



daniel godwin longfellow

1994-2004

ten years of paint

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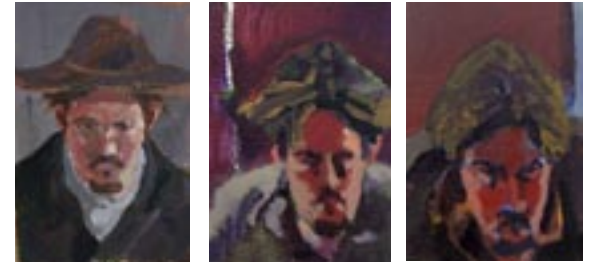
artwork of

daniel godwin longfellow

Painting as a moment experienced.

For me, the moment of experiencing a painting is one regulated by phases of judgment, the first judgments made by the feeling impressed by the painting, then followed in succession by phases of what it is one is viewing and how it was made. As an artist, however, I have always found the personal relationship between the artist and the artwork to be the most fascinating. On the day that the artwork was made, the artist could have been sick, chased by the law, had a good breakfast, or experienced something which inevitably was incorporated in the development of the piece. Artwork is not detached from this Geiger counter of artistic productivity. Art records the moment, not only in a realistic manner, but also in a way which reveals the mental and physical state of the artist, during the time of production.

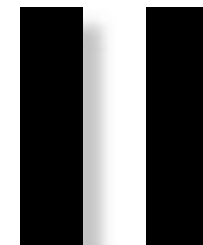
Included in this book is a collection of these cumulative experiences, both the physical renditions of each piece, as well as a short and hopefully, insightful statement about where I was, how I made it, who I met, or what I ate for lunch.



Dark alley garages and grease.

My thesis work at Boston University was a personal challenge to find something that I felt had not been painted before. Directly across the street from my studio, I found hidden in an alleyway a fantastic auto garage, which became the solution to my problem.

Daily, I would pack my French easel and hike up the street to paint the dark garage, which had a dynamic rearwall made of glass and which would have had a tremendous view of the Boston skyline, if it were not covered in soot and grease from generations of car repairs. Many times I would have to move my easel so that the lunch truck that drove the alley could sell sandwiches and burritos to the workers I painted laboring at their jobs. The mechanics were really nice people, up to their arms in grease and transmission fluid. I became immersed in the beautiful world of light and dark, the contrast of black grease and cold white light from the window behind.



11 series



Lift #1
40 x 55 cm
Acrylic on paper.

1994



Lift #2
47 x 63 cm
Acrylic on board.

1994

While I was painting this picture of a Mercedes on a lift, the head mechanic came out and asked me, 'Why was I painting a picture of this dirty old garage? At least I could wait until they got a Ferrari in or something.'

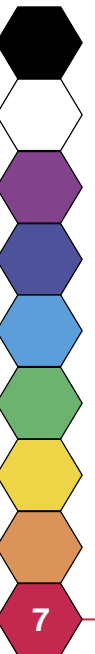


Mechanic Study. 1994
29 x 35 cm
Acrylic on board.

This is a study for a larger piece, 'Mechanic,' which was an attempt to test appropriate colors for a larger painting. I like the abstraction of the window, how its color and contrast make way for other possible interpretations. Like any study, hidden shapes in the subject matter often become the definitions for more realistic final renderings.



Mechanic. 1994
90 x 121 cm
Acrylic on board.



Completed in a single day, these study paintings represent the challenge of finding the true image of the 11 window and the garage. Each study attempts to find its own relationship to color and light, reflecting the garage's image. I find that the different colors suggest the greater possible renditions of paintings that could and might be.

Study #1
10 x 12 cm
Acrylic on board.

1994



Study #2
10 x 12 cm
Acrylic on board.

1994



Study #3
12 x 15 cm
Acrylic on board.

1994



Study #4
12 x 17 cm
Acrylic on board.

1994



Study #5
16 x 12 cm
Acrylic on board.

1994



Study #6
19 x 12 cm
Acrylic on board.

1994



Study #7
20 x 12 cm
Acrylic on board.

1994



Study #8
21 x 12 cm
Acrylic on board.

1994





Window #1

58 x 95 cm
Oil stick on board.

1994

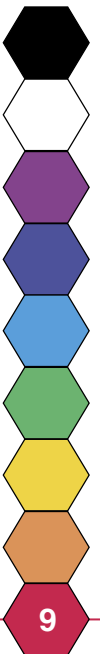
Both *Window #1* and *Window #2* represent my first time working with oil stick. Its taffy, crayon-like texture is wonderful to draw with and I hope to do more artwork with it in the future. I especially like the look of the grays and white on the natural brown color of the board that I painted them on.



Window #2

95 x 58 cm
Oil stick on board.

1994



Time on your hands.

After graduating in 1994, I decided to go for a walk around Europe and to visit my mother's family who live in Denmark. I lived with my cousin Martin and painted for some of the most intense artistic months of my life. Largely isolated, I spent concentrating my effort on the examination and visual documentation of an antique clock that I found upstairs in Martin's house.

I liked the familiarity of the clock, especially because it seems that most grandparents have one somewhere in their collection of things. Giving this clock a life of its own and experiencing its lifetime through my drawing and painting was extremely satisfying. Many of the images are somehow reflective of my self indirectly, if not precisely.



clock series



Clock #1

180 x 120 cm

Acrylic on linen.

1994

This large painting measures 6 by 4 feet, and is the first of four paintings of the same size. I wanted to make the first image of the clock one that would express its stoic, soldier like power, standing in service day and night on your shelf. During the course of these paintings, the clocks lost their glass domes and began to walk on their support columns. If you notice the top part of the clock itself you will see the ornamental, crown-like shapes that adorn the form. During the execution of the four paintings, the crowns turned into a more hair-like form, a floating dreadlock shape, which would often express the emotion of the clocks. Upon completing the four paintings, I had a One-Man Show in the Solrød Library where I was living, as well as several additional exhibits of these paintings.

Clock #3

180 x 120 cm
Acrylic on linen.

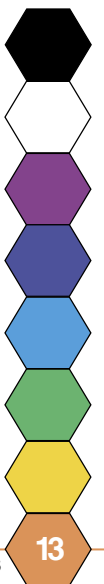
1995

This third painting represented the ageing process of the clocks and their own understanding of their immortality. Seated in the chair, a dying clock has a failing heart and is attended to by two other clocks that do not understand the suffering that he is going through. In the background, time, in the form of another clock, is literally on the edge, symbolizing the near end for this ageing clock. Behind the clock is an electrical cord unplugged, symbolizing the detached state of affairs as well. This is probably the most symbolic of all the paintings that I have ever completed.



1994-2004
ten years of paint

clock series





Study #1 1995
15 x 10 cm
Acrylic on thick paper.



Study #2 1995
10 x 12 cm
Acrylic on thick paper.



Study #3 1995
15 x 10 cm
Acrylic on thick paper.



Study #4 1995
13 x 10 cm
Acrylic on thick paper.



Study #5 1995
21 x 15 cm
Acrylic on thick paper.



Study #6 1995
38 x 30 cm
Acrylic on paper.

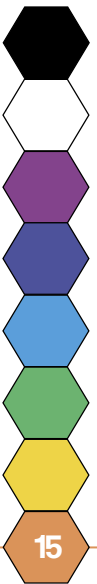
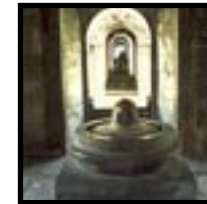


Study #7 1995
38 x 31 cm
Acrylic on thick paper.



Study #8 1995
24 x 17 cm
Acrylic on thick paper.

In the Hindu religion, there is a phallic form that represents the deity Shiva, which is known as the *lingam*. This simple form resembles to a large degree the clock that I was studying. The true form of the clock was the essence that I was after, and portraying it in as many possible variations was a necessity for its own development and my own understanding.





Study #9 1995
21 x 15 cm
Acrylic on thick paper.



Study #10 1995
24 x 19 cm
Acrylic on paper.



Study #11 1995
15 x 11 cm
Acrylic on thick paper.



Study #12 1995
24 x 11 cm
Acrylic on thick paper.



Study #14
31 x 47 cm
Acrylic on thick paper.

1995



Study #13
27 x 17 cm
Acrylic on thick paper.

1995

This painting was the front page of the postcard announcing the opening of the first One-Man show that I had, in which many of the clock paintings were represented especially the large four paintings. I have always enjoyed painting on cardboard, even with its lack of durability. As my teacher once told me, it is better to paint on a canvas that looks like cardboard than to paint on the real thing.



Ink Study #1
40 x 30 cm
Ink on paper.

1995



Ink Study #1 for C2
40 x 30 cm
Ink on paper.

1995



Ink Study #2
40 x 30 cm
Ink on paper.

1995



This represents the instability of being a backpacker, with your life on your back.

Ink Study #2 for C2
40 x 30 cm
Ink on paper.

1995



Old Man study for clock in a wheelchair.

Ink Study #3
40 x 30 cm
Colored Ink on paper.

1995



Ink Study #3 for C2
40 x 30 cm
Ink on paper.

1995



Ink Study #4
40 x 30 cm
Ink on paper.

1995



Ink Study #4 for C2
40 x 30 cm
Ink on paper.

1995



1st study for the 2nd large painting, representing youth receiving instructions from the old.

Ink Study #5 1995
40 x 30 cm
Ink on paper.

The madness of solitude.



Ink Study #9 1995
40 x 30 cm
Ink and paint on paper.

This represents trying to bridge the gap of the Atlantic Ocean with my family and friends and my home.



Ink Study #6 1995
40 x 30 cm
Ink on paper.



Ink Study #10 1995
40 x 30 cm
Ink on paper.

Trying to settle an argument.



Ink Study #7 1995
40 x 30 cm
Ink on paper.

This represents trying to break the glass that surrounds you.



Ink Study #11 1995
40 x 30 cm
Ink and paint on paper.

A gift of flowers.



Ink Study #8 1995
40 x 30 cm
Ink on paper.



Ink Study #12 1995
40 x 30 cm
Ink on paper.

This drawing was done using my fingerprint.



Ink Study #13
40 x 30 cm
Ink and paint on paper.

1995



Ink Study #14
40 x 30 cm
Ink and paint on paper.

1995



Ink Study #15
40 x 30 cm
Ink and paint on paper.

1995



Ink Study #16
30 x 40 cm
Ink and paint on paper.

1995



Represents the departure period for the clock, leaving home with his backpack, looking for adventure.

Ink Study #17
30 x 40 cm
Ink and paint on paper.

1995



Ink Study #18
30 x 40 cm
Ink and paint on paper.

1995



This is the concept of the grass always being greener on the other side.

Ink Study #19
30 x 40 cm
Colored ink on paper.

1995



Ink Study #20
40 x 30 cm
Ink on paper.

1995



Incarus Series #1
30 x 40 cm
Pencil on paper.

1995



Incarus Series #2
30 x 40 cm
Pencil on paper.

1995



Incarus Series #3
30 x 40 cm
Pencil on paper.

1995



Incarus Series #4
30 x 40 cm
Pencil on paper.

1995

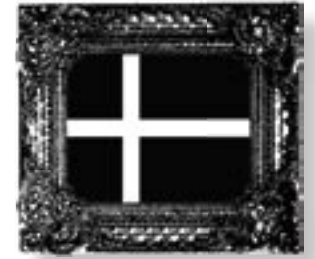
The Icarus Series of drawings is an adaptation of the classic Greek story of the inventor who built his own set of wings to fly. After teaching his son to fly as well, and warning him not to go too high because the sun would melt the wax from his wings, tragedy struck. Not heeding his father's warnings, the son fell to his death after attempting to fly too high. My adaptation on the subject, using the clock figures, represents an attempt of storytelling to give the clocks yet more life. *Icarus Series #4* is a drawing showing the enormous pain of the father after seeing his son's horrible death. I have always wanted to create this drawing in the form of a large sculpture, using dark granite for the rock, polished steel for the son, and raw metal for the father. With adequate funding I do hope to build this piece later.



Breaking new ground.

Much of the work that I have done while living in Denmark has been about trying to define the final form of an image that I am studying. Being able to find the true shape of an object is the challenge, and the simplest form the goal. My infatuation with shape is one that slowly leads towards the path of painterly abstraction.

Landscape painting has always been a passion for me. The challenge of the environment, combined with constantly changing lighting conditions, makes capturing the moment a matter of speed and a necessity. Perhaps the most enjoyable part of the process however detached from the actual painting, are the experiences that you have meeting people on location for each and every piece. For me, this moment is the joy of the creation process made manifest through paint.



danish landscapes



Ohman Frontyard #1 2004
120 x 70 cm
Acrylic on canvas.

While my sister-in-law was out of town during the summer of 2004, Kristine and I took care of their house and cat, located west of Copenhagen. I made the drawings for these paintings on canvas on a wonderful day when good friends came to visit and barbeque with us. I chose the front yard's centerpiece, which was a large grouping of flowers. Next to the flowers was a large hedge, which separated the front yard from the street. The dark green form of the hedge served as a wonderful contrast to the brilliant colors of the flowers. In painting the flowers, I found their stalks to be unimportant to the form and shapes of the flowers themselves. I like to think of the flowers as an immense form ominous to any creature the size of a mouse, size being so relative.



Ohman Frontyard #2 2004
120 x 70 cm
Acrylic on canvas.



Wengels Backyard 2004
75 x 120 cm
Acrylic on linen.

Commissioned in the summer of 2004, this painting was done using a very dry brush technique. With no water to help push the paint, the acrylic was literally massaged into the canvas. This gave the painting a very special surface when completed. When I was drawing this painting, the owner of the house's cat, Babe, would creep along the hedge line of the bushes on the right side of the painting. I had debated whether to paint the cat into the picture, however, before the painting was completed, the cat ran away. I was so distressed for the owners that I felt placing the cat in the painting would be too much for them to bear considering the circumstances. Luckily, three months later the cat did return, but still will not be having a cameo in the



Birkegade Courtyard 2003
70 x 150 cm
Acrylic on canvas.

Completed in the summer of 2003, this two-canvas image is the view from the back of the courtyard at Birkegade in Copenhagen. Many children play in this courtyard that we can view from the window of our apartment, and it was especially fun to hear the comments of the kids who would visit me while I painted. One girl said she thought it was ugly, and her brother promptly agreed. Later he came back to say that he liked it however. In the center of the painting is a figure sitting on a bench next to a jungle gym, smoking a pipe. His stereotypical posture was just what was needed to ground the image to the reality of who the people are who live in this courtyard. It was a fantastic sunshine-filled day.



Børsen from Holmen

1997

40 x 130 cm

Acrylic on wood.

One day, coming back from Holmen, I sat on the wharf area located near the Danish Stock Exchange. The sky was amazing, with a yellow hole that led into the heavens. It was as if the sky was being sucked into this opening and I documented it through this painting. I like the large yellow bus design on the right.



Solrod Backyard

17 x 21 cm

Acrylic on board.

I painted this painting on a lovely summer day next to the house of my cousin. I lived with him when I first moved to Denmark and this painting was done as a break from the more serious work of the Clock Series. We used to picnic near the trees there and play with the kids down by the playhouse, the outline of which you can see in the background.

1995



Viborgade

14 x 17 cm

Acrylic on board.

This is a small painting done in front of my old apartment, which has a view of the bridge adjacent to the railway tracks seen in *Svanemøllen Winter*. I love how the small amounts of paint convey the feeling and look of the environment.

1997

1994-2004

ten years of paint



Svannemollen Winter

1997

40 x 58 cm

Acrylic on board.

Next to the railroad tracks of the cargo line that ran near my apartment, I painted this picture of the plant located in Svanemøllen. When I showed this painting to my mother, she recognized it immediately and explained to me how she used to row shell boats near that harbor.



Winter on Nodre Frihavnsgade

1997

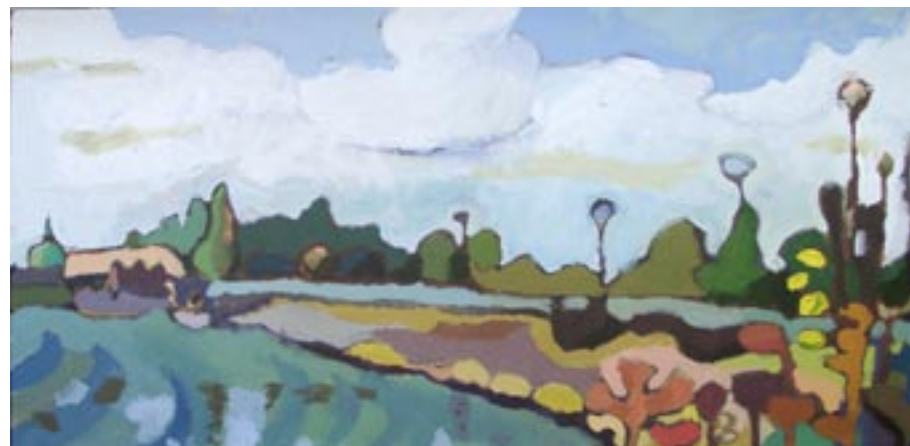
58 x 40 cm

Acrylic on board.

This little shopping street in Copenhagen was very cold that day. I wore a Mexican poncho and painted in freezing temperatures to catch the last bit of sunlight the day had to offer.



View from Holmen **2003**
20 x 40 cm
Acrylic on canvas.



Behind the State Museum **2003**
20 x 40 cm
Acrylic on canvas.

Painted out on the farthest reaches of Holmen, the old military center of Copenhagen, this painting has in the far left background the steeple of the Danish Marble Church. I love the clouds in this picture.



Flying over the Lakes **1997**
60 x 110 cm
Acrylic on linen.

A happy lark of a painting, I had a lot of fun painting this image. The bridge represented in the picture leads from outside of town to downtown Copenhagen. While in Copenhagen, I became very interested in the graffiti art scene of wall painters in the city. Two of my favorite artists were, 'Monsters of Art (MOA)' and Bates. Both of these initials are on either side of the bridge.



Rådhusplads **1997**
40 x 58 cm
Acrylic on canvas.

This is a depiction of how I thought the town center of Copenhagen could be improved through large sculptures of my fantasy.

Tombstones and Suntan Lotion

Located in the heart of Copenhagen is an old cemetery built before officials decided that graves should no longer be within the inner city limits due to health reasons. This one, Assistens Cemetery, is the final resting place of Hans Christian Andersen, Søren Kirkegaard, and Neils Bohr. Unlike so many of the cemeteries in the United States, this burial ground, probably because of its age, functions more today as a park or garden than as a cemetery. The manicured bushes, flowers and trees create a wonderful oasis for city dwellers to escape the asphalt and cement of everyday life without having to drive hours out of town. Today, sunbathers and afternoon newspaper readers lay side-by-side with the tombstones of Copenhageners of days gone by.



assistens cemetery



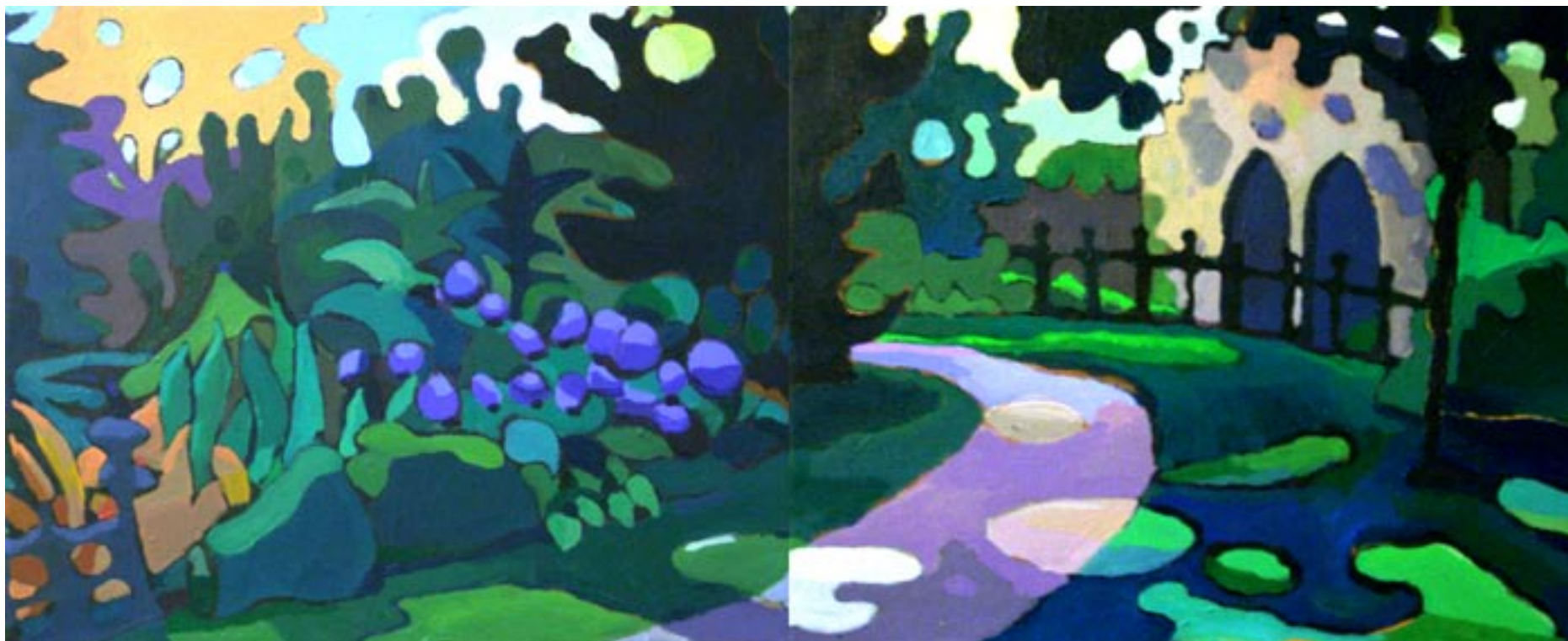
Assistens Pines 2003
19 x 13 cm
Acrylic on canvas.

I remember painting this picture on a nice day, cool with bright sunlight, while I sat in the shade of a small tree. Two doves flew in and rested on the tree next to me and watched me paint. It was a nice way to share the day.



Assistens Red Poppy 2004
40 x 25 cm
Acrylic on canvas.

Located just to the left of *Assistens Cemetery Path*, this painting has special significance for me. When I was placing the final stroke of this painting, the large poppy, located in the center fell off of its stalk, as if it had held out as long as it could and until it felt safe enough that it had been well documented.



Assistens Cemetery Path 2004
70 x 150 cm
Acrylic on canvas.

This path, which weaves through the cemetery, is shown here wrapping in front of the Peder von Sholten grave site. Von Sholten was the Danish Governor to the Danish West Indies during the 1800's. This painting and *Assistens Red Poppy (ARP)* are in the cemetery located next to each other, with *ARP* to the left of *Assistens Cemetery Path*. Originally, this was going to be a single canvas only however, I really liked the idea of a wide format to express this image. While I was painting this particular painting, I could hear the sounds of small pups crying. I could not place the sound until just before finishing for the day when I saw a mother fox creep out from the side of the mausoleum to the right of the painting.



Assistens Pines
120 x 75 cm
Acrylic on canvas.

2003



Assistens Pines
120 x 75 cm
Acrylic on canvas.

2003



Assistens towards exit 2004
28 x 39 cm
Acrylic on canvas.

This is the first painting of the Assistens Series in which I included a headstone. In this cemetery, the grounds are so meticulously kept up that the feeling is much more like a garden than a burial ground. As fall was just beginning I really enjoyed capturing some of the foliage. The two paintings on this page were drawn at the same time, in opposing directions.



Assistens Side Path 2004
19 x 24 cm
Acrylic on canvas.



Assistens Side Path Sunrise 2004

90 x 110 cm

Acrylic on canvas.

FS

Painted in the same manner as *Wengels Backyard*, I wanted this view from the cemetery to have a unique feeling as well. This is also one of the first images from the cemetery that has a headstone in it. What I like about this painting is that, while I was drawing the layout for the painting in ink, an old man was walking his dog past me on the path. After drawing him into the painting, I think it ties very nicely to the area with the headstone. I feel it gives a peaceful tone to the painting in which we can recognize the symbol of death, but go forward without hesitation.

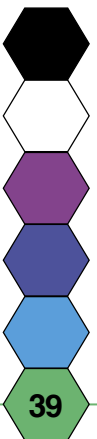


Ink Drawing AC #1 **2004**
39 x 56 cm
Ink on heavy paper.

Many times, when you study a landscape long enough, certain things come to light that otherwise were unknown about an environment. In a cemetery, much of one's attention is given naturally to the tombstones of the graves before you. When I drew this ink drawing, I realized that high up in the tree was a gigantic bird house. The size was enormous, and it made me ponder what large bird could possibly inhabit such a home.



Ink Drawing AC #2 **2004**
39 x 56 cm
Ink on heavy paper.





Ink Drawing AC #3
39 x 56 cm
Ink on heavy paper.

2004



Ink Drawing AC #4
39 x 56 cm
Ink on heavy paper.

2004



Ink Drawing AC #5
39 x 56 cm
Ink on heavy paper.

2004



Ink Drawing AC #5
39 x 56 cm
Ink on heavy paper.

2004

Assistens Cemetery is an odd place. It often lets you forget where you are because of the fantastic celebration of foliage and flowers. When I drew this piece, I remember two homeless people walking by and talking about a tombstone that one knew of, which was nearby. The woman pointed out a stone, carved elephant that was the gravesite of a young boy who had died at the age of three. The two remarked how horrible it was. Finishing this drawing was a rather somber affair, compared to normal.



360 Degrees of Separation.

Having completed the Clock Series and now living and working in Copenhagen, I needed a new subject matter on which to concentrate my efforts. I found an intersection near the apartment where we were living, where the views in each direction were equally dynamic and unique.

I decided to produce four large paintings of the intersection with 4 distinct times of day-- morning, noon, evening, and night. This arrangement of paintings proved to be one of the more painterly endeavors that I had ever attempted and the process was extremely rewarding. Working as a bicycle courier at the time, I was riding eight hours, and over ninety kilometers a day. My relationship to the street was like never before. My current concentration of thought artistically is surrounded still by the dynamics of intersections and their role in our lives symbolically and physically.



park series



For the first of the four paintings, I decided that I would start with a preliminary drawing to define the subject matter. I wanted to establish a sharp contrast to the night club, which was located next to a church on Østerbrogade. I loved the division between the day and night life of the two establishments and wanted to depict a night scene which would capture this dichotomy.

The drawing is rather unique in that it was done on three layers of a clouded acetate paper. For each of the three layers, I divided the composition in a fore, middle and background layer, so that when all three are pressed together, there would be an actual physical distance between the layers of pencil work.

In the drawing, there are several interesting images to point out. First, the church in the left-hand side of the picture is actually the church where my wife's parents were married. Second, standing in line at the night club, I placed my wife and myself. Finally, if you notice the line of people, I wanted to create a serpentine effect of the people standing as a group. I enjoyed the concept of the beast, i.e., the masses of people snaking its way into the establishment.



Park #1 In line **1997**
70 x 140 cm
Pencil on three layers of acetate, sandwiched together.

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Park #1 1997
120 x 180 cm
Acrylic on Linen.

The completed painting of Park #1 very successfully makes the transition from the black and white of the pencil drawing to full color. I wanted to concentrate on the color of the painting and not create too much of a difference between the two sides. I decided that the drain pipe would also become more like the separation between the two worlds. In addition, I pay tribute to *Starry Night* by Vincent Van Gogh, one of my favorite painters, in the manner in which I painted the church and sky in the left-hand background. Interestingly enough, if you study the figures standing in line, the first girl and some of the other patrons share many similar characteristics to the clock figures of the Clock Series.

Park #2

120 x 180 cm

Acrylic on Linen.

1997

This, the second of the Park Series paintings, was very enjoyable to paint. I was trying to make a clear statement about the division of nature and life in the city through a selection of colors that comprised each of the two worlds, i.e., both heaven and earth. I wanted the more monochromatic colors of the street to overwhelm the viewer in their stark contrast to the brilliant portrayal of the sunset over Østerbro.

I particularly like the way the drawings of the motorcycle rider and cars turned out. Their playful design somehow makes the tone of the city more lighthearted as opposed to ugly, which could easily have become too much for the composition.





Park #3

1997

120 x 180 cm
Acrylic on Linen.

In this third painting of the Park Series, I wanted to represent clashes in culture between new and old lifestyles. If you notice to the left of the painting, all of the colors are warm and inviting, where to the right, a pasty sickness seems to be spreading itself across the city. In this particular intersection, you have on one side the old 'Mom and Pop' type of stores and then directly across from them are corporate chain stores, both 7-11 and McDonalds. I really liked the effect of the antennae on the roofs, which I intentionally painted to look like cemetery crosses. Political, yes, but I do like the feeling of this painting.

Park #4

120 x 180 cm
Acrylic on Linen.

1997

The final view of the Østerbro Park Series is toward the area of town known as the Triangle due to the meeting of three main roads. I wanted to test a theory that our psyche would be affected if we changed the color of the asphalt that coats the streets. I wanted a powerful color to set the tone for this view. Everything in this painting is about having fun and loving life. The heavens are a light shade of green, not unlike the extremely stormy weather which I had experienced not long before I painted this picture. In the far upper right-hand corner of the painting, you can see the Halley-Bop Comet which lit up the days and nights during this time of production.



From Valencia to Ventura.

Route 126 used to be known as 'Death Highway,' due to its twisting two-lane construction. It is the link between the coastal life of Santa Barbara and Ventura and the inland counties of Valencia and onwards to the Mojave Desert. Located just north of Los Angeles, Route 126 runs through some of the best orange orchards of Southern California. In the summertime, you can literally smell the citrus of the oranges that lie in heaps on the ground and cover the trees.

In my last year of living in California, after finishing my Graduate Degree at the California institute for the Arts(CALARTS), I lived directly off of Route 126 and found it an easy and obvious subject matter to choose. The original project was to complete a painting at every mile of the 56+ miles to Ventura. I was unable to finish the project because I moved back to Denmark in 2002.



route 126 series



126 Mile 1

2002

30 x 40 cm

Acrylic on canvas.

Standing on the side of the highway trying to draw a road with 18 wheelers whizzing by at 65+ mph is quite interesting, to say the least. I think you can feel it in the way that the trees to the right side of this painting are rendered.



126 Mile 2

2002

30 x 40 cm

Acrylic on canvas.

To the far right in this painting, you can see the Eiffel-like Tower of the Magic Mountain Theme Park of Valencia. Not only does it denote the location of where I painted this picture, but I also like how it symbolizes the modernity of new painting, in contrast to what would be church steeples in Dutch painting from the 1600's.



126 Mile 5

45 x 100 cm

Acrylic on canvas.

2002

What I really like about Route 126 is the contrast in landscape as one drives the hour-long passage from Valencia to Ventura. On both sides you are surrounded by mountains as you drive through its lush valley. At sunset, the hills are often lit with a wonderful glow as the sun drops to the Pacific Ocean.



126 Mile 7

30 x 40 cm

Acrylic on canvas.

2002



126 Mile 9
35 x 75 cm
Acrylic on canvas.

2002



Chiquita Canyon Rd 2002
35 x 70 cm
Acrylic on canvas.

This is the road which led to my house in Val Verde and it empties directly onto, Route 126. Everyday would begin with a trip down from the hills to the city below. I liked the way the telephone poles in this area were no longer straight. Years of earthquakes had shaken them into new angles, which gave the area an even more surreal feel.



Madison Way House 2002
45 x 90 cm
Acrylic on canvas.

The view from my back porch is depicted in this painting looking down on Val Verde. During the 1920's, when segregation was still in effect, Val Verde was a resort town for Blacks looking to get away on vacation from Los Angeles. Over the years, many artists have lived in this town, including filmmaker Adam Beckett, jazz musician Miles Davis, and actor James Earl Jones. The view was spectacular from this house, with at least 20 miles of scenic rolling hills in every direction.

My first Love.

When I was 12, my parents surprised me with a set of oil paints. I had no idea how to use them and the concept of working with lead paints and toxic chemicals was rather daunting. I decided however, that the only way to do or make anything with them was to just begin and figure it out along the way.

Two years later, before I started high school, I took a summer course in painting from the high school teacher with whom I was to study the following year. The first thing he had us work on was landscape painting at the C. & O. Canal. This was my first introduction to landscape painting and it was the influence that has stuck with me to this day. I love to paint outdoors, and since then have dedicated myself to painting nature.



american landscapes



Fireroad Telephone pole **2000**
60 x 120 cm
Acrylic on canvas.

From this fire road, there was a tremendous view over all of Valencia. It was located at the end of the road where I lived during the third and final year of my time at CALARTS.



Wiley Canyon Backyard **2002**
60 x 120 cm
Acrylic on canvas.

On the Fourth of July 2001, I painted this piece next to where we were having our barbeque. It was a really mellow day. A rooster lived to the right of the yard where I painted this and would wake me up everyday.



Van Tuyls Backyard

25 x 45 cm

Acrylic on canvas.

2001



Valencia Park

50 x 140 cm

Acrylic on canvas.

2000

Painted in the middle of Valencia Park, I spent the day relaxing with my wife in the sun. The shadow shape in the foreground is of me with a standing easel. It was a wonderful day and we played Frisbee afterwards.



SML Canoe

30 x 55 cm

Acrylic on board.

1994

Every summer since I turned 12 my parents, sister and I have gone to a lake in Southern Virginia named Smith Mountain Lake. It is a magical place that has provided me with rich memories of a lifetime of good summers.



Boat Dock S.M. Lake

25 x 40 cm

Acrylic on board.

2000



Virginia Field
25 x 60cm
Acrylic on board.

1995



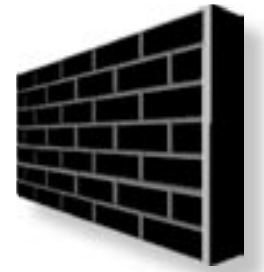
Deerwood backyard
30 x 55 cm
Acrylic on board.

1995

Big Strokes.

Painting large is a wonderful feeling. I liken it to putting up sheet rock in a house as opposed to doing electrical work. At the end of a day you can really see the fruits of your efforts. Being able to take a drawing and maximize it on a wall is also a tremendous experience not only in and of itself but also because of the sheer, physical effort involved in production.

To leave a wall behind after completion is like saying goodbye to a good friend. I have had the privilege of visiting some of my murals years after I painted them, and our reunion is like coming home to family after a long trip.



murals



Love Train

1500 x 350 cm

Cell paint on cinder block.

1998

Destroyed



The first year I attended CALARTS, I was fully immersed in the technique of mural painting. In the basement of the main building on campus, the entire floor has been made available to all students where they may express themselves freely with paint or any medium, as long as no spray paints are involved. The 150 yard-long hallways are completely covered with generations of students' work, including those of filmmaker Tim Burton. During my first year there, I made it my mission to cover the entire hallway. I succeeded in 70 yards, on both sides, completely covered from floor to ceiling. I would go down to the basement with old cell animation paint, which was going to be thrown out, and would sometimes paint for 13 hours straight. The mural above, *Love Train*, was done in one such burst. This 50+foot mural no longer exists due to the constantly changing nature of the painted basement, but this photo series is good documentation of the art I produced there.





Friluftsland Climbing Wall 1998

1200 x 800 cm

Acrylic on brick.

In the spring of 1997, with the help of a good friend, Christian Fester, we completed this large outdoor climbing wall mural in a total of three days. Catering to mountaineers and climbing enthusiasts alike, the store Friluftsland, located in downtown Copenhagen, has a back courtyard where the wall is used for sports climbing. In order to complete the wall, Christian and I had to remove all the existing grips and get the deteriorated wall in shape for fresh paint. Using a scaffolding and a well-planned system for two people to paint, we were able to paint late into the night and have the wall ready for a grand opening in just two days. Currently, the wall is covered with grips and routes, which gives it a very interactive feeling. In addition to being tired by the entire process, I developed tendonitis before completion, which still plagues me to this day.

WM Data Climbing Wall

1997

1000 x 550 cm
Acrylic on brick.

This wall was commissioned after the painting of Friluftslund climbing wall. I was contacted by the owner of a new building being built outside of Copenhagen, who wanted a unique finish to his new corporate headquarters. This painting, with the help of Christian Fester, was also completed in only three days total. I like the fact that business can be conducted in close proximity to a wall that primarily was designed for recreation.



From the Caverns of your Mind.

Doodles, scribbles, or masterpieces of fantasy, I have always visualized images that needed to be produced. Bringing these images to life is part of the process of artistic birth that I love the most. Concepts or short stories made visual convey my thoughts through my preferred medium, as opposed to through the written word.



imagination



Florff on raft with Catfish 1999
20 x 55 cm
Acrylic on canvas.



Sick Gators 1997
18 x 35 cm
Acrylic on canvas.



Vacation for your mind 1997
18 x 35 cm
Watercolor on Canvas.



Otto gets married 1997
25 x 40 cm
Crayon on canvas.



99 cents candle
55 x 100 cm
Acrylic on canvas.

2000



Florff and Lady
55 x 100 cm
Acrylic on canvas.

2000



Party at Vardegade
30 x 40 cm
Watercolor on paper.

1998



Gilbert and Friends
45 x 55 cm
Acrylic on canvas.

1997

Smokin' Duck

17 x 22 cm

Watercolor on paper.

1998



Sherlock Dragonfly

17 x 22 cm

Watercolor on paper.

1997



Crab with toy duck

17 x 22 cm

Watercolor on paper.

1997



Abnormal Reindeer

17 x 22 cm

Watercolor on paper.

1997



Frog and Toadstool

12 x 19 cm

Watercolor on paper.

1998



JohnJohn and Heffa

12 x 15 cm

Watercolor on paper.

1997



Buffalo with Purse
17 x 22 cm
Watercolor on paper.

1998



Tiger Seahorse
17 x 22 cm
Watercolor on paper.

1997



Tecno Turtle
17 x 22 cm
Watercolor on paper.

1997



Got with Hydrant
17 x 22 cm
Watercolor on paper.

1998



Dog relieving
12 x 19 cm
Watercolor on paper.

1998



Arctic Octopus
12 x 15 cm
Watercolor on paper.

1997




About the artist.

Born in Washington, D.C in 1972, I have always been an artist. When I was in first grade, I once came home crying from school because the teacher asked us what we wanted to be when we grew up. I said that I wanted to be a painter and the cutest girl in school laughed at me and said that I would never make any money doing THAT.

I was fortunate enough to have a fantastic art teacher through high school and, although I was a football player, I enrolled in Boston University School for the Arts with an artistic scholarship. For graduate school, I went to The California Institute of the Arts(CALARTS) for Experimental Animation. The influences of animation are definitely present now in my painting and vice versa, with both mediums benefiting. Currently I am interested in developing my artwork in all aspects, be it computer, watercolor, or large scale paintings. I strongly believe in a life long pursuit of one's art, in any media.



Pirate Every design from the 'Book Island' project.



1994-2004 ten years of painting

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