

## The Resonance of Execution

Softness of Things Final Proposal: Jeffrey LeBlanc

"He [Degas] admired and envied the assurance of Manet, whose eye and hand were certainly itself, who could infallibly find in his model the wherewithal to convey all his force, and completely realize his aim. In Manet there was a decisive power, a sort of instinct for pictorial strategy. In his best canvases he attained poetry, the summit of art, by means of what I perhaps may call... *resonance of execution*. But how can painting be put into words?" [my emphasis]

-Paul Valery

I would like to work on painting for my softness of things final project. In the description of the class I remember the following Jasper Johns quote: *Take something, do something to it, do something to it again*. Painting is the continuous assault/caress of a surface. It is about the harmony of residue.

I am interested in painting because of the physicality it requires. There is something balletic about the process of the act. It is a balance of seeing and blindness; you must feel and watch your brush, but you always walk a careful line in terms of over thinking. Sometimes you are reduced to the role of spectator.

Part of why I see this class as a great opportunity to paint more is because I want to experiment with painting on a variety of materials, just do it, not care what the outcome is. I am interested in painting on canvas, wood, plaster, and glass.

I also have a feeling that at ITP there isn't as much room for action in creation. Electronics and manufacture are a plodding business (not always but mostly). I want the counter, which is the act of creation in the moment. This always strikes me as dangerous because you rest on a razor's edge. I liken it to mountain biking where you reach obstacles and the only way to get over them is just to place blind faith in your momentum to carry you over; the harder you think, the more likely you will fall. The way I paint right now is akin to rock climbing, I go all out up a cliff until I fall back and that becomes the piece. Then I study the piece and figure out my next attempt. Right now the reflection and the action go in beats: reflection > action > reflection > action...

I took drawing last Spring and the thing I remember most from figure drawing was that my best drawings were made when I had stopped thinking. You reach a hard part like a hand, and if you think too much, well it looks awful. But if you just press on, move, then often you end up with something surprising, something perfect in it's own moment. You capture forever the resonance of your execution.

So I am going to execute a series of paintings on a variety of materials. I think that the theme of the paintings will be based off of my work with the body paintings and drawings.