



"Watercolors: Scenes Local and Nearby" by Ed Tryk.

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Like very many other would-be artists, I did not pursue a career in art. I concluded in my youth that I would rather survive as a worker-bee than starve as an artist. I gave up my early goal of being a famous artist and became, instead, an unknown psychologist. I think my career as a clinical psychologist has given me a good understanding of the mental mechanics of art. My chief interest as an academic was the psychology of art. I have written a number of essays on aesthetics but have published none.

After having tried different art media, especially jewelry and printmaking, I have settled on watercolor painting. Watercolor painting suits my temperament. I can work rapidly and loosely when I want. Usually this is what I want. I can also become very detailed. With rare exceptions, I complete a watercolor painting in less than a week. I have succeeded in painting a finished picture in one sitting.

My approach to art in general, and watercolor painting in particular, is heavily influenced by the art and philosophy of Asia. The philosophy of Taoism gives me an intellectual tool box that helps me to think about my art. The most important tool is the belief that everything is always in a process of change. There is no such thing as "right" or "wrong." All reality is changing from one to the other. There is no reality, only the ever-changing experience from which I create reality. The second Taoist tool is the polarity within which the change occurs. Reality

presents itself to me in terms of polarities. There is always *Yin* and *Yang*. There is always figure and ground. It is the tension between one pole and the other that creates interest in art.

On a more prosaic level, I try to allow my intellect and my intuition to work together while painting a picture. To my mind, both are essential to authentic art. I always try to leave reminders in a painting that this is a painting—in fact, *my* painting. I leave most of my pencil marks that put the outline of the subject on the paper. I like to have both raw brush-strokes and smoothly detailed areas in a painting. I don't pay too much attention to the many rules of how to paint a professional watercolor. However, if something doesn't look or feel right, I will change it.

I have become more and more interested in rendering the human figure in watercolor. My earlier paintings were mostly "scapes" (land- and sea-scapes), boats, lighthouses, and still life. When I returned to painting after my retirement, I discovered that I was able to render the human shape with some success. Many of my latest paintings are portraits of people that I know or who frequent downtown Eugene.

Also, like most artists, I paint subjects in clumps. In the current exhibit I am showing groups of paintings that have local interest. The largest clump is a series of paintings of scenes at the 2006 "Art in the Vineyard." Another set is of the buildings and clientele of local merchants: Full Stop Coffee, the Metrapol Bakery, the Glenwood Restaurant, the Bagel Sphere coffee shop, Dot Dotson's photography shop. I have included a half dozen large paintings (a full—22" by 30"—sheet). The only one that is not of a nearby setting is the motorcycle painting from Palm Springs, California.