

Greg Parma Smith  
*Last Judgment*  
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This painting is not mine, not about me.

Could have been called:

Beyond Ideas  
Being and time  
Be here now  
Ekstasis  
Sea of fertility

It's an allegory of being:

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The Four Pelicans=legible as four horsemen of the apocalypse

Pelicans are generally white, red, black, and grey=four horses are white, red, black, and grey

First pelican with wings, displayed and abaisé=first horseman signifying conquest

Second pelican with wings rousant, addorsed and elevated=second horsemen personifying war

Third pelican skimming water low, hunting=third horseman associated with famine, oppression

Fourth pelican, skeletal and in another space=fourth horseman, "pale" horse and representing death, an other space

Drives that need to be catalyzed in a moment of imminence, outside of time.

"Apocalypse"="uncover" (lit. trans.) (canvas reveals layers of space by rolling back and forth)

Theme of painting is being/creation. The graffiti text, which came to me through the marker drawings also on display, reads Selfless; Deathless; No World. Ekstasis; departure from ego; the transformation of the world.

"Selfless" is given the texture of cloth, which contains and defines the attitude of the body.

"Deathless" has sharp shapes of a sword.

"No World" has the non-human geometric logic of bismuth crystals or a machine.

The angel is already in the painting. Fallen because self, loss of the universal. Composed in repaired sections from five figure models.

The uninterrupted seascape is Earth's inevitable future. From above the surface all we see is what is gone. Below the horizon of elemental state change from gas to liquid, another order of possible effulgence might dictate. A horizon represents the dual emptiness/fullness of a future impossible to anticipate.

Combination of signifying pictorial styles points to the condition of selfhood within our world (through all time), whose fragile contingency is expressed in the culture that is our passive creation.