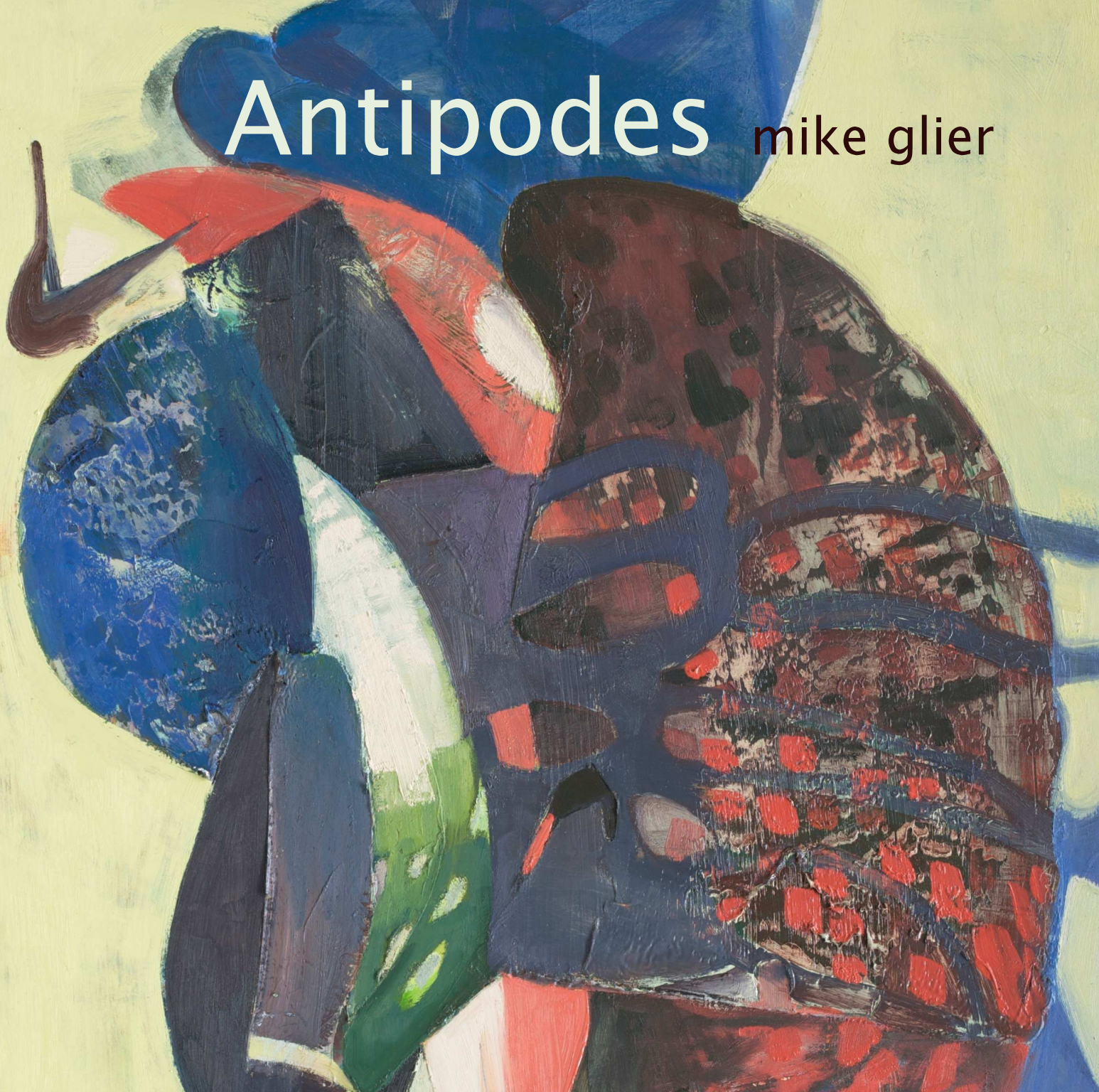


Antipodes

mike glier



Antipodes

Paintings of Botswana and Hawaii
2009-2010

Mike Glier
www.antipodes.us

Gerald Peters Gallery, Santa Fe
April 29 - July 2, 2011



May 25, 2010: Bird Song, Puna Coast, Hawaii, 67°F

Antipodes \an-'ti-pə-dēz\

Have you ever wondered what's beneath your feet —way beneath your feet—through the center of the earth to the other side of the globe? The word, “antipode”, derived from the Greek anti “opposite” plus pous “feet”, seems to have grown from the fantasy of standing at both poles of a true diagonal through the earth with “feet opposite”.

Antipodes, the project, is a road trip to opposite points of the globe to paint outdoors. In June of 2009, I traveled to Botswana, and in May of 2010, to its antipode, Hawaii. The purpose of *Antipodes*, besides satisfying my curiosity and attempting to make a few memorable paintings, is to respond to specific places and to visualize the earth. In an age when global thinking is essential to solve energy, economic, ecological and social problems, it's important to create links that stick in the brain—links which challenge distance and difference and encourage connection. I am choosing geometry, in this case an imaginary, diagonal line that passes through the center of an enormous sphere, to hitch unlike places.

But the pleasure of painting outdoors is the primary motivation for this project. A typical work day begins with a short walk to feel the weather, to look at the sky, and to search for something to start the painting, which could be a stone, a vista or the color of a plant. The easel is placed on flat ground, out of the wind and sun as much as possible, and near a rock or stump, which serves as a work table. Next, I study the dominant colors that are in the scene before me and mix a dozen or more of them to serve as the palette of the picture. Finally, I make a mark. It creates form and movement and space, all of which set the requirements for the next mark. And so it goes, the picture builds, one mark after another; like a preacher, the landscape makes a call and like the congregation, I make a response.

Like many artists before me (Pollock comes to mind most quickly), I'm trying to use the process of painting to describe the diversity of life and the complexity of our perception of it through analogy as

well as description. For example, I brush, splash, glaze, knife, scrape and feather the surface of pictures in an attempt to represent the diverse physical textures, and the oscillating psychological textures that ignite perception. Since complexity is at the core of this project, I standardize a few of the variables, like size and materials, and try to be very free with others, like brush stroke, color, scale and time. If a plein air painting can be completed in several hours in the field, great. If it needs to come into the studio to find completion, that's fine too. I'm not trying to heighten authenticity through the plein air process, nor am I trying to brand a style of representation. Instead, I'm trying to create a heterogeneous group of objects that flaunt their uniqueness, while maintaining just enough similarities to cooperate as a whole.

Painting is a wonderful activity, but it's not the best medium for communicating in a digitized, global environment. To that end the *Antipodes* project includes a blog, (www.antipodes.us), that features stories and photographs about the locations in which the paintings were made.

This project is propelled by the love of paint and abstraction and by a desire to do my part to make the change in consciousness that is required if people are to create a sustainable future. By studying the land and responding to it freshly, I hope to demonstrate attachment, respect and engagement. If the paintings are good enough, they will find their way into public life through the internet, publications, and exhibitions, to do their job of representing the joy of living in the world and the wonder of perceiving it, and if they succeed at this, to evoke the will to create balance within it.

Mike Glier

Paintings from Botswana
June 20 to August 20, 2009



July 17, 2009: Mma Mokgosi's Swimming Pool, Gaborone, Botswana, 68°F



July 20, 2009: Baobab Trees in the Evening, Gweta, Botswana, 78°F



July 11, 2009: Women's Rock, Kumakwane, Botswana, 70°F



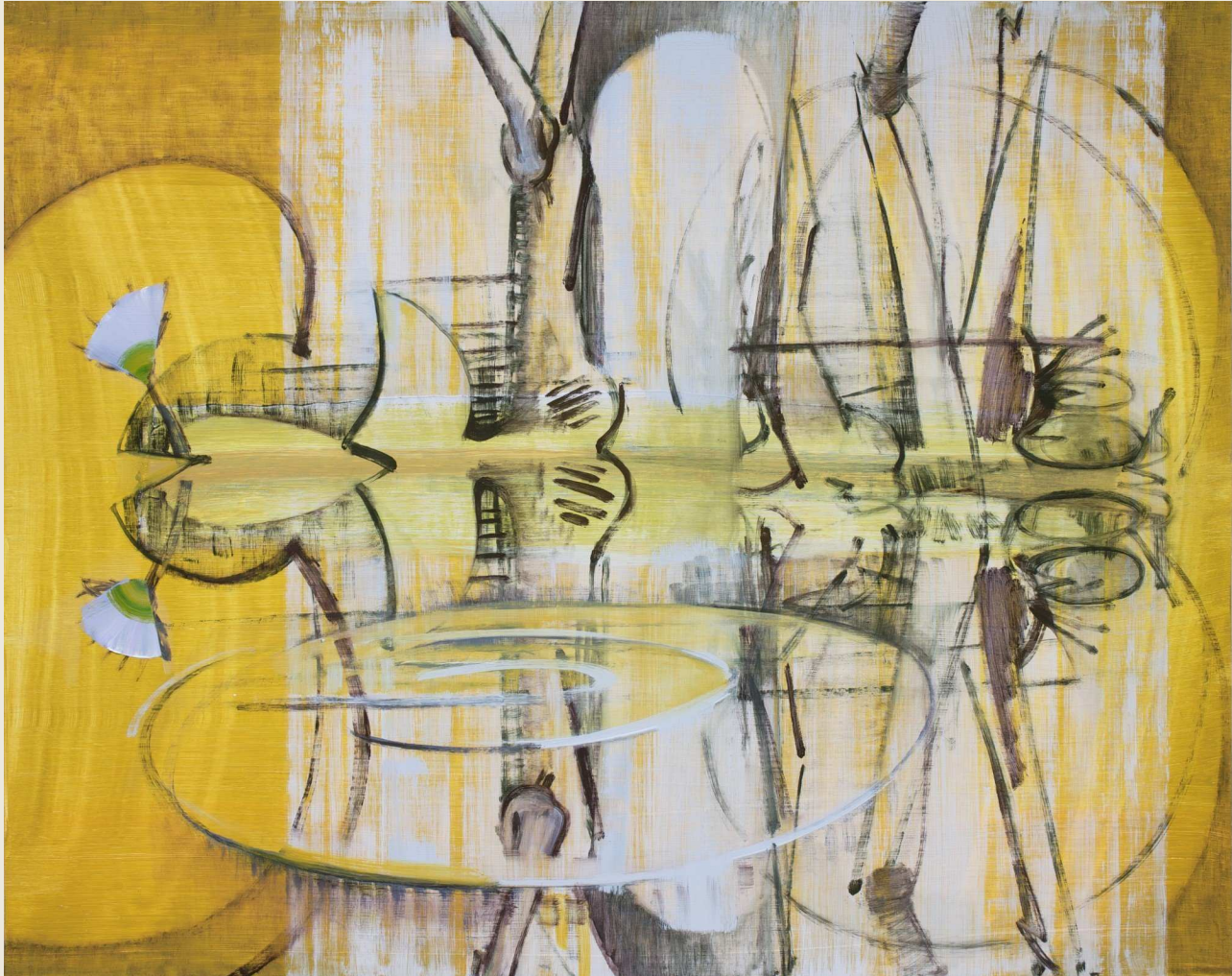
July 26, 2009: Giraffe, Tuli Block, Botswana, 78°F



July 21, 2009: Elephant Tracks at Nxai Pan, Botswana, 90°F



July 21, 2009: Nxai Pan, Botswana, 90°F



August 9, 2009: Okavango Delta, Botswana, 75°F



August 6, 2009: Saddle-billed Stork, Okavango Delta, Botswana



Springbok, Tuli Block, Botswana



Elephants at Night



Red Lechwe, Okavango Delta, Botswana



August 8, 2009: Waterbug, Okavango Delta, Botswana



August 14, 2009: Morning Tsodilo Hills, Botswana, 78°F (field version)



August 14, 2009: Tsodilo Hills, Botswana, 78°F (studio version)



August 15, 2009: Maun Flood, Botswana, 78°F



August 4, 2009: Zebra, Maun, Botswana, 82°F

Paintings from Hawaii
May 15 to July 25, 2010



June 17, 2010: Evening, Puna Coast, Hawaii, 75°F



June 10, 2010: Afternoon Shower, Puna Coast, Hawaii, 72°F



June 9, 2010: Onomea Bay, Hawaii, 78°F



July 3, 2010: Monkey Pod Tree, Puna Coast, Hawaii, 82°F



May 18, 2010: Sunrise, Puna Coast, Hawaii, 70°F



June 21, 2010: Fern Trees, Volcano, Hawaii, 68°F



July 15, 2010: Io Scattering Mynas, Puna Coast, Hawaii, 78°F



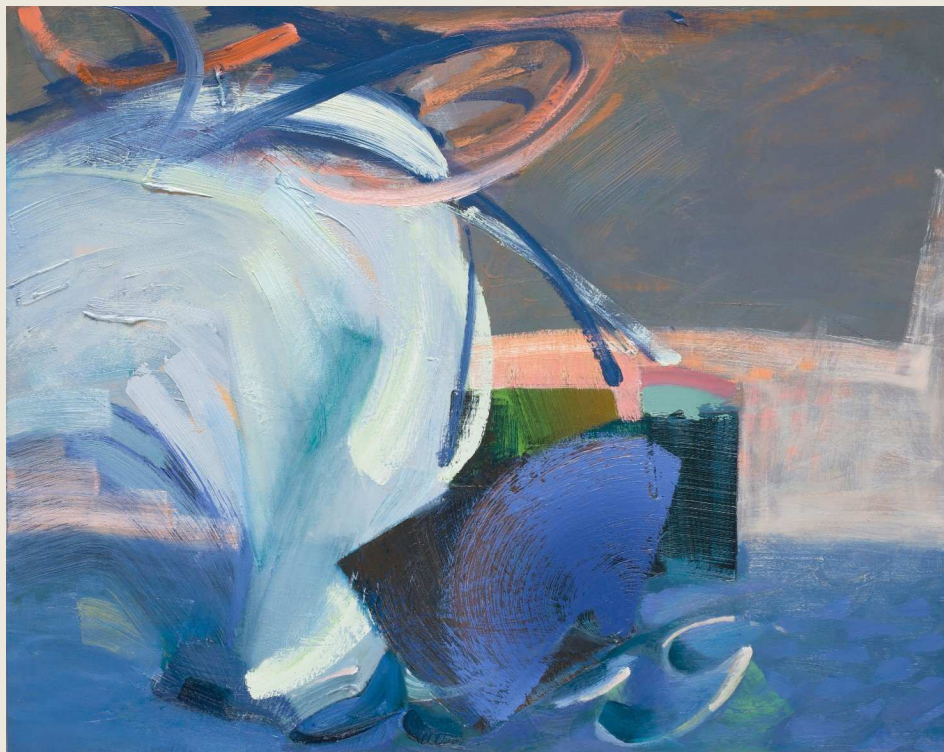
May 23, 2010: Garden, Puna Coast, Hawaii, 72°F



May 27, 2010: Puna Coast, Hawaii, 78°F (field version)



May 27, 2010, Puna Coast, Hawaii, 78°F (studio version)



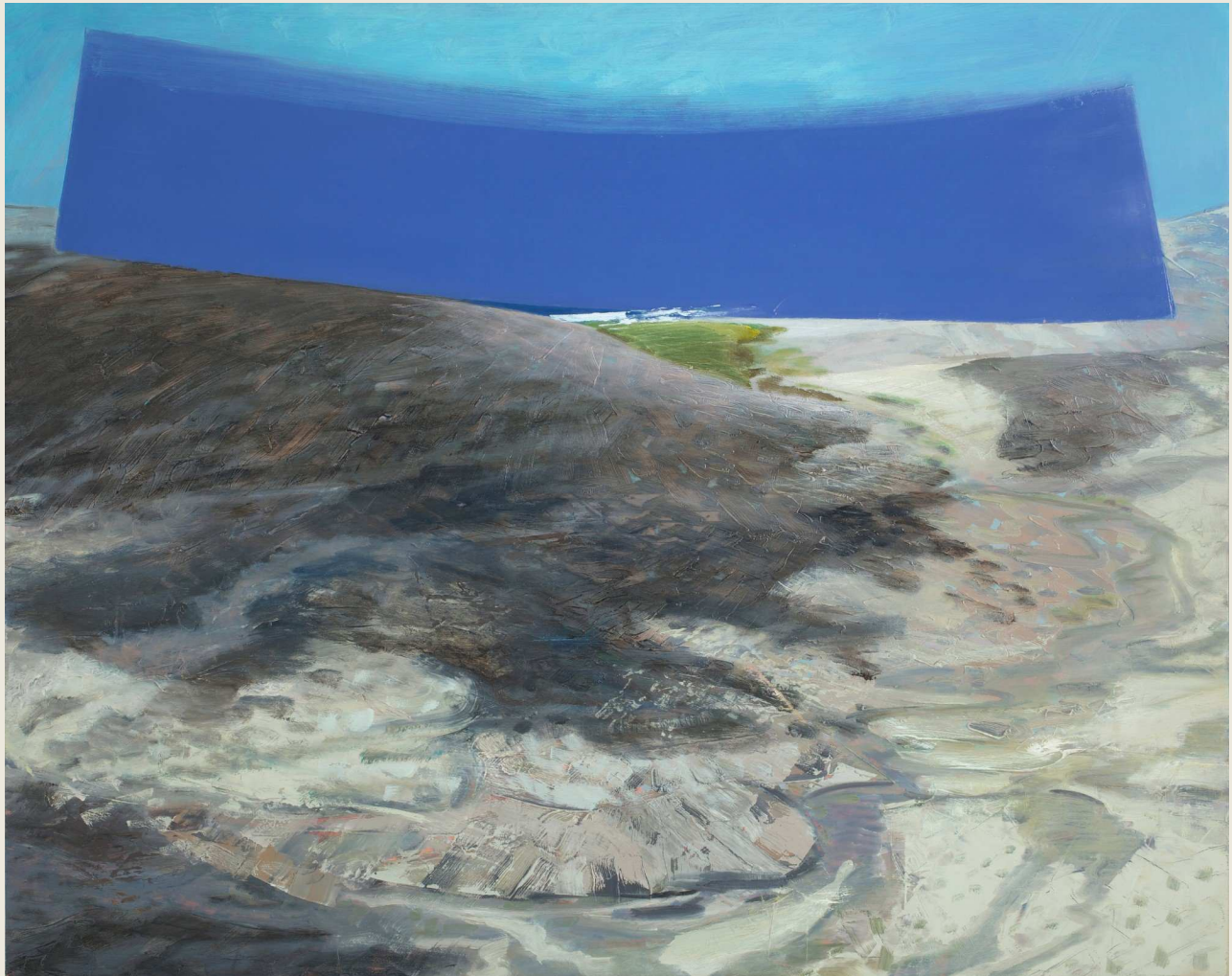
June 18, 2010: Evening Surf, Puna Coast, Hawaii, 75°F (field version)



June 18, 2010: Evening Surf, Puna Coast, Hawaii, 75°F (studio version)



July 6, 2010: Halina Pali, Hawaii, 72°F (field version)



July 6, 2010: Halina Pali, Hawaii, 72°F (studio version)



May 17, 2010: Papaya and Surf, Puna Coast, Hawaii, 79°F

Works that are 24"x30" were made in the field. All larger works are made in the studio, but were derived from field drawings and paintings.

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