



## **e-gallery number 29**

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It was over a year ago that I started making abstracts. I did a number, put them in a gallery, then moved on to other things. Variety is part of the fun of all this, and one reason for doing art. Some of those abstracts were sold, and are still selling, but there was one I never particularly liked.

I'd done it in a hurry to meet a delivery date. What resulted was "Out There," a large acrylic that barely fit into the van. After it hung in Santa Fe for a year I brought it home where it lived in the garage awhile. Some people saw it, even liked it, but I still didn't. So, one day I took my brushes and paints and hit it again.

But not just brushes. I also picked up on some of Anne's printmaking techniques and applied paint with a brayer (ink roller). In fact, I applied paint to one of the linoleum "plates" she'd cut and used in her designs.

Some interesting things started happening. By mid-

way I was fairly lost, but I kept moving. In time I got out my oils and finished it with texture and another prominent shape which came late.

In the end, a whole new piece grew out of the old. "Out There" was transformed into "Garment of Splendor." Of course, if anyone likes the first one better, only the x-ray will show it.



**Above,** *Out There*, no longer exists. **Left,** the transformation, *Garment of Splendor*, 60"x48," oil over acrylic on canvas.



*Distant Relations*, the painting, triptych, 38"x104," acrylic on canvas (for larger views click on photos, and again on resulting photos)

*Distant Relations*, the monotype, 11"x11"



The large painting and the small monotype which inspired it



### More New Departures

There are times when I realize that I'm living with a genius and I might as well take lessons. Anne's designs are true discoveries, both in the making and the viewing. Their small size makes them an intimate experience. But I'm thinking: Why not take the same design, put it in paint and make it big? So recently, looking for a motif from which to make a large trip-

tych, I investigated a number of Anne's originals and found one that suggested possibilities at the top third.

Painting is different than printmaking, so there are challenges. But the results can be pleasing, with wonderful texture begging to be touched. Here's how it looks hanging in our dining area, with one of the artists for the sake of a size comparison with the genesis piece.

*Portals of Silver*, acrylic on canvas, 40"x60"



*Veiled Garden*, acrylic on canvas, 36"x48"



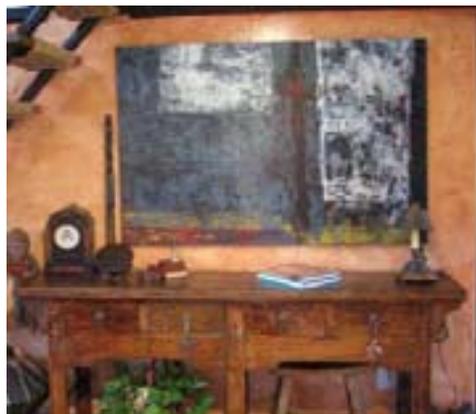
### More Following the Muse

My muse, as I've been saying, is Anne. What muse she is following is still mystery.

Not that all of her attempts succeed. And sometimes when they don't, she cuts them up and saves parts for cards. These turn out to be pieces of art in themselves. The two paintings here had their origin from such "failures." Those cut pieces were

about 4 inches wide, while these are 5 feet and 4 feet respectively.

In both cases new material has been added, but even then from the printmaking craft. You can just see the linocut image stamped into the paint on the left. It's on the other too, but in "clear paint," resulting in a plant motif only perceived from an angle.



Once again, here's a view of how it looks in our house, tucked under the stairs. With the silver paint it keeps changing with the light of the day.

These are truly collaborative pieces. Anne loves seeing her designs enhanced and enlarged. And I say when one sells I'll split the profits. (But then, after 40 years of marriage what's new about that?)

## A Tribute to Darfur

What with all this energy going into abstract designs you might wonder what's happening with the faces and figure category. Not to worry, it continues right along.

These small pieces were made with no particular ends in mind. It just seemed they should be, as a remembrance of a noble people suffering unreasonably.

Even here, there's beauty to be found.



Left, *Darfur Saint*, 16"x12," oil on board



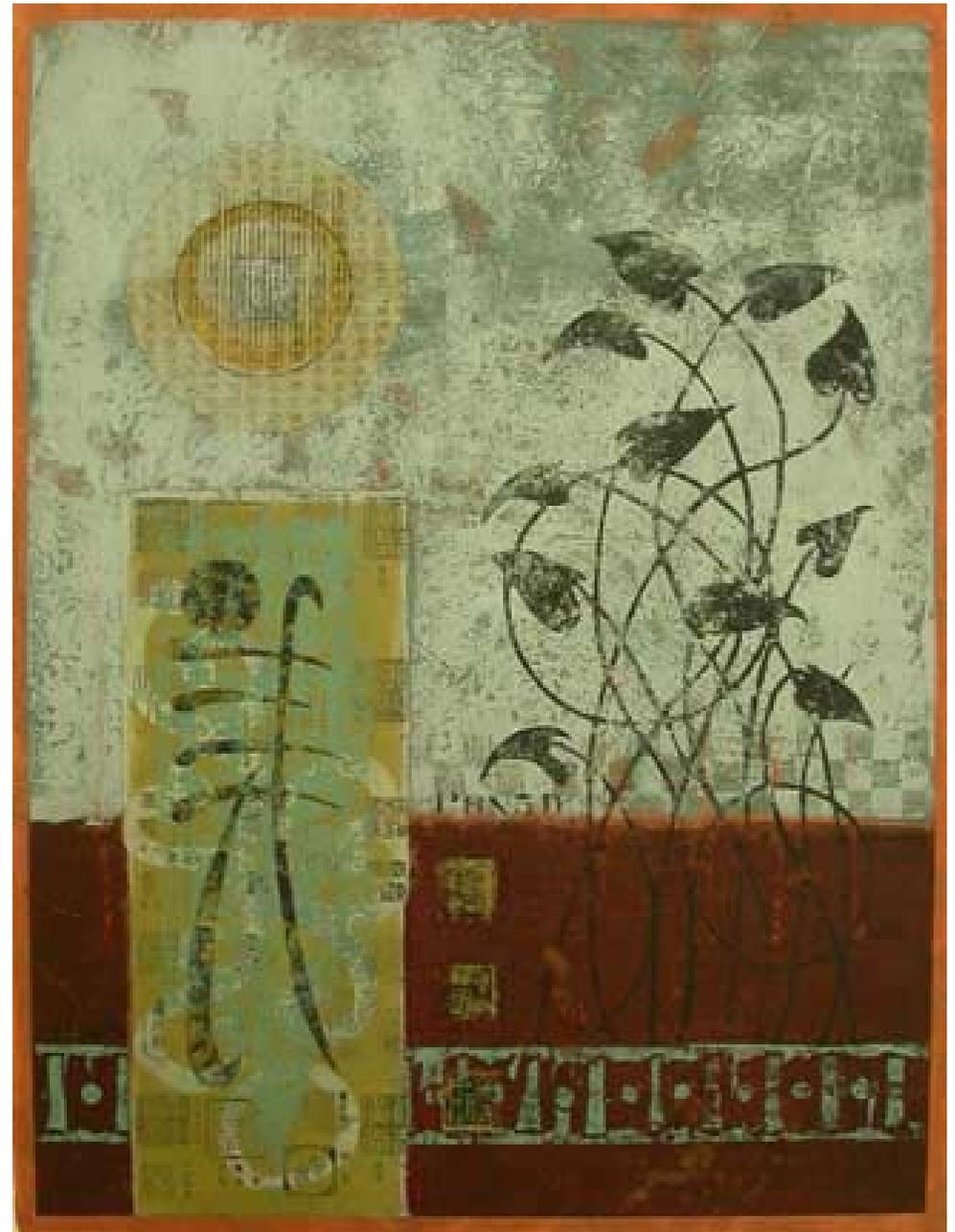
Above, *Darfur Luminescence*, 11"x14," oil on board



Above, *Darfur Protectress* 16"x12," oil on board

## Monotype Maker

Right, *Measuring the Moment*, 25"x18.5," original monotype print  
Below, *Sympathetic Solution*, 18"x14," original monotype print



I mentioned the “invisible” plant motif in the painting above (“Veiled Garden”). Here are two of Anne’s recent works using that same linocut image

which she made. It gives an idea of how the same design element can be used in so many ways. Again, it’s the muse that guides.



Did I say there are many possibilities? There's an infinity. Here's a whole other departure

Who knows what will follow? Meantime, at least by this one's title, she's "making history."

*Making History, 10"x15," original monotype print*

*Francisco Diaz*, 60"x27"  
Oil over acrylic and ink on canvas.  
Collection of Peter and Gail Ochs



### **Tribute to a Forerunner**

Here's one you need to see in person to appreciate. It's a life-sized portrait of Francisco Diaz, a Guatemalan Indian and missionary to his own people in the early 1900's. The painting was a commission by The Seed Company, an organization that promotes Bible translation done by nationals themselves. Behind the painting, showing subtly under the texture, is text, the names of 400 Indigenous languages and their countries. Those names were printed in ink on the canvas before the painting was made.

The archival photo I had to go on was black and white. But I couldn't resist that red for the sash. Having lived in Guatemala ourselves and visited these Cakchiquel people, I happen to know that red is historical.

Meantime, a minor monument has been raised to an historical personage, an unknowing forerunner of a movement that has seen the Bible translated into a couple thousand languages and counting.

Besides all that, it was a joy to paint.

But then, painting's always a joy.

(Almost always.)

Have a good month.