

ABSTRACT

Title of Document: FORCED CONFESSION OF A LOVER

Alexander R Peace, MFA, 2012

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Art

I believe in Painting, the moment the historic and the autobiographic collapse
within a single frame.

FORCED CONFESSION OF A LOVER

By

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Chapter 1: Painting

Painting is the willing interrogation of one's self, a forced confession of a lover.

Painting not image making. The essence of painting exists beyond aesthetics. It is more of a window into the soul of the painter. It is a way to see from behind the painters' eyes. Image making is not the same. It relies heavily on the look. It relies on how it will communicate a present idea to a present viewer.

What can be painted **cannot** be printed on a t-shirt.

A single painting can continue to get better over time. An image grows old, tied to the time.

A painting is simply a series of recorded gestures, one after another. The stronger the painter, the greater the finesse of those gestures.

A good painter communicates with, rather than fights against, the material.

The effectiveness of a painted gesture relies on a deep acquaintance with the material.

A good painter revels in his media.

Painting can be thick or thin, dark or light, quiet or loud, colorful or colorless, large or small, quaint or bold, blank or full, rich or hollow, etc. etc. The larger the vocabulary (palette) of the painter, the clearer he sees the world. To make a mark, or paint a color, you must first see it and feel it in the world. A well-versed painter sees the color, feels the mood, negotiates the media, and finds the essence of the subject.

Contemporary painting may **look** different than that of the past, but the fundamental form is the same. Painting is a natural expression of the human being. It is as familiar as our minds.

A flower painting **can** be silent, free from the associations of content. This type of painting comes closest to simply being what it is. A subject for the painter to project themselves onto. The subtle variations from one flower painting to the next hold the moments, the thoughts, and the feelings of its creator in such details.

Color is the most complex element of a work.

The painter is a cultural antenna. Flavors, experiences, sounds, feelings, moods, colors are all captured through the senses of the painter. The painting is a distillation and re-broadcasting of the images, ideas, and experiences that inform the painter.

Acrylic is a magazine. Oil is a leather-bound first edition.

Every piece is a reflection of the artist who creates it. This decision of scale is also related to the scale of the body. When a work is larger than the human body the ego of the artist and the thoughts behind the work present themselves with a heightened sense of authority. The larger the work, the larger the representation of the ego.

When a painting is equal to, or less than the size of the human body, the experience then becomes intimate. The ego is staged for direct individual interpretation. The smaller the work, the further the viewer has to “dig “to find the essence of gesture. A separate and more careful type of respect is asked of the viewer when the work is smaller than the proportion of the body.

Painting is best when it is haunting, terrible, and beautiful.

Collectability. Art, and therefore the market, revolves around collectability. Museums are built around collections. Private collectors feed living artist.

The market value of art rises and falls depending how much it is desired by the collector.

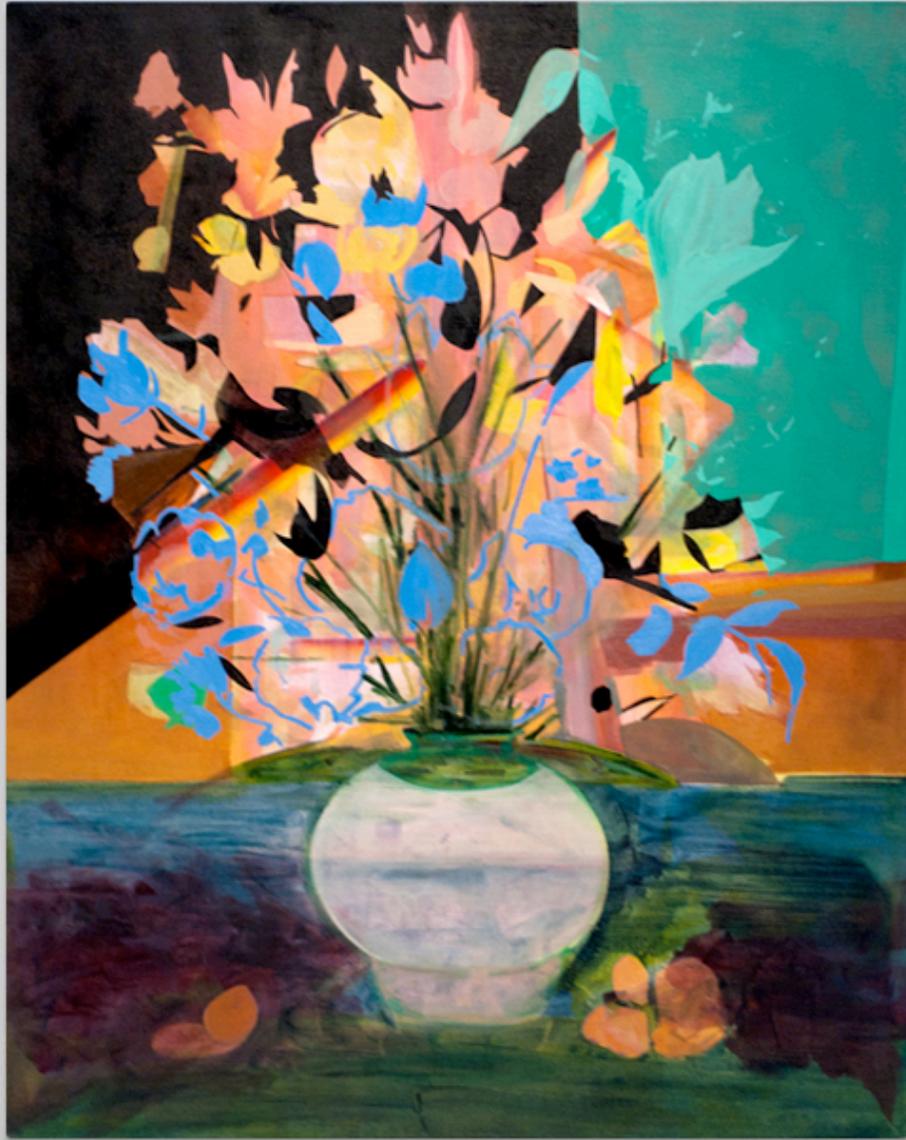
Collectable objects for intellects; Intellectual décor.

A strong painting is equally opaque as it is transparent.

We recognize such things as flowers not because we can count the number petals, but because of the way it dances.

It has taken my entire life until now to understand why painting is my medium.

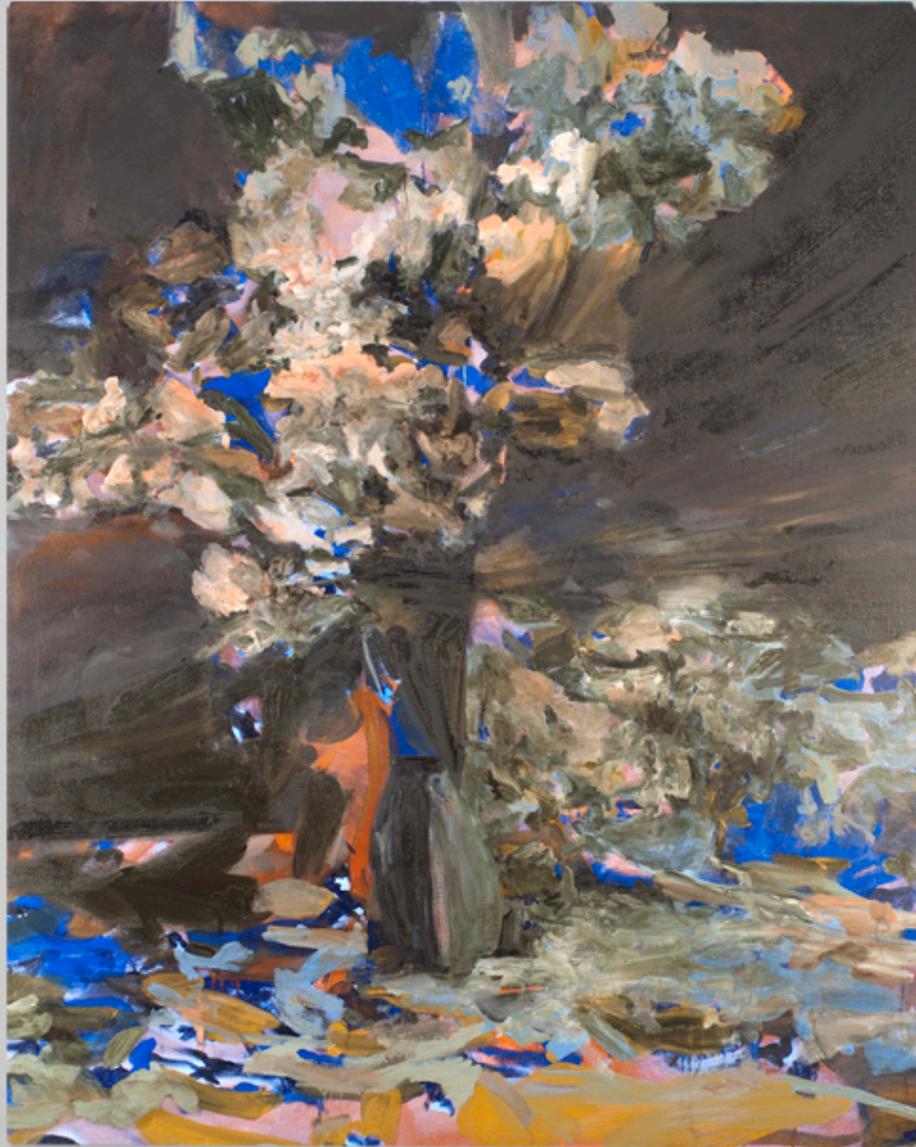
Chapter 2: Flower Painting (fig 2)



Chapter 3: A Flower Painting (fig 3)



Chapter 4: Still Life Painting (fig 4)



Chapter 5: Still life with Flowers (fig 5)



Chapter 6: A Still Life Flower Painting (fig 6)



Chapter 7: A Still Life with Flowers (fig 7)

