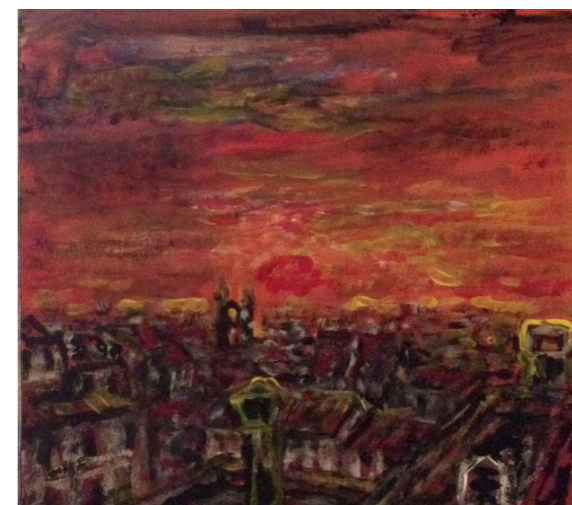


DAVID TAULBEE ANDERSON
ENCYCLOPEDIA OF INTERIORIZED PERCEPTION



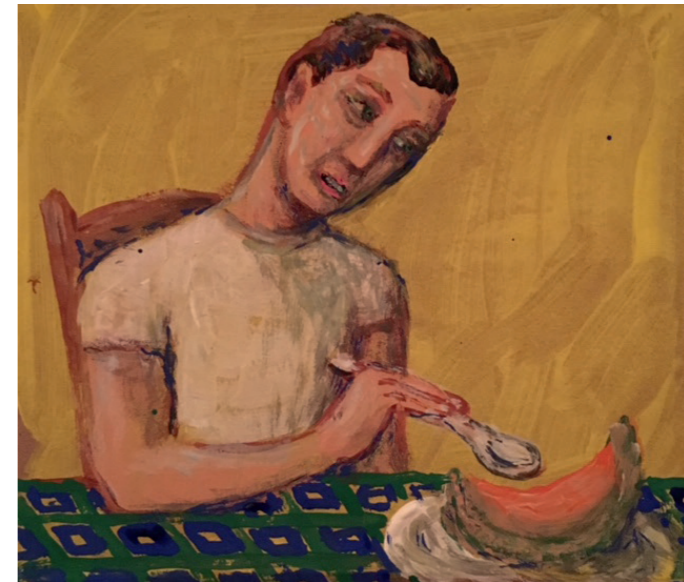
Painting is the all comprehensive science of internalizing the world.



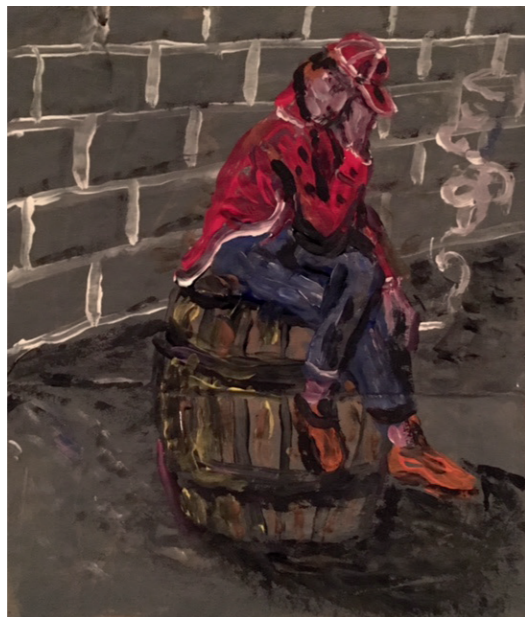
A Ride in the Country



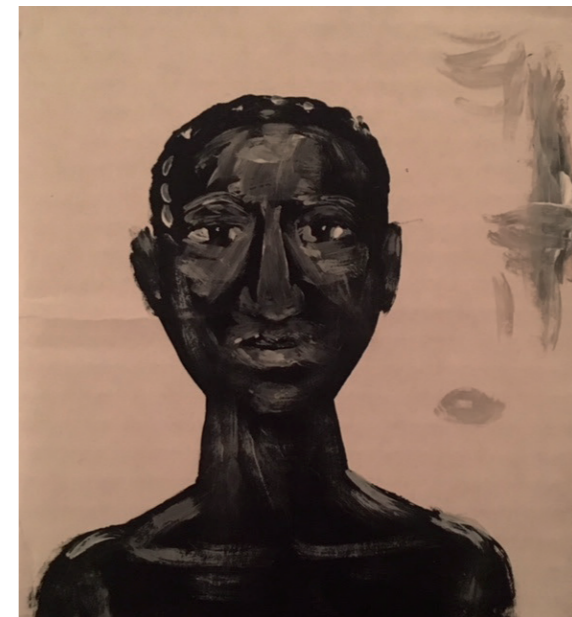
The Cantaloupe Eater



Man sitting on a barrel smoking



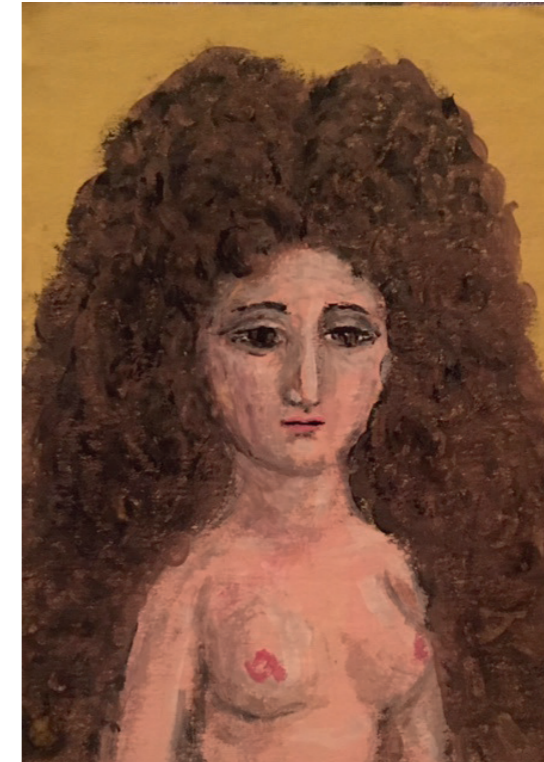
Portrait



Man with Umbrella



Bella Donna



I grew up in a small town called Maysville on the Ohio river in Kentucky. I was adopted by my parents, but didn't feel anything bad about that. I was made to feel good about it. I was fortunate to be surrounded by beautiful nature and there was a farm with cows bordering our yard. I started drawing and painting when I was about 3 or 4. I remember when I started. I was given a coloring book with strong outlines, as were most children. I can't remember if I was told I could trace them or I thought of that. I then decided I didn't need to trace them but could copy them by imitating the direction of the lines. I was very successful and began my path. After that I taught myself chiaroscuro and color gradations. I remember looking at a statue at an early age and becoming conscious of how the shape changed as I moved to different viewing positions. This was also an area of exploration. When I was age 3 I remember looking out from my grandparents yard and being conscious of the perception of space. I could perceive that some things were near and others far. This was the whole world to me then. I decided to see what was at the far end, the end of the world. As I walked I noticed the boundaries kept changing more and more the farther I walked until I was in an entirely different place. I became lost and confused, but my parents found me.



At around age 8 I got a ukulele and taught myself how to play it. Later my mother got me a guitar with tv stamps from the grocery store. I learned how to play that too. There were other children in the neighborhood that were interested in that too. Later I got some electric equipment. One boy got a bass and we found a drummer. I had rock group since around age 10 or 12. I arranged the music and sang. I was interested in different types of songs. I liked the Beatles and Stones and Kinks, and soul music. I found people in school that could play horns. The next door neighbor could play keyboards and he had an alto saxophone. I collected 2 trumpet players, and 2 saxophone players. I wrote the notes out for them in my own way and made horn arrangements for songs like "the Midnight Hour", "Soul Man" by Sam and Dave, etc. I continued to assemble groups until I went to Rhode Island School of Design (RISD) and joined The Artistics. Chris Frantz and his brother Roddy had relatives in Maysville whom they would visit in the summers, and I knew them and that led to our forming a group there in Providence with Chris. I have continued to form groups since then. At this time I'm mostly recording with Paul Hunt under the name of The Purple Sound Barrier. I'm writing music and it's going well. We have many of our songs up on Soundcloud.

At Rhode Island School of Design I new Chris Frantz, a drummer, and he organized the group. A guy named Hank played the bass, Chris on drums, David Byrne on rhythm guitar and I played lead guitar. David wrote most of the music, I wrote a few. We did Psycho Killer, Warning Sign and other ones that they later recorded. We rehearsed almost every day. Tina Weymouth, who later played bass for The Talking Heads, was always there because Chris and Tina were in love and were almost always together. They were a bit older than me and graduated after that year and moved to New York. I continued on my own path.

When I went to school there at first I was wearing some of my fathers old shoes from the 40s. I was taking a walk and looking around getting to know the place and saw an interesting person with the exact same shoes on. Later when we had our first rehearsal it was the same person, David Byrne, who was the other guitar player and singer/writer.

We visited him at his job once as a grill cook in a tiny hot dog place. He had on one of those thin white wedge shaped hats when he cooked. Almost everyone is familiar with the mannerisms and movements of David so I won't go into how he struck me. I would just say that I learned a lot from his approach to music and admired his writing and performing ability.



I studied anatomy and physiology, physical geography, geology, ecology, Shakespeare, Old Testament studies, German, French, painting, printmaking, ceramics, sculpture, figure drawing, etc. and many other things that I felt I needed to know to carry out my art plans and goals. I decided that I wanted to learn anatomy because I wasn't interested in copying anything external and wanted to create from imagination. I practiced copying Leonardo, Rubens, Michelangelo, Greek art (I read Winkelmann at that point), and others along with copying muscles in anatomy books. I would draw for instance the arm, separately front, both sides and back and also different positions of turning and muscular tension. I copied a lot and would then try it from memory. After I could remember every muscular position and gesture for a body part I would move to another until I developed the memory pictures in my imagination stored and ready to use.

I read Leonardo's notebooks and approached things in that spirit. I found that animals had the same muscles and bones, but with metamorphosed shapes, so I expanded my efforts to include the animals. I thought I could think of anatomy of trees and all elements of landscape also to place my figures in. I read some books by Kenneth Clark and he spoke often of John Ruskin and his *Modern Painters*, which was about Turner, who I liked, and his preeminence in landscape painting. I found *Modern Painters* in the school library and read all five volumes. I found his drawings to be in the line of Leonardo's drawings for his explanations of nature, but Ruskin's books had the added dimension of being very poetic and extremely beautifully written.

Ruskin's teachings about mountains gave me a longing to go to Switzerland and that was part of the building up of my destiny to study at the Goetheanum in Switzerland later. Before I finished reading all 5 volumes of *Modern Painters* I found a set of Ruskin's complete works in a used book store and bought them all. I read the 2 volumes of *Stones of Venice*, the 7 *Lamps of Architecture*, and the *Poetry of Architecture* along with other books on architecture to get my anatomy of buildings which are an important part of Landscape, or human environment. After all I didn't want always to paint a human or animal with an empty space around it.

I also read Ruskin's book on geology called *Deucalion* and his book on plants called *Proserpina* along with many others of his books. Ruskin taught me about the appearances of the physical world. I began to long for a teacher as powerful as Ruskin who could teach me about the spiritual world and the beings inhabiting it. That's when I found Rudolf Steiner.



I'm making a study of their metamorphosis with P. Martin Duncan's *Transformations of Insects*. I'm learning and memorizing their forms and colors, at least as many as I can hold. They will make good foreground elements in the future along with the same study with plants.

From looking at Leonardo's water drawings I had been trying to observe the swirling forms and find the "anatomy" of flowing liquid. On a sale book table at the University of Cincinnati bookstore I found a book called Sensitive Chaos by Theodor Schwenk. I saw that it had the very forms I was researching. I bought the book and it opened up a whole new world to me. It brought together the natural and spiritual science that I had been longing for. He kept referring to Rudolf Steiner with great reverence and gratitude so I went to a book store and found Man as a Symphony of the Creative Word by Steiner. That was the first book I read by Rudolf Steiner and I realized I had found something of great value. I systematically began to study Steiner's work and have continued to do so, reaping great benefit.

When I went to RISD and got to know modern art in my own way through Kandinsky and Franz Marc and De Kooning for instance (we had a good school museum with many of these works and more good ones), I broke up the rigid copying pattern and wanted to create out of inner dynamic. I penetrated the veil of outer appearance and began to see the forces behind outer appearances. I began to intuit them in the world around me. I could see that there were forms behind the outer sense appearances and I sensed them strongly with some other kind of senses. I felt that I had to learn botany and other sciences to find out about them. It didn't help a lot, but I somehow still sensed the connection. I studied some occult things such as kabala and western esoteric things. Later I delved into eastern mysticism.

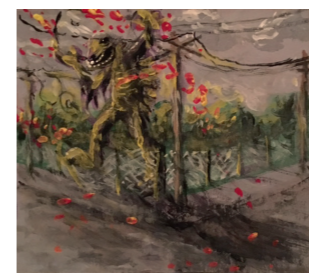
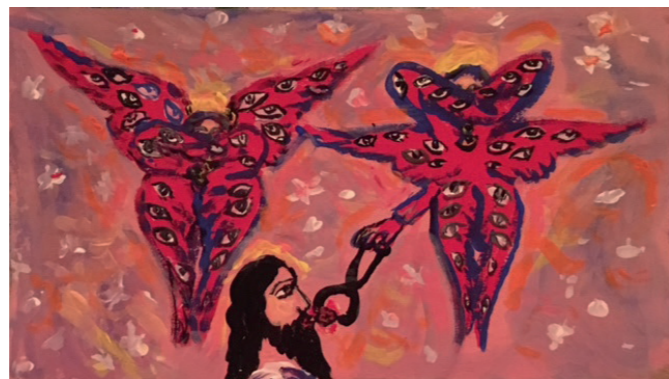
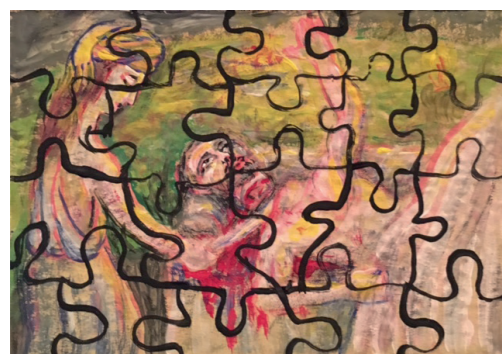
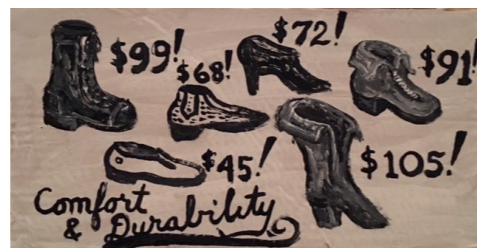
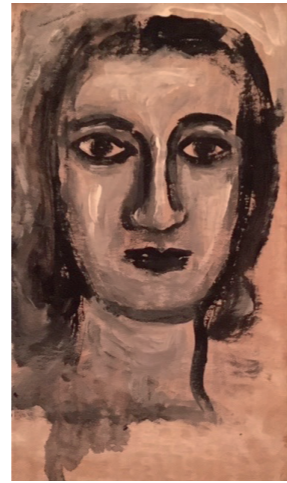
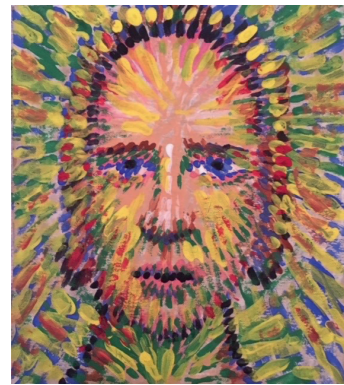
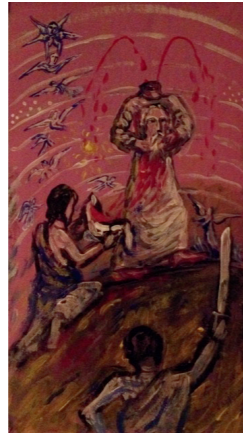
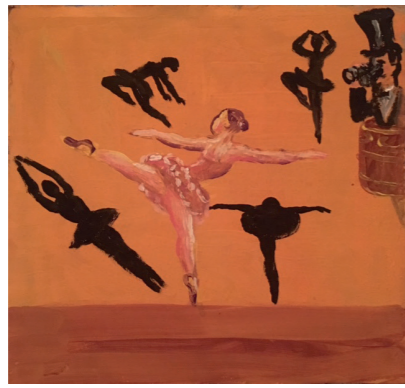
After or while I read Schwenk's Sensitive Chaos I went to a library and found an old black and white book about the Goetheanum. There were pictures of the Goetheanum Windows and the one that made the strongest impression and was also a bit frightening was the window in the north with Ahriman snaking up around the planets. His face and the whole mood struck fear in me and seemed strange. I don't know why, because I was very familiar with Bosch's paintings and didn't get such a start with them. I had recently had some visions of very destructive evil beings similar to those attacking St. Anthony in Grünewald's painting so I was careful about having anything to do with those things. This was probably 1980.

I then ordered a book with some of Steiner's paintings. It didn't have many paintings but I immediately liked those. I felt that they were very modern and could well fit in with painters in the contemporary art museums at the time. I particularly liked the Rising Moon training motif. I also remember The Man in the Spirit from that same series and liked that too. I was excited right away by Steiner's art work, but didn't really understand what was behind it yet. Anyway it appealed to me aesthetically. It took me many years to get behind it.

I got Gerard Wagner's book The Individuality of Color and did all the exercises in the order of the book. Wagner started with a basic yellow blue red exercise and then moved to variations of Steiner's sunrise and sunset. There were a number of exercises in the book that used Steiner's motifs. Later I copied Wagner's versions of Steiner's Goetheanum motifs that I found in the library. I became aware of many more of such training motifs through the pictures in that book. I don't remember what book it was, but that it had more of Steiner's work that I hadn't seen, through Wagner's versions of them. I remember the Atlantis motif and others from the large cupola. The following year I copied all of Steiner's motifs that I could get reproductions of; the 18 for Henni Geck and the 9 Nature Moods. My teacher Claus Dahl at Tobias School of Art did the sunrise and sunset motifs, among others, with me. The following year I went to Dornach to the Goetheanum Painting School and painted the ones that Wagner used with him and Hannes Weigert and Mrs. Wagner and Bo Eriksson. I learned there to do them without copying, but through the promptings of the color as the painting progressed. The direct copying however was useful to get to know all of them in every detail.

I wanted to explore these motifs to begin with because of what I felt to be their similarity to contemporary art and because I wanted to develop the capacities of spiritual perception that Steiner describes in Knowledge of Higher Worlds. I wanted to cultivate my imaginative vision. I earlier was interested in William Blake, and still am, and how he saw spirits and could paint an invisible world. I wanted to learn that from Steiner. My experience in the process of growth in this direction has led from a kind of naive expectancy of viewing outer visions that were similar to a more refined physical world, to a real inner creative world.

To many people Steiner's paintings look crude and naive as if done by a child, primitive, or naive artist. It's not really clear why this should hinder appreciation since many primitives such as Bill Traylor or Grandma Moses are celebrated. The thing is however that Steiner's pictures are not naive or primitive. Also with such artists as Karel Appel or Jean Dubuffet this is exaggerated to the point of the grotesque. Even Matisse and Picasso and the world of expressionism and its modern outgrowths such as Baselitz and Schnabel build up images in this rough and distorted manner. As I mentioned before, up to my teenage years I learned to copy and reproduce exactly outer forms, and after attending RISD I pushed beyond that and learned from the moderns such as Picasso how to push form into multispatial dimensions and extend time in space as with the futurists and Duchamp's nude descending a staircase, for instance. Anyway this opened up form possibilities that were beyond the rigid ideal of photography. Form could be pushed into many spacial dimensions and also psychological dimensions. Once I had grasped this and found the charm of alternatives to the photographic ideal of mechanical imitation, all sorts of primitivisms like Rousseau and such became models for a psychic form realm of art. That for me was only the first step that I took at age 18 and in my early 20s. That's when content in a consciousness soul manner became important to me and I wanted to explore form in a scientific manner through geology, botany, zoology, anatomy, etc. I didn't want to simply set up an easel and reproduce a landscape, figure, or still life in a realistic manner, or to look at it and distort it, or make an abstraction of it in a modernistic style, but to create it from the inside out. I wanted to bring forth a world out of myself out of a scientific knowledge of anatomy and perspective and other sciences just as was the ideal in the Renaissance. However I didn't feel constrained to do this in a manner that imitated the mechanics of the eye in a photographic way. This in a way made things easier and gave an expanded field for expression. For instance when I read Ruskin's Modern Painters volume 4 on mountains I practiced doing the aiguilles, and gneiss formations of the crests, and so forth out of inner feeling and knowledge and didn't care much about spacial distortion. I just guarded myself from exaggerated distortion for distortion's sake and mannerism in someone else's style. I felt that my own natural distortions would be style enough and my emphasising certain elements because of psychological or spiritual importance would produce a style on its own. When I saw Steiner's paintings I felt that his style conformed to my ideal quite well and that there was not only natural science behind it but also spiritual science, of which I had made myself an ardent student. Overcoming a slavish imitation of their style and content after having taken them in and individualizing the content of the motifs and turning them into a faculty of creative power. It's as the great angel with one foot on the sea and one on the earth with clouds for a chest and sun for a head gave a book to Saint John in the Apocalypse to eat to make it inner. It takes a long time to learn how to work with the motifs and yet longer to eat them and to make them an inner creative force.

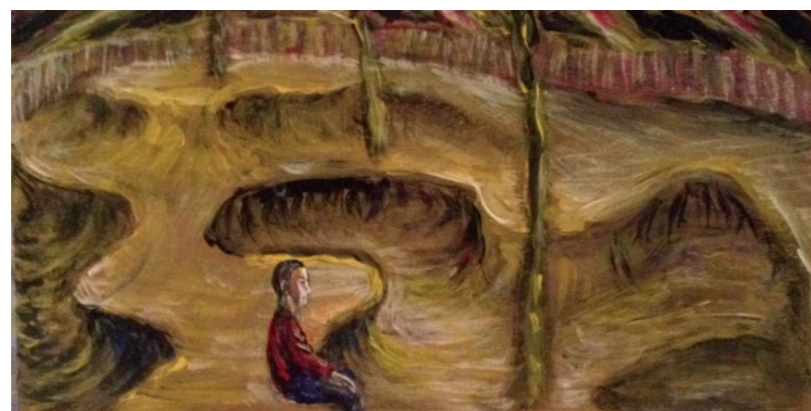


I noticed how the color areas stay on the surface and are not jumping around forward and backwards. The brush stroke is rough and impressionistic, but not impressionistic of outer vision but of inner vision stimulated by the process of painting. He paints an impression of the whole as he imagines and sees the next step ahead, then quickly strokes it in. The painting grows in this process of reciprocal action and imagination. The action chases the imagination and the imagination looks ahead into the future.

Painting corresponds to imagination or concentration as a phase of meditation. It makes it outwardly visible. If one becomes strong in imagination or concentration that opens a door to inspiration. Painting can do that too. That is the strong attraction of painting. As with Guston's nonrepresentational work of the late 60s the search for organization of the picture elements is on the edge of imagination and inspiration. The outer picture is eliminated and the forces of inspiration direct the picture elements. This type of painting is good training for the development of inspiration. Steiner usually described inspiration as a kind of sounding after the visual aspect disappeared. However, in his Anthroposophical Leading Thoughts he also compared it to the drawing process. In this case the pencil is the ego and it lives with the spirits of Movement in their drawing of the form out of movement. In this case it's not finished but it is in the process of coming into being. Those who can only see the finished picture see only a dead product. Guston exposes the guts and living metabolism of the painting which is inspired and the one who knows how to view them can look through them into their genesis. I like to paint in this way also but believe that representation adds a higher dimension and Guston also turned towards it later. It is harder to open up inspiration with representation pictures but is much more articulate. It can be compared to the difference between instrumental and choral music of song with words. One is just a sound and the other is sound with meaning, or ideas. To create a representation of an object in a picture you can either copy it from something outside you in nature or you can create it out of an inner representation or imagination. If one has no disciplined knowledge of the desired form then one is helpless to create an accurate meaningful form that has an essential relationship to the desired form. It is necessary to study its morphology. Schopenhauer said that the deeper the artist's relationship to the essential form, the higher is the ideal content of the art. Here is also where spiritual development comes in. Jupiter, the next planet will be made from our inner representations. If one has not been able to create the forms out of himself he won't be able to be creative out of the "I" on Jupiter. His world will be chaotically formed and distorted. Ask someone to paint something in nature without looking at an outer image and you will see what his environment will look like on Jupiter. Of course he has a few more incarnations to develop a new world. This inner world should correspond to what we see outwardly or otherwise it is distorted by Lucifer. It is false. This was Schelling's ideal, to be

able to participate in the coming into being of the world. This is real inspiration and it will become intuition. If someone stays at the stage of abstract painting, on Jupiter he will have no content in his world except for abstract harmony. No forms will come to completion and the Exusiai will not be able to be active in this world. They will be retarded Exusiai who will work into this unfortunate future world. This means that the "I" will not be active in the astral environment. Such artists will not be able to communicate with other beings and they themselves will become elemental beings of a sort.

For now we can create pictures. In the future we will create living forms in the Ether when the outer world dissolves. Also our thinking has content to work with. We live with the content of the hierarchies. The forms and morphology of the Exusia, and metamorphoses of the Dynamis, and we live in the wisdom of the Kyriotetes. The content of the 2nd hierarchy shines through the 3rd hierarchy into the receptive co-creative human being. That's how Goethe thought; with phenomenological, exact pictures. When the forms are not carefully and systematically internalized the imaginative thought content is hazy or poor. The breadth (Breite) of range is limited and there are gaps and holes in the fabric of the geography of the soul. What is unconscious and empty is left to elementals that insinuate into the unconscious realms of the human and could be harmful and under the sway of destructive forces. Practically for a painter the forms are integrated into the unified field of the imagination and live together in a climate that harmonizes and personalizes the whole. Style, in the real sense, is achieved. It's not then an affected mannerism but an honest recreation of reality that has become spiritualized. It becomes a spiritual product. The accidental characteristics of outer form are burned away in the furnace of the imaginative creative will forces, and the essential is retained and becomes the content of the focused or selective creative act. As Schelling said in his Naturphilosophie (in my own words) his goal is to recreate nature from within and to build it up consciously. In that way the sense impressions don't remain just dead pictures but participate in becoming and being (Sein). The outer pictures are digested and made a part of the "I", ego, "Ich". The "Ich" expands and absorbs the content of the world of the past and begins to create the future in freedom. The "Umstülpung" occurs. The world comes to us from outside and becomes inside. It then becomes outside again but this time consciously out of the "I".



When I left Dornach in the middle 90s I had to decide what the next thing to do with my life would be. I decided that NY City would be the right move since it was a kind of art capital and that was the direction I wanted to take.

I called Chris Frantz, the Talking Heads drummer, and asked him if he knew anyone who was making a living as a painter in NYC so I could get some ideas about how to proceed. He gave me the contact info for Jamie Dalglish. I went to New York with only what I could carry. My first place to live was the YMCA at 64th and Broadway. I think it was \$60 dollars a night. I had to find an apartment and job soon because I couldn't keep paying for the Y. I called Jamie and met with him at his apartment on east 14th street. He was very friendly and likable and devoted to painting. He painted in his own kind of neo-abstract expressionist style. He was at RISD when I was there I think but I didn't remember him from then. He was showing at OK Harris Gallery. He was recently divorced and trying to start a new life for himself.

I had been visiting Jamie regularly and saw Marc Kehoe there. Marc is a good painter that I knew from RISD. He was David Byrne's closest friend there and had been a former roommate with him. They had a joint exhibition at RISD. Marc said he was thinking of moving to San Fran and would be gone for 2 weeks and I could stay at his place during that time and cat-sit. So I moved out of Neil's and into Marc's apartment for a while. I still hadn't found my own apartment and so when Marc came back after deciding not to move I moved in with Jamie and slept on his couch. David Byrne had done the same thing when he first moved there. David also lived on Jamie's couch but in the bigger place that he had when he was married on Bond Street. Jeff Koons had also lived on Jamie's couch when he first moved there. Jamie made videos of David Byrne interviewing Jeff Koons and Vito Acconci and others during the time that David lived with him.

Anyway I think I lived there for almost 2 months. One day Bernd Naber, a German painter living in NYC, showed up at Jamie's house and told me that I could rent an apartment that he had made in his industrial building at 43rd and 8th. I had finally found an apartment. Before that however I had gone to the Anthroposophical Society on 15th street to see if I could teach painting classes there. They had been looking for a painting teacher and I began soon. The way I did it was once a week. We would do one of Steiner's motifs for 4 weeks. So I taught there regularly and made a little money. Sometimes we had nearly 20 students. It still wasn't enough to live on so I got a job at the Metropolitan Opera doing telemarketing. We had to make a certain amount of sales and I wasn't a good salesman. After a while I think they called me in to fire me but felt sorry for me, and since I always drew pictures while I was calling I think the supervisors enjoyed seeing them and they decided to keep me on as receptionist with other duties. I continued doing that for quite a while. I walked there every day from my apartment on 43rd street. Now I was teaching at the "Branch" of the anthroposophical society and was a receptionist. I was painting at home. I painted large watercolors.

Dear Hannes,

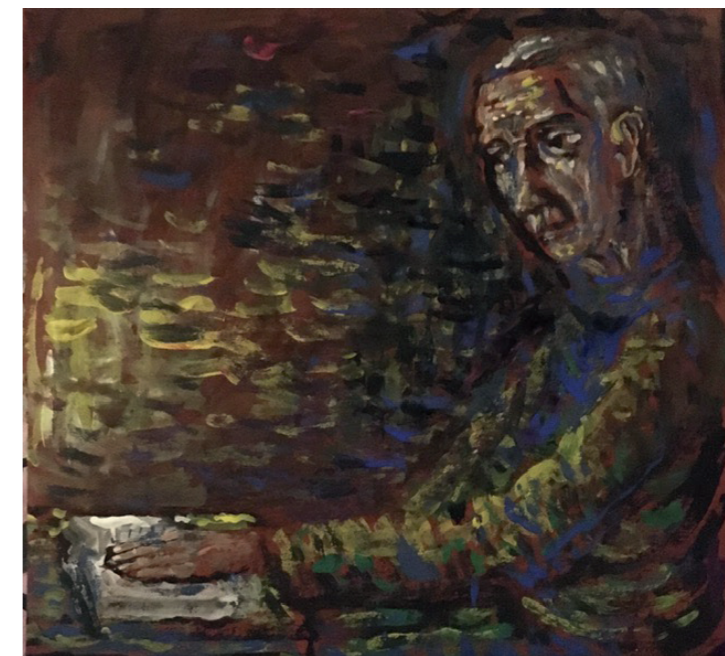
I know I've waited a long time to write to you after my visit but I have been in a whirlwind of activity since I've been back. We went almost immediately to Kentucky to visit my parents for 2 weeks. We saw a buffalo farm there with hundreds of them. When we got back I was invited to participate in a group exhibition. It comes down now on Oct. 9th.

Chris Frantz and Tina Weymouth also came to the opening and Taylor Mead from Andy Warhol's Factory came. I went with Tom Brigham, an old class mate from Rhode Island School of Design to see the Tom Tom Club, at the 25th anniversary since we had our group at RISD. We visited old Boston the next day and saw Harvard University and MIT. We stayed near Henry David Thoreau's Walden pond and visited it and saw nearby Concord, Massachusetts, Emerson's house and other things.

The painting I did at your studio is in the exhibition here. I'm sure more will grow out of the work we did in Norway, especially in art production and imagination.

Best wishes,

David

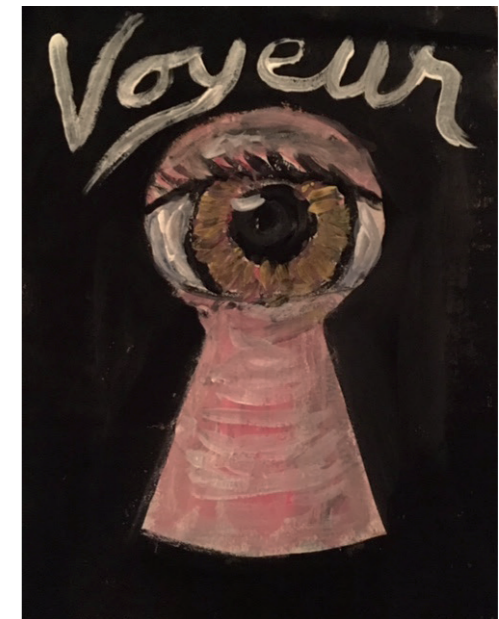


Gideon was one of the Judges in the book of Judges in the Old Testament. He had to lead an army against the enemy and asked God to show him if he would win. He put a fleece (Sheep skin) on the Ground and asked God to show a sign that if he would win he would make dew in the morning come only on to the fleece and not on the rest of the ground. It happened as he said. I've shown Christ sending dew down onto the fleece and Michael above him in the heart chakra (sun) of the guardian. The planet man motif of Steiner shows which planets are the cosmic organ for the human being outside his body in sleep or death. The red window in the Goetheanum shows the guardian in this way. The lower 3 beasts in the red window correspond to the lower 3 chakras and I've replaced them with redeeming figures to overcome the lower guardian of the threshold. I've put Christ, Gideon and the fleece for the lower 3 chakras or beasts in the big red window.

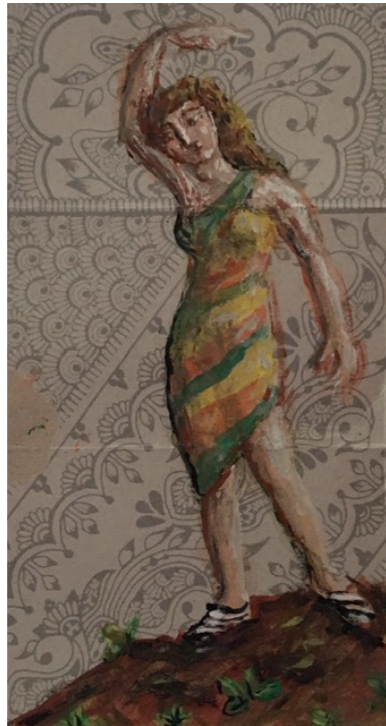
No particular man. Old, in a special light. The arm is a great stretching length that spans long spaces, that spans the painting. Head at upper right corner and hand and book at lower left. A great lonely space with only thoughts between.



The cat is doing its cat things and is not very involved with the people. The man on the bed could be dying but he might get better. The other man has been reading to the sick man who is having trouble breathing.



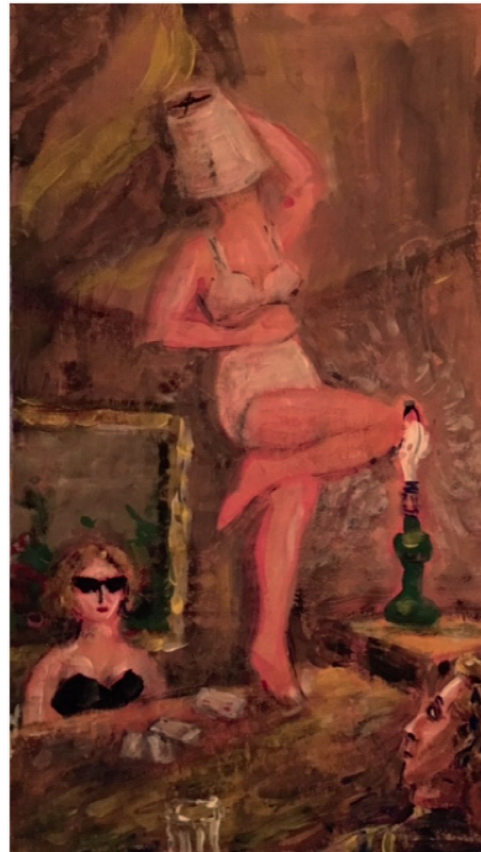
I wanted to fragment the body and use the pieces like separate letters of a word. The body part has a shape and the keyhole has a shape. These 2 had to be put together in a way that the 2 elements make a whole. The knee of the woman's leg has a black point from the door fixture covering part and it separates the planes of the leg and door. When I had the basic idea I had to execute it and find the position of the leg to show just the right amount. If it were bigger it would be difficult to read it as a leg and if it were smaller there would be more than a leg showing. Once the idea is there the elements are somehow mysteriously determined by necessity and logic. The word "Voyeur" was necessary as a compositional element. It also brings in a psychological content that produces shame at being exposed for the desire to look. It's actually a pretty harmless image, but one begins to imagine more, and that more that the viewer imagines is the more pornographic element. It is up to the viewer whether he wants to see it as a pictorial composition that is cold and logical, or whether he allows Lucifer to fire his imagination with his fiery darts that inflame the soul. That is when the viewer becomes the Voyeur. The other one with the eye in the keyhole is the obvious and necessary compliment to the leg. It's the nerve-sense pole and the leg is the metabolic-limb pole. It is easy to see that the round part of the keyhole and the round eye become a unity. The concentric circles within the pupil of the eye draw one into the voyeur's inner world. It is the viewer's own inner world.



When I was in my 20s I was drawn to Goujon's style and absorbed it. I wasn't thinking of him but his ideal is an element that has contributed to my own imaginative ideal. I was reading Victor Hugo's Notre Dame of Paris and he mentioned Goujon. I was reading that just after I had done the painting and realized that Goujon played a part in the formation of my imagination so I wanted to acknowledge him here because I could feel his spirit in the chorus of influences within this picture.



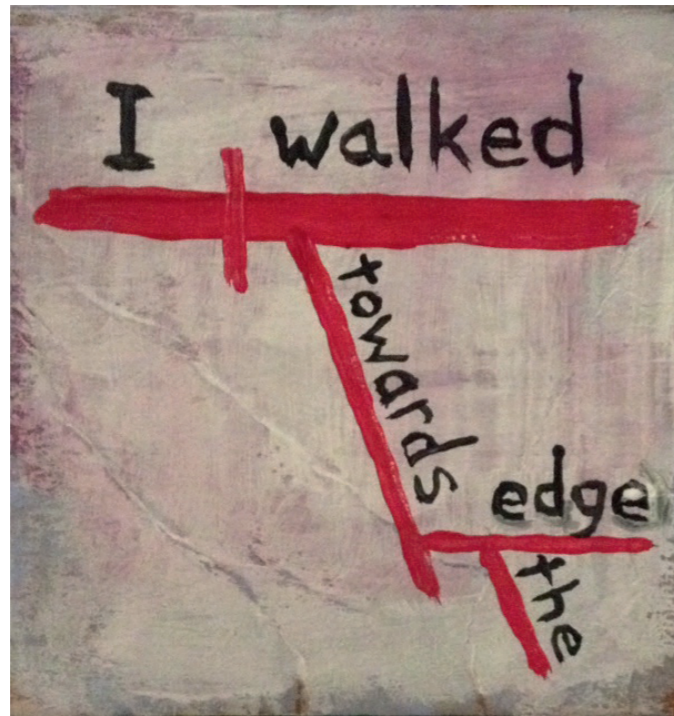
The rays of the sun (upper left) fall on a man (lower left) who is the object of outer vision. The optical rays converge towards the eyeballs. The optic nerves swing around and cross in the center of the brain. In the painting there is no physical brain but where the brain would be is transplanted into the macrocosm or greater cosmos of stars. The stars form a kind of encircling skull (Schädel). The image of the man is reversed and turns upside down on the back of the star-brain of the spiritual world. It is interesting to imagine that after death in our mid-journey in the astral world the life pictures are backwards or reversed.



Woman dancing on a table with a lamp shade over her head. It's an old cliché that people get drunk and dance with a lampshade on their heads. It is just a step more to start stripping. The shade is removed from the lamp and the lamp casts shadows on the ceiling. They've been playing cards, perhaps strip poker. They've all been drinking and are out of control.



Moses was an Egyptian initiate and he left Egypt for the region south of the Dead Sea. There he encountered the Initiate Jethro, who showed him how to find Jahweh in the fiery geological phenomena of that area. He was taken to Jethro by his daughters. They could be soul forces (spiritual beings) and Zipporah was the one he married (which I have depicted sinking in between his 2 petaled Lotus chakra as the soul power of the intellectual soul mixed with the remnants of old clairvoyance. This goes on in the moon forces working in the brain which he helped to develop in his people and for all of humanity). I have also depicted the burning thorn bush on the right where he first encountered Jahweh, the "Ich".



I have for many years been trying to work out how I can use words in paintings. I've wanted to study sentence diagrams for a long time too and I found a 19th century book that uses them. The structures of the diagrams are fascinating visually and it deals with the essence of language or the archetypal form of thought and speech. What better way to use words in painting than to go to their essence and underlying form? Of course I make up my own sentences once I have grasped the principle of the particular structure.

Seit einigen Jahren erhalte ich von David Taulbee Anderson E-mails mit Fotos seiner jeweils neuesten Bilder. Ich kenne Davids Malerei nur in dieser Form. Was ich über die Bilder weiss: sie wurden mit Tempera auf Karton gemalt und sie sind eher klein (kaum je grösser als 30 x 20 cm, meistens jedoch kleiner). Die Bildformate sind oft unregelmässig, was die Fotos aber nicht zeigen. David fotografiert sie selbst, mit seinem Iphone, bevorzugt in gedämpftem Licht. Die Bilder sind selten in Ausstellungen zu sehen. Er zeigt sie hauptsächlich auf Facebook. Dazu schreibt er:

I'm on Facebook and I use it as a gallery. I try to do at least one a day or if not I do a drawing or several. Facebook has given me a reason to work more since I have people that will see them. I didn't do as much before because they were seldom seen and I felt isolated with my art.

Dieses Heft zeigt eine Auswahl von Davids Fotos seiner Malerei aus den Jahren 2014-20. Es erscheint aus Anlass einer für Oktober 2020 geplanten Ausstellung der Original-Bilder in der Freien Akademie am Loidholdhof. Bei den hier zum ersten mal veröffentlichten Texten handelt es sich um Auszüge aus einem Interview, das ich 2016 per E-mail mit David führen konnte, und Erläuterungen zu einzelnen Bildern. – Hannes Weigert

DAVID TAULBEE ANDERSON. ENCYCLOPEDIA OF INTERIORIZED PERCEPTION
Herausgegeben von Hannes Weigert. Freie Akademie am Loidholdhof. September 2020.
Gestaltung Doris Somavilla. Auflage 300. © Bilder und Texte David Taulbee Anderson

Tonite

I'll be giving a lecture tonight at the New York branch of the Anthroposophical Society at 138 West 15th street at 7:30 pm in Judaism. Tonight I'll be covering the period of King Herod and his temple, Hillel and Shammai, Josephus and The Jewish War with Vespasian and Titus and the forming of the Academy at Yavneh by Johanan Ben Zakkai and the progress of the Tannaim, Akiba and the war led by Bar Kokhba, the formation of the Mishnah by Judah ha-Nasi, the shift to Babylonia and the personalities involved in the development of the Gemara from Rav and Samuel to Ashi, resulting in the complete Talmud.

David