

UNITY OF OPPOSITES: AUCTION AND SUBWAY PAINTINGS

by Michael Gornley



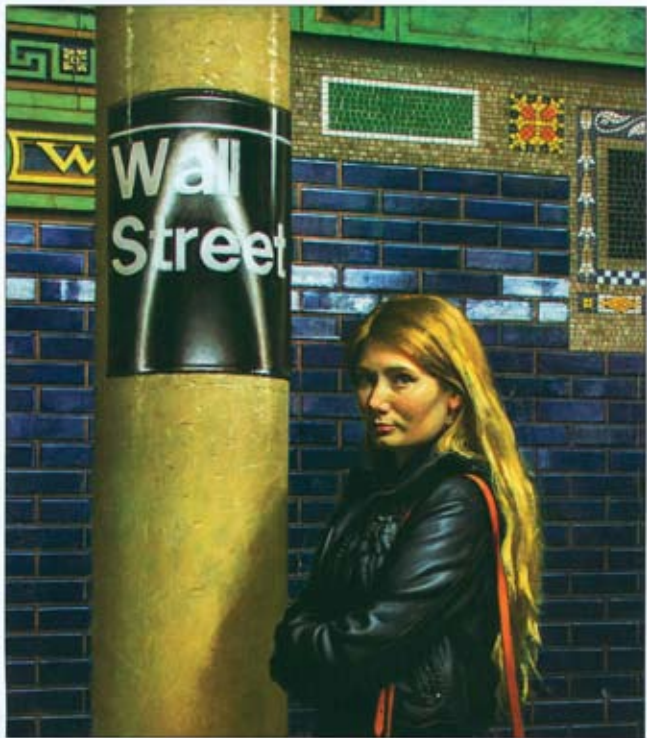
Daniel Greene in his New York studio with his painting, Lot 134 - The Waters Fine.

The comings and goings of the real world barrage our senses with a heady stew of scents, sounds and sights. Our wondrous minds sift through this flux of nerve tingling excitements and flags those sensory bits that groove with familiar patterns stored in evolutionary memory banks. Duty dependent upon our light sensitive eyes to pick up sensations that register in our mind as color, size, and texture, we are able to respond to environmental changes within seconds.

Thankfully, we are all sensitive creatures tuned to survive in this complex and not always friendly world. Artists however seem hyper-sensitive and exist in a heightened state of sensorial awareness; they seem to see, hear and feel things before the rest

of us. Perhaps this is why we revere them. Visual artists in particular point the way to sights we have missed with enchanting works of art that pinpoint and replicate optical sensations that simulate real life perceptions.

Daniel Greene is such an artist. He is a consummate realist, a virtuoso at replicating the visual effects that give form to the natural world and the built environment. Such effects exist as continuums book-ended by dual absolutes, i.e. hard/soft; big/small; near/far; dark/light. We reach for clarity about a specific thing (and how it compares to other things) by ascertaining its place in relation to a set pair of opposites - and arrive at a dual description that comprises



Walling - Wall Street

Oil on Linen, 38" x 33"

"Daniel Greene... is a consummate realist, a virtuoso at replicating the visual effects that give form to the natural world and the built environment."



Wall Street - Steel Beam

36" x 52", Oil on Wood

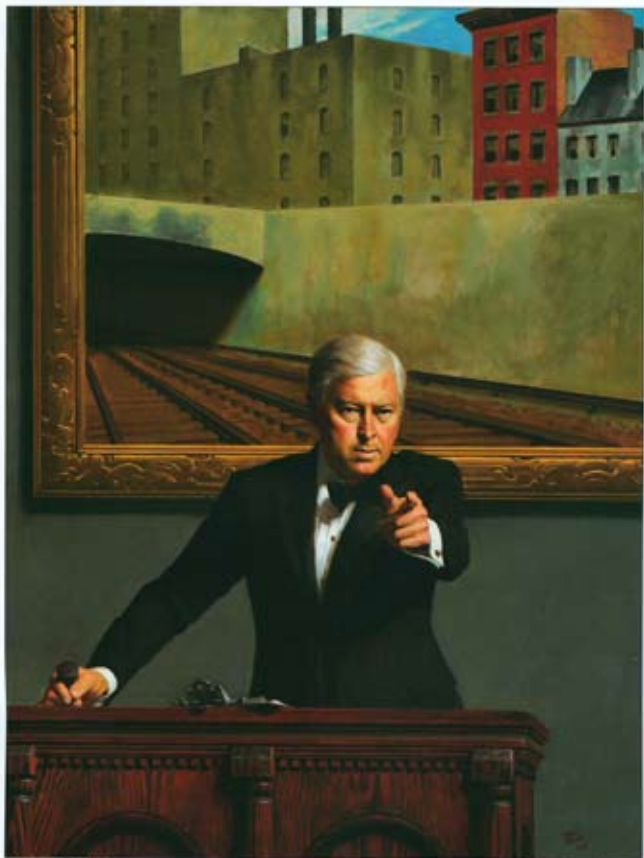
what it is and what it is not. Opposites co-substantiate each other - hot cannot exist without cold. This tension is how we experience life - a push-pull universe (rather than a stasis) see-sawing between extremes.

The power of Greene's illusionistic artistry exploits this recognition of oppositional forces. For example, in "Wall St. - Steel Beam," shiny smooth subway files reflect a hard florescent glare; in comparison, the porous terra-cotta carvings and paint peeling girder absorb and scatter light. In "Approaching the City" Greene creates a life-like tension by juxtaposing the auctioneer's pointing gesture against the background image of a train tunnel. Similarly, the specular reflection of the jewelry in "Woman with a Pearl Earring", seen against the diffused light of her hair and clothing, assures a tactile rivalry that pays homage to Vermeer and the Old Dutch masters.



Woman with a Pearl Earring

Oil on Linen, 24" x 18"



Approaching the City

Oil on Linen, 50" x 43"



To North Moore Street

Oil on Linen, 58" x 58"

Without question, Greene achieves a level of pictorial realism that requires a technical prowess and native talent that few contemporary artists can lay claim to. And yet this uncanny realism is not all attributable to a virtuoso handling of surface effects; it also underscores an existential narrative that is essentially dialectic with roots in the neoplatonic term *coincidentia oppositorum*. Latin for "coincidences of opposites," the phrase describes the revelation of the oneness of things previously believed to be different.

The theme of constant motion and change arising from opposing forces pervades Greene's work - no small feat in an art form that is essentially static. Rapid transit is designed to efficiently transport large groups of people in a timely fashion and yet we all identify with the figure in "To North Moore Street" and the seemingly endless period of isolation she is experiencing while awaiting the next train. Auctions similarly move forward in fits and starts as does the market value assigned to cultural artifacts. "Frankenthaler's Flood"



Lot 111 - Winslow Homer Oil on Linen, 30" x 25"

and "Lot 111 - Winslow Homer" offer a narrative within a narrative on changing tastes in art and the market forces that drives them. As a young realist painter coming of age during the heyday of Abstract Expressionism, Greene witnessed the meteoric rise of post-war American modernism. His auction paintings attest to the current blue-chip status of some of its earliest proponents.

Greene has also witnessed a popular resurgence of contemporary realism among young artists - a style in opposition to modernist practice. Here again is evidence of the contradictory nature of life - the unity of opposites. Natural law demands that the very existence of an opposing force urges its opposite into activity. It follows that in the very near future it will be contemporary realist works that are fetching record prices at auction.

Michael Garmley
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Frankenthaler - Flood Oil on Linen, 70" x 52"



Daniel Greene and his wife, Wendie Copps, in front of Greene's painting "Steven A.M."

Daniel Greene's work is on display and available at Brilliance in Color. Please call the gallery at 904.810.0460 for details, pricing and assistance with acquisitions. As well, the gallery can assist with hotel accommodations.