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I find that my work is not concerned with aspects of both painting and sculpture.

Painting is stuck with an illusionism that sculpture doesn't have to deal with. My attempt is to make the elements in my work so physically real that they are able to contradict this inherent illusionism.

A first step is to get rid of format by working directly on the wall. The work shares with most sculpture this lack of format. This also eliminates papers, panels and canvases which carry with them a well earned reputation as arenas for trickery.

A second strategy is to build up the ~~x~~ paint layer by layer until it becomes three dimensional, a piece of stuff on the wall. So, the work also shares with sculpture, though minimally, an actual three dimensionality.

I am still a painter borrowing these characteristics from sculpture and I often want to call the physicality of these objects into question by the addition of some drawn lines. It is fun to do tricks and one is also tempted constantly by ^{the} accessibility of illusion.

I try to keep in mind that even the most ^{subtle} ~~subtle~~ ~~illu~~ deviousness is ultimately less mysterious than simply being. It seems that the more something is a simple, meaningless, physical, present the more it points to a reality beyond the physical.

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