Artist Statement

I made my first charts while I was working as a temp at a financial institution in Boston. I'd redraw the slides I found on the computer while I sat at my desk making appointments for my boss. Soon I was making PowerPoint charts at work whenever I had a chance. I made charts that charted nothing, charts made to fill periods of time in which little happened, charts of emotional crisis, mental stupor, and fleeting moods.

During that time in my life I'd pass the same street musician in the subway everyday on my way to work. He'd play the song "The Entertainer" over and over. The charts I made became a reaction to the sameness of experiences like that, to the drudgery and malaise of a workaday world.

After I took a full-time job as an administrative assistant at the Massachusetts Institute of Technology I found myself surrounded by real scientific charts. Although these graphed information theory in a way I didn't understand, I began to see odd parallels to my life in them, and soon these information-theory charts found their way into my artwork.

When I started working in PowerPoint I was unaware of the criticism the program had received. PowerPoint enthralled me because I recognized it as a program designed not just for non-artists but for anti-artists, for people who didn't have time for art, who didn't much want it in their daily lives, who didn't need it. I've tried to turn the negativity of the program into something ambiguous and mysterious, something not as easily read as the banal clarity PowerPoint promises its users.