

SELECTED WORKS 1980-2009

gregory j. furman



why i paint

I have always been magically drawn to the mysterious movement of imagination to action, the acceptance of accident, chance and first choices in life and in art playing with line and color. I'm most content, engaged when following that inner voice or eye, trusting my own 'street sense' and abandoning all precious notions of style. I don't mind a mess or making one. Photo-realism, single-point-perspective representation is beyond my skill and interest.

"Primitive" art, the caves of Altamira and Lascaux, the Zen brush and my childhood memory of finger painting and coloring outside the lines in coloring books are best metaphors.

I seek to eradicate the idleness in me without losing my hunger for true leisure and my ability to create important windows of totally open time and what grows from that.

Painting for me is what I imagine downhill skiing must be like for skiers: a rapid, exhilarating descent through form and color, trusting one's intuition, skill and nerve REAL TIME.

In the words of one of my favorite poets, Frank O'Hara: "You just go on your nerve. If someone's chasing you with a knife you just run, you don't turn around and shout, 'Give it up! I was a track star for Mineola prep.'" And then,

in harsh light of day or next day, I save only what has life, feels right and strong. Then burn or trash the rest.

The wholesale demotion and demolition of conventional wisdom is every artist's obligation. Essential to the process is irreverence married to arrogance and faith in the importance of making it new, each day, making it new for all to see.

The best artists - those famous, those unknown, those yet to be "discovered", the outliers (I consider myself one) always have one eye on the past, one eye looking questioningly into the mirror, the empty score, page, paper or canvas of the present-to-become-future. My favorite painters, the ones I'm always looking back to for inspiration and strength, are Picasso, Matisse, Hockney, Braque, Morandi, VanGogh and Chardin, the artists who inspired each of them, too many of the moderns to mention and 'most everything children do.

Giorgio Morandi, often called "a purist" by critics, had no interest in graphic representation and was not without a sense of humor. He said, "I am afraid of words. That is why I paint." For him nothing was more abstract, more unreal than what we can actually see. He

disdained what he called "the easy popularity" of trompe-l'oeil, magic-realism artists who "trick their viewers into becoming admirers" through their academic prowess. Instead he invited viewers of his work to join him on a journey of his work, imperfections and all, that to some may appear on first blush naïve. He said, "My only ambition is to enjoy the peace and quietude I find in painting."

As unfashionable a notion today as Matisse's view which I embrace: "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue."

That the right people, especially kindred spirits, those one respects and loves, will admire or even buy one's work is 'gravy on the fries.'

gregory j. furman
Clinton Corners, Manhattan, Toronto
April 2009

5.17.08
For Chris -
You are the best &
THE BEST!
Greg





BLUE FLOWERS





FIRST FLOWERS





MATISSE GOLDFISH





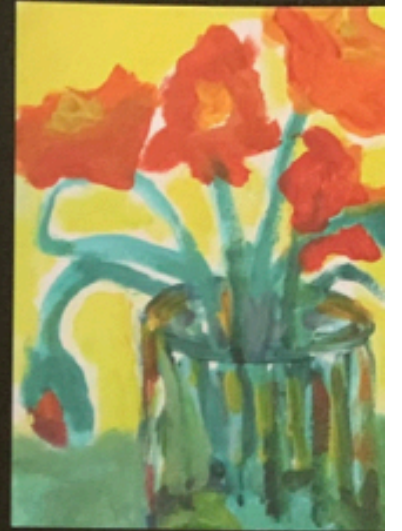
BEACH





BEACH





BEACH FLOWERS





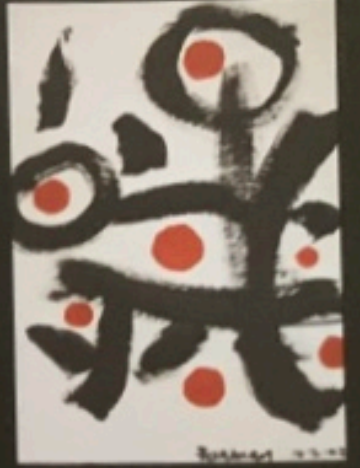
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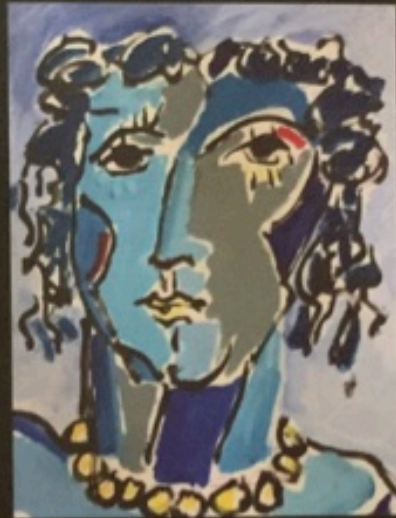
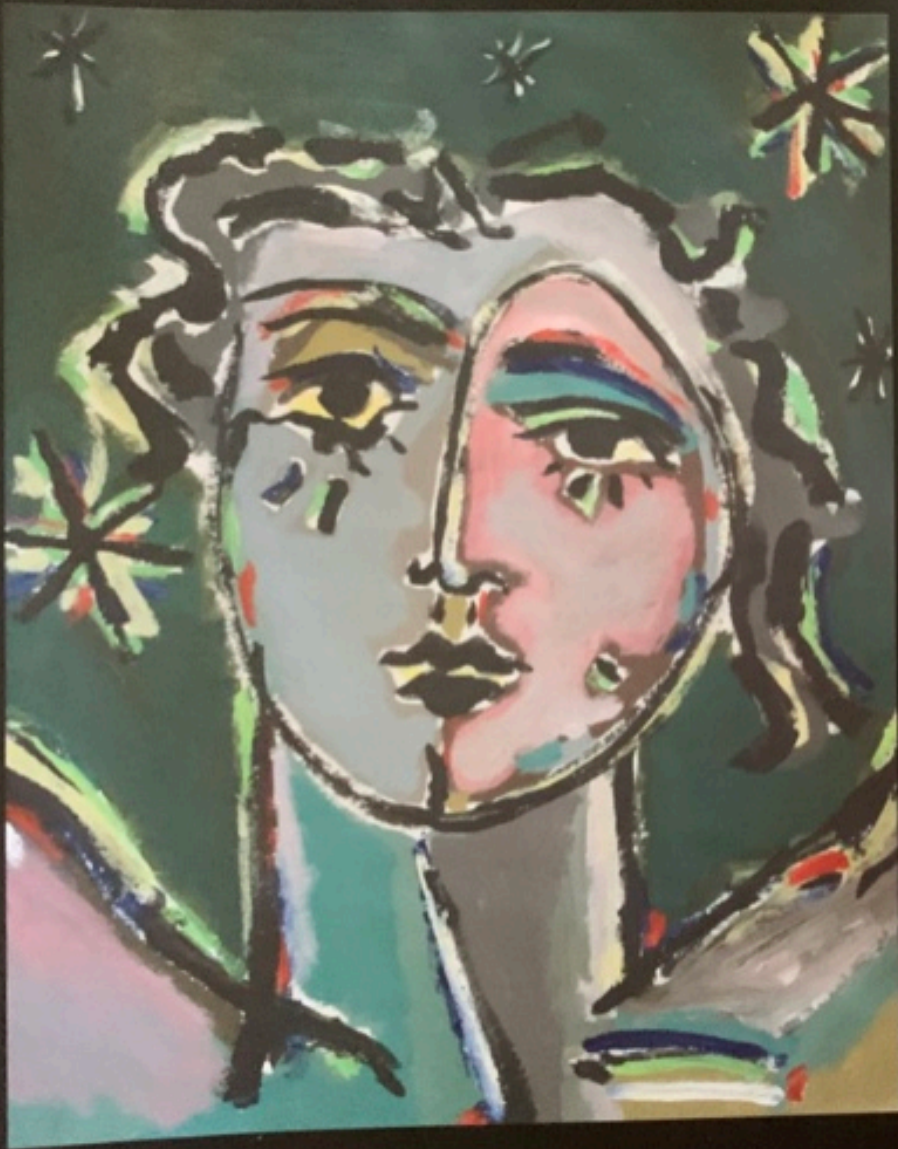


ZEN BRUSH

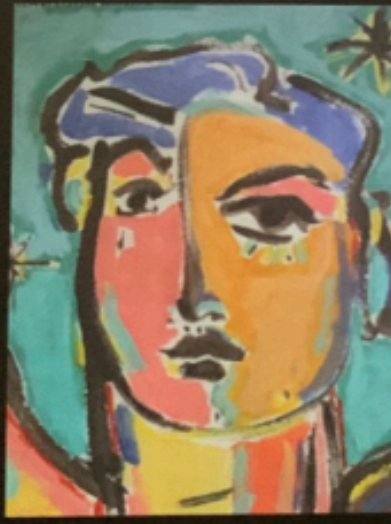








FACES



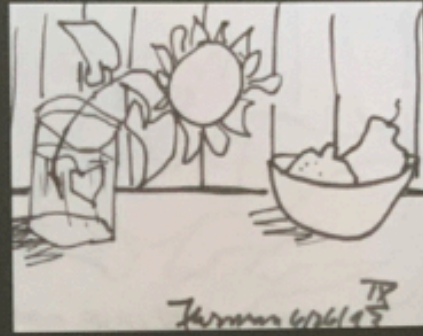
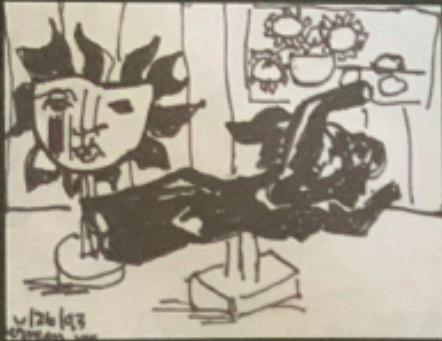


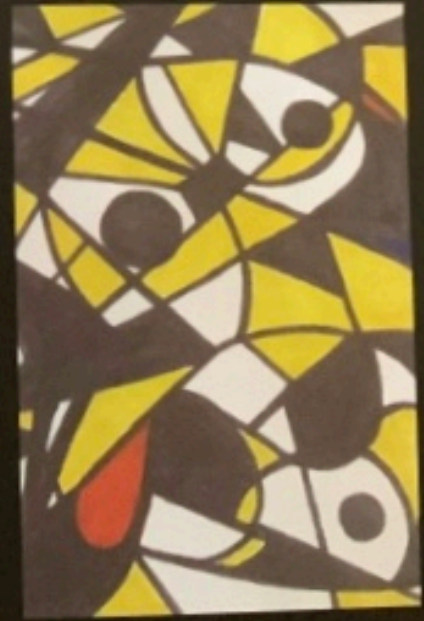
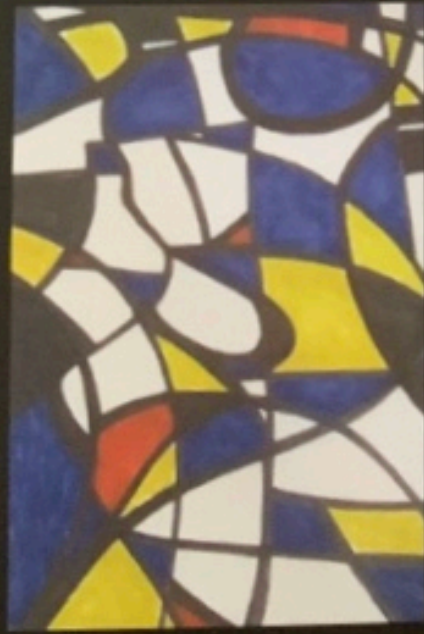
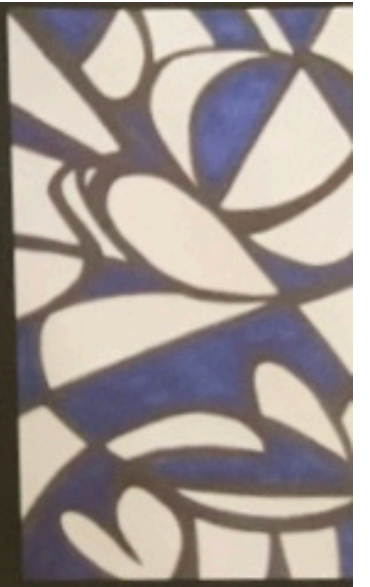
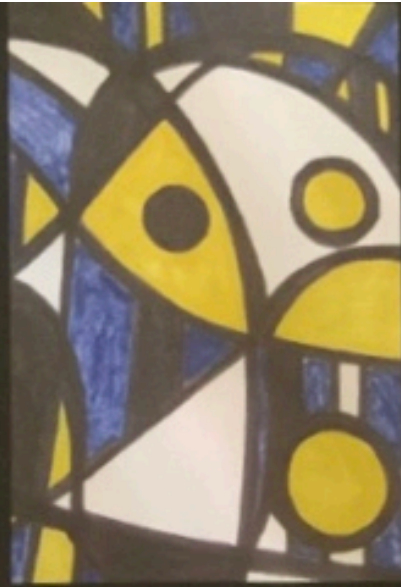
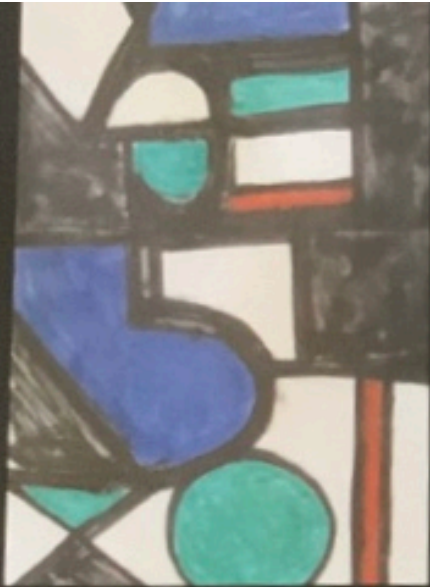
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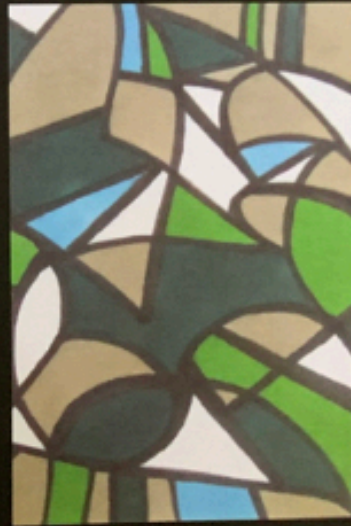
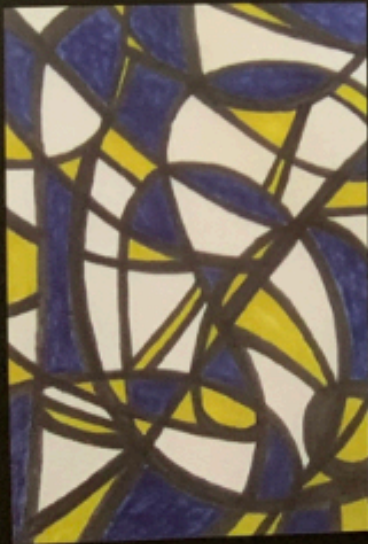


ARTIST'S STUDIO





GEOMETRICS





Tippy 6.30.07 Furman



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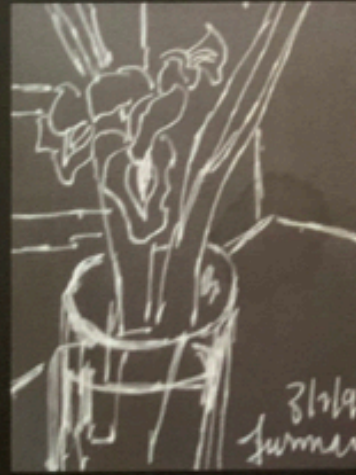
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Tippy Skippie

6.19.07

Furman

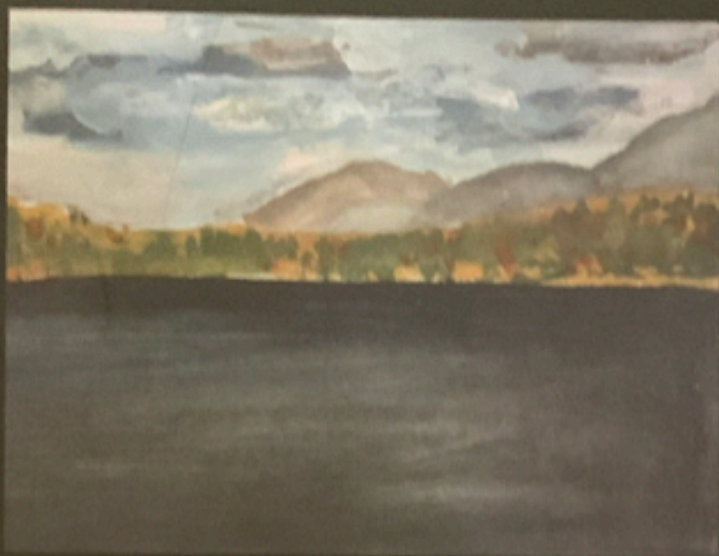


BLACK AND WHITE FLOWERS





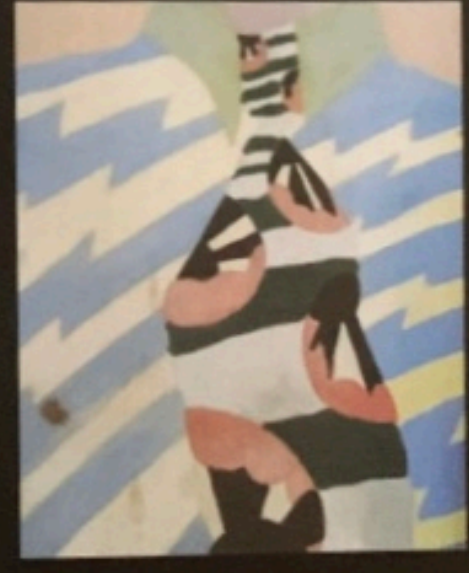
LAKE AND SEA





LAKE AND SEA





RETAIL TIES THAT BIND





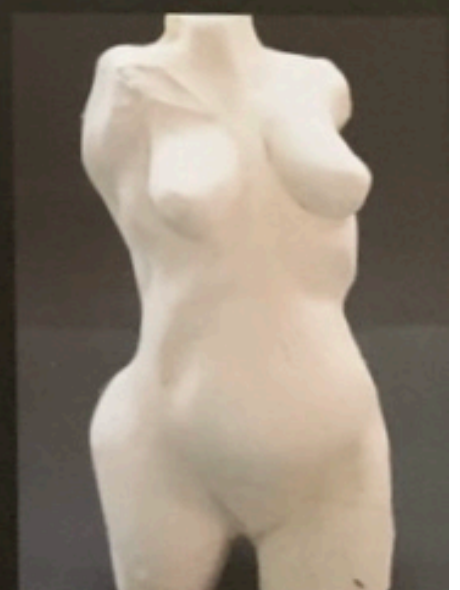
SCULPTURES





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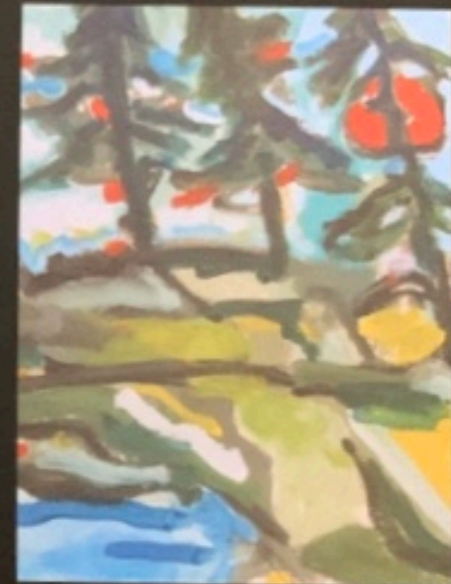


SCULPTURES





BEACH FLOWERS



ALGONQUIN PINES

With kindest THANKS! To Michele Sawyer for her hard work and patience in designing this catalog AND to Amnon Bartur for his generosity in printing it.

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