



LYNN BOGGESS

# Transcribing the moment

**L**ynn Boggess goes the extra mile with his plein air painting: he makes a formidable shelter that protects his work from the elements, he's mostly unfazed by rain or snow, and he doesn't just work on little 8-by-10-inch miniatures either—he brings massive 80-inch paintings right out into the wild.

"I do that because I'm trying to transcribe an experience," the West Virginia painter says, adding that he does not paint studies or reference pieces. "Studies are something I abandoned long ago. Instead, I just get my pieces out on location and work on them quickly, as rapidly as possible. Once I get the idea recorded on the canvas, I can take it back to the studio and finish it there. But that first image is the capturing of that moment in time."

This transcription of the experience can be seen in Boggess' gestural landscapes, painted with his expressive strokes of color. Further emphasizing the finite speck of time in which Boggess' subjects exist, he names his works by the dates in which they originated, such as *20 July 2013* or *20 November 2014*. This is

for practical purposes—"I don't have to sit around and think of clever names"—but also as a thematic reinforcement. "My paintings only exist in a particular place at a particular time, so a date only made sense," he says.

He paints his gentle streams, tranquil snow scenes and tangles of foliage using modified cement trowels. He starts with a normal trowel and grinds it down so it's very narrow, but still long. He uses brushes sparingly, and only on "extraordinarily rare" occasions—he doesn't even sign his name with a brush. The trowels allow him to get all the paint on the canvas at once and then move it around to where he wants it.

"A big part of my message is the whole tactile part of the paint. When you have oil paint, you should paint like it's an oil paint, which is why I like it heavy and thick," Boggess says. "I've been painting professionally for 15 years, and it's still fresh for me. I put the paint on the canvas and move it around, scratch some off, put some back on. It never gets stale for me."

1  
*20 July 2013*, oil on canvas, 15 x 30"

2  
*8 May 2013*, oil on canvas, 12 x 24"

3  
*10 January 2014*, oil on canvas, 15 x 30"

4  
*20 November 2014*, oil on canvas, 46 x 40"



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