***Memoria: Swathes of Expression***

An Artist Statement

 One definition of a swath is to enfold or envelope as wrappings do. I prefer the dictionary verb definition as it implies action: to [wrap](https://www.google.com/search?rlz=1C1VFKB_enUS684US684&espv=2&biw=1440&bih=766&q=define+wrap&forcedict=wrap&sa=X&ved=0ahUKEwjCvoKYvNTSAhUJ4yYKHWyKBRwQ_SoIIjAA) (in several layers) of fabric, envelop, bind, cover, shroud, drape, wind, enfold and sheathe. I also relate to sculptor Richard Serra’s remarkable 1967-1968 “Verb list Compilation: Actions to Relate to Oneself", especially *to bind, to bundle, to inlay, to spread, and to wrap.* *Memoria* is a Latin word from which we derive the word memory or to remember. The process of free form painting involves another type of layering, i.e., the remembrance of these swathes of acrylic paint from one painting to the next. I feel that a series is a *memoria* or memory of this paint application onto a surface like wood or canvas. Intuitive thinking is important in this process.This is a feeling /sense not requiring the use of rational processes such as facts and data. Effective intuition comes from years of knowledge and experience. These marks were applied with heavy impasto acrylic layers built up on canvas and wood grounds. A unified textural surface has been and still is my painting goal. The following Mark Tobey statement is apropos:

*A painting should be a textile, a texture. That's enough!...laying it in, going over, bringing it up. Bringing it up. That's what is difficult.*

One other great influence for me has been the work of late UK painter, Howard Hodgkin. In a catalogue raisonne, *Howard Hodgkin: the Complete Paintings*, author John Elderfield describes Hodgkin’s mature work:

…*the broad swathes of paint seem even more collapsed and flattened against the literal plane*

My recent paintings exemplify a process of wrapping or layering impasto acrylic paint on various oval and round formats. A tondo (plural “tondi” or “tondos”) is a Renaissance term for a circular work of art, deriving from the Italian word rotondo, “round.”Artists have created tondi since ancient Greek.The circular paintings in the center of painted vases of that period are known as tondi. The inside of the broad low winecup called a kylix also lent itself to circular compositions. The style was revived in in the fifteenth and sixteenth centuries, particularly in Italy with the tondo becoming an especially fashionable trend in 15th century Florence, with Botticelli painting many examples. Michelangelo employed the circular tondo for several compositions, both painted and sculpted, as did Raphael. A large palette knife allows me to layer thick impasto interweaving and overlapping swathes of paint. When you work on a circle or oval, corners disappear, revealing only edges. On a deeper level I see chance interactions of these color layers jostling amidst one another creating immediate effects of color stasis and kinesis. Marks disappear and reemerge within the speed blur illusion of the palette knife application of acrylic paint blobs applied directly onto the surface. I do not need a palette, as my painting ground is the palette where the expression is birthed. Each painting is an adventure in direct expression of color swathes composed in a swirling direction akin to a spiral or whirlpool found in celestial and terrestrial nature.