

Artist Statement
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My practice is designed to engage at the threshold of viewer perception. Initially my interventions appear as another piece of debris in our fragmented society. However each act is an intimate gesture, seeming slightly asynchronous in relation to its' environment. Bordering on the banal, each intervention skirts dangerously close to becoming a sort of "non art", just another bit in our cluttered world. I use an interventionist strategy to address the position of the spectator. These anti-monuments reach out using a scheme that allows one to accept or reject the dialog, thus challenging the frozen immobility of viewer. By engaging publicly on a personal level, a space defined and [a]bridged. Sensory awareness is paramount, as elements of background and foreground merge, an intertextual quilt surrounds and embraces. The transient become sentient once again.

Each intervention creates a context where the viewer is confronted with an artificial reality. Upon first look each work portrays a pristine utopia. With closer inspection, a betrayal occurs. The fantasy of a perfectly constructed world is presented while simultaneously the notion of poignant impossibility is revealed. These dystopic scenarios often use compulsive or repetitive acts to suggest a tenuous psychological state. This creates a framework for a viewer experience of empathetic understanding.

With my most recent project, "The Conservatory", I want to transform an urban garden. The purpose of parks in downtown cores is to allow city dwellers access to natural spaces and sanctuary from the pressures of the urban setting. Similarly, conservatories reflecting the aims of their 18th century creators were intended to allow one to live with nature, to provide a place to experiment with the horticultural sciences, and to display and explore science of the age. I want to construct a Victorian Style conservatory within the bounds of a park.

Inside the Conservatory a doe sits on an ornate "camelback" sofa, symbolizing elegance and delicacy, waiting properly alone for an undetermined party. The tea setting untouched, the doe waits nervously, however there are no doors to this conservatory. The taxidermied doe in an anthropomorphic position changes the discourse from zoological study to that of intimate individual psychology. The scenario uses the allusion of a social situation to paint a deeply troubled psychological portrait.