

KITCHEN responds to aspects of conditions in my self; as male; as artist; as a societal matrix with some illusions of autonomy being erased. When engaging in cultural actions I am continually being reminded that there are many 'wishes' to be expressed; and many discourses which offer truth about too many cravings that I exercise. Since truth values are so easily made false, I had to become concerned with use value instead.

Here is another misleading, or, rather, inadequate, gift of a descriptive system. The pictures do not align. The colors do not even subjectively work; they have been subdued to order in a printing grid. But they work as they do, together; as do all those images we are surrounded by which we choose to tell us all about our life even as we say we disagree. An overloaded group of images may start to leak and show the seams of their joined related topics.

If it is true that style encloses rhetoric then you may feel yourself an author. I would redefine, or open up, old metaphors which pose limited roles. My display of me is only of some intersections where, untended, signposts seem to point in different directions to the self same destination. They are not as divergent as their names, just more complex. Historic, personal, political, economic, psychiatric, roles, response, sexuality are other names for different ways of wishing.

But I am implicated in this place. Careful analytic orderings are fragile walls. Inside is only vulnerable protection, as in any discourse. Opacity here is revealing only in so far as it refuses to be hiding. No construction is just put together from one source but implicates relations of my sex and class and cost and you are allowed as well.

KITCHEN 1987

A PHOTOGRAPHIC ENCLOSURE

BY

MICHAEL CHRISTOPHER LAWLOR

at the
OR GALLERY
from October 2 to 17

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Hours: 1:00-5:30 pm, Wednesday to Saturday
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You are invited to come to the opening on
Thursday, October 1st, at 8:00 pm.