

Poles: A Statement



The acrylic rods are painted in reverse. Each image is one brushstroke. The paint is mixed on the brush and during application in a process that has the character of calligraphy, except to render not linguistic signs but landscapes, figures, and vistas, discretely. The result is a visual haiku of ontological import with strokes substituting for syllables. The technique allows color masses to interface tectonically to produce lines sufficiently firm to be magnified and retain their aesthetic intention. In constructing the images, designed to evoke the elemental and primordial, horizontal axes abstract as landscapes, vertical axes as figures.

The forms also draw upon the history of art, and often pay homage to painters, especially Van Gogh, Rouault, Jawlensky, Picasso, Nolde, Motherwell, Newman, and to the Japanese print. Mondrian has long been a dominating influence, in spirit and execution.

The curvature and optical density of the poles magnify the images and concentrate light on the pictorial surfaces. The images are the interior of the brushstrokes, and change the more slowly one moves.

Conceptually:

Art signifies ontology, so as to say: The effort of art is worlds.

The point of multiplicity? Generality, the meaning of things.

Generality explicates multiplicity. It is the existential logic of meaning.

Beauty is the generality of form.

Generality, in extremity: As painterly as Delacroix, as sharp an edge as glass.

The back of the pole is the tragic sense, the front the transfiguration.

The tragic sense: The art transfigures what the philosophy ends,
one stroke to a world.