



*Featuring the work of Asher Wood*



ALL SAINTS PRESBYTERIAN CHURCH

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GALLERY • EASTER, 2017



## ASHER WOOD

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### ARTIST STATEMENT

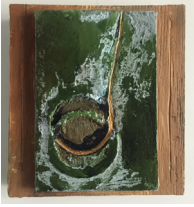
Art is philosophy made manifest, and it also seems to have a path that involves contemplation and rethinking norms. A painting painted with feeling, or at least earnest searching, says something about the artist and his or her worldview. I read once that even a portrait painted with feeling is about the artist more than the sitter. While so much of art is rewarding in that it allows for self-discovery, I find that my creative process is best when it's not about me, when it's about listening and finding, rather than just me saying something off the top of my head. If I can remove myself from the process, the art is more free to be born, become itself and tell me where it needs to go. And while self-discovery or self-expression may be a consequence of my painting, it's not the motive.

My motive is probably curiosity, and as I consider how some of these get made, I'm curious which metaphor may work best for being an artist, or even for me being an artist. Colors and textures feel rich on their own, so maybe I'm like a chef who loves his ingredients. There's something pushing me along, which sometimes pushes me over awkwardly, and sometimes it really gets me somewhere - so maybe a surfer with a wave is the right metaphor. I love finding something with history that is new to me, so maybe I'm like a scavenger diver searching underwater wreckage for treasure - or maybe I'm a scavenging old man on a beach with a metal detector. The wax paint is applied in layers and removed to reveal, so I often feel like an archaeologist, trying to separate between what is the ground and what is a valuable artifact. I feel like I'm sharing something from a new land, something that I knew from its footprints until I found out what was making them - so maybe there I'm a hunter, or a photographer, or a taxidermist. It's fun to consider all these metaphors of discovery, but there's also something to Steve Martin's words that "Talking about music is like dancing about architecture." How do you share the taste of honey without sharing honey itself? Ultimately, the work has to just stand alone without me translating and writing in the subtitles.

I think we can learn a lot if we consider the connection between the first Passover and the first Easter. In Egypt, the blood of a sacrificial lamb over the doorway spared the Jews from the spirit of death. And on the Friday before the first Easter, the blood of the Lamb of God was spilled as he died for our sins, also sparing us from the confines of death. Thankfully, it doesn't stop there. Merely avoiding death doesn't imply the same thing as also being ushered into new life. With Easter, we experience this invitation to a new life with a festal transition. Jesus is risen. The Lamb of God is now a Lion, and we are newer because of it.

With Easter, all of humanity is invited to engage and celebrate what has been done. In Psalm 89:15, David sings, "Happy are the people who know the festal shout! They walk, O Lord, in the light of your presence." Theologian Scott Shauf says of this passage, "The 'festal shout' is something that can only be known collectively, as the gathered people of God. However loud one might yell, one cannot produce a 'festal shout' on one's own!" When I think of a festal shout, I think of the reaction a crowd makes when their team comes back to tie and then win at the end of the game. How can you not shout?? And a reaction to such a sound is similar to that of hearing a lion roar. There's a mix of fear and excitement as we try to process this.

I wanted to include a lion in this work of Lent to mark the transition of thoughtful stirrings into the tangible reality of Easter. The pieces of Lent offer clues and manifest ideas into these paintings that are new things, new objects. I hope that the transmission of ideas in these pieces is, as much for the viewer as they are for me, about prayer, meditation, and considering the work we need to do for ourselves to remove layers and get down to our true nature. With a blue lion, it's both something we've never seen before as well as something familiar, and we know that our reaction is one of appreciation and fear. This is the animal of kings. The male protects. The female hunts. The collection of these beasts into a family is called a pride. There were English kings that decreed that lions never be killed. And in Africa, if you see a lion, you immediately appreciate that you could lose your life if you don't make the right decision. So, there is a mix of danger and beauty involved in appreciating these animals. The Greeks held beauty and fear together, with fear being "awe" and beauty being "awe-inspiring." As we consider that the same God who sent the spirit of death to protect and hunt, also sent the Lamb of God to gently awaken us to life and how to live, we have to celebrate when we realize that the power of God is also in his gentleness.



### **HOOK LINE**

Encaustic & Mixed Media on Panel  
12 x 13 in.



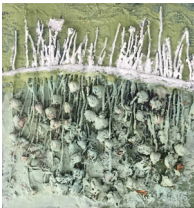
### **PURPLE STORM**

Encaustic & Mixed Media on Panel  
28 x 23 in.



### **ON THE MOVE**

40 x 40 in.



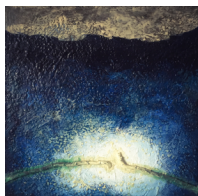
### **ROSES SEVEN**

Encaustic & Mixed Media on Panel  
26 x 28 in.



### **(GOTHIC)**

Encaustic & Mixed Media on Panel  
36 x 54 in.



### **TRANSATLANTIC**

Encaustic & Mixed Media on Panel  
24 x 24 in.



### **RINGIL**

Encaustic & Mixed Media on Panel  
24 x 48 in.



### **HALOCLINE**

Encaustic & Oil on Canvas  
38 x 30 in.



### **WINDOW**

Encaustic & Mixed Media on Panel  
24 x 21 in.



### **MAGNA CARTAGRAPH**

Encaustic & Mixed Media on Panel  
36 x 20 in.



### **GOLD FALL**

Encaustic & Mixed Media on Panel  
36 x 39 in.

Title	Medium	Price	Width (inches)	Height (inches)
Transatlantic	Encaustic & mixed media on panel	\$ 600	24	24
Halocline	Encaustic & oil on canvas	\$ 1,200	38	30
Roses Seven	Encaustic & mixed media on panel	NFS	26	28
(Gothic)	Encaustic & mixed media on panel	\$ 2,000	36	54
Purple Storm	Encaustic & mixed media on panel	\$ 675	28	23
Hookline	Encaustic & mixed media on panel	\$ 400	12	13
Gold Fall	Encaustic & mixed media on panel	\$ 1,400	36	39
Magna Cartagraph	Encaustic & mixed media on panel	\$ 750	36	20
Window	Encaustic & mixed media on panel	\$ 525	24	21
Alchemy	Encaustic & mixed media on panel	SOLD	36	14
Ringil	Encaustic & mixed media on panel	\$ 1,000	24	48

For purchase inquiries please contact the artist  
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**ALL SAINTS PRESBYTERIAN**  
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