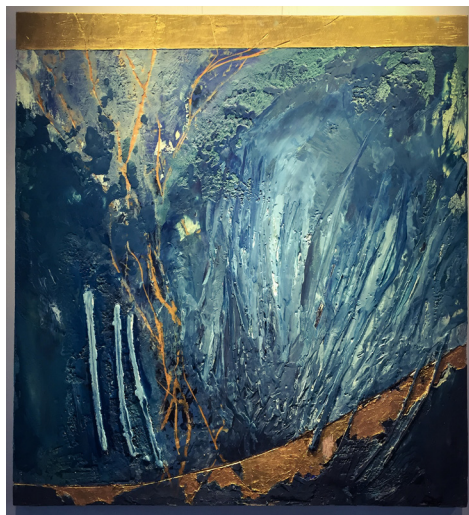




*featuring the work of  
Asher Wood*



ALL SAINTS PRESBYTERIAN CHURCH

GALLERY • LENT, 2017

## ASHER WOOD

*woodsquaredart@gmail.com*

*asher923.wixsite.com/asherwood*

### 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.

For this exhibition, I collected and created work that I felt could contribute to the theme of Lent. These pieces begin with ideas of covering things up, like a blanket of snow, or a series of cascading Blue Ridge Mountains, or river currents on top of currents, or even without a metaphor in mind and physically just using the wax itself to cover. All of these involve removing layers of wax, like an excavation, cutting away to either render the surface as incomplete or that show that something is underneath. Brokenness is a recurring theme, and there are two areas of inspiration that continue to feed my ideas of brokenness, and what we can do with it.

- First, in Japan, there's a style of porcelain repair called Kintsugi. This art form involves repairing broken porcelain with melted gold as a way to glue together the cracks and broken pieces. It renders the vase whole again, adding value, adding style and reaffirming its use. This promotes the idea that an object is more valuable if it is broken and then made whole, than if it had never broken at all.
- Also, I've been inspired lately by Leonard Cohen, who passed away this last year. In his song "Anthem," Leonard Cohen sings:

"Ring the bells that still can ring  
Forget your perfect offering  
There is a crack in everything  
That's how the light gets in."

I love this idea of us bringing what we can to the table, knowing that our imperfections, our needs, our brokenness, is where we meet God. We shouldn't wait until we think we're ready. He's ready for us as we are, messy and broken.

Art is more of a conversation than a monologue. I'm dialoguing with the piece itself. I'm asking God where/who He is and delighting when I see Him show up. And I'm speaking to the eventual audience of the work as well. Of course, my perception of a conversation is only as good as how it's perceived on the other end. Sometimes my hope is that all these ideas that are pouring into this are coming out in the experience of the work, and I'm delighted when the work does something more than its original intent. For this work, my hope is that it will help with the overall direction of Lent as a journey of contemplation.



### **HOOK LINE**

Encaustic & Mixed Media on Panel  
12 x 13 in.



### **PURPLE STORM**

Encaustic & Mixed Media on Panel  
28 x 23 in.

---

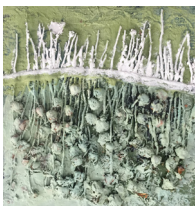
*"Lent is a little journey of contemplation. At the start of Lent, we're reminded on Ash Wednesday that we start from zero, with an awareness and a celebration we were created from dust, and to dust we shall return. This should probably humble us more than it does. And then during Lent, we are encouraged to rethink our daily life, to remove something, whether it's full-on fasting, or taking on a minor inconvenience. This isn't just about basking in suffering because suffering is the point. Rather, we're called to use this to shake us out of our routines, to make us aware of our core fragility and our need for outside help..."*

---



### **(GOTHIC)**

Encaustic & Mixed Media on Panel  
36 x 54 in.



### **ROSES SEVEN**

Encaustic & Mixed Media on Panel  
26 x 28 in.



## HALOCLINE

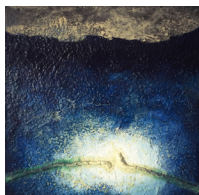
Encaustic & Oil on Canvas

38 x 30 in.

---

*"... Our path of incompleteness, imperfection, inconvenience, and whittling ourselves down allows us to better contemplate the gains of Easter. I suppose it's like how going hungry before a meal creates more anticipation, and even enhances the flavor and fellowship of that meal. The wonder of Easter is enhanced both by the world being pregnant for it before it happened, and by our ability to access this Lenten anticipation in our own stories, well after the actual Easter, year after year. The mystery of Lent seems to be that such a vulnerable journey to Easter isn't just about the arrival of Resurrection, and marinating in our small bit of pregnant hunger will, through some pain and stumbling, be worth it. His strength is perfectly suited to handle our weakness..."*

---



## TRANSATLANTIC

Encaustic & Mixed Media on Panel

24 x 24 in.



## RINGIL

Encaustic & Mixed Media on Panel

24 x 48 in.



### **ALCHEMY**

Encaustic & Mixed Media on Panel  
36 x 14 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.

---

*"...Lent seems to have its own subtext, challenging our formula for success, asking us to let vulnerability be a strength for a change. Our culture (the world) tells us to acquire, whether it is to get wealth, marry up, to burn calories, to influence, to understand more, or even to find God. There always seems to be a scoreboard for success, and our hunger immediately becomes about digestion, or about the eradication of hunger. But with Lent, we're asked to subtract. We're asked to wait, to listen. We're asked to be with ourselves while we are in need/want. Perhaps removing the baggage we have with our creature comforts and routines will help us realize that we are not home yet."*

---

<b>Title</b>	<b>Medium</b>	<b>Price</b>	<b>Width (inches)</b>	<b>Height (inches)</b>
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	\$ 525	36	14
Ringil	Encaustic & mixed media on panel	\$ 1,000	24	48

For purchase inquiries please contact the artist  
at [woodsquaredart@gmail.com](mailto:woodsquaredart@gmail.com).

---

**ALL SAINTS PRESBYTERIAN**  
PRESBYTERIAN CHURCH IN AMERICA

[allsaintsaustin.org](http://allsaintsaustin.org) • 512-732-8383 • [office@allsaintsaustin.org](mailto:office@allsaintsaustin.org)  
7808 Rialto Blvd., Austin, TX 78735

---