

*X-Ray Klee “The Artist’s Model”
painted live at the Global Fusion Art Exhibit
in Manhattan on September 5, 2008*

I was invited to paint a body live as part of an exhibit at a gallery space in Manhattan. This painting is part of my current Modern primitive Art series. It is an original design after the manner of Paul Klee’s use of pictograms in an X-Ray technique (found in rock art of the Arnhem Land region of Australia) to convey the inner content of the subject of the painting. With additional imagery from Aboriginal bodyart of the Arnhem Land culture and from Paul Klee paintings.



“Children, the insane, and primitive peoples all still have—or have rediscovered—the power to see. Both what they see and the forms they derive from this are for me reconfirmations of the most valuable kind. For when we look at something we all see the same thing, though each sees it from a different angle—the same thing both as a whole and in all its details, beyond all the planets, not the product of a delirious imagination, but a real thing.”

—Paul Klee, around 1922 (*note the now discredited grouping of “children, the insane and primitive people” within the larger context of “primitive art” that was prevalent in art theory of the time.*)

“...the difficulty of locating any specific source in a work of Paul Klee lies in the fact that when he situated his work with respect to a work by another artist, he limited his initial reference to a single aspect, which he considered apart from a complex whole. In other words, he borrowed only what seemed to him at the very moment to instigate, make possible, or reconfirm his own process. The result is that the source becomes part of a new vision in which it no longer bears the same significance as in its original context but serves its purpose through the transitions and advances that it makes possible, through the growth of the conception with which it is now imbued and of which it is now but a moment nourishing the whole. In Klee, theory relies on method, not a preestablished system. It is informed by the practice that precedes it and from which it is inferred. But theory is also part of the mental and cultural environment, and is born at the very center of this milieu of association and exchange.”

—Jean Laude, from *“Primitivism” in 20th Century Art*, Museum of Modern Art, 1984