

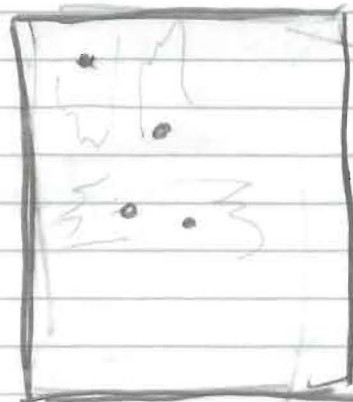
BETH'S PAINTING  
12.2.10

## TEXTURES, LAYERS AND ENCAUSTIC TECHNIQUES

THIS PAST WEEK I FINISHED THE LAST OF FIVE LAYERS OF MEDIUM, BASE COLORS AND TEXTURES. THE FUN PART OF THIS PROCESS (ENCAUSTIC) WHICH I JUST STARTED THIS YEAR, IS THE TEXTURES AND LAYERS I CAN MAKE WITHOUT HEAVY IMPASTO FROM REGINA GEL AND OTHER MEDIUM(S).

WHAT I'VE DISCOVERED THIS PAST SUMMER, AND NOW FALL, IS THE PLIABILITY, PLASTIC NATURE OF THIS COLD WAX MEDIUM. IT CAN PLAY WITH THE ENCAUSTIC WAY BY PULLING IT AND PUSHING IT AND STRETCHING IT LIKE A THIN SHEET OF PLASTIC MATERIAL.

I BEGIN FROM ANY POINT (•) AND WITH MY FINGERS, OR A BRUSH, OR A PALLETTE KNIFE I PULL THE WAX, OR PIGMENT OVER WAX, INTO ANY DIRECTION AND AT THE POINT I STOP (•) I HAVE A VARIABLE END POINT. I HAVE EMPLOYED THIS TECHNIQUE THROUGHOUT "BETH'S PAINTING" AND LOVE THE FEEL. BUT! IT DOESN'T LEAVE A HEAVY OVERWORKED SURFACE.



- POINT AT WHICH I START TO PULL THE WAX

NOW MONET DID NOT USE THIS TECHNIQUE BUT IF YOU LOOK AT HIS LATE WORKS AND WATER LILIES, YOU'LL NOTICE THAT FROM A DISTANCE THE SURFACE LOOKS PAIN AND THE APPLICATION OF PAINT SEEMS LIKE, BUT WHEN YOU WALK UP TO THE PAINTING AND GET YOUR NOSE SIX INCHES AWAY YOU'LL SEE ALL OF THE LAYERS AND TEXTURES. THIS IS MY ASSUMPTION HERE.

JOHN COLTRANE QUARTET  
"STANDARDS" PLAYING  
NOW IN STUDIO

BETH'S PAINTING -  
12.2.10

AESTHETICS; HEGEL, KANT,  
ADORNO, GADAMER, DANTO

THIS PAINTING IS TAKING ON A NEW SPIRITUAL DIMENSION. UP UNTIL NOW IT WAS FORM, COLOR, CONTENT (ESSENCE OF TREES), AND COMPOSITION. IT'S BEEN LOVE - LOVE OF PAINTING TREES WHICH REPRESENT THE SOUL OF LIFE AND THE GLORY OF BEING IN BOTH OF MY JOYS AND SUFFERINGS (JOYS AND SUFFERINGS). NOW ALL OF THIS IS SOMETHING THAT ARTHUR DANTO STATES AS MOVING FROM THE SURFACE MEANING OF THE ARTWORK (THE INITIAL AESTHETIC RESPONSE) AND GOING INTO THE DEEPER, SUBSTANCE MEANING.

ALL THAT SAID, LET ME FINALLY GET TO MY POINT. AND THIS IS WHERE MY VERY RECENT STUDIES OF HEGEL COME TO BE PART OF MY WORK. WHEN HEGEL SPEAKS OF ART, HE STATES THAT HUMANS START WITH SENSUOUS RELATIONSHIP TO THE WORLD (CALL IT FORM) AND AS CONSCIOUS, SENTIENT, INTELLIGENT BEINGS WE DISCOVER WHAT WE MAY CALL SPIRIT; AND WITH THESE REALIZATIONS PHILOSOPHY AND RELIGION BECOME PART OF HUMAN'S RELATIONSHIP WITH NATURE (FORM) AND THE DIVINE/GOD (SPIRIT) BUT NOT AS SEPARATE, BUT AS A COMBINED WHOLE. WHAT RESULTS IS ABSOLUTE SPIRIT. SUDDENLY OUR SOUL/SPIRIT IS PART OF GOD; AND AS SENSUAL, LIVING NATURAL (BODY AND ALL) WE BECOME PART OF WHAT I CALL A DANCE WITH THE DIVINE. AND PHILOSOPHY CONCEPTUALLY

NOTE - THIS IS A JUDEO-CHRISTIAN GOD OF ACTIVE PARTICIPATION W/ PEOPLE

BETH'S PAINTING -2-  
12.2.10

AESTHETICS; HEGEL, KANT,  
DANTO, GADAMER, ADORNO

PROVIDES AN UNDERSTANDING OF THIS AND  
RELIGION PROVIDES AN ACTIVE, RITUAL  
PROCESS OF DISCOVERY, IT IS ART  
WHICH PROVIDES US (ME) WITH THE  
GIFT AND ABILITY TO MAKE SOMETHING  
THAT IS ALL OF THESE THINGS.

SO, HOW DOES THIS PAINTING HAVE  
ANYTHING TO DO WITH THIS RAMBLING.  
IF I TAKE WHAT HEGEL AND DANTO  
HAVE SAID AND I COMBINE THAT  
WHICH I BELIEVE WITH THE FORM  
AND PROCESS OF HOW I AM MAKING  
THIS ARTWORK, THIS PAINTING,  
THIS OBJECT, I HAVE BEEN GIVEN  
THE GIFT OF TOUCHING GOD,  
BREAKING THE PLANE OF THE DIVINE.



I HAVE STARTED USING MY HANDS,  
MY FINGERS, TO PUT THE PAINT ON  
THE CANVAS. MY FINGERS NOT ONLY  
PUT THE PAINT DOWN, THEY ALSO  
MIX AND COMBINE THE EXISTING  
LAYERS AND THE RECENT LAYER OF  
ENCAUSTIC WITH THE OIL PIGMENT.

FORGOING THE BRUSH, I ELIMINATED  
WHAT WAS A MIDDLEMAN, BARRIER  
(THOUGH NOT IN A NEGATIVE OR  
PENONATIVE CONNOTATION) AND  
BECAME PART OF THE ART OBJECT  
PHYSICALLY BUT MORE IMPORTANTLY,  
SPIRITUALLY. WHILE NOT QUITE THE  
EXPERIENCE OF CONTEMPLATION THAT  
I'VE HAD BEFORE, NOW THIS  
ARTWORK HAS BECOME A PHYSICAL  
MANIFESTATION OF ABSOLUTE TRUTH/SPIRIT.

SUB-MEANING

THIS ALSO SYMBOLIZES  
THAT EACH PERSON HAS  
DIRECT CONTACT WITH GOD,  
NO NEED FOR SOMEONE  
INTERVENING ALWAYS  
ON OUR BEHALF