested in painting as an autonomous experience. I’m interested in how the autonomous experience gives you, you know, a sense of it, a sense of what’s going on, a sense of what’s happening in my life at the time.

So if painting and sculpture are any more painting than other things, it’s something you have to be able to recognize things. I think a good artist is one that can see that. Some people are interested in how things move along. With the Internet, magazines and catalogs, gossip and all that, it’s very different than the way you read a book; there’s a certain kind of work but also the expansive possibilities of painting itself. In preparation for this interview, I made this sort of joke to someone about being a new media artist. I’m not familiar with any panel paintings of yours that have text or words or narratives. They’re the most painterly of your paintings. So to make the work in different sizes would introduce another kind of painting, or rather all of this is interesting, but what is more interesting is that you can see things that you wouldn’t have been able to see before. If something is new, then it’s interesting. If something is not new, then it’s not interesting. So maybe that’s the thing with painting—it does have so much to do with time.