

FLOATING AWAY

PAINTER DAVID Ligare's series of still lifes, *Drapery Paintings: 1978-2023*, will be on view at Winfield Gallery in Carmel-by-the-Sea through July 8.

Ligare's inspiration for these pieces dates back to the mid-1970s, when he first started painting images of white drapery piled on a table outside, on the deck of his house in Big Sur. After exploring this concept for a few years, he decided he wanted to do something different with the drapery; he started asking a friend to throw a piece of drapery into the air, so he could photograph it in a dynamic, floating state.

These photographs became the basis for a series of paintings that Ligare created and named after Greek islands, in a nod to the influence of Greek Classicism on his work. "The paintings were meant to appear as casual as snapshots, but were, in fact, carefully composed onto a structure of geometric lines relating proportionally to the rectangle of

the canvas," Ligare says in an essay about his drapery paintings. "I wanted the drapery to become an island or a world unto itself, with each fold, shadow, reflection, and translucency described by the super-rational intensity of the sun."

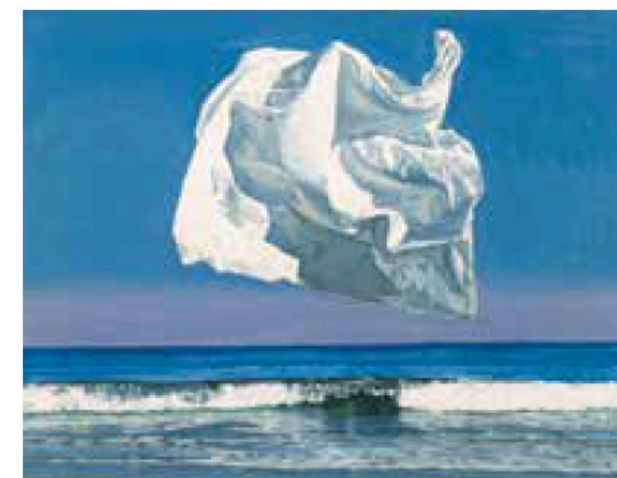
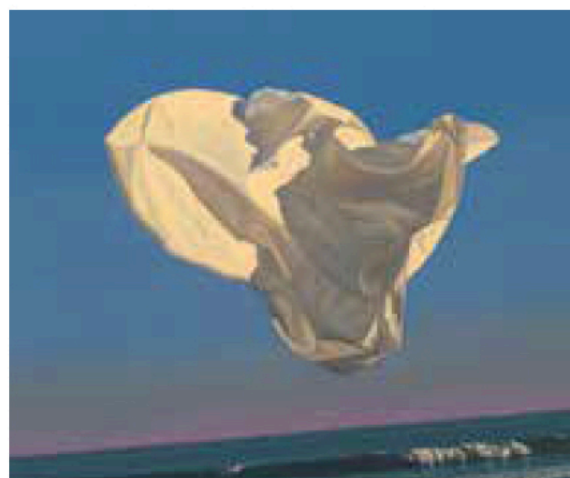
It's not surprising that Ligare also draws inspiration from Hellenistic Greek sculpture—specifically, statues of which the arms and heads have been lost, and all that is left is a torso draped in flowing marble fabric. The paintings are also an exploration of the classical Greek principle of balance between the ordered, or Apollonian, and the chaotic, or Dionysian.

In each of the paintings in this exhibition, this balance is at work. Draperies are painted as they float in midair, caught in the moment before they

begin to fall, as in *Thrown Drapery Orange*, *Kourtina II*, and *Serifos*. In each of these, Ligare has created an image that is simultaneously surrealistic and, upon closer obser-

zon line in perspective, they give the viewer the sensation of themselves floating at the same time."

In *Still Life with Paper*, the subject is a gently crum-



vation, deeply identifiable. As Chris Winfield, Director of Winfield Gallery, says, "In this series, because of the combination of the drapery's position in the sky with the hori-

pled piece of paper instead of a drapery, but the dynamism and feeling of upward movement are still present, as is the bright, sunny backdrop of the California sky and sea.