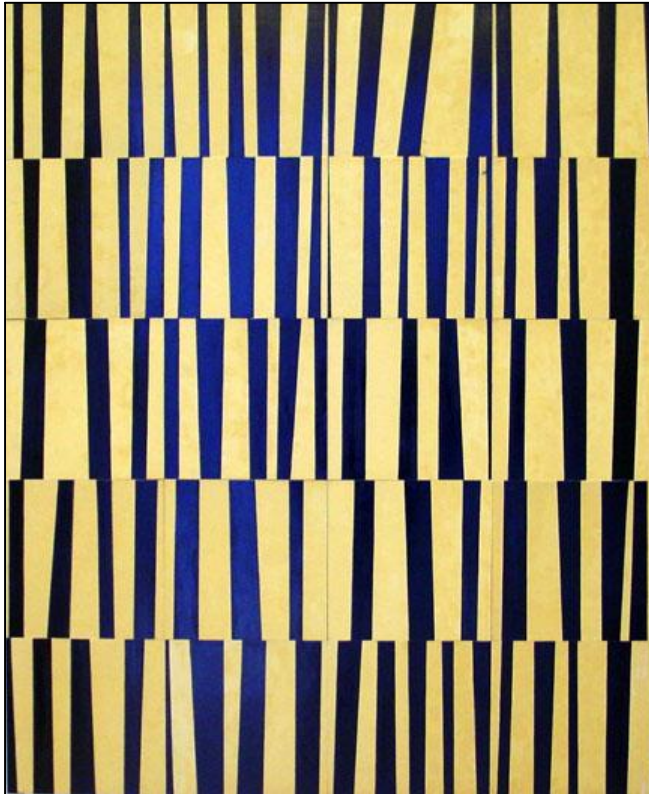


Jeffrey Long

JEFFREY LONG

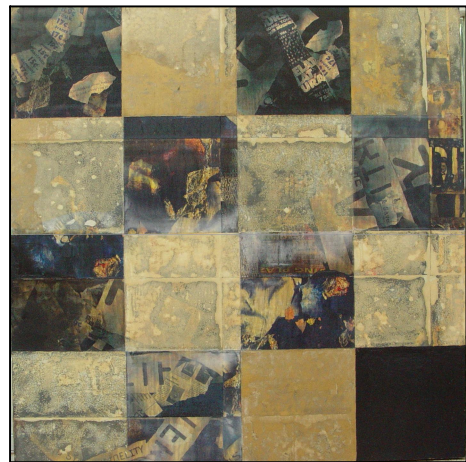
LONG'S ONGOING PROJECT IS ONE OF SHUFFLING THE DECK OF MEMORY, ART HISTORY, AND IMPRESSIONS OF TIME AND PLACE. IN MINING ART HISTORY HE INCORPORATES TRACES OF WESTERN AND EASTERN TRIBAL TRADITIONS. HIS ART IS ONE OF FUSION. LONG'S PARTICULAR INTEREST IS IN BRINGING TOGETHER ELEMENTS OF MODERNISM WITH THE VISUAL VOCABULARY OF SOCIETIES, WHO EXPRESS THEMSELVES THROUGH PATTERN MAKING AS AN INTERPRETATION OF THEIR PLACE IN THE WORLD. SUCH DESPERATE SCENES AS URBAN AMERICA, RURAL ORCHARDS, AND THE KALAHARI DESERT PROVIDE SOURCES FOR THE PAINTINGS. THE SOURCED LANDSCAPES MAY BE FRAGMENTED AND DEVASTATED OR INTACT AND HARMONIOUS. REGARDLESS OF ITS GENESIS, EACH PAINTING REACHES EQUILIBRIUM AND ALLOWS ITS VARIOUS COMPONENTS TO PROFIT FROM THEIR JUXTAPOSITION. THE PAINTINGS ARE MADE OF ACCRETIONS OF OIL PAINT, ALKYD RESIN, AND COLLAGE. THE PROCESS OF ADDING LAYERS BRINGS TO MIND BOTH GEOLOGY AND PIE MAKING. IT MIGHT BE SAID THAT LONG'S PAINTING IS AN ATTEMPT TO BRING TOGETHER LONG LASTINGNESS AS GEOLOGY AND PLEASURE AS IN PIES.



KOAKOLAND



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