

Installation Paintings

These paintings are the result of long experiments using unorthodox painting materials and tools. They are meant to be separate conceptual works or areas of conceptual work depending on how you look at them.

I'm very sincere about the subject matter of these paintings, as opposed to the currently fashionable ironic, satirical, facetious or sarcastic subject matter. I want to stress that I AM VERY SINCERE about the subject matter here.

Tree Paintings:

The trees are painted on clear vinyl plastic sheets. The paintings can be over 120 feet long. At this point I'm hanging them from chains hooked into the ceiling or an overhead frame. Since the vinyl sheets are flexible they can be hung in any shape. My goal is to paint 300,000 trees over the next 20 years. I want to wrap whole galleries in multiple layers of trees so that the painting surrounds the viewer much like a forest surrounds a hiker. Small fans will provide a breeze that will cause the sheets to sway much like a forest sways in the breeze.

In addition I want to make mazes of trees so that viewers can walk into the paintings and observe other viewers through the plastic walking in the trees. Viewers can walk in-between layers.

Most of the trees are hand painted, although I'm beginning to use woodblock prints. I tend to use metallic paint mixed with pigmented colors, and improvise as I paint. When I started using woodcuts for these paintings I decided to produce a parallel series of woodcut prints and then a series of ink paintings on raw silk.

[Click here for a diagram of possible Tree installations.](#)

Farm Paintings:

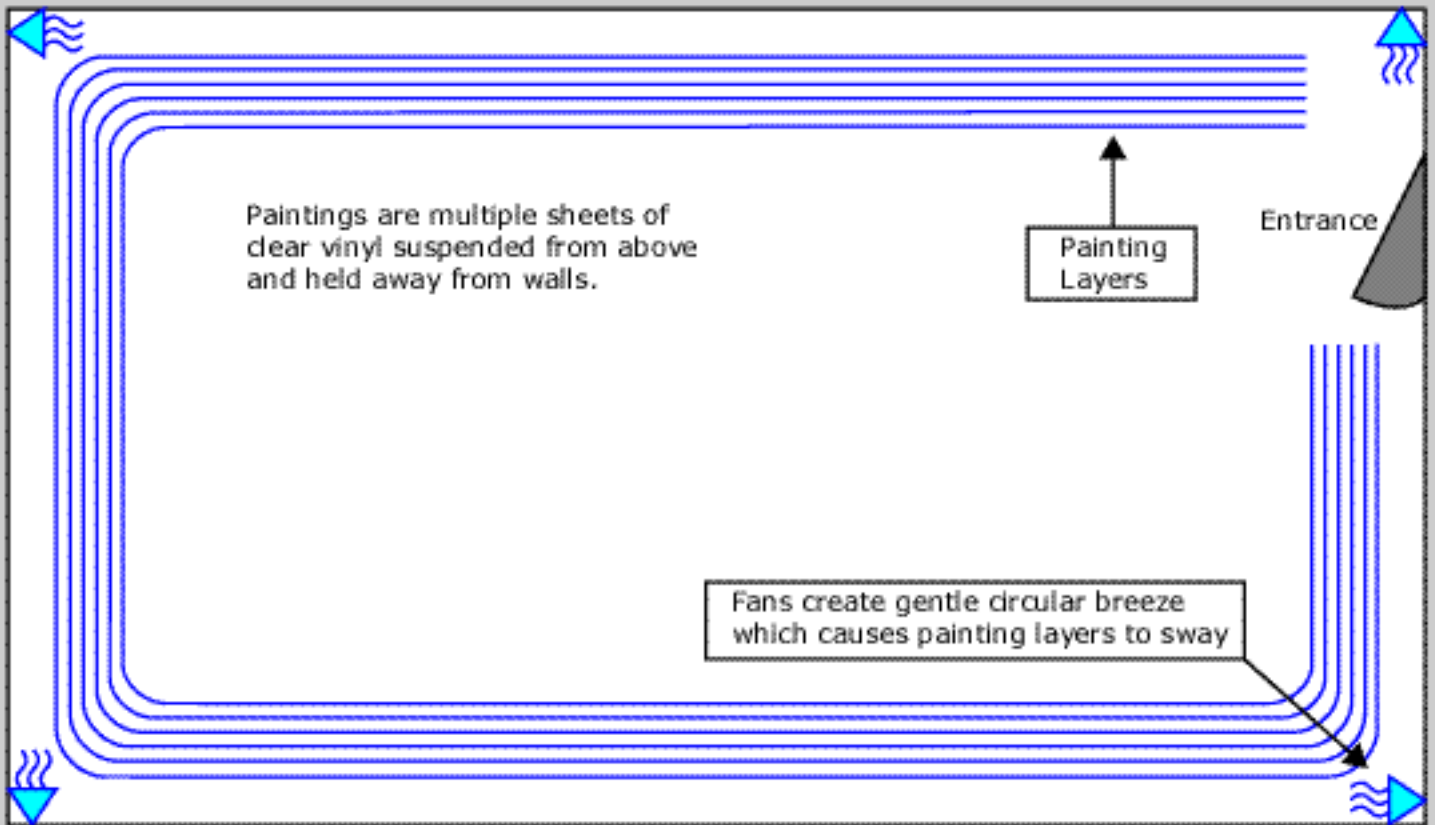
The farm paintings are also painted on clear vinyl. However the paint medium is almost always pure clear acrylic media. These paintings have a more nebulous subject matter and will be more experimental.

[Click here for a diagram of possible Farm installations.](#)

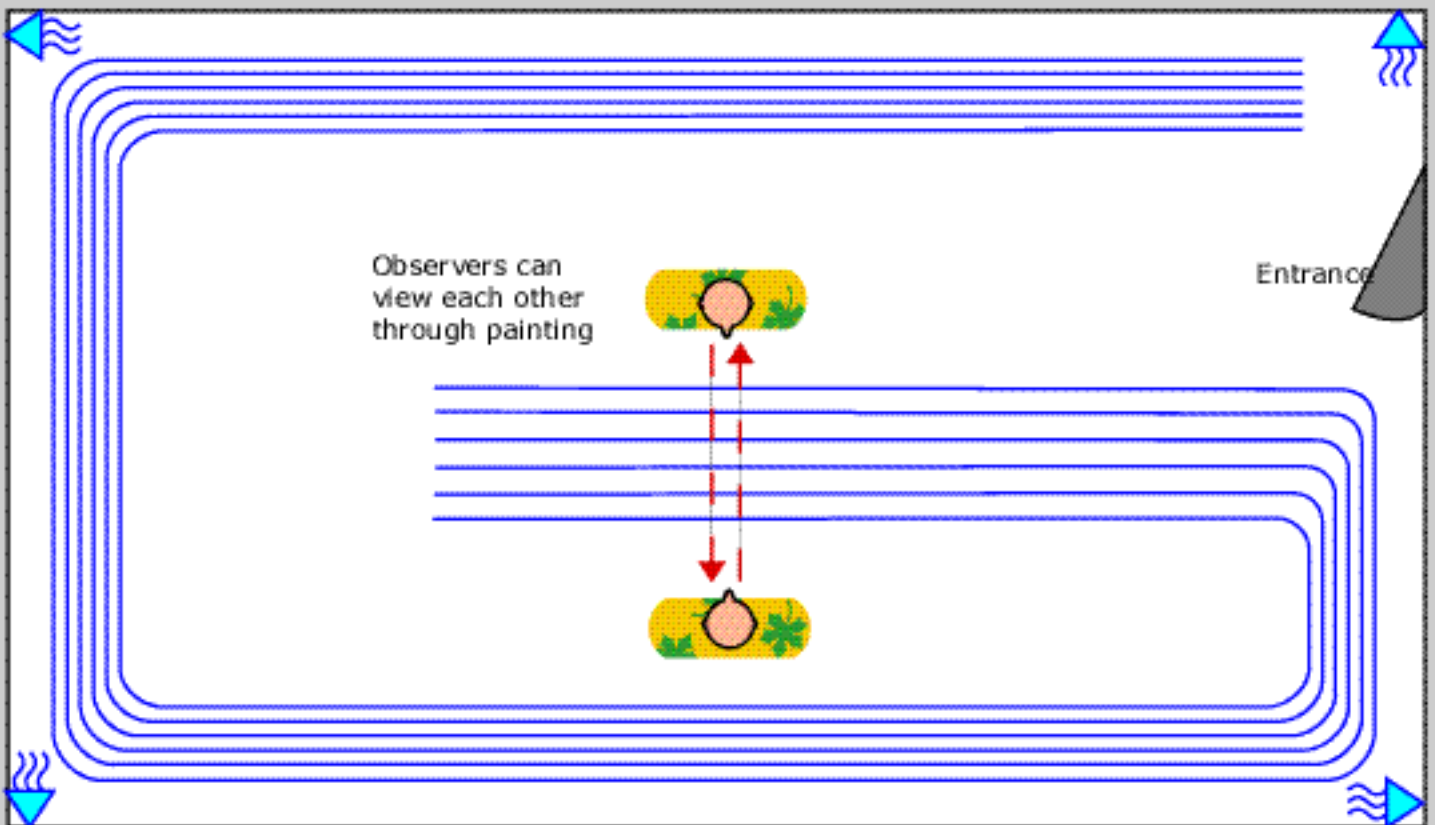
[Click here for an explanation of the genesis of these ideas.](#)

Proposed installation of Tree painting in rectangular gallery.

top



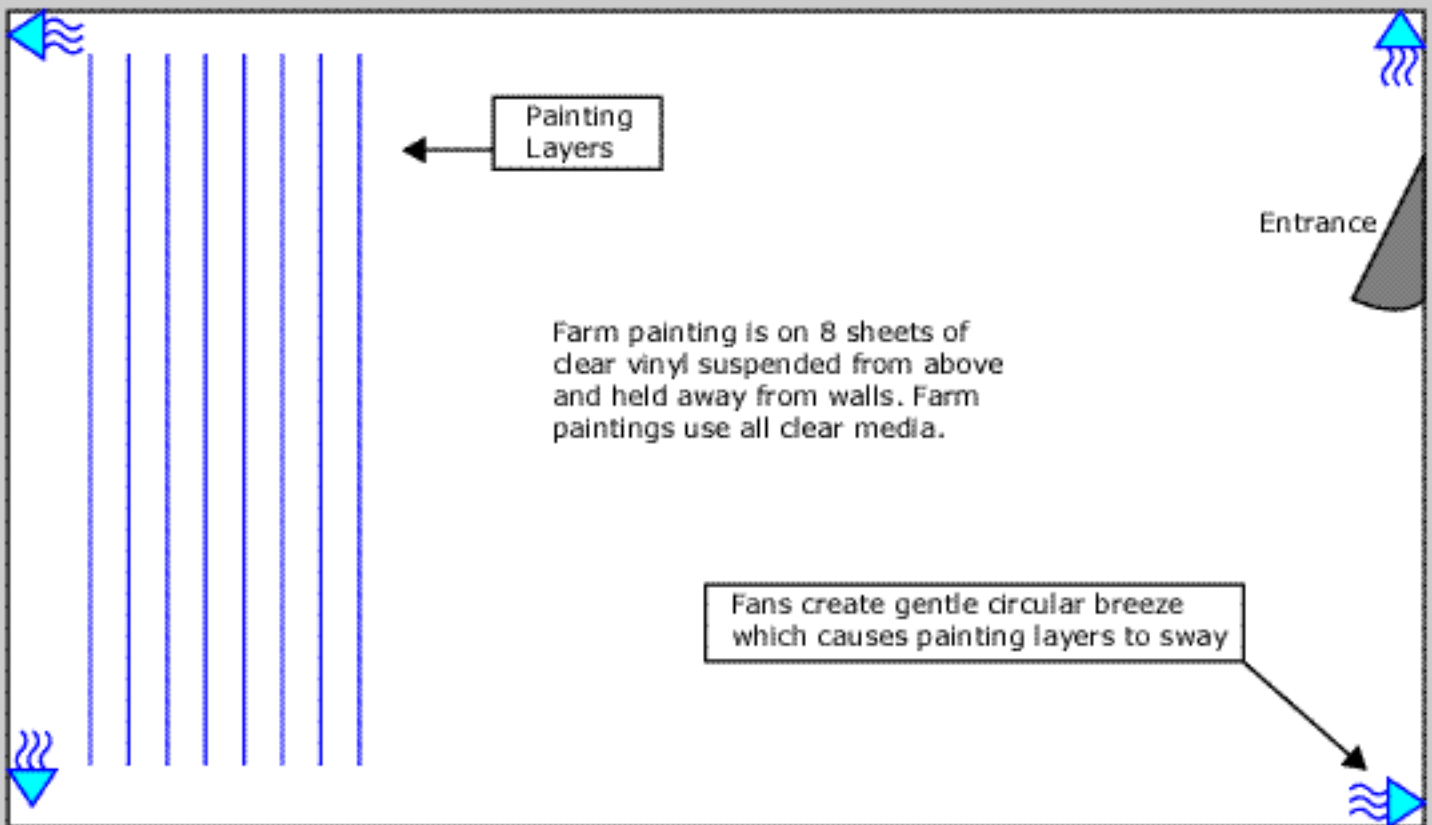
Alternate installation of Tree painting in rectangular gallery.



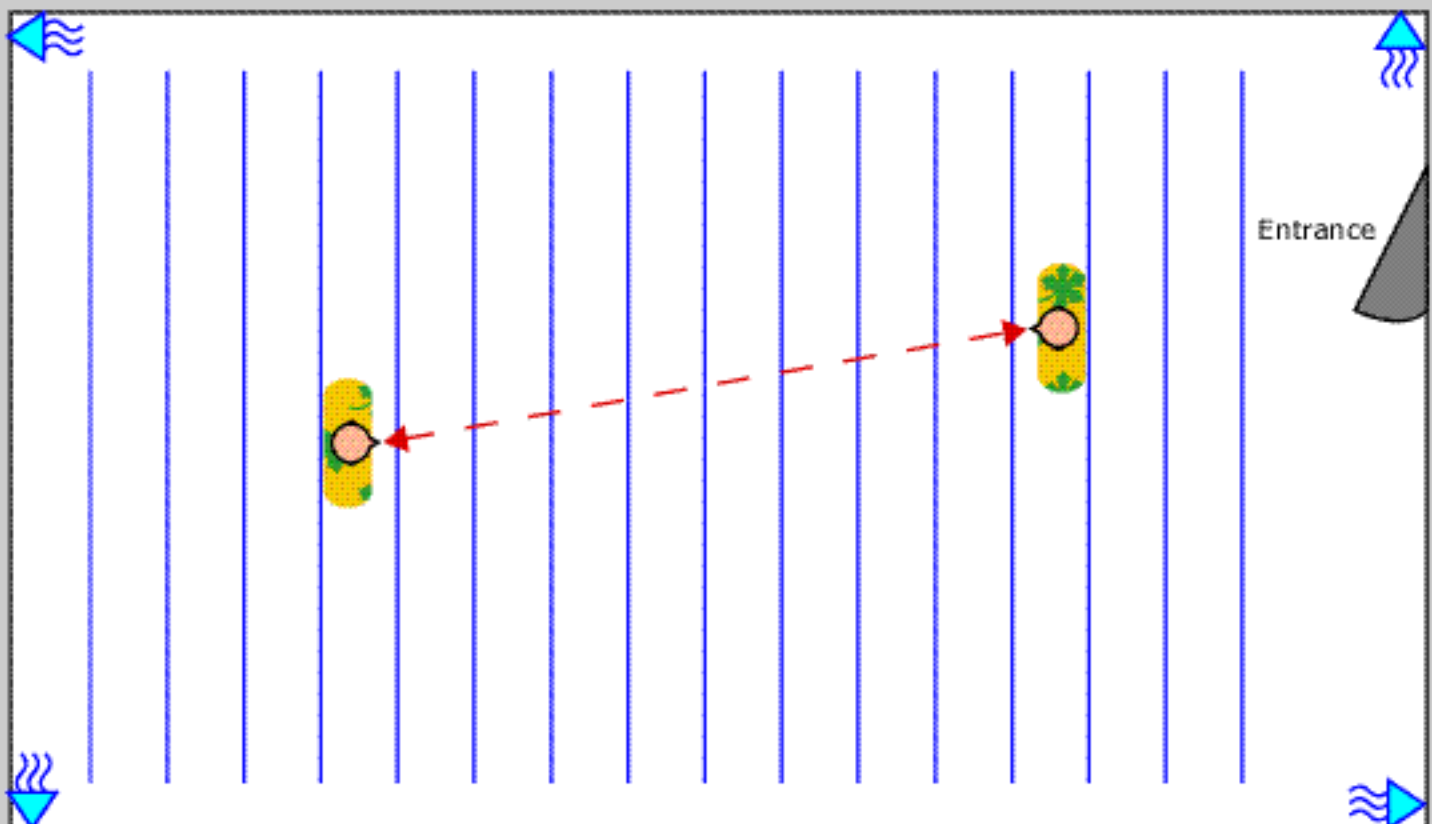
next

Proposed installation of current Farm painting in rectangular gallery.

top



Next Farm painting "ScareCrow" in 16 layers. Observers can view each other through the painting.



next

History of these Paintings

These paintings are the result of long experiments using unorthodox painting materials and tools. I originally started out using spray paint and tape only. The resulting style of painting was unique but I felt that style alone is a weak offering. I've seen other successful painters use a less developed style than I had here to some financial success. I have no desire to create art in a popular style in order to be successful in the art world. If and when I contribute I want it to be something of lasting value.

The next phase of my development was to use interference colors. I chose interference colors because they are so viscerally attractive that most other artists had rejected them. I began to use clear media with styration surfaces in imitation of analogue interferences on Television. I was and am inspired by musicians who use new media as inspiration. I ended up finding out how to line up the particulate matter to enhance the iridescent qualities of the paint. Again I've seen some very undeveloped paintings in this genre.

About this time I got interested in using media itself as the paint without pigments. This led to experimentation with mirrored surfaces. I reasoned I'd have more control over the reflections if I hung clear plastic several inches away from the surface. This worked reasonably well. Eventually I found that I no longer needed the mirrors if I used multiple layers of clear vinyl.

Farm Paintings:

Abstractions have become merely decorative. I have no desire to be a decorative painter. For some time I looked for an appropriate motif. I painted portraits of Televisions, the mudflap lady, and images from the phone book among other satirical and ironic images. I was not pleased with the result. I saw some broken down tractors on a farm and became interested in the abstraction of their shape, and their history. Family farms are becoming a thing of the past. I began drawing tractors. Then a friend brought me a coloring book of farm scenes complete with happy chickens, and other animal products. They were perfect images in that they are anachronistic but evocative of the Pandora's box of the modern world.

Tree Paintings:

Eventually I found the trees right under my nose. I went on a backpacking trip alone. After I returned I decided to paint a tree over an old painting using gold paint mixed with green. The resultant image put images of golden paintings from ancient Asian cultures into my head. I correlated the imagery with the forward-looking music of La Monte Young, the vinyl layer paintings, and multiple things in general. I decided that the unobtrusive quietness of the trees was a quality I wanted in my paintings. For some time I've been bothered by the intelligent but cold art churning out of graduate schools. The trees are my counters to this. I'm very **SINCERE** about my trees.