

# *Fragments of Statements*



## From the Main Statement

I believe in painting as thought made pictorial. It is in me to have this powerful urge to visually interpret thought, including wordless thought. I am motivated mostly by desire; the desire to understand something, or to release intense or subtle emotion. This is expressed by my desire to touch a paint-laden brush to a surface, one of the most sensual and spiritual acts I can possibly imagine. It is a strong personal need.

At the very beginning of a painting something will spark me; a concept, thought or momentary perception will come to me and will grow at its own variable speed. Then I will take a few notes and/or begin to sketch inside my head. I use different kinds of references: personal photography, actual objects, drawings, memory and imagination. I work most ideas out on the canvas, letting the process be a part of the piece. I paint slowly for modern times, working light into dark, layer after layer, all the while developing a relationship with the painting. I learn much about my subjects during the process of painting them. I learn much about my subjects during the process.



With every painting I try to set up new challenges for myself, both technically and theoretically. I prefer to pose questions instead of answers. I will not repeat myself, as I have too many stories to tell and too many things to explore, but there are common threads running throughout my work. Metaphors will be mixed and two or three themes may share a canvas. I paint how I see and therefore my paintings come to reside in that ethereal and intuitive place between reality and surrealism, which I think reveals the true nature of life when all six senses are keenly attuned.

Although most of my friends are artists, I work alone. I have not painted in a communal studio situation (semi-private as it was) since 1992. Drawing class on Wednesday nights at the Harwood Center is a treat. I do need my alone time, but I look forward to the opportunity of being in a vibrant creative community. I also think I have much to offer others. I am very non-competitive with other artists and believe that we all have our own distinct voices and ways of expressing things. Therefore there is nothing to fear.

# Continental Drift

The painting Continental Drift is from a body of work dating from 1990 to 1997, which I began soon after graduating from college. These paintings were visually inspired by a mix of my admiration for the great muralists of earlier in the 20th century and the timeless New Mexico landscape. I had lived in this state briefly in the late seventies, and visited often in the interim, before returning to live here in 1995.

I often refer to my paintings as 'wordless stories'. I have always worked, on some level, from personal experience, utilizing a strong and intuitive symbolism. I strive to make my paintings both mysterious and easily accessible, as well as intelligent and complex, but not cluttered.

In 1989 I was living in San Francisco, having just graduated a few months earlier, when the earthquake hit. That earthquake. The one that made all the previous tremors and minor shaking not so much fun anymore. I began to study geology, especially plate tectonics, to ease the unsteady ground beneath my feet. Then in 1991 a war hit. The bombs fell half a world away, but the reverberations came slamming into my city. I began to study history, particularly ancient history, to get a better understanding of contemporary things. All these thoughts of transience and transcendence over the eons and epochs twisted themselves around the gears that pretend to be in my head, and now the results appear in oil on canvas before you.



## Maintenance Instructions:

To clean the plexiglass covering, use plexiglass cleaner only. Do not use Windex or any other glass cleaner, as this may scratch the plexiglass surface, even if it is scratch-resistant (which is not the same as scratch-immune). Use a soft, lint-free cotton cloth for either dusting the surface or wiping with the plexiglass cleaner if needed. Use the same cloth for dusting the wood frame. Do not clean the back of the painting. This should not be necessary in any circumstances, but also be aware that dampness of any kind applied to the back of a painting may disturb the gesso layer, and eventually destabilize the painting itself.

The painting must be hung in a stable environment. Do not hang the painting on a wall that is an outer wall. Microclimates, effected by the outside weather, may form in the space behind the canvas and can eventually destabilize the painting layers. Do not hang the painting near a heat source such as a radiator or fireplace, or in direct sunlight. Keep the painting away from sources of cold and moisture, such as near an outside door.

If the painting needs to be stored for any reason, then wrap the painting in two or three layers of bubble wrap made of pure, untreated polyethylene (most are, but check the label), with the first layer of bubbles facing out. Then the painting may be stored in a heavy cardboard mirror box or wooden crate. Store in a location that is climate-controlled with regards to temperature and humidity, and that is vermin free, in a safe spot where it will not be moved. Do not lean anything heavy against the box or crate.

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*Maintaining a Continental Drift and Drifting Through Continental Maintainence*

# Supply Supplementation

Always bring in everything on the supply list, except for the last week. At the end of each class I will also remind you of anything that is not on the supply list to bring in specifically for the following week. There will be no mandatory homework except to prepare materials for the following class. However, studying on your own is encouraged for your own personal growth. I expect that that everyone in this class will respect everyone else, that no one person will be the center of attention (besides me), and no one will be nasty to anyone else for any reason. Students' previous painting experience and what students expect from me within the context.

If there is time at the end of class, or afterwards during clean-up for a few minutes I can look at student's independent work if help is needed. Safety - Do not go outside alone after you have arrived. Park in a lighted area and be aware. Find a parking buddy during the break and leave class together. If you must leave early notify me at the beginning of class, and we will have two other students watch you from the doorway until you get safely into your car. Keeping the room clean. Bring your polyethylene in every week, or your own carpet or vinyl scrap. Students are encouraged to ask questions. I know a lot, but I do not know everything. The more one learns about painting, the more one realizes there is to learn. The quest for knowledge and skill is endless, that is one of the joys of being an artist. Check your ego at the door.



## *Colorama in Columns*

### **Purples**

Dioxazine Purple  
Quinacradone Violet  
Ultramarine Violet  
Purple Lake  
Purple Madder Alizarin

### **Reds**

Cadmium Red Medium  
Cadmium Red Deep  
Winsor Red  
Winsor Red Deep  
Bright Red  
Scarlet Lake  
Crimson Lake  
Alizarin Permanent  
Permanent Rose  
Perylene Red  
Quinacradone Red  
Quinacradone Magenta

### **Yellows**

Cadmium Lemon  
Cadmium Yellow Light  
Cadmium Yellow  
Medium  
Cadmium Yellow Deep  
Hansa Yellow Light  
Hansa Yellow Medium  
Winsor Lemon  
Chrome Green Light  
Naples Yellow  
Naples Yellow Light  
Yellow Ochre  
Yellow Ochre Pale  
Mars Yellow  
Indian Yellow  
Transparent Oxide  
Transparent Gold

### **Blues**

Ultramarine Blue  
Cobalt Blue  
Winsor Blue  
Prussian Blue  
Indigo  
Indanthrone Blue  
Manganese Blue  
Phthalo Turquoise

### **Greens**

Sap Green  
Prussian Green  
Winsor Green  
Viridian  
Cadmium Barium Green  
Permanent Green  
Chrome Green Deep  
Olive Green

### **Oranges**

Cadmium Orange  
Cadmium Orange Deep  
Utrecht Orange  
Transparent Orange



# *A Minor Flood in the Greenhouse Palace*

The painting that I have included in this exhibition is from a dream that I had sometime last fall. I was walking through a palace-like place when I came upon a large greenhouse-like room. It was lit by a dusky, ethereal light that was dark around the edges. There was a high, glass ceiling that was hung with a few stray and untended tropical plants. The floor was nearly covered with about three inches of water, and there was a small group of crows standing ankle deep in this water. All of them were facing in one direction and some of the crows were fading.

I have been drawing inspiration from my dreams for years and years. They show up in my poetry, and more often, in my painting. My dreams are wonderfully vivid, and many times they blur into waking life. There are magical places that I visit repeatedly and continuing themes that have their times in my life. This last year in my dreamworld has been a year of countless tornadoes and other water-related “disasters” that I have interpreted as being very cleansing. I have used a lot of this dream imagery metaphorically in my work. I have also painted directly from scenes and single images from dreams. This is much more difficult and is like trying to see inside out.

As a visual artist my primary medium is oil paint on a two-dimensional four-sided plane. Although I do work with design, mixed-media and installation, my true passion is with oils, brushes and a good surface. I paint how I see, and therefore combine realism and abstraction in various ways to properly tell a story or depict an idea or vision, employing mixed metaphors. How every square inch of the painting is handled is important. My inspirations come from dreams, history, personal experiences or the observation of something that simply demands to be portrayed.

October  
Two Thousand  
and Two



## Neutrals

Titanium White  
Paynes Gray  
Blue Black  
Ivory Black  
Mars Black

## Browns and Earths

Asphaltum  
Vandyke Brown  
Raw Umber  
Burnt Umber  
Burnt Sienna  
Raw Sienna  
Terra Rosa  
Mars Violet  
Mars Violet Deep  
Transparent Iron  
Oxide Red

## Metallics

Iridescent White  
Silver  
Pewter  
Gold  
Renaissance Gold  
Bronze  
Copper