

## Dedication to Painting/Frank Homeyer

It is always interesting to trace the connection between painting and performance. So many artists are painting or drawing an environment as they interact with it—some of them here at WAKE. Traci Kelly/Richard Hancock, Rita Marhaug, Fausto Gracia, Dominic Thorpe, and Frank Homeyer are mark makers as well as body artists.

This is a connection that Allan Kaprow first discovered when he looked at Hans Namuth's photographs and films of Jackson Pollock at work, painting on glass or just painting on canvas. Kaprow, who would go on to invent the Happening, realized that the act of painting was more interesting than the painting. In fact, Kaprow concluded that painting had played itself out. Maybe he had read Howard Rosenberg's article on action painting, or maybe not—what we can say is that he brought the same degree of messianic fervor to moving the painting off the canvas that Rosenberg brought to celebrating the painting on the canvas.

Cowboy art...by men.

One reason to like Frank Homeyer's work is that it is performative painting. A glance through his website *No Way To Utopia* shows that in addition to performance he does a lot of things, painting being first on the list. And his performances are both painterly and sculptural.

Some images from Friday night's performance include:

- a basin of blue ink with a straw, a reverse sucking action, and a cloth dyed with that ink that was hung from the ceiling.
- Fausto Garcia's boards and empty white bowls, left in place and incorporated into Homeyer's performance
- An odd small tree, much like the trees used for model railway cars, nailed to the top of a board leaning against a support post.
- A candle nailed to the board below the tree that dripped on the floor and bent into a right angle from the effort.
- A cardboard box mounted on the wall that was set on fire.
- Another candle attached to some sort of metal rod that was used to make a fire drawing on something that looked a lot like a very thick foam core board. There was a strong smell as well. There was a strong smell from quite a few things actually.

On a small scale, the audience was treated to the fire paintings of Yves Klein or the gunpowder paintings of Cai Guo-Chiang.

Another reason to like Frank Homeyer: he doesn't take his masculinity too seriously. The performance was funny. Homeyer timed his movements to reflect an external rhythm. He broke the fourth wall by speaking to the audience. He gave up hanging the heavy wet blue-dyed fabric in three places and hoped for the best.

- Jennie