



LYNN BOGGESS

# Timestamps

**W**hen Lynn Boggess completes a painting, he frequently looks to a calendar for guidance on how to title the work. This may seem like the easy way out—how many artists have agonized for hours or days over titles?—but in reality it serves a higher purpose.

“Titling paintings the date they were created is certainly practical, yet it has a deeper significance for me. Landscape painting, as I approach it, is about recording the impressions of what the season, weather and light of a particular place...on a particular day,” the West Virginia painter says. “And that fits in well, I think, with the idea of plein air painting, which is how almost

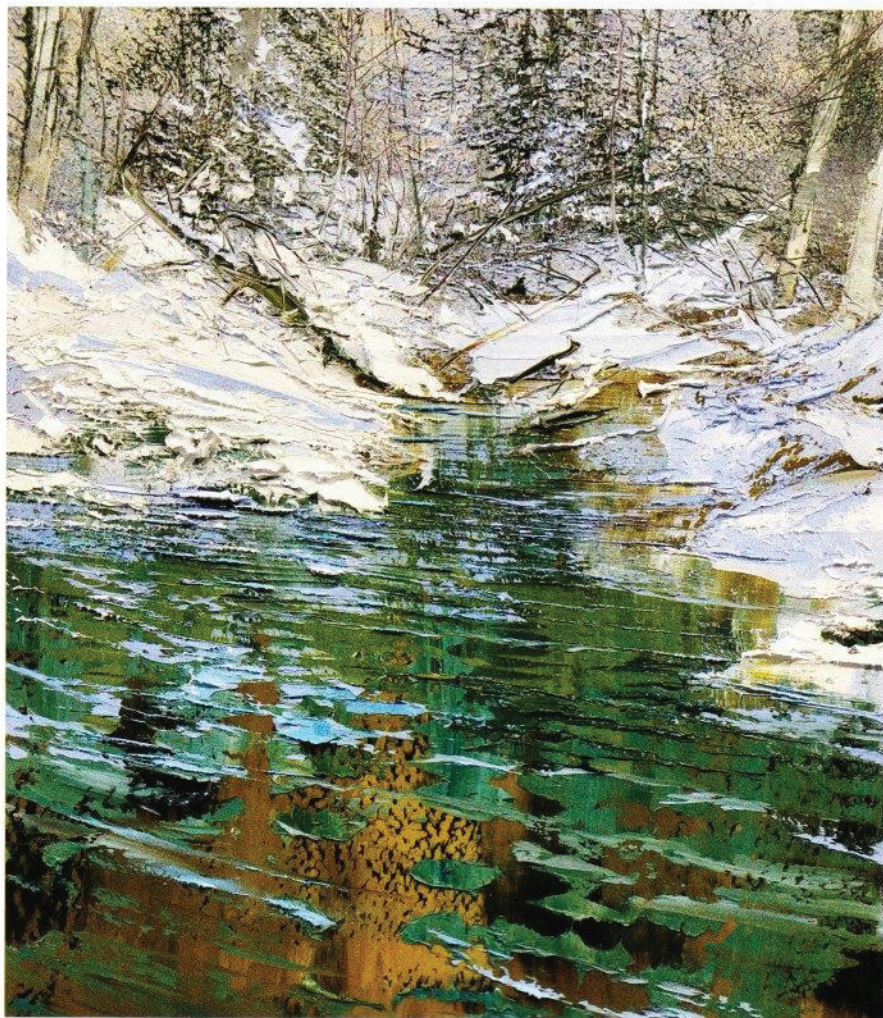
all of my paintings begin—out in places, on locations of the scenes they depict. Plein air is, at its core, a document of an experience.”

Boggess, who paints with a palette knife in thick impasto that conveys an immense amount of depth and light, has a new solo show opening April 19 at Principle Gallery in Alexandria, Virginia. The painter is known not only for his distinct and raw style, but also the lengths he will go to capture his plein air paintings, including deep treks into the woods with large canvases.

“The whole process of packing up equipment and transporting it out into the most interesting and spacious studio

any artist could possibly have, well, it can easily become an obsession. I routinely do a couple of things before heading out. Checking the weather forecast is paramount, then I quietly reflect on my mood. The most successful paintings are from places that pair up with my various states of mind,” he says. “Upon arrival to a location, I search for a view that draws me enough to pause and absorb. I begin by examining every aspect of scale and proportion, yet it soon begins to evolve well beyond all of that. The literal, tangible qualities—how they appear to the eye, i.e. “naturalism”—begin to loosen and an emotional element emerges. As I paint, I find the stronger the emotional content, the thicker the paint becomes. Oil paint has a power that is unique. Its viscosity allows it to be worked into heavy layers closely approximating the tactile reality of the natural world so important to landscape painting. Along with that, however, it can record the entire range of human emotion, from the slightest impulse to the most terribly scrawled. My idea of a successful painting has both of these elements, which explains why I am endlessly fascinated with impasto painting.”

Clint Mansell, director at Principle





3

Gallery, says Boggess' works are often the most mesmerizing pieces in the gallery and frequently draw in visitors who gaze into the lush paint. "Lynn's plein air paintings fulfill one of the most desirable attributes of an artist's works, immediate recognizability. His landscapes toe the line of sculpture and painting," he says. "Viewers often stand and marvel at his creations for extended periods of time, standing in front, walking from side to side and peering across his mountainous surfaces, which protrude up to an inch off the canvas. We're honored to host this solo exhibition of one of the gallery's most popular artists."

New works include *9 January 2019*, with alternating ribbons of green and gold that serve as reflections on a stream's icy surface, and *2 May 2018*, which shows green growth with dots of berries against a clear blue sky. All the works are linked by a common thread: Boggess' love of the wilderness.

"In the highlands where I make my home, much of it rugged, awe-inspiring and remote enough to call wilderness. Several times each week, it calls me out into its eternal power, stillness and solitude. The elements and forces of destruction equalize with the growth and life there—and I find that an important thing to meditate on regularly," the artist says. "Painting allows



4

me an opportunity to weigh these things philosophically that I would otherwise miss. Those familiar with my paintings will notice that I am interested in juxtapositions—particularly in how the transient

forces of water interact with the seeming permanence of trees and rock." ●

**Principle Gallery** 208 King Street • Alexandria, VA 22314 • (703) 739-9326 • [www.principlegallery.com](http://www.principlegallery.com)

- 1**  
*28 November 2018*,  
oil on canvas, 40 x 35"
- 2**  
*30 January 2019*,  
oil on canvas, 40 x 35"
- 3**  
*2 May 2018*, oil on  
canvas, 24 x 48"
- 4**  
*2 May 2018 (detail)*,  
oil on canvas, 24 x 48"