

Los Cielos

Artist Statement

In a world society dominated by science and technology, it is vital for humanity's balance and health to recollect and record our enduring relationship to nature. In my most recent portfolio "Los Cielos," I work to help the viewer "recollect" a relationship with and inspiration from experiences in the natural setting. These paintings are my personal way of bringing a weighted balance to what is quickly becoming a barren, technological landscape.



The Alpha and the Omega, 2000
Oil on canvas, 36 x 48 in.

The *Los Cielos* series (1996-2000) seeks to integrate my understanding and experience of nature, and recollection and healing through nature. *Los Cielos* depict celestial figures floating in surrealistic skiescapes. Often, in sharing these paintings with others, I am told deeply personal stories of catharsis and healing. One of my goals as a painter has been to touch the collective unconscious and I believe that *Los Cielos* has been successful in reaching a place deep within the viewer.



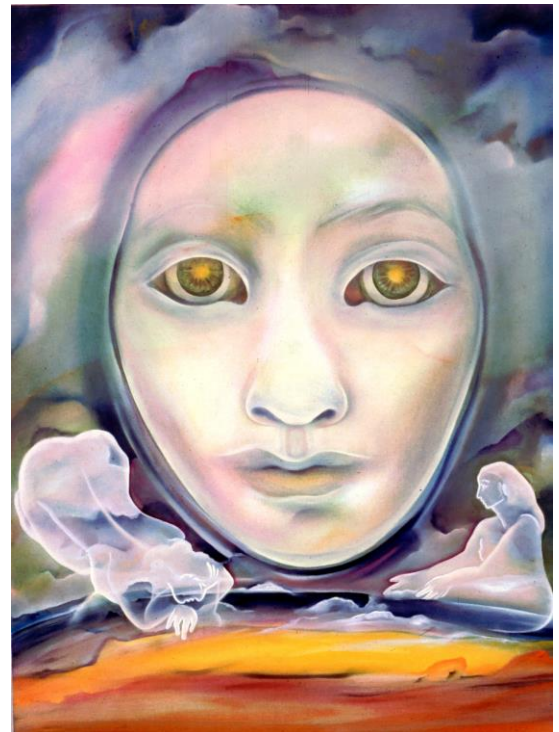
Standing Spirits, 2000
Oil on canvas, 40 x 30 in.

The *Los Cielos* Series oftentimes depicts the human form superimposed on a brilliant sky in order to discuss a metamorphic relationship with nature. These female forms depict woman as a symbol for the creative force in nature. Each figure is meticulously rendered and proportioned to reveal a balanced and harmonious countenance.

Between September 2000 and July 2001, the *Los Cielos* Series was exhibited in four major Southern California locations, including the Social and Public Art Resource Center (SPARC), the SCA Gallery at the Pomona Art Colony, the Marjorie and Herman Platt Gallery at the University of Judaism, and the Howell and Green Gallery in Topanga, CA.

To date, I have completed over fifty *Los Cielos* paintings in acrylic and oil on canvas and masonite. Each painting contains approximately 100 layers of paint, each one taking over one year to complete.

I do not work from photographs, nor paint a specific sky from memory, but rather work to recollect the feeling of a skyscape. I do not produce pre-drawings to indicate the final result of any painting. A surrealistic subconscious impulse directs the process of each painting, where colors and passages of paint are chosen in an automatic and involuntary fashion. Each layer of transparent paint is abstract with no definition or specific form. The final result is a painting which integrates my internal spiritual and emotional life with my experience and recollection of nature and natural being.



Mother Earth, Father Sky 2000
Oil on canvas, 40 x 30 in.