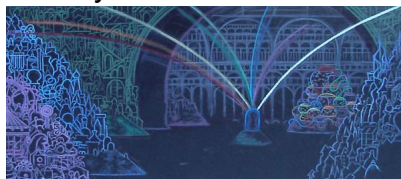




In our last little bit of time together, a few weeks back ( [click to check that post](#) ), I was going on an on about how important of a step it was to take things slowly. Slowly in beginning the new work, and slowly to approach the separate steps of beginning a painting. Now, I've usually looked at all the works as one long continuum that really didn't need that much processing. But now, I'm looking at the work differently. It's not different as if it's foreign or unknown, but different in that I'm beginning to understand more what "it" needs. It's not about what I want to happen, or want to see occurring. It's becoming apparent that the work itself wants me to understand what is happening. A reminder. A sweet kiss that stops time and allows all senses to function on a higher access level, an evolution distilled from elsewhere.

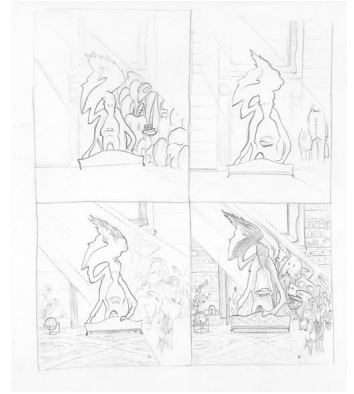
For now I'll stick to chattering about the three pieces that were in the sketch form last time out. The reason it might take longer than one might think to keep in touch about progress is simple: working on some 20 pieces at a time, most much larger and more detailed (for much later conversations) than the ones we're checking out. So it's just less confusing for the time being. And in reality, I'll waiver back and forth and probably sneak you a peek at those once they're a little further along.

So at this stage I've gotten the painting begun on the one above, "The Elegant Charade". It's now an 18 x 34 inch panel. When I say panel I may mean to say that this is a seriously heavy piece of wood. Next time around I'll choose a much lighter slab to work on, as this is almost dangerous hovering above me on my homemade easel situation (huge thanks to Dad for figuring out a space saving solution there). In my work, things work under the auspice of having a timeline, in the nature of a progressive narrative. Most of the time they go in sequential order, but it's not a rule that they should do so. This one is somehow tied in to the moment of unveiling as the male character in "The Arrival" makes his way into the carnival scene. To me it demonstrates the boy's crossing over from the physical world into the in-between dimension. It's the beginning to the real path of discovery. He has to make it through a substantial festive maze to reach his next phase of growth.



The next one that is in progress from our last viewing has also made it to the beginning painting stage, "In Cupid's Shadow". This one is a canvas measuring 22 x 42 inches. At this point it might be suitable to also tell you that each painting has a companion piece. If it's a male piece, there's usually a female counterpart - a balance in the narrative. This isn't always the case either. There are spaces in the series where there isn't a definite proponent, just a place where the thought resides for us to enjoy and interpret for ourselves. This piece is definitely more male, and has a female companion piece. In the paintings, the cities and playgrounds and physical structures are created as the female thinks and dreams. This piece shows a scene in which there has been so much development, so much dreaming, that an underground pocket of sentiment has been created. The beams of color represent different aspects of truth, and are

converging on a spot that holds some part of the girl's most treasured self.



The last one we looked at was called "Self Portrait in the Library of Alexandria". This one really demonstrates the patience part of the process. I've decided not to proceed to the canvas with this one until the drawing is right. The samples above show most of the work done to get the best result. I had room on the paper to keep moving, and they ended up being just the right size to lay out like this. These occurred over several weeks, working on one at a time, one session each. Once one session was done I decided I'd start over right next to it and go a little further or try a different composition for some portion. The last one really does resemble an earlier piece, "[Liberation, with String](#) (2002)," but is more of an evolution of that transcendent moment than anything. You can see how the male character is seeking and growing by following him through "[Living with Secrets / Terms of Precedence](#) (2004)," and also "[The Actuarium](#) (2007)."

The Library of Alexandria was one of the treasures of the ancient world, and was supposed to have an untold wealth of knowledge about the world's rich history and wisdom before being consumed in an epic and tragic fire. There is some controversy over who actually started the blaze, or if it was an accident or not. But it is attributed to Caesar's Conquest of 48 BC, when Caesar set fire to his own ships when his communications via seagoing vessels were cut off. I've just had this tug of wonder about doing self portraits for a while now, and this is the setting or concept that I keep coming back to over and over. It's less literal that a true self portrait, as when I put the idea to physical form this is generally the visual dialect (as I've always felt that we each have a singular voice artistically, like a fingerprint) that my hands speak. So until next time, stay creative and don't stop dreaming. Feel free to email or comment below, all thoughts are considerable. Always, N [nathanspoor.com](http://nathanspoor.com)