

Midwest Painting Survey, the Double-Abstract-Hybrid, & What is real painting?

There are so many reasons. To fulfill my innate connection with my creative spirit. There is a biological need to use my creativity, seeking balance, resonance, and flow. Painting brings joy, happiness, balance, and harmony to my life. I also simply love to paint. The act and the dance.

When I fail. When curators are not listening. When the painting emotionally moves a viewer. When unnecessarily academic and mediated press occurs. When the painting is misunderstood. When right wing politically conservative watchdogs come after you and attack you in the press. When you are run out of town.

Move beyond academic painting and academic painting departments. Move beyond the traditional styles and forms and notions of painting. Fuck the rectangle. Move beyond painting as a linear, geometric, singular model or static theory. Move beyond the ego and others ego influence. Move beyond photoshop and computer driven work. Do not follow the juvenile, temporary false trends. Don't sign a painter's prenuptial.

Cognitive Resonance. Thermite and NanoThermite. False Flag. Revolution. Fears. Truth. The feminine includes the masculine. Who is defining global? Who is defining abstract? Who is defining painting? Provincialist tendencies? Indignant tsunami painting. Volcano spew. Snow snirt. Paint.

I would like to see a university group show where the academic curator(s) doesn't invite the ten local art department heads/painting teachers and their studio friends to be in the show. It would be amusing to see a painting show of the emotional construct of why so many mean people get ahead in the art world. I would like to see a return to a double-abstract-hybrid of the figural narrative and abstract narrative. Story telling. Bacon Cheeseburgers would be great theme. Holographic paradigm. Varella's Multiversa. Squished ants another theme. And warm cookies.

There is a small segment of the academic, financial, museological, and contemporary art world that control the market and have significant influence on painting. Often their narrow perception is at significant odds with reality on the ground in the artists' studio. What is real painting, anyways? The question "What is painting?", along with its current closed state of small circles of proximity and influence, often spur the following questions as a living painter:

- Painting for the jpeg/internet image versus real painting.
- Painting for the next art fair versus real painting.
- Painting for the next after party versus real painting.
- Painting for the connections versus real painting.
- Painting for brown nosing versus real painting.
- Painting for the next auction/fundraiser versus real painting.
- Painting for the web versus real painting.
- Painting for the academic job versus real painting.
- Painting for the opportunity versus real painting.
- Painting for the NY art crowd versus real painting.
- Painting for the collectors tax write-off versus real painting.
- Painting for the rectangle versus a multiple vector.
- Painting for the malignant narcissists versus modest selflessness.
- Painting for the ego driven versus the spirit driven.
- Painting for the Instagram cube versus real painting.
- Painting for the Blue Tape versus real painting.
- Painting for the Masculine Asshole DickHeads versus real painting.
- Painting for the ignorant art critics versus real painting.
- Painting for the mean buttfuckers versus real painting.
- Painting for the crypto shit versus real painting.