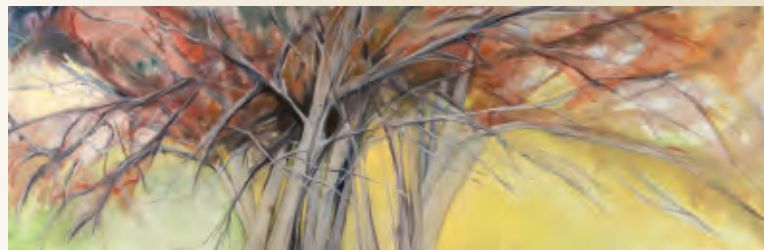




Landscape—
Love & Longing

Jennifer Pazienza

*Landscape—
Love & Longing*



Jennifer Pazienza

Cover: *Bramosia*
2009
243.8 x 182.9cm
Oil on canvas

Opposite: *Biancospini*, detail
2009
68.6 x 213.4cm
Oil on canvas

Artist’s Statement

Landscape—Love & Longing
is dedicated to my brother,
Epi Pazienza

In *Landscape—Love & Longing*, I maintain an old fashioned love of paint in response to a technological age that takes William James’s “buzzing, blooming confusion” to new heights. Painting makes visible the complex relationship I have to landscape and my longing to know, to understand, to get it right, not through some facile nostalgia, but an exquisite joy—wrought from a deep desire, an ache, a pain, a craving, a great wish, a yearning—always mindful not to mistake pointing at the moon for the moon.

Landscape—Love & Longing: the works of Jennifer Pazienza

Exhibition: 10 September–15 October 2010
Catalogue essays: Marie Maltais, Tom Smart, Ingrid Mueller
Poetry: Andrew Titus
Design: Jennie Malcolm

UNB Art Centre
University of New Brunswick
Fredericton, New Brunswick
Canada

ISBN 978-1-55131-141-8





Winter Sky 2
2010
182.9 x 243.8cm
Oil on canvas

Jennifer Pazienza's subject and palette bring our eyes relief from the chaotic, non-stop images that surround us. TVs, cell-phones, blackberries, computers, and iPhones with the latest apps constantly send us up-to-the-minute pictures of celebrity scandals, natural disasters, hockey violence, home improvement, video porn, and toothpaste ads. They assault us with commercial violence and suck us into an increasingly plastic world. Our constant striving to be more connected, more beautiful, more efficient, more famous, more evolved, simply more, more, more, is a futile and empty self-referential turn on the wheel of life.

In *Landscape—Love & Longing*, Jennifer Pazienza releases us. Her reflections relax our paranoia; the paintings calm our racing thoughts and still our constant motion. She provides us with a window into a natural garden, an oasis, a place to ponder by looking out and taking our ease. These paintings are an antidote to a contemporary ailment; a salve drawn from the painterly traditions of the past, yet completely based in the present.

In the works from 2008, she takes a close-up view of the world, which is both carefully observed and wholly representational. She studies texture and shape while experimenting with colour transparencies, as well as the materialization and de-materialization of objects. As the work progresses, she becomes more focused on spatial relationships: pushing and pulling the space, zooming in, and panning out.

In 2009, Pazienza re-introduces the extreme horizontal framing device used in her paintings from the mid-1990s. She compresses space and energizes the composition, thereby attenuating the scene. In these works, there is a remaining self-consciousness, aware of art-historical conceits and conventions that serve as the frame of reference.

By 2010, the works become lyrical. There is a radical spatial shift in which the artist pulls back and allows us to see the whole scene, not just the intensely focused detail. Her canvases can barely contain the big skies—so open, simple, and elemental. The paintings are capacious and encourage contemplation through opening space for the passage of thoughts and ideas. They contain no evidence of a struggle to achieve, no conflict between academic and artistic precepts.

And yet there is a struggle. Jennifer Pazienza is an accomplished academic whose CV is filled with scholarly articles published in academic journals that detail her various projects related to critical analysis, art education and research. She has made a career out of the discussion of art historical ideas and contemporary theory. Yet even in this world of discourse and pedagogy, she finds both the sensual delight and space to create these tangible emotive landscapes. In *Landscape—Love & Longing*, Jennifer Pazienza shows us that she is simply a painter, after all.

Tom Smart’s essay penetrates the layers of this apparent simplicity, providing a viewing context that illuminates the complexities contained within Jennifer Pazienza’s work, while Ingrid Mueller’s Afterword sheds light on the internal world of the painter herself. The UNB Art Centre welcomes *Landscape—Love & Longing* into its gallery space and hopes that the viewer will pause long enough to allow the works to enfold them, to rest within the simple beauty of nature in all its seasons.

Marie E. Maltais
Director, UNB Art Centre

Jennifer Pazienza
Landscape—Love & Longing

This world is somewhat reliable;
it has density and duration; its articulation can be surveyed;
one can get it out again and again; one recounts it with one’s eyes
closed and then checks it with one’s eyes open.
There it stands
—right next to your skin if you think of it that way,
or nestled in your soul if you prefer that: it is your object
and remains that, according to your pleasure—
and remains primally alien both outside and inside you.
You perceive it and take it for your “truth”; it permits itself to be
taken by you, but it does not give itself to you.

Martin Buber, *I and Thou*

Jennifer Pazienza’s paintings trace a deeply meditative process. They are formed from her intention to interpret her experience of the landscape around her home and studio on the Keswick Ridge, and to probe her place within it. While her paintings reflect solutions to painterly problems she sets herself in her artistic practice, they are also responses to the poetry of place and an inner landscape.

Fundamentally, they are born from a perceptual process that involves dissolving the body and re-integrating it with the landscape at an elemental level. Hers is a perceptualism expressed as a process of working through the landscapes to explore her own myths and histories, the intuitive process, and an emotional connection to the world around her that is direct and intense; subjective and expressive; painterly, ephemeral yet profoundly human. Her aesthetic perceptions transcend material and place to lift the viewer to a rich reciprocal regard for the interconnections between matter and spirit, mind and the land. In her hands and through her art, paradoxes and opposites are synthesized, and re-imagined in new forms. In the new congruency that is her art, the land becomes more than the particular and the objective. It is a gloss through which reality is renewed and the eternal might be glimpsed in the singular appreciation of home and each other.

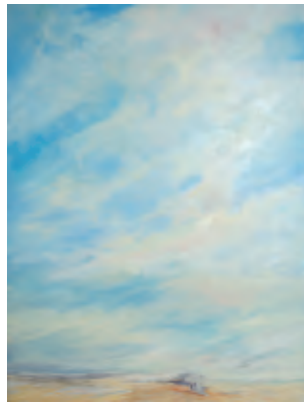
The reconciliation of opposites is a dominant theme in Pazienza’s art. She approaches her subjects with a view to expressing the immateriality of matter

and the oneness of all things whose structure is basically similar. For her, perception does not depend on categories and facts alone—what one sees and knows through the senses. Knowledge is always conditional. No matter how much we seek to know what the senses present to us, down to the atoms composing an object’s form, we will never fully understand nor have revealed to us the complete object or landscape. Perceptualism is a process of opening ourselves to the call of an object or landscape, as is seen in *Summer* (2009), and in that openness we find ourselves both in and as a part of the art, while we also experience these places in us. We co-exist in being one with them.



Summer
2009
68.6 x 213.4cm
Oil on canvas

To understand Pazienza’s paintings, we need to appreciate and be responsive to our capacity to have all our senses triggered directly from an intense visual impact. Such a trigger causes a spill over of that sense to other sensory areas, stimulating responses in the brain and body. Moreover, it might also be the case that the intensity of the response causes us to tune into feelings, associations and emanations that are detected in objects and landscapes, rather than merely being elements of their appearances alone. For Pazienza, everything begins in a sensuous opening onto the world as we see in her *Winter Afternoon Sky* (2010), and everything happens fundamentally through contact with matter and the familiar landscape.



Winter Afternoon Sky
2010
182.9 x 137.2cm
Oil on canvas

The ideas of convergence and congruence—essential elements of Pazienza’s perceptual process—can be expressed in the following way: Just as we have two eyes, our binocular vision does not give us two retinal images of the same scene. Rather, nerve fibres from both retinas lead to a point in the brain that provides a sensory image of the world in which we stand and are a part. Similarly, the convergence of sensory channels finds reconciliation in the brain, where a conscious and whole response to the landscape is shaped. Intense perceptual experience might last only an instant, and might even have a mystical dimension.

In her art, Pazienza points to both the immanence and the transcendence of the landscape. The first is of a kind where beauty is apprehended vividly as in the canvas *Bramosia* (2009). The second might manifest itself as an appreciation of the landscape as a whole before the feeling disintegrates into separate sensations, as we see in *Coming on Summer 2* (2009). In the interplay between wholeness and partialness, Pazienza implies the spiritual ground from which the viewer may see beyond the temporal limitations of matter and existence to a rarefied unity of existence.



Bramosia
2009
243.8 x 182.9cm
Oil on canvas

Coming On Summer 2
2009
137.2 x 182.9cm
Oil on canvas

Her painting is a way of relating to the world through sensibilities that may be quite different in manner and degree. For her, there are an infinite number of gradations between dullness and indifference to the world around us, and the highest sensitivity to particular places. In all of her work, and in the surfaces and gradations of *Biancospini* (2009) particularly, Pazienza takes us through different degrees of attentiveness, sensuality, materiality, and in its ephemeral dimensions to a place where mind and matter co-mingle in a simulacrum of mystical unity.



Biancospini
2009
182.9 x 243.8cm
Oil on canvas

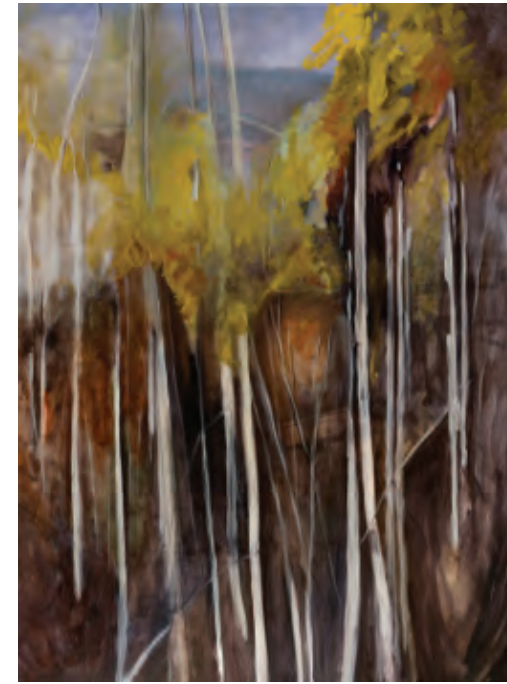
While many people face objects and landscapes with a sense of indifference or disconnectedness, and are unable or unwilling to establish any relationship to place beyond the sensate, others are open and avail themselves to the powerful and multivalency of visual phenomena. Pazienza’s purpose is to expand the appreciation of the object or the landscape beyond a singular dimension. Anchored in a seemingly shared reality and familiar landscape, as an artist she seeks to prompt in us the perception of completeness in which we achieve an immediate and whole contact with nature, as is evident in *Early Winter* (2008), to such an extent that we are given the means and capacity to feel the landscape as a whole before it is broken up into many separate and faceted parts.



Early Winter
2008
137.2 x 189.2 cm
Oil on canvas

She wants us to delight in the pleasure of a vital and whole existence and in the perception of the things of the world far beyond the categories of the beautiful and the ugly. But, to look at and study Pazienza’s paintings, particularly *Giallo* (2008) is to move beyond the singular and to grasp all of nature itself, which is the exquisite harmony of a multitude of many separate qualities and sensations. The surfaces are defined by varying densities of pigment simulating a perceptual process of close attention to detail, and the transcendence of the particular in a pulsating visual tension.

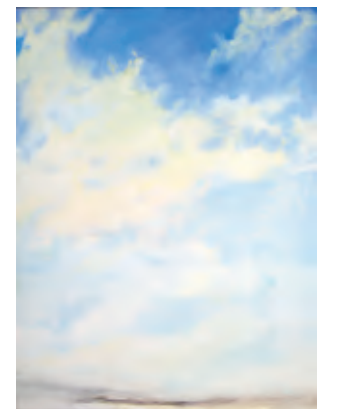
To enhance a sense of unity and harmony, Pazienza’s artistic intention also encompasses notions of the phenomenology of perception and its archaeology. As with the French phenomenologist Maurice Merleau-Ponty, Pazienza feels that perceived things, objects and landscapes are not bounded entities, circumscribed by laws and objective truths. They are open and inexhaustible in their meanings and potentialities, although recognized through conventions and biases and, particularly, artistic modes of representation.



Giallo
2008
182.9 x 137.2cm
Oil on canvas

The phenomenologist assumes that we can never know the world, the particular place or object in its entirety. The perceived world is not a pure, complete object of thought lacking fissures and subtlety, nuance and dimensionality. The world we perceive is never finished, even the landscape that is beyond our window, and which we look at everyday. In fact, the familiar landscape becomes even more complex the more it is experienced, becoming an amalgamation of many simple ideas whose congruence manufactures complexity. It is this sensibility that informs *Giallo* (2008).

Thus, for Pazienza, the landscape of her beloved Keswick Ridge is an increasingly complex gestalt through which she continually transcends the everyday and the familiar. As an artist she invites us to explore this epic narrative with her, and to consider the effects of such a perceptual process in our own lives. Congruence, complexity and the mechanics of perception are the creative and painterly strategies she employs in her paintings. For her, the perception of the natural world, as a purposeful or uninvited event is an inexhaustible source of truth about herself as an artist, and about us as viewers of her work. What she projects as the artist and what we project as viewers, as well as what is received are ultimately aspects of ourselves. The spontaneous selection and ordering by the senses of what we, as human organisms, respond to is mediated by a centre, a place—much like that interpreted in *Winter Sky 1* (2010)—whose very presence affirms wholeness, connectedness, and the transcendence of mind and matter.



Winter Sky 1
2010
243.8 x 182.9cm
Oil on canvas

Through this powerful and profound process, the world is absorbed by us and made imageless within us, beyond our senses. Once that energy is absorbed and integrated into our being, for artists it seeks to cast a shadow, leave a trace, and manifest itself as a creative mark. That energy emits an echo and an emotion that calls out to be experienced. Pazienza's paintings are evidence of generous and loving acts—shadows, echoes and traces of that perceptual process. They are perceptualism's manifestations filtered through a creative consciousness and given back as unique creations: conduits for that energy.

Pazienza's meditations on the familiar landscape, on the landscape of her home, on the objects of her world, tell us that beyond the known, the visible, the sensate, the empathic and emotive, there is a larger dimension to perception, perhaps mystical, perhaps spiritual. Her paintings and the process that she employs to create them signify complete interaction between self and the world, the known and the intuited, the familiar and the strange, and both what is in front of us and what we long to know. The matter she uses to make her images and to trace her thoughts expresses the energies that move between all of us and the world we perceive.

Tom Smart



Coming On Summer
2009
182.9 x 137.2cm
Oil on canvas





Coming On Summer 2
2009
137.2 x 182.9cm
Oil on canvas



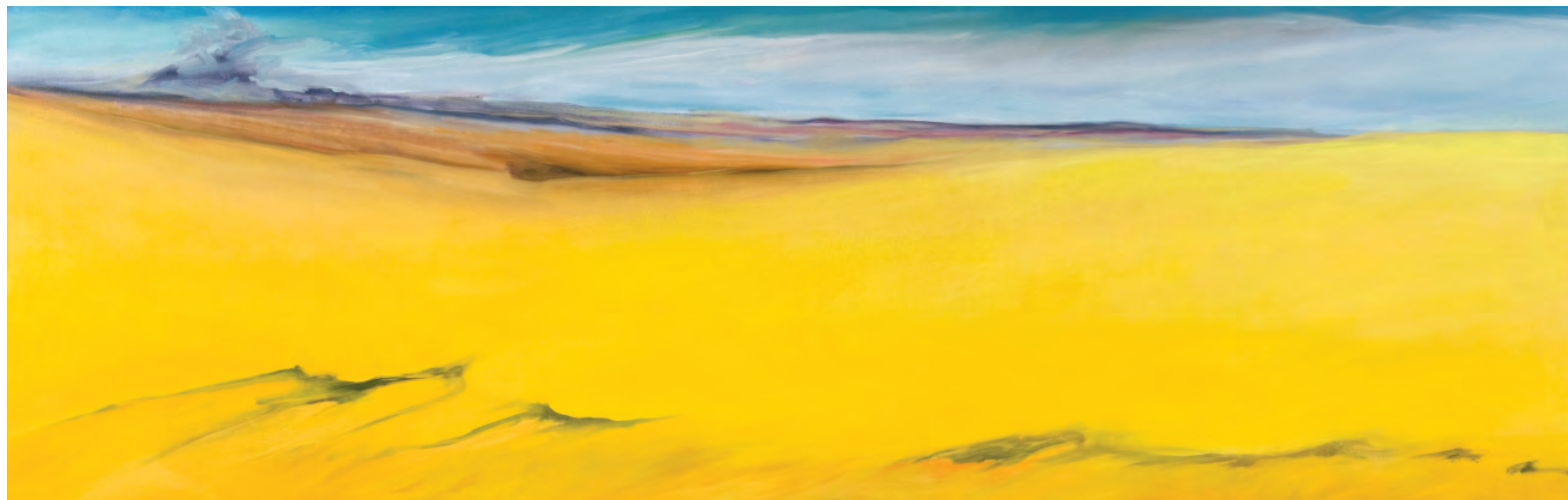
Early Winter
2008
137.2 x 182.9cm
Oil on canvas

Winter Sky 1
2010
243.8 x 182.9cm
Oil on canvas





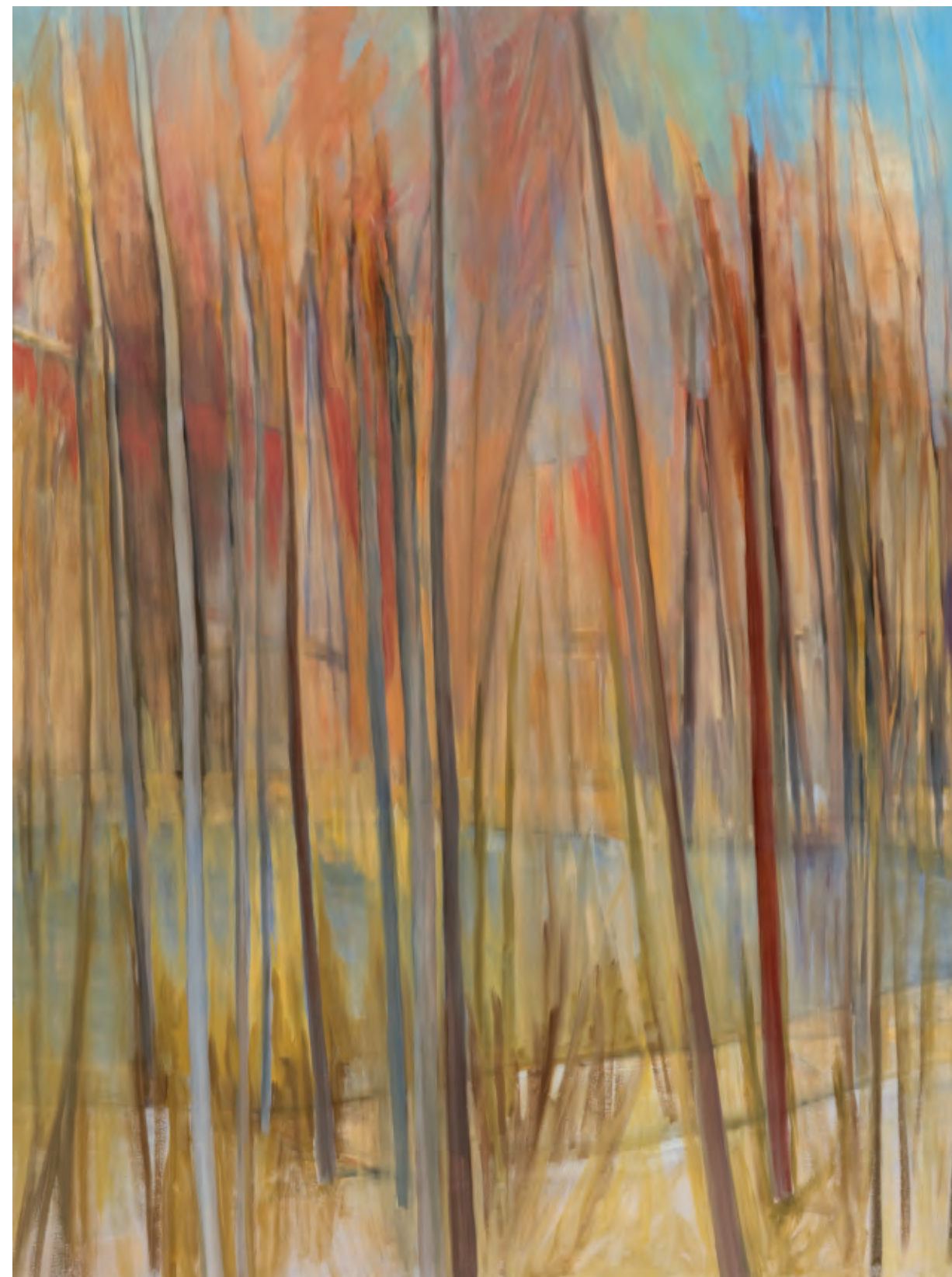
Winter Evening
2009
68.6 x 213.4cm
Oil on canvas



Late Summer
2009
68.6 x 213.4cm
Oil on canvas



Giallo
2008
182.9 x 137.2cm
Oil on canvas



Early Spring
2009
182.9 x 137.2cm
Oil on canvas



Biancospini
2009
182.9 x 243.8cm
Oil on canvas



Bramosia
2009
243.8 x 182.9cm
Oil on canvas

Many great artists have insisted that the beauty of their work lies in the truth known through painting only what they love. Jennifer Pazienza's series *Landscape—Love & Longing* is much more than a simple response to the world around her. As the title suggests, these paintings have a past, are seen in the present and hold the promise of a future.

Jennifer Pazienza spent her childhood in the urban hub of New Jersey, and studied, taught, and lived in various American cities before settling in New Brunswick. She is an accomplished academic, a professor, a practicing visual artist, and an advocate for the arts. She is a multi-talented person whose imagination and drive to create are boundless. Pazienza's roots are Italian and she frequently visits and stays in Italy for long periods of time. She is fiercely proud of her heritage and incorporates many ancestral traditions into her daily life.

Mounting a major exhibition within an academic schedule requires determination, discipline, and vision. Jennifer Pazienza is passionate in her pursuits. The painting *Summer* (2009) is key to understanding her visual approach and interpretation of her environment. Although *Summer* (2009) is a masterly rendition of the vista she sees on a daily basis from the huge picture window of her studio in rural Keswick Ridge, New Brunswick, this significant work of art is closely aligned with her love of the place she calls home, this place where all the places of the past come together to build a solid platform for the future.

Within *Landscape—Love & Longing*, movement and space pose questions that pertain to the entrance to a world where place and time are not defined. Pazienza's painting practise is a personal exploration of the transient nature of light. She creates studies of the sky (*Winter Sky 1* and *2*, 2010) and interpretations of the landscape. The essence of her work is based on something personal, whether a memory, a thought, a colour, an ephemeral quality of sunlight, or a timeless sky. The glimpses of land ridges, of topography seem appealingly whimsical. The beautiful cloud formations and atmospheric effects almost succeed in disguising the underlying theme of the sky as reflection, not only of our world, but of our collective consciousness.

The hallmark of Pazienza’s paintings also lies in her celebration of the material qualities of paint and the process of its application. As a painter, she excels when quietly, but boldly transforming the ordinary into the extraordinary. The extended pictorial surfaces of her large canvases allow her to effectively harness their compositional qualities and give a full range of expression to her generous, yet controlled gestural brush strokes.

Jennifer Pazienza’s perception of the world is as intense as her attention to the world of image making. She is thinking all the time. Her special mix of ideas and actions provide her with the substance to create paintings that present a world that is within as much as beyond. *Landscape—Love & Longing* is a virtuoso achievement and Jennifer Pazienza—the visual artist, the academic, the professor and the arts activist—will be applauded now and into the future.

Ingrid Mueller
Art + Concepts Gallery

Jennifer Pazienza was born in Newark, New Jersey. The daughter of Italian immigrants, she began making art as a child in her mother’s kitchen. She received a Bachelor of Education degree in Art from William Paterson College in 1976. After graduation, she moved to Pennsylvania where she taught art in grades K through 12 until returning to university to complete a Master of Art Education in 1985 and a Doctorate of Philosophy in 1989 at Pennsylvania State University. She credits her supervising professor, Brent Wilson, as her inspiration for becoming an artist/educator. Her painting professor, artist Richard Mayhew, has had the greatest influence on her artwork. In 1984 he suggested she switch from a tonal approach and an emphasis on Payne’s Gray to a colourist palette. She has painted this way ever since.

In 1987–88, she taught art education at Texas Tech University, where she also learned to blow glass. The following year she moved to the University of Wisconsin, Milwaukee. But it was the University of New Brunswick, with its promise of academic freedom and its high regard for artistic forms of teaching and research that won her heart. So, in 1989 with an offer she could not refuse, she joined the Faculty of Education. She has contributed, particularly, to building graduate studies in art education, the development of the Bachelor of Applied Arts and the Fine Arts minor, the creation of the Eaton Multimedia Centre and the initiation of the interdisciplinary program at Renaissance College.

Pazienza has worked as a research consultant for the Getty Centre for Arts Education, the Royal Kingdom of Bhutan, and the Museum of Civilization. She has presented scholarly papers at conferences in Canada, the US and Europe. She has written reports, research proceedings, articles, book reviews, and chapters in books and has served as critic and juror for other artists/scholars’ work while maintaining a studio and exhibition practice.

Dr. Pazienza worked with Sicilian artisans at Artigianato del Sole in 2005, which resulted in a commissioned ceramic tile panel for Azienda Agricola Alcalà. During Canada’s celebration of its Fine Craft tradition, she served as artist/educator in residence at the Beaverbrook Art Gallery interpreting contemporary and historical craft objects in paintings. She returned to Alcalà and her Italian roots again in the spring of 2007 to paint a mural that celebrates Sicilian citrus and its craft tradition—majolica ceramics.

SOLO EXHIBITIONS

- 2010 *Landscape—Love & Longing*, UNB Art Centre, Fredericton, NB
- 2007 *Bella Figura: Out of the BAG*, Ingrid Mueller Art + Concepts Gallery
- 1996 *New and Recent Work*, University of Maine at Presque Isle
- 1995 *Grounding*, Sue Lawrence Gallery, Fredericton, NB
- 1994 *Between the Lines*, University Club Gallery,
University of New Brunswick
- 1983 *MEd Exhibition*, The Pennsylvania State University

GROUP EXHIBITIONS

- 2010 *A Gentleman's Love of Art*, Ralph Kirkbride estate show,
Beaverbrook Art Gallery. Fredericton, NB
Landscapes: all places beautiful, Ingrid Mueller Art + Concepts Gallery,
Fredericton, NB
- 2008 *Gioia verde*, Ingrid Mueller Art + Concepts Gallery
The Human Figure Ingrid Mueller Art + Concepts Gallery
- 2007 *Group Show*, Ingrid Mueller Art + Concepts Gallery
Drawings, Ingrid Mueller Art + Concepts Gallery.
- 2006 *Culture Crawl*, Ingrid Mueller Art + Concepts Gallery.
- 2004 *Festa dell'Uva*, Cole Haan Headquarters, Yarmouth, ME
- 2003 *Festa dell'Uva*, Cole Haan Headquarters, Yarmouth, ME
- 1995 *Take a Look at the Big Picture*, UNB Art Centre, Fredericton, NB
13th Annual Main/Maritime Juried Exhibition, Presque Isle, ME
- 1994 *Members Show*, Gallery Connexion, Fredericton, NB
- 1992 *Fredericton Creates and Recreates*, Fredericton, NB
Members Show, Gallery Connexion, Fredericton, NB
- 1987 *Faculty Show*, Texas Tech Art Department, Lubbock, TX
- 1985 *Graduate Student Exhibition*, The Pennsylvania State University
- 1984 *Graduate Student Exhibition*, The Pennsylvania State University
-

COLLECTIONS

Dr. Pazienza's work is held in the Public and Corporate Collections of the Province of New Brunswick, Department of Education, the McCain Corporation, Florenceville, New Brunswick, Nesbitt-Burns, Fredericton, NB and the University of New Brunswick Permanent Collection. Her works can also be found in private collections throughout the US, Canada and in Italy.

SELECTED PUBLICATIONS

In a parallel work to *Landscape—Love & Longing* entitled *Staying Hungry: It's not just about the money*, Jennifer Pazienza uses her studio as a lab to pose questions about and explore insights into yogic perspectives on mind and body, non-duality, William James' positive treatment of doubt and Elaine Scarry's treatise on the relationship of beauty to truth, education and social justice.

Pazienza, J. Keswick *Winter* (2007) and *Keswick Summer* (2006). Canadian Art/ Works, Fiona Blaikie, Lakehead University. 2008.

Pazienza, J. *Poetic Spaces: The Art of Gordon Dunphy*. NB Arts Board and NB Craft Council. 2004.

Pazienza, J. *Crafting Cultural Tapestries in the Classroom: An Art Curriculum Proposal for The Shackleton School*. Ashby, Massachusetts. 2004.

Zundel, P., Dupuis, M., Lathangue, R., Pazienza, J., Valk, J. *Renaissance College Learning and Leadership Outcomes Guide*. Fredericton, New Brunswick, Canada. 2000.

Pazienza, J. & Clarke, G. *Integrating Text and Image: Teaching Art and History. Themes and Issues in Canadian Social Studies*. 1997.

Pazienza, J. *The Persistence of Memory: Between Painting and Pedagogy. Readings in Canadian Art Education*, Eds. Rita Irwin and Kit Grauer, UBC. 1997.

Pazienza, J., *Edgar Degas, Misogynist, Voyeur or Feminist: What Do We Tell the Kids?* *Canadian Social Studies* February, 1997.

Pazienza, J. *The Shape of Absence: The Art of Ric Burns*. Fredericton: Gooselane Publications. 1992.

Pazienza, J. *NAEA Anthology*, *The Lost Las Meninas*, *A Who Done It And More: Teaching Art History to Children*. 1992.

Pazienza, J. *Edgar Degas: Images of Women in 19th Century Paris*. In M. Erickson (Ed.) *Art in History and History in Art*. Bloomington, IN: Eric: Art. 1992.

Pazienza, J. *Technical v. Liberal Content in Art: Schooling and the Reproduction of Divisions in Gender, Class, and Race*. AERA Arts and Learning Sig. 1992.

Pazienza, J., Re-creating Visual and Verbal Worlds: Art History and Art Criticism in Elementary Education. Reprinted for *The Pennsylvania Art Educator*, October, 1991.

Pazienza, J. Re-creating Visual and Verbal Worlds: Art History and Art Criticism in Elementary Education. *Art Papers*. Vol. 14, #5, 1990.

Pazienza, J., *Modes of Historical Inquiry: Teaching Art to Children*, Doctoral Dissertation, The Pennsylvania State University, 1989.

Pazienza, J. The Art Historian’s Methods of Inquiry: Models for the Early Childhood Learner. *International Quarterly*. Spring, 1987.

Pazienza, J. Mainstreaming in the Visual Arts: A Case of the Blind Leading the Blind. *Art Education Journal*. November, 1984.

For a more detailed résumé, please visit:
www.jenniferpazienza.com

Acknowledgements

At the risk of sounding like a starlet on Oscar night, I would like to thank family, friends and colleagues for seeing *Landscape—Love & Longing* through to exhibition. Many thanks go to Marie Maltais, Director of the UNB Art Centre, for an astute introduction to the work and for how she and her extremely capable staff so warmly welcomed the exhibition into the gallery. To Ingrid Mueller, thank you for sensitively representing my life and work in both the Afterword and your gallery, where with heart, you stay true to art and concepts. Andrew Titus, poet/teacher, thank you. *Seen in Jennifer’s treehouse* does get to the root of it.

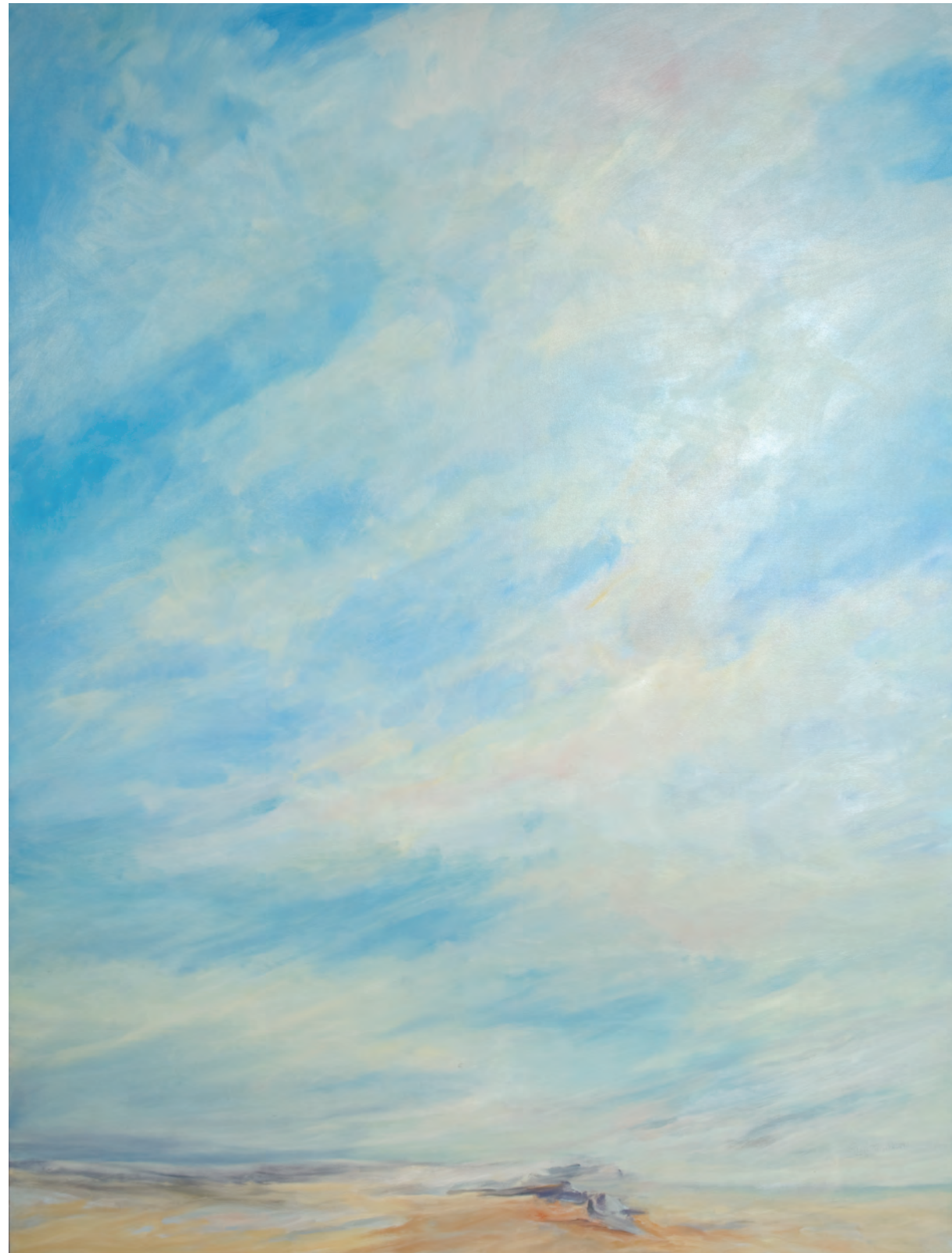
A little over a year ago, I was at my wit’s end trying to figure out how to “do it all,” so I emailed Tom Smart and asked him if he would write about my paintings. I had a hunch that if he accepted, he could recreate in words the less than immediately apparent dimensions of my work and artistic practice. Thank you Tom for taking the time to produce a beautifully textured and generous essay.

Heartfelt thanks go to my sister-in-law, Jennie Malcolm, for her elegant catalogue design, unwavering professionalism and enthusiastic regard for my work. Big thanks go to long time friend and colleague, photographer Joy Cummings, for superb reproductions. To Jon Eben Field, thanks for making my first experience with a copy editor relatively painless and enjoyable. Special thanks go to colleagues and students in the Faculty of Education and across UNB. As well, those professors, deans, union representatives and senior administrators who have supported UNB’s commitment to creative work as legitimate scholarly research. This exhibition would not be possible without your ongoing support.

Epi, Johnny, Mike, and Terry, thank you for the inspiration and building me an extraordinarily beautiful room of my own. For all of the Clarke/McKinley patrons for the arts, offspring included, thank you! To Lissa, Irene, Susan, Charlotte, Jo Ann, Kate, Michelle, Adda, Anna and Rossella thank you for teaching me about friendship that knows no bounds.

Megan, Andrew, Vic, Jack, and Ava, for your patience, love, and encouragement throughout, thank you so much. Peggy, thank you for your timely placed barks of love, reminders that a good game of Frisbee fetching is critical to seeing the world anew.

Finally, to Gerry Clarke my exceptional husband, mille grazie tesoro.



Winter Afternoon Sky
2010
182.9 x 137.2cm
Oil on canvas

seen in Jennifer's treehouse
Andrew Titus

seen in Jennifer's treehouse

'no ideas but in things' – William Carlos Williams

Up here Genuine Italian

Tomato cans, 28 oz, cupping Simms

50 mm Redbird brushes; books

of art & medicine, phenomenology; stained

& empty American League Baseball mug; seemingly

endless possibilities scraped

from a 30 year old palette of Manganese Blue Hue, Windsor

Lemon, Alizarin Crimson the colour

of blood & smelling of putty.

Old crone Peggy barks in the long drive & walks

into her landscape.

Sitting among the landscapes is a trick
of perception

from above because the eye

is at great distance

from childhood, when we knew

we could fly, or ducked

behind this tree burning in a game of hide

& go seek, its slim & simply arched branches

our momentary confidante.

Move closer:

brushes have shed into sky,

wisps thought out forever & acted

in single strokes.

Cardinals and robins lift

from a half-dead spruce beyond the windows, circle

perception. & in Jennifer's treehouse

you think

you are safely kept

in your skin, that Cadmiums Scarlett &

Yellow are only materials, that you were ever squared in
by horizons.

“You know, I think if you live some place long enough, you are that place.”

Rocky Balboa

