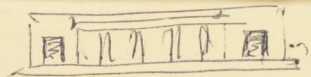


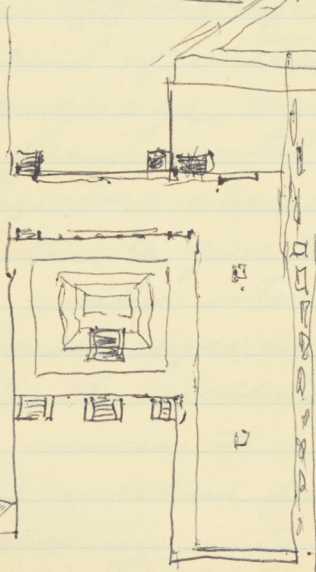
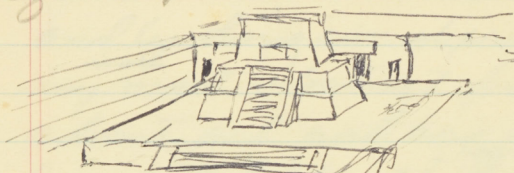


AMPAD

OFFICIAL



Oct 23, 1992 Studies for Small
temple to the south of Temple of
Tlazacahuac



$$\begin{array}{r}
 10.5 \\
 20 \overline{) 37.5} \\
 \underline{20} \\
 17.5 \\
 19.5 \\
 \underline{12} \\
 7.5 \\
 10.0 \\
 \underline{5} \\
 5.00 \\
 10.120 \\
 200
 \end{array}$$

$$\begin{array}{r}
 20 \\
 1.5 \\
 \hline
 10 \\
 20 \\
 \hline
 30 \\
 0
 \end{array}$$

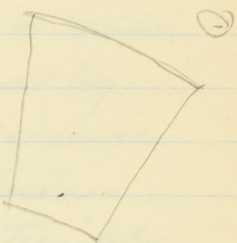
Tried how

I have sought nothing less
than to transcend art itself
and by doing so express
my ^{inner} most abstract feelings
about art and how I have
been affected by it. ^{I have sought} By using
a kind of metaphorical visual
language based upon
the fundamental of close
objective observation of
nature to give this expression
an anchor so to speak in a
shared experience. Much
like the establishment of a key
in music. it is this approach
this visual which I have felt necessary
as a means to make these
feelings ^{with it} intelligible and still
mysterious and to do so
in an articulate way

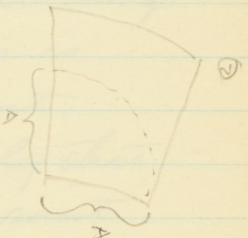
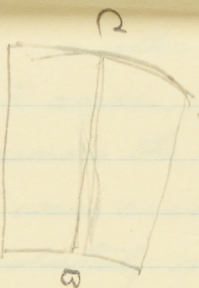
To ground ~~and~~ abstract
concepts in terms of coherent

natural principles is to participate
in the process of the evolution
by which ~~of~~ those abstract concepts emerge
from our ^{very} first universally
shared experiences arising
~~from~~ from the development of our most
various ^{senses}.

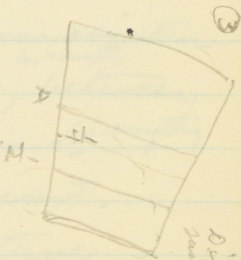
This imitation of nature should
not ever be confused with an
objective rendering of visual
phenomena as an end in itself.
By imitation of nature I mean
the imitation of what I perceive
to be the processes and functions
ⁱⁿ of nature. All things endeavours
if pursued for enough lead
to poetry - to the ^{almost} purely subjective
where all the senses merge to
^{create} creating a wholeness that is infinitely
greater than the sum of its
constituent parts - a new
sense if you will that is
something "other" than those five
senses we are ^{just} ~~not~~ ^{used to} ~~limited to~~.



④ find center B, C.

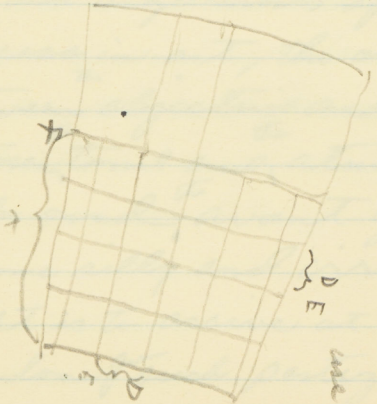


⑤



Divide into 4ths or 8ths
part the whole section

⑥ Extend DE, measurements toward the outside



ADD 1/4 off
from center
line outward

another went

To state it again; it is a sense
that transcends the means by
which it was created, a sense
at once, ~~both~~ absolutely mysterious
and ~~staid~~ yet terribly
lucid and comprehensible
and that encompasses all things
perceivable. And this is
my concept of ^{of} what art.

One ^{can see} sees immediately that
from such a vantage point
the old arguments of style and
progress in art, the old wars
between ^{the} objective and ^{the} non-objective
^{in painting and} between ^{the} tonal and ^{the} atonal, ^{in music} between
^{the traditional} and ^{the} avant guard, in anything
become silly and irrelevant.

It is to arrive at a true
freedom ^{from} such partizanship.

It is to regain our sense of
wonder and of a new kind
of innocence and yes even ~~the~~ of
soul, that indefinable something

our century has seemed determined to crush.

Tenaciously It is perhaps helpful to keep in mind that inspite of the material distractions of our age and the delicious pride we ^{sometimes} take in our accomplishments.

~~The brain and its thinking~~
Our thought

our ways of ^{substantially} thinking have not changed ~~at all~~ from the times our ancestors huddled in caves and wondered about the mysteries of ~~the~~ night skies and the change of seasons, or the imponderables of life & death



I have always been fascinated
by the power, majesty and the
mystery of totems. From signs
left on the prairies by ~~Indian~~
native American shamans to
the enduring ^{stone} enigmas of
the megalithic cultures of Europe
all seem to ^{well up} stem from some
deep recess of ^{some} universal
human spirit.
On prairie I sought to create just
such a mystery, one that I could
feel but also not really bottom
out.
The symbolisms of space, of bone
and stone and the lingering spirit
of inanimate objects are really ^{elusive} at the heart of my work.
They still continue to exert their powers in spite

of the fact that I feel I captured them in paint.

There is something ~~at~~ attractive about the unsolvable.

A Marat is a direct reference to the famous painting by J. L. David ^{an enduring} always a ~~potent~~ influence on ^{my work} ~~me~~. But ~~in this work~~ ^{here} I brought together several ~~stands~~ interests which seemed to find a focus.

The coat, an original ~~french~~ 18th century example and probably french from the time of the revolution is here placed along side a floral wreath I made commemorating the two hundredth anniversary of that ~~event~~ cataclysmic event. The turmoil of that time ~~is~~ may be a world away ~~but~~ here in this quiet room at the end of the twentieth century, ^{but} I take the time to contemplate that time and this and time in general. It is a picture

of the strange point in the minds
of those who stop to look at it

meant to appeal to the sense of
the present moment in any viewer
who stops to contemplate it. The
expansion into the nature of history
and of time and again of the present
is meant to ~~grow~~ ^{in thought} from this to be
a progression from that present moment.

This works fully only on a prepared
sensibility.

Quarry

the momentary proof

An instant in stone, a foot
print of a theropod dinosaur
who with the rest of its tribe
vanished over sixty five
million years ago when this
stone was clay. Not far from
this print there is a mark in the
stone said to have been made
by the tail of this creature as it
turned in sudden pursuit of ^{its} prey

There was something singular in the
~~the single creature~~
footprints. There was also something of the
curious wonder of ~~a felt~~

Robinson Crusoe must of felt when
he came upon that ^{human} single foot print
in the sand and knew ~~he was not alone~~
how mysterious its presence was that
for a moment at least he was not
alone.

Chalchultli

Hoary with age and overgrown, this stone mark once heralded the powers of the earth lord as part of the base of a Mayan pyramid deep in the jungles of Central America.

Although now almost lost into the earth itself ^{as if} ~~he~~ still ~~stands~~ mocking his own ~~existence~~ ^{survival} ~~and~~ ^{small} ~~while~~ plant life ^{like progeny} ~~like his own~~ progeny cover his ^{still} grimacing visage almost, as if at play.

Eclipse of the sun San Miguel Allende.

To the ancients and to many
today this moment marks the
most dangerous of ^{all} celestial
events.

Here ~~in the~~ a metal bowl on
lined with black cloth and filled
with water ^{has become} ~~receding~~ the obsidian
mirror of the great Aztec god
Tezcatlipoca, ^{it is he who} ~~who~~ has darkened
the sun ^{releasing the} ~~while~~ the emerging
and twinkling stars ^{to become} ~~to become~~
^{the} ~~those~~ terrifying ^{spirits of the} ~~beasts~~ ^{who died in the blood} ~~beasts~~
warrior women, ^{the} ~~of~~ the ferocious and
and implacable Tzizimilts, the
evil princesses who may if so
inclined descend to take revenge on
on a world which denied them fulfillment.

Beside the dark bowl red flowers
^{Gloves} ~~a~~ a passion ^{ends} ~~flower~~ and the ^{leaves} ~~needle~~
clagga ~~leaves~~ of maquey add the

powers to the ~~the~~ potent distillment
of tequila reaching this^{us} time of
great sacrifice, of quiet apprehension
and great wonder. This night at
noon.

Canto e flores - to the ancients
~~a way off~~ ^{unfolds} a term for poetry. ~~here~~
^{where} ~~the~~ cross placed ~~here~~ ^{here} as a
votive, a portal to two worlds
blending, separating and coming
again together in ^{serenely and} a serene song
of the ~~one~~ ^{all is the} spirit ~~spirit~~ ^a ~~of Mexico~~
where a cross is the world's great tree
and center ^{of} the space and time
where the ^{gospel song of a sacrifice and risen} sacrifice of archist
joins the ~~chorus~~ ^{other} of ancient song which
once rang out for the ~~warrior~~ ^{warrior} heroes
of the flower wars, all of them
fallen petals in the keenness of ~~now~~
a moment. Here for ^{these} ~~the~~ moment
about a moment where the

fleeting and brief reveal themselves
as joined ~~some~~ ^{some} ancient spirit
in the spirit of a humming birds
^{sudden} ~~brief~~ visitation ^{all} ~~of them~~ ^{is} ~~and~~ brought
together in a single song

Cruz Cantos y Flores

Cantos y flores to the ancients
a term for poetry unfolds when the
cross placed here as a votive becomes
a portal to other worlds, ^{continuously} blending,
separating and coming again together
in simultaneous and syncretic song
It is the song of a Mexico where
the cross is still the world's great tree
and center of space and time - where
the jaybird song of a sacrificed and
risen Christ joins the choros of other
ancient song which once rang out
for heroes of the flower wars, all
of them fallen petals in the heaven

of a moment. Here for this moment
about a moment the fleeting
and brief reveal themselves
in the spirit of a hummingbirds
sudden visitation and all ~~is~~
has come together ^{the vision of a} ~~into~~ single song.

This night when the doors
of the ~~world~~ other world ^{world} ~~are~~ open
Revelries will come ^{tonight} when death
dances with life and life with
death and quiet times too and
long quiet talks with the old ones
in and vanities parade

When simple movement mocks
the slumbers among the candles
and the campopal xochits
~~flowers~~ and the beakers breathe
When tidiness is love and old
sinews of descent strengthen
at the feast. The skeleton skin
spreads ^{its} arms for the grand ^{embue}

There will be

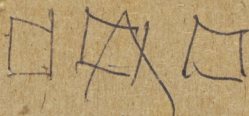
pistolas and tequila

Old ^{querry} Huicohatl has seen it
all before, ^{there will be} flicking with his finger
droplets of the potent brew ~~for~~
the new ~~fire~~ and fire. The bishops pride
the newly weds first ~~conbrace~~ in
the candles flickering shadows
of substance and soul, the comings
and goings of variety's parade
^{bringing on the} ~~at~~ the nearness of ^{or} dawn. the old
^{almost} ~~ghost~~ ^{a Mexican sun} of the ~~mayan~~ ~~been~~



009040 - 50 Sheets
5x6in/12.7x20.3cm
Made in the U.S.A.

OFFICIAL



Salsa
mytol

