Peter Walsh

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I drink up the street. The shared, frightening, joyful, kaleidoscopic urban spaces of the twenty-first century still pack the punch of anonymous connection and contagion. That sense of walking delirium, shaped by history, social forms and the pressure of global economics, has gifted me with fractured multiplicity in my paintings. For me, cities provide a sharp break from the historical past, allowing the unexpected to realign human relations.

As a painter, I'm caught between the physicality of my working experiences and a commitment to intellectual clarity. I worked for years in various forms of precarious manual labor: stone masonry, grocery store clerking, house painting, clerical temping, groundskeeping, warehouse work, deli delivery and much more. Yet at the same time I also co-founded and edited an arts journal, curated multiple art exhibitions, and created sophisticated experimental films and video installations, all in the search for rigorous artistic expression. This is the dialectic edge I work with when I make marks with my hands.

A new studio and a return to oil painting have unleashed an imaginative world in my work. I'm committed to following the paint.