

**Exhibition : Shadow of the Object
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Painting and drawing express emotions and experiences not yet fully in my awareness. Capturing these feelings in the artistic process gives them unique form and substance and makes them recognizable to me in a new way that bears a valuable metaphoric relationship to my analytic work.

In a manner analogous to psychoanalysis, the more refined my tools of artistic expression the greater the potential for spontaneity and creativity. The better I know my medium the better I am able to express myself through it. To see and draw opens up new and fresh possibilities of subjective expression. Representing a complexity of thoughts, feelings and memories not yet fully known to me infuses the creative process with pleasure and excitement.

Freud alerted us to the manner in which the artist, using aesthetic skills, can 'bribe' the viewer into experiencing depths of emotion otherwise avoided. There are sides of life, which we all prefer not to see. If a painting can make the "ugly" tolerable it has a value for the viewer: the fuller the complexity of emotions that a painting can ease the viewer into experiencing, the greater the depth and meaningfulness of the work. Keeping the painting alive in an aesthetic sense while deepening the emotional meaning it can convey to the viewer is the challenge at hand.

The process of painting provides endless opportunities for resistance to deepening the work. The initial marks of a painting are often aesthetically appealing but provide only a superficial sketch. The painter's task entails willingness to relinquish those early pleasing marks, to work through them to find elements of greater depth and value. Picasso said that his paintings were composed of the sum of his destructions. I think he meant that he repeatedly removed aspects of his work in search of deeper elements while holding the aesthetic quality of the work. All of the painters, whom I admire, have been faced with the challenge of deepening their work while keeping it tolerable to the viewer through its aesthetic value. I have tried to learn from these artists. I try to step into their shoes and vicariously live through the course of their artistic development with the goal of taking from them what I feel serves me best.

One of the rooms in this exhibition is devoted to my works inspired by the art of Mark Rothko whose paintings I greatly admire. In many of the paintings in this group I use Rothko's format of rectangular forms floating in space for its power and simplicity.

However, I use the medium in a way that differs from that of Rothko who used oil paint diluted into thin transparent layers employing various solvents. Through this technique Rothko was able to accomplish the illusion of light in many of his paintings. In contrast I have laid down the oil paint in dry layers without any use of solvent thus creating a relatively subdued light in my series of works. It is an identification and a response to Rothko who struggled with his depression in his life and his art. I have tried to find my own solution to the challenge of including both light and dark in these paintings.

I have named the exhibition "The Shadow of the Object" in reference to these Rothko inspired works and my response to them. Specifically, the title is intended to convey the challenge of selectively identifying with aspects of an admired teacher while leaving other elements behind.

Painting must happen within particular boundaries. The frame might be the clearest of these. As a physical entity a painting must have limited dimensions, which define its presence in the world. Various painters have found their ways of working with the restrictions of the frame. There are painters who take large canvases but fill only small areas. There are painters who use an all over composition as though their glass is always full. And then there are some who paint on an already framed canvas only to defiantly paint over the frame.

Almost all the paintings in this exhibition have been painted on large pieces of loose canvas. The process of painting has been allowed to define the boundary of the work. Many of the paintings ended up larger than first imagined. The illusion that the work can be created without boundaries however ends at some point because the painting must ultimately be contained. The canvas must be cut, it must be stretched and it must be framed. I take particular care in the framing of the painting because the frame itself is such an essential defining component of the finished work. .

The boundaries of the work must function in continuous juxtaposition to the spontaneity of the process. De Kooning is quoted as saying that his aim in painting is to keep the painting alive as long as possible. De Kooning is of course, a wonderful example of a painter who could capture the ugly and beautiful simultaneously on a single canvas.

The vitality of a painting takes different forms. For me, there is certainly the energy behind the graphic mark making such as the marks that hide and reveal images of greater depth and meaning. However the essential vitality in my work is usually through the use of color. Complementary colors are those which, when mixed together, will form a gray. With respect to a painting being alive, a sure way to 'deaden' a painting is to allow the mixing and bleeding of complementary colors into one another. The overall color intensity of the painting drops and the work becomes lifeless. At the same time the close juxtaposition of complementary colors provides the visual effect of something vibrating with life (Van Gogh used this phenomenon very effectively). It is as though the mind of the viewer can simultaneously visualize the merging and separation of these colors. That is vitality in the illusion of transgression.

I am always painting with someone in mind. The painting must happen in the space between an imagined viewer and myself. Often I am not aware whom it is that I am painting for until the painting is done and sometimes it is not for years after the painting has been finished that I know for whom I painted it. Yet in fact I am also painting for everyone who becomes a viewer of the paintings, and when a painting succeeds, the themes of emotional expression should resonate with many viewers. My most important measure of success in a painting is in the emotional experience of the viewer and I am hoping that these painting will be viewed with an intention to experience and then know.