



Arts & Ideas Magazine

The Island's Imagination

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Jack Greene, Dimensional Art p. 12

While the details are always different, certain features of [] disruption are remarkably consistent, whether we're discussing the recent global financial crisis, the geopolitical outcomes of the war in Iraq, or the surprising consequences of a natural disaster.

One hallmark of such events is that they reveal the dependencies between spheres that are more often studied and discussed in isolation from one another.

Andrew Zollì, *Resilience* p. 14

Rebirthing Nadia
Motherhood Exaggerated
Judith Hannan

Resilience
How Things Bounce Back
Andrew Zollì

Integrated Healthcare
Healthful Martha's Vineyard
Rex Jarrell

I HAVE MOVED FROM REALISM INTO THE MUSIC OF ABSTRACTION, which I see as the door to freedom of imagination. My current work is painting and painted sculpture. Many of the images I use are taken from ordinary found objects, which I reinvent on canvas or in the sculpted piece. I am always looking for ways to construct the imagery of found objects so as to make visible the archetypes that are there, buried and hidden, discovered and reinvented on canvas or in the sculpted piece.



Wreckage, acrylic on Aqua resin, 10 x 16.5 x 2 in.

Jack Greene



Chameleon, acrylic on Aqua resin, 13 x 17.5 x 3 in.

At times, I edit the images by using a variety of tools and techniques: the brush, the air brush, my fingers, stencils, and whatever else comes to hand, which helps me to further “discover” and uncover the found object. I enjoy the invention and play of imagery. In all of this, my objective is to communicate my “encounters of the psyche with the object.”

My first (low) relief paintings, made with molding paste squeezed through stencils and then painted, were initially inspired by a vivid dream, a vision of mountainous textures in color. My later, and current, high relief sculptures involve first forming in clay, then casting in aqua resin and then painting with acrylic.

With each new piece I continue with my vision of finding beauty in the ordinary.

My most recent paintings are done with a multibrush - a flat brush consisting of four or five separate brushes arranged in a row that gives the painting a look of pointillism or cross-hatching. Each piece, whether painting or sculpture, begins as a mystery and gradually reveals itself. With each new piece I continue on with my vision of finding beauty in the ordinary by transforming the object.



Cat's Eye, acrylic on Aqua resin, 24 x 31.5 x 4 in.



Meditation at the Falls, acrylic on linen, 38 x 48 in.