



Threshold, 2024, acrylic and metallic powdered on canvas. 72" x 133"

At the Threshold; Acting beyond our grasp

In honor of the Slipping Glimpser.

In this current body of work I am inspired by painter Willam De Kooning and contemporary science. I am inspired by the nearly inconceivable and unimaginably profound realities we are discovering from deep space probes, molecular science and quantum physics. The orders of dimension and our ability to count it, let alone really appreciate it are indeed humbling. Yet, wonder persists, and through it I seek to make art in touch in some sense with what has been called "the cloud of unknowing".

"Every era has to reinvent the project of "spirituality" Every era has to reinvent the project of "spirituality" for itself. (Spirituality = plans, terminologies, ideas of deportment aimed at resolving the painful structural contradictions inherent in the human situation, at the completion of human consciousness, at transcendence.)"
~ Susan Sontag from the *Aesthetics of Silence*

I claim no manifesto, have no political critique or agenda, no social declarations or complaints, I simply seek to create surfaces and transient imagery that hopefully alludes to infinite depths, intricacies we barely understand and the predominantly unknowable luminosity that imbues our collective being. I focus on perception as a phenomenological process rather than naming or illustration of a given object, per se, and much less the depiction of fixed illustrations of subjects. In these new paintings I seek to create shimmers of light and metallic reflections that change as optical incidents are viewed from multiple angles, requiring a conscious, engaged and moving observer. The object of art is therefore ontologically ambiguous in that what the mind wants to see as a fixed item is fugitive; the subject is evidently shown to be a fragmented and illusory fantasy of what the object might be—if a few more parts were present—and so the viewer is left in the liminal space of doubt (or delight) about the gap between what is tentatively certain and yet not fully formed as it appears, in a transformative continuum.

In the studio I keep a light hand and heart, articulating half-seen bits, chimeras as the eye is scans the surface, unfocused and then riveted, seeing and not seeing—not caring which—the mind incessantly tempted to group bits

and pieces into possible gestalts, or none at all as forms dissolve. The brush dances, tracing what is half-seen, completing the incomplete, dissolving one into many. One imagines more than sees, per se. Images, in a conventional sense, are perhaps absorbed into an infinite field, perhaps cubistic but from an infinite number of points of view. Naming is dubious as pareidolic images are non-discrete, simultaneously one and many—or are gone entirely; in any case, the creativity of the viewer creates what is “seen”. The art merely facilitates the process.

The optic, and the stance I employ as a painter perhaps resembles the work of the famous “slipping glimpser”, a pioneering abstract expressionist, Willam De Kooning:

“You know, the real world, this so-called world, is just something you put up with like everybody else. I’m in my element when I’m a little bit out of this world: then I’m in the real world – I’m on the beam. Because when I’m falling, I’m doing alright. When I’m slipping, I say, ‘Hey, this is interesting.’ It’s when I’m standing upright that bothers me... As a matter of fact, I’m really slipping most of the time. I’m like a slipping glimpser.”

Studio notes: In the studio I apply heavy acrylic gel to canvas, followed by dusting the wet surface with metallic powders. I then whip and tease the surface with branches to conjure a scratchy but structured surface that eventually hardens and oxidizes into a patina, often teal in color, sometimes vinegar is applied create malachite blue-green from the copper, into which I paint with valences of pigment densities, marking disparate incidents more or less evident. Passages, as I imagine them in the moment, in different light, are structured and diffused with highlights, defining marks, accents and cellular passages.

Inventory

		
		
		

		
		
		