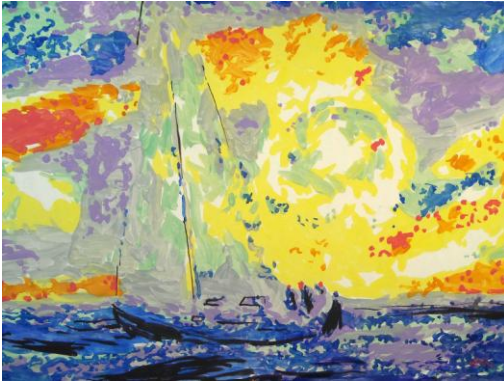


*Simplify the form and color  
to its essence.*

## THE STORY

**M**y purpose in these paintings is to reveal my spirit while illustrating our life and times. I seek a visual vibration that inspires and stimulates the viewer to see beauty, truth and order. Using unconventional methods, I seek to discover underlining principals not revealed in normal study. This work differs from others because it goes a step further, applying traditional study techniques using new methods.

While creating a machine that painted, I developed the technique in these paintings.



\* At Sea IV, 16" x 12", oil on canvas, October 18, 2010, \$150



Chinaman, 7"x 5", oil on board, November 12, 2010 \$70



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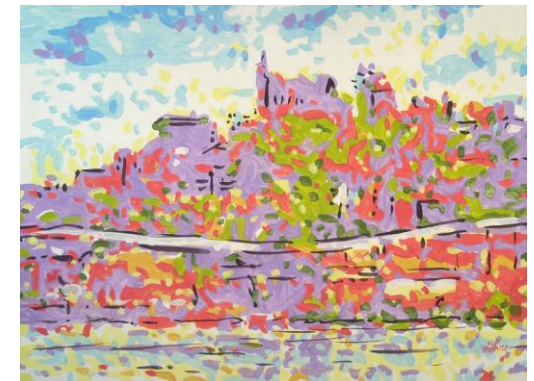
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\* indicates work hangs at center



\* Mount Adams IV, oil on board, 16" x 12", October 19, 2010, \$250



\* Fountain Square XV, oil on canvas, 16" x 20",  
October 21, 2010, \$275



\* Fountain Square XIV, oil on board, 16" x 12",  
October 20, 2010, \$275

To make a machine that paints you must simplify the colors used and the application process. These same simplifications also stimulate the viewer as a new aggressive impressionism. My first study technique was painting copies in museums. I learned

principals of art that otherwise would not be learned. My second study technique was creating machines that copied the mechanical process of painting. I discovered the simplification of color and stroke was a new manner I call "Dangerous Impressionism."

My goal was to improve my art by applying old techniques in a new way. The painting machine was in no way an end in itself only a window to discover underlining principals not revealed in normal study. These revelations motivated me to go the next step, make a formula that mimics the brain in determining what to paint.



\* Fountain Square XVI, oil on canvas, 20" x 16",  
October 21, 2010, \$175



\* Fountain Square XX, oil on board, 16" x 12",  
November 4, 2010, \$275



\* Fountain Square XVIII, oil on canvas, 20" x 16",  
October 25, 2010, \$275

My current artwork, derived from the painting machine, applies strokes to canvas quickly and deftly. The medium is varnish. The surface scrapped with gesso until smooth. Colors applied to the surface with only one stroke covering each space on the surface. Compositions carefully arranged so the bold single strokes have their full atmospheric effect. Early work used four colors, white, red, blue and yellow, creating space with limited color. The current work uses 15 colors to create a maximum form. The process makes the most of the least.