

UPCOMING SHOW

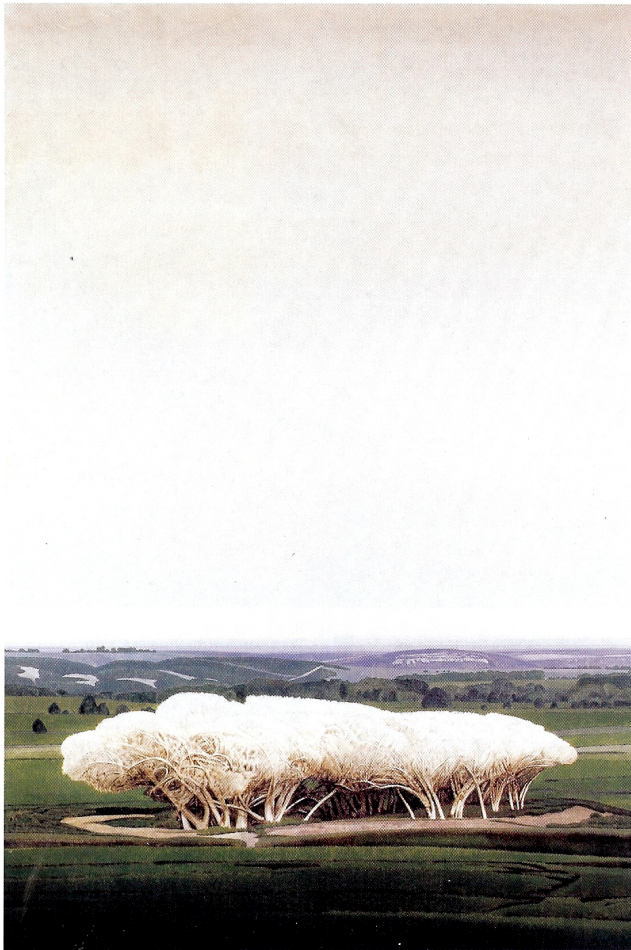
Up to 20 works on show
July 14 thru August 9, 2006
Selby Fleetwood Gallery
600 Canyon Rd.
Santa Fe, NM 87501
(505) 992-8877

● SHOW LOCATION SANTA FE, NM

CLAY WAGSTAFF



Collectors respond to unique layered landscapes.



The more one studies the paintings of Clay Wagstaff, the more it becomes clear that not only are they working on a multitude of levels and meaning but that they can all be traced back to a complex system of layers, both physically and mentally.

"Layers are of absolute importance to the work," says Wagstaff. "You have the physical layers of paint, which for some skies will include up to 12 separate layers; the *symbolic* layers with representations of time, people and places; the *spiritual* layers relation to the natural work and its creator; and the *psychological* layers which give the paintings a calming effect on the viewer."

For Wagstaff, his use of mathematical principles to guide the paintings has a dual purpose in connecting his work to historical and spiritual contexts.

"Mathematical formulas reach back to how nature was created in the first place, so I'm creating my pieces with the same properties and principles that the creator used to make the world," says Wagstaff. "I frequently use the Golden Section, which is what the Greeks used, this proportion is based on the human figure at an approximate 1:1.618 ratio."

Wagstaff's complex process begins when he watches how the layers of glaze first respond to the gesso that they are covering.

"There is some randomness and chaos here as the loose, free glaze is layered on and what the gesso and glaze do together influences the content of the

THE CIRCLE NO. 4,
OIL ON CANVAS, 60 X 36"



▲ DOVE CREEK WITH RED SKY, OIL ON PANEL, 18 X 36"

▼ RIVER NO. 4, OIL ON PANEL, 18 X 36"

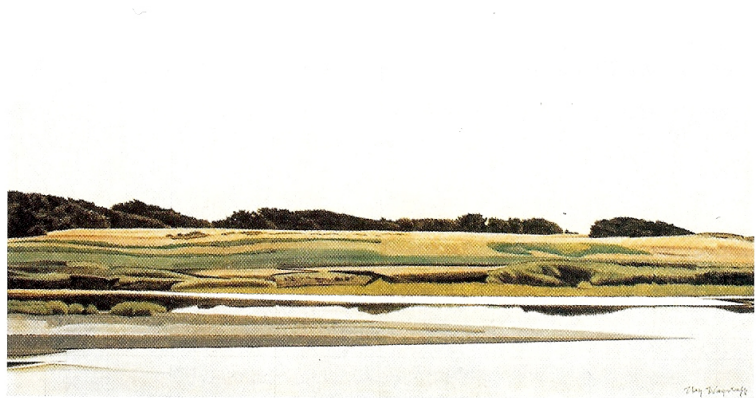
painting," says Wagstaff. "Additionally there is a division of the space that is mathematical and exact, which is opposed by a random quality that comes from the glaze layers."

Once the composition and the content is set, Wagstaff starts the drawing process. For him, this is both an additive and subtractive process as he burns out some of the glaze by using denatured alcohol.

"I use this combined with a black litho crayon, so the drawing is both black and white, with some on the surface and some in the surface," says Wagstaff. "Then, once the drawing is established I go forward with the paint layers which is also an additive and subtractive process. With some of my skies, I'll use up to 12 layers to make sure I get it right."

This layering process is also what gives Wagstaff's paintings their luminous quality that collectors seem to enjoy so much.

"Light passes through the various layers, bounces off the ground and then passes back through the glaze layers," says Wagstaff. "So, the color gets mixed visually and I get this luminous quality because of the numerous layers of glazes. Whether it's red, yellow, blue or black,



The Gallery Says . . .

"Clay's ultra contemporary landscape paintings are exemplary in the clarity, definition and stylized depiction of his intimate relationship with his subject matter, the Utah landscape."

— *Selby Fleetwood*

the light goes through and vibrates to create this quality.

This also helps to create a unique quality to the paintings that sets them aside from being traditional landscapes.

"People react positively and say they haven't seen anything else like it," says Wagstaff. "I want collectors to look for the sophisticated subtle nuances in the

work. I'm serious about my work and hope that as people look at my paintings, they will recognize that they're looking at a different, unique vision and will respond to how I see the world." ●

For a direct link to the exhibiting gallery go to  www.americanartcollector.com