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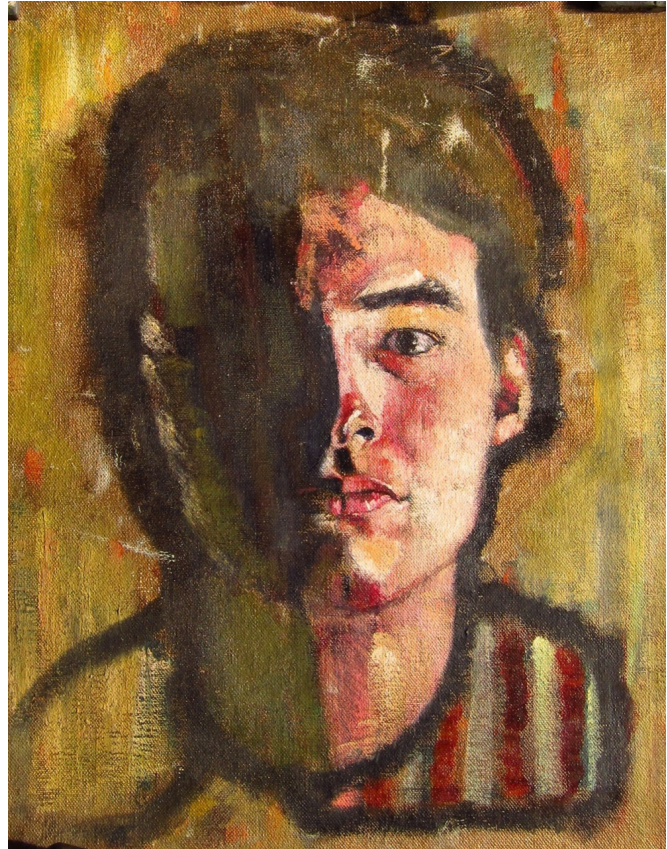
The lights go off and the film strip begins. What is a film strip? It doesn't matter, they don't exist anymore. I take out my fat red crayon and I color in my desk. Color field, right around the time it would have been cutting edge. The teacher did not think so. A bucket of water, a sponge and some comet and I miss my bus. I ride home on the big kid bus, my neighbor Sandy takes me under her wing. A few tears and I shy away from such stark abstraction, though I will receive training as a non-objective painter 13 years later from Mr. Hinton at Spokane Falls. It drives Mr. Hinton crazy when kids paint big eye lashes on the faces they paint. It's not painterly, it doesn't have that swing so it doesn't have that thing but to this day I can't stop myself from delineating eyelashes when I have the chance, though I often do so with the burnt sienna, ultramarine blue palette he loved.

I use different styles sometimes as a jolt to remind one that this is a painting, sometimes to remind me that the people I am depicting are multifaceted, sometimes to visit the past, my own past and to try on different eras.

I am certain you are aware of the battle and subsequent cartoon of Ingres and Delacroix concerning the merits of line versus color and perhaps you think that because Delacroix was young and lithe and a man of action and Ingres wasn't that Delacroix won but Delacroix was wielding a floppy brush and Ingres a stout

and sharp stylus which is exactly the sort of thing one wants in these jousting tournaments and so Ingres ran Delacroix through and that was that for quite a time until the Impressionists came around and nowadays of course you need both line and color unless you are doing some sort of conceptual art dispensing with both so I will discourse instead on a different quarrel concerning texture.

When I was young my grandma would take me to the Frye museum and her favorite paintings were by a Russian name Nicolai Fechin and I observed that his light colors were flat, his whites were sometimes the bare gessoed canvas while his darks were rough and bulbous and by and by I attempted to emulate this way of painting but when I got to college my professor Mr. Hinton found this habit to be abhorrent and he suggested kindly that perhaps I should reverse my course and make my darks smooth and slowly work up my lights so they become a bit crusty. If you are working with



acrylics this makes perfect sense because if you try to make the darks texturios they can easily become unsightly blobs of plastic and so for many years I carried the banner of flat unruffled darks and crusty lights.

Over the years I visited museums and I saw old master paintings, some backing in up one mode of texture and some the other while Rembrandt textured all scales and hues in a sea of turbid paint. One day I was visiting the Frye with Dr. Lim and they had brought out the Fechins after decades of exile and I related the controversy of texture to Dr. Lim and he remarked that from a perspective of light it made perfect sense to rough up the darks since things in his estimation got fuzzier the darker they were and to smoothen the lights as things tended to flatten out the stronger they blazed. So from an acrylic paint standpoint Mr.

Hinton still seems right but from a light perspective Dr. Lim is correct however as they are separated by the chasm of time and space there will be no jousting and no cartoon.

Time is a recurrent theme, for example unburied artifacts from the distant past intrude on an imagined future. Paint over laps paint, is sanded down and painted again. Palimpsests are revealed and forgotten and revealed again with a different sense depending on each perceiver. It takes time to paint an imagined moment. Sometimes more than one moment is painted. One thought to the next asking how long is a moment, an instant, how long is now?

I was trained in Spokane to be a non objective abstract painter but I either rebelled from that or returned to the late medieval mindset common to that area. I now live on Bainbridge Island and work part time in various schools, spelling words, ciphering, delivering coffee and playing football, in both American and English modes.

Selection of Shows:

Millstream Gallery and Gift Shop, Bainbridge Island, various watercolors

842 Media Arts, Bainbridge Island, November 2021

A Little Forest Music, Grace Episcopal Church, Bainbridge Island, January 2018

Unfinished Universe, Kolva-Sullivan Gallery, Spokane, May 2017

Views of Utopia, Bainbridge Performing Arts, October 2016

Gilbert Thomes Jewelry, Bainbridge Island, September 2015

Bainbridge Performing Arts, June 2014

Dreams of My Future Ghost, Winslow Art Center, Bainbridge Island, May 2013

Window Treat, San Francisco, July 2012

Interiors, 11 Winery, Bainbridge Island, November 2011

Window Treat, San Francisco, March 2011

Fraga Gallery, Bainbridge Island, January 2010

Fraga Gallery, Bainbridge Island, June 2008

Fraga Gallery, Bainbridge Island, solo exhibit, Fall 2006

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