

Paul Polson: *Strata* and *Out There*

Artist's Statement

My relationship with art started at an early age, and I have the same motivation and obsessiveness as I did then. Early on I didn't think of where I might show or how I might sell. Producing art has always been loving the process. Like a scientist in a laboratory, I painted with a purpose to grow, delve into my mind and experiment with my medium.



I am a firm believer of studying the masters as well as works by other artists. It is important to draw and paint from life, both the figure and landscape. Learning from age-old disciplines and techniques, as well as from new developments in art adds greatly to your toolbox.

My paintings begin with an overall idea filled with images, shapes and color – the specific subject matter might change during the process. I lay the canvas on the floor and dive into it with spontaneous brush strokes, splatters and washes. I then use a large rag to blot in random shapes and textures. When this dries to the point of not dripping, I place it on the easel or wall and sit back to contemplate images and shapes.

Controlling a painting from beginning to end leaves me unsatisfied and sapped of energy. I believe it is essential to allow the work to have half the control, so my process and direction is constantly changing. This gives life to the painting and I become engaged in this relationship – not unlike human relationships. Too much control will destroy it. To allow a 'give and take' experience makes it a living thing, with its own energy. I don't know if this energy I am relating to is the universe, God, or some other entity. All I know is that it keeps the movement of the painting alive. It makes the process enjoyable and the outcome much more exciting.