

Birds of Mars Digest

Number Fifteen

August 2022



The 8 by 10 Series Ends [79, 82-84, 86-92]
Noho Pop Begins [through August 31, 2022]
Drawings [173—200]
Video Show [10—12]

Introduction

This issue is about finishing the “8 by 10 Series” and starting the Noho Pop paintings.

On August 5, 2022 the “8 by 10 Series” was finished and finalized, photographed and completed. No plans to paint any more for this series, though I will still make an 8x10 size painting if the occasion should occur.

It did occur, and I made another Cruella painting for a collector friend of mine on 8x10” stretched canvas.

I found this quote somewhere and I wrote it down.

“In the learning phase a student can appropriate imagery from their environment without fear of consequence.”

This was what I kept in mind as I began the Noho Pop paintings. I think of the Noho Pop paintings as studies. They are studies for future works.

Chris Gentes

Northampton, Massachusetts

August 31, 2022

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The 8 by 10 Series Ends [79, 82-84, 86-92]

All paintings are acrylic on stretched canvas except as otherwise notated in the main text. Size is either 8x10" or 10x8" depending on whether the painting is in vertical or horizontal orientation.

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Note: The following comments were written on August 5, after completing the "8 by 10 Series". Today is August 29, and I am reading through for the first time since writing this.

August 5, 2022 is the day that I completed the “8 by 10 Series” of paintings.¹ I made some decisions about the paintings that were still unfinished, and then I photographed them, and that was the deciding factor. Now everything is concluded.

I still have to write these comments. I have all month to do it, but I feel like I want to get it over with now, while it is still fresh in my mind. I want to write about the conclusion of this series of paintings. What happened. I have everything documented fairly well. But does any of that matter? Does it matter how I got the idea to paint **082 Bach**?

Does it matter when I started it and what challenges I encountered while painting it? Does it matter how I overcame those challenges? Does it matter the offshoots of research and investigation that opened up? Is it of any interest to anyone how some of my aspects relating to seeing and understanding imagery changed over the period of time that this painting was being painted? Even now, still?—after having been making art for decades.

These are questions which have many different answers. There is no right or wrong answer. For instance,

¹ The “8 by 10 Series” of paintings are a group of ninety-two acrylic on 8 x 10 inch stretched canvas which I began in late August 2021. Previous issues of the *Birds of Mars Digest* document this entire process with comments and images of the artworks.

is there anyone interested in how the ornamentations on the letterings seemed very elaborate and specific to me when I first saw the source image of this painting in an old music manuscript from the 19th century. But how over the course of a month as I investigated this kind of lettering I discovered that those ornamentations were actually simple standard devices of the times, and just seem elaborate to us because they are novel. They're are really just quick scribbles.



82 Bach, 8x10 inches, Acrylic on Canvas.

83 Notes is a painting that I made to test out an idea I had to make different colors in between the lines of a music staff. There are five lines to a staff, so that means there are four spaces (six actually counting the large top and bottom ‘spaces’), so that meant I had to choose four colors to use for these areas. The melody is from the Bach fugue that I had made another paintings of.

I ended up just picked some colors randomly. I mixed them with white paint to make them more pastel looking so the black notes would stand out better. Then I just had fun with it.

I have in my records a notation that I began this painting on May 29, 2022. It was mostly finished the same day. Then it was in a pile for a long time as I worked toward completing the Cruella series of paintings. By the end of June I had already moved on from the music notation paintings. This one remained in the pile.

What I’ve discovered is that painting small things so they are big is cool. Big notes are cool. Color where there usually isn’t color is cool. Any music notation that is weird looking is cool. Seeing the brushstrokes can be cool. Smudges can be cool.

This painting seems like a placeholder. A jumping off point. A series of paintings similar to this one could be made. There would be a lot of decisions to be made. They could be made randomly. What colors to use? What order of colors? What song to use for the melody? What part of the song? What key? The key of B has five sharps. That might look cool in a painting. All of those sharps lined up.

Or an unusual tempo marking. I just realized that the note on the bass clef staff shouldn't be filled in. That should be a whole note. It just dawned on me that someone who doesn't know these specific things about music wouldn't understand what I am writing about. This painting was just hanging around until the end of July when I signed it.



83 Notes, 8x10 inches, Acrylic on Canvas.

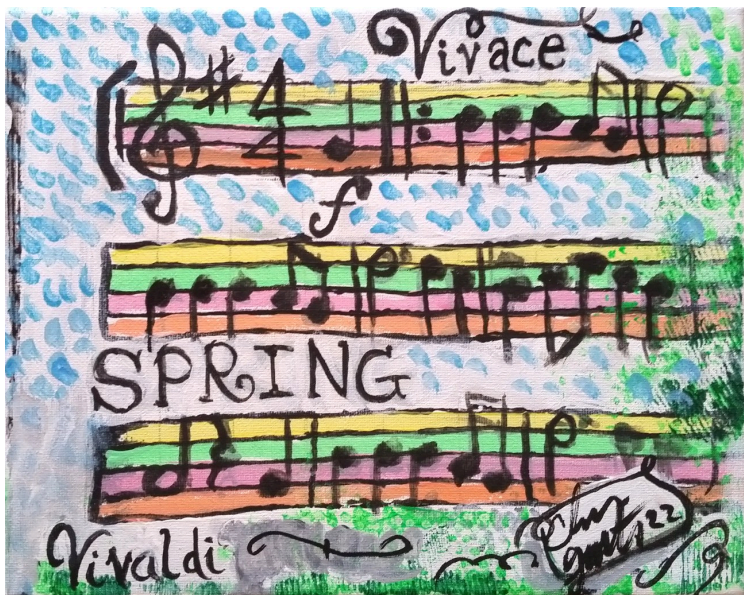
Two weeks after I started painting 83 Notes I began **84 Vivace**. It was June 15, 2022. This painting looks simplistic to me. It seems unfinished, but it also seems finished. Sometimes, when looking at it, I feel ambivalent, but then I may find myself really liking how it looks.

The idea behind this painting is an idea which I still would like to make some paintings of. It is to take the music from Vivaldi's The Four Season and make a painting with some of the music from each, along with something to represent that season. This is one for Spring, but it isn't much like how I envisioned these paintings looking. I imagined that it would be more elegant somehow. This seems playful yes, but also somewhat simplistic. It is another one of the paintings that I quickly finished on August 5, 2022. This is when I decided to really just finalize the entire series of 8 by 10 paintings that I had begun in August 2021. That is the story.

I really feel like I am just beginning to explore the concept of the musical notation ideas as source material for art. Now that I am in the Noho Pop phase of my artwork I plan to make more along these lines. I'm not sure just how they will look, but I will want them to be cool somehow. So I will just continue and over time it should all work itself out.

This may seem out of place to write about this here, but this is the only place where there is space left to type out a few paragraphs. As mentioned, today is the day I decided to complete this series. I also started writing out these comments today. It is 7:30 pm now. This paragraph

is the last thing that I am typing. This is the last chronological thing I typed. I'll go back and edit and revise a little bit of course. It ended up being around 2600 words for these comments. That feels good to know I can still write a lot in a short time if I felt like it. I worked on this all day off and on. Writing really does drain the body. It was kind of enjoyable in a way. I'm glad that I've documented everything that happened today.



84 Vivace, 8x10 inches, Acrylic on Canvas.

87 First Noho Pop

This one must have started after I had started making the grid designs for the murals. There is another part in this digest about Noho Pop, but since this painting is part of that I decided to write it here instead of there. The other thing to mention again is that today, August 5, 2022 is the day that I really finished this series of work. All of the comments I am also typing out today. I signed and photographed all of the paintings and put them into the layout and started typing.

A few things to mention are that I am still working out how the Noho Pop section is going to be. I feel as if I don't want to be putting all of those images in the digest. It wasn't too bad to do that for a few paintings each month in the earlier digests, but already I have fifty Noho Pop paintings and even more related drawings and works in progress. I don't want to have to also have to organize the layout of all of those paintings in this digest. Only a few people read this month to month anyways, and it seems like a lot of work to do something that few will look at. But if just one person reads this it would be worth it.

I guess I'll photograph them anyway just for reference. It seem that once I get going I'll be able to make a lot of art in a very short time. So I'll want a record of what I've made, but I'll just keep the images for now and wait to see if there will ever be some way or reason to show these in a decent format for someone who is interested in seeing them. But mostly they are studies to

understand what is happening within the art itself. That is part of what artists do. They study other artist's art and methods.

Also I want to write all of these comments for these paintings today, the same day I finished the last of them and decided to make the paintings with just the signatures and all of those end of a series decisions that I am making that I never made before because I had never formally (deliberately) ended a series of paintings before.



88 Art Sale \$20 began as an actual sign for selling paintings somewhere. At an art fair or someplace. Eventually I decided that it was a regular painting. It contains an 8 x 10 grid pattern underneath the lettering.

I had determined through trial and error that \$20 was about what someone would want to casually spend for a work of art. This was at the beginning of 2022 when this becomes clear to me. I then spent the next few months really working on figuring out a process to make a painting in less than an hour so that a \$20 painting would be worth my time. The Colorcube paintings were all about this. I still wasn't able to do it in a deliberate way.

It wasn't until I started thinking about making studies of cartoon characters for murals that I really developed an understanding of some of the elements to what goes into making a one hour painting. My current method is one method. There are certainly others. I'm sure the method I am using now will evolve and change over time, but how it works for now I've been working with grids as a way to make a painting since January 2021 (12x12 Series of Grayscale Paintings), not counting earlier student works.

I've thought of all of these paintings as studies so I am not bothered if the grid is seen in the painting. I even sometimes will accentuate the grid or highlight it in some way. One of the Cruella paintings is really just the underpainting. The grid can be seen throughout. But that underpainting looked so good that I couldn't bring myself to paint over it. My collector friend who commissioned it fortunately agreed!



88 Art Sale \$20. 10x8". Acrylic on Canvas.

89 Pig Pen is a painting I made for a collector friend. She saw a few of the first 8x10 Noho Pop paintings (which were on canvas board.) She asked if I'd make one of Pig Pen, so since I had some stretched 8x10" canvas still I decided to make the painting on that and include it in the 8 by 10 Series. I left all of the dirt off of his clothes mainly because it didn't feel right including that. I did put a few smudges on his face so that it looked like Pig Pen.

This is mostly an early study to see if some of the early Noho Pop grids were going to work out for making a painting. It turns out that they did. I've made a big version of Pig Pen on the graffiti wall in Amherst. This is a fun image to work with.

What I am finding in creating all of the studies of the cartoon characters is that no matter the cartoonist or character there are certain similar elements with how they are drawn. Animal (and Smurf) feet are pretty much all drawn in the same way. If you just looked at the feet you might have a difficult time figuring out to which character they belong.

The other thing I've been noticing is how there is something unique about each character that makes them recognizable. To me, for Charlie Brown, it is his zig zag shirt and his squiggle line hair. For Pig Pen it is the crazy hair, the overalls, and the dust clouds. Sometimes it is a color, or an accessory, or an expression, or a sidekick, or how the eyes are drawn, or the color and style of hair.



89 Pig Pen. 10x8". Acrylic on Canvas.

90 Impetuoso is a painting that I must have started in mid-July. That was when everything was still unclear regarding the 8 by 10 Series. I must have started thinking about ending the 8 by 10 Series and was using up some of the canvases. I knew that Noho Pop was what I would be focusing on moving forward, and I wanted to just make the last paintings in the series. This is the beginning of the Chromatic Fantasy, the Bach Fugue on which a number of paintings were based upon.

I laid out a grid and then made a marker drawing of the music on it. Next I layered over everything with white paint and then let it dry. Then on August 5, this morning, before I started writing all of these comments, but after I had decided to really complete all of the paintings, I painted the musical notations. The painting was finished and part of the “8 by 10 Series”.

I look at this painting as a sketch. I can look at it and think of all of the ways in which I could alter this image. I could make the background a different color. I could make the notes different colors. I could add more than one color to the background. There are pretty much an endless number of ways in which this painting could be changed.

I like how the lettering looks frenetic. When I was painting this I had it turned sideways and wasn't thinking about how the notes actually looked (as I had been doing when I made the drawing.) Instead I was just filling in shapes, which as I painted remained just that—random shapes—not notes. I was painting over something light

with something dark. Afterwards, upon looking at it I recognized that there was a certain graphic style or “look” that had resulted just by doing that.

I like how the bass clef staff has no music on it—that is how it actually is. I made those two bottom lines of that staff thicker as well. I like how that looks. Just one or two simple things like that are all that is needed to make a painting interesting or pleasing to look at.



90 Impetuoso. 8x10". Acrylic on Canvas.

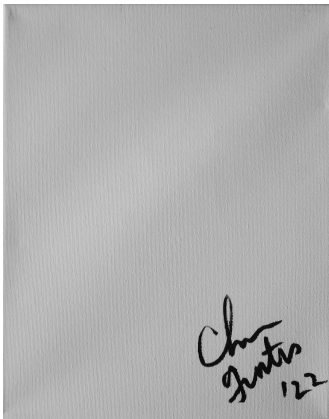
91 Signature 1 may seem pretentious at first glance without the backstory. This and **91 Signature 2** were the last two blank 8x10” canvases that I had in the studio. I had already decided to make the Noho Pop paintings on canvas board. So I wanted to put these stretched canvases to use and include them in the “8 by 10 Series”. But what to paint?

I thought I would eventually paint something on them, but then I thought that having that as a possible future something that I would have to do would be too much of a distraction. So, shortly after I had already decided that the two Cruella paintings which had been “in progress” were finished. I’m the artist so I get to decide things like that. It is how they look that is the art, and this is how they look now.

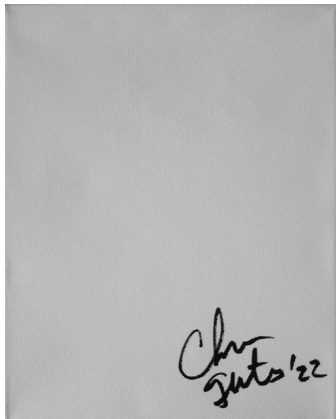
79 Cruella 4 is a painting that went through many iterations, but it never really worked out. I plan to return to this one sometime at a future date when I can approach it with a fresh perspective. **86 Cruella 7** is a painting that I thought was going well. My friend didn’t like this one so I stopped working on it. The things I like about it are things she didn’t like. Sometimes that happens, a difference of aesthetic opinion. In such an event there is no right or wrong. That is one of the beauties and mysteries of art. I’m leaving them as is to document all of this process.

The other thing to remember is that an artist can just start a new painting. Since the whole idea is to be able to make a painting in an hour it shouldn’t be much of anything to start afresh. And I like how some of the paintings in this series aren’t finished and have deeper stories behind them than just being paintings of something.

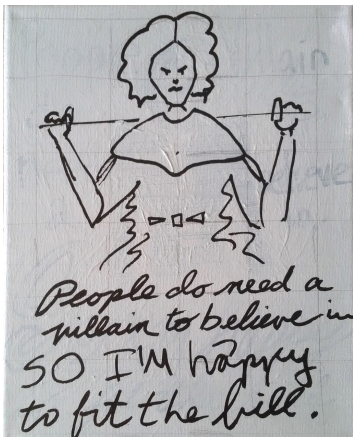
My friend would like one more Cruella painting. I am going to make that, but as part of Noho Pop. The “8 by 10 Series” has been completed! One year, 92 paintings!



91 Signature 1



92 Signature 2



79 Cruella 4



86 Cruella 7

August 2022 Drawings [173—200]

Most of the drawings I made this month are studies for working out the grid for the Noho Pop paintings. For the index of many of the drawings which are studies or otherwise relating to Noho Pop please see the Noho Pop section.

- 171 5x7” Summary
- 172 Study: Polar Bear
- 173 Study: Roadrunner
- 174 Study: Wile Coyote
- 175 Study: Wile Coyote 2
- 176 Music: Very Early 1 (Bill Evans)
- 177 Music: Very Early 2 (Bill Evans)
- 178 Study: Courage the Dog
- 179 Study: Bart Simpson
- 180 Study: Thelma
- 181 Study: Bob’s Burgers
- 182 Study: Porky Pig
- 183 Study: Michigan J Frog
- 184 Study: Taz
- 185 Study: Poison Ivy
- 186 Study: Casper
- 187 Study: Kermit
- 188 Study: Porky Pig Close-up
- 189 Study: Cruella
- 190 Study: Cruella
- 191 Music: I IV, I #iv

- 192 Music: Key to Keys 1
- 193 Music: Key to Keys 2
- 194 Music: Key to Keys 3
- 195 Music: ii V I voicings, Phrygian
- 196 Study: Hemingway
- 197 Study: House Gift
- 198 Study: Totoro
- 199 Music: Blue in Green
- 200 Study: Lisa Simpson

Noho Pop Chronology

While I didn't think of the name Noho Pop until mid-July, the beginnings of Noho Pop goes back to early June 2022. That is when I started working on a very specific grid system for making murals.

The purpose of this section is document all Noho Pop through August 2022. Since it evolved from nothing over the course of several weeks, into how I think of it now as a series of paintings, I feel that I should document it now while it is still recent, and also to think about the future of this series and how to best document that.

As such I've decided to not show any of the images of the Noho Pop art in this digest. Simply because already there are close to 100 associated drawings and paintings. I may show a few images here and there now and then in future digests or video shows, but otherwise I plan to just list the works. I will still photograph all of the works for reference.

Since I am planning to still photograph the artworks I would like to have a system of indexing them as well. For that I need a numbering system I thought about that for a while. Since I am making different size paintings I had to decide how to number them. In the end I decided to number them sequentially by size of the painting. That seems the best way to go about it and I'm not going to elaborate further here. That is how this new series began. At first I used common street art imagery—pop culture subjects, the same source of images that the Pop artists

like Andy Warhol and Roy Lichtenstein used. Then I worked within the idiom of the pop art style to create the artworks. Since these paintings can be done relatively quickly, I am free to try something new to see what happens. In other words I can experiment freely within this process of painting without worry.

Since I was using street art imagery, and even working out some larger size artworks on walls, I was doing things for the first time. I was painting the same things, but in different sizes. I began to encounter unexpected things. Things didn't always go as planned. And sometimes it seemed like I had a solution for a problem, but then that solution made more problems in the long run.

For example, once I bought a pack of paintbrushes that were only \$2. It seemed like they would be perfect for painting on a wall. But the brushes turned out to be terrible. They were made of some kind of nylon to which the paint didn't adhere to at all. The bristles actually seemed to repel the paint. You couldn't get paint on the brush—it was always dripping. And then what little bit of paint was on the brush wasn't enough to cover the surface of the wall. It just made streak marks the color of the paint. It was a mess. So things like that would go wrong.

That is about when I thought that I would have a street art name, so I came up with Noho Pop. That could mean the style of art from Northampton—Noho Pop, or it could refer to me as well, but more about the art style.

The following sections includes lists of all completed Noho Pop artwork as of August 31, 2022.

Noho Pop Drawings

Since I have a very specific system of organizing the studies I make, either in music, art, or sometimes other areas as well, I am able to go back to the drawing sheets to see specifically where the genesis of an idea occurred. For Noho Pop it seems that Drawing Sheet #108 from June 19, 2022 is where I first thought in terms of 2x2 square grids. The first occurrence of a grid with a cartoon, the subjects of the early Noho Pop paintings, was on Sheet #109. The first appearance of the word “Noho Pop” was on sheet #131 (July 5, 2022). Below is the complete list of drawings which have to do with Noho Pop.

June 19—August 31, 2022.

- 108 2x2 Designs
- 109 2x2 Designs 2
- 110 2x2 Designs 3
- 111 Snoopy Sketches
- 112 Charlie Brown Dancing Mural Study 6x4
- 113 Snoopy Dancing Mural Study 4x4
- 115 Peppermint Patty Dancing Mural Study
- 120 Study: Lucy w/spray paint
- 121 Study: Schroeder & Woodstock
- 129 Study: Thing 1
- 130 Mural Thumbnails Idea
- 131 Noho Pop Lettering 1

- 132 Noho Pop Lettering 2
- 133 Noho Pop Lettering 3
- 134 Noho Pop Lettering 4
- 135 Noho Pop Lettering 5
- 136 8x10 grid sizes
- 137 Study: Brainy Smurf
- 138 Study: Artist Smurf
- 139 Study: Smurfette
- 140 Study: Chef Smurf
- 141 Study: Smurfette
- 142 Study: Thing 2
- 144 Noho Pop Summary
- 145 Noho Pop stencil
- 146 Noho Pop stencil with design
- 149 Study: Sternum Boxes
- 150 Study: Ribcages
- 152 Study: Pig Pen
- 155 5x7 Process 1 (front & back)
- 156 5x7 Process 2
- 157 5x7 Process 3
- 158 Study: Calvin & Hobbes
- 159 Study: Calvin & Hobbes
- 160 Study: Calvin & Hobbes
- 161 Study: Scooby Doo
- 162 Study: Tweety Bird
- 163 Study: Bugs Bunny
- 164 Study: Tails
- 165 5x7 summary
- 166 Study: Cruella

- 167 Study: Joker Card
- 168 Study: Daffy Duck
- 169 Study: Jessica Rabbit
- 170 Study: Elmer Fudd
- 171 5x7" Summary
- 172 Study: Polar Bear
- 173 Study: Roadrunner
- 174 Study: Wile Coyote
- 175 Study: Wile Coyote 2
- 178 Study: Courage the Dog
- 179 Study: Bart Simpson
- 180 Study: Thelma
- 181 Study: Bob's Burgers
- 182 Study: Porky Pig
- 183 Study: Michigan J Frog
- 184 Study: Taz
- 185 Study: Poison Ivy
- 186 Study: Casper
- 187 Study: Kermit
- 188 Study: Porky Pig Close-up
- 189 Study: Cruella
- 190 Study: Cruella
- 196 Study: Hemingway
- 197 Study: House Gift
- 198 Study: Totoro
- 199 Music: Blue in Green
- 200 Study: Lisa Simpson

Pre Noho Pop Paintings

Before moving ahead with a listing of the actual Noho Pop paintings, I must mention two specific paintings from the now completed “8 by 10 Series” (2021—2022)”. These are in essence the first two Noho Pop paintings, but for the sake of continuity and classification they remain in the “8 by 10 Series”. Images and comments on these two paintings can be found elsewhere in this Digest (#15).

87 First Noho Pop

89 Pig Pen

Noho Pop Paintings

What makes a Noho Pop painting a Noho Pop painting?

For starters, on the back of it there will be the words Noho Pop written out along with some kind of ornamentation or design. So a Noho Pop painting is actually two artworks in one. It will also be titled and numbered. The back will be unique, handprinted or drawn, and recognizable as in the spirit of Noho Pop.

For now I am numbering each size painting in a separate indexing system, irregardless of the surface it is painted on. I am planning on mainly making the 5x7” size unless working on a specific commission.

Noho Pop 8x10" Acrylic on Gessobord

- A01 Lucy with Spray Paint
- A02 Snoopy Dancing
- A03 Peppermint Patty
- A04 Charlie Brown Dancing
- A05 Artist Smurf

By the middle of July I had finished five Noho Pop paintings on some 8x10" gessobord I had in the studio. I had been making the grid layout designs for murals, and I used one of the designs to see if it translated into a painting. I made these five. It seemed to work out good. By mid-August I had made forty 5x7" paintings and decided not to make any more this size for the time being. After bringing these five 8x10" paintings around to show people I realized that I should make smaller versions. That is when I began painting them on 5x7 inch canvas board.

Noho Pop 8x10" Acrylic on Stretched Canvas

- A06 Cruella

This is a painting that I made on stretched canvas to match some previous Cruella paintings that I had made for a collector friend.

Noho Pop 11x14” *Acrylic on Gessobord*

These ones were on some old gessobord I had from earlier art that I repurposed. Mostly I made these to get a feel for what it is like to work with the imagery from some of the studies in this size. On some of these I left what was already there and added the image on top of that.

B01 Calvin & Hobbes Hugging

B02 Smurfette with Flower

B03 Daffy Duck

B04 Snoopy Dancing

Noho Pop 12x12” *Acrylic on Stretched Canvas*

These are two paintings that are more of studies and tests for making letters and testing some paints I was using. Since “Noho Pop” appears on both of them and they are associated with the rest of the Noho Pop paintings I’m listing them here for now. I don’t think they are finished. I may add some characters to these paintings at a future date.

C01 Noho Pop Lettering

C02 Noho Pop Color Mixing

Murals/Street Art

Please see the Birds of Mars Video Show #9 for video and photos of mural-sized artwork, mainly done at the Hampshire College Graffiti Wall.

Noho Pop 5x7” Acrylic on Canvas Board

I began the first Noho Pop painting on July 18, 2022, and I completed it on July 20, 2022. By the first of August I had finished about twenty-five paintings. At the end of August there were fifty-four completed 5x7” paintings in the Noho Pop style. Here is the list. One day I will find a good way to present the images and comments about the paintings, but for now I am just going to list them.

- 01 Pig Pen
- 02 Lucy
- 03 Snoopy
- 04 Smurfette
- 05 Smurfette
- 06 Thing
- 07 Charlie Brown
- 08 Peppermint Patty
- 09 Woodstock
- 10 Schroeder
- 11 Smurf (Brainy)
- 12 Smurf (Artist)
- 13 Smurf (Chef)
- 14 Skeleton
- 15 Smurfette
- 16 Smurfette
- 17 Ribcage
- 18 Calvin & Hobbes Reading
- 19 Calvin & Hobbes Hugging
- 20 Calvin & Hobbes on Wagon
- 21 Scooby Doo
- 22 Tweety Bird

- 23 Bugs Bunny
- 24 Tails
- 25 Schroeder
- 26 Elmer Fudd
- 27 Daffy Duck
- 28 Jessica Rabbit
- 29 Polar Bear
- 30 Wile E. Coyote
- 31 Roadrunner
- 32 Calvin & Hobbes Reading
- 33 Courage the Cowardly Dog
- 34 Bart Simpson
- 35 “Thelma” *aka Velma*
- 36 Bob’s Burgers
- 37 Calvin & Hobbes Reading
- 38 Calvin & Hobbes Hugging
- 39 Taz
- 40 Snoopy Dancing
- 41 Michigan J Frog
- 42 Poison Ivy
- 43 Porky Pig
- 44 Roadrunner
- 45 Woodstock Piano
- 46 Casper
- 47 Kermit
- 48 Porky Pig Close-up
- 49 Scooby Doo
- 50 Joker Card
- 51 Snoopy Dancing
- 52 Green House
- 53 Totoru
- 54 Hemmingway

Birds of Mars Video Show

This month there were three Video Shows. I've moved away from trying to have numerous short segments and instead I am trying to just have one thing, whatever that may be, for around fifteen to twenty minutes. But, whatever happens will be ok. The idea for the show is mostly to document certain things as they happen and to have an outlet for when those things happen.

For example, show #11 included images of all of the paintings from the "8 by 10 Series". They aren't numbered, but they are all there, with the exception of *Fitzwilly's* which Sam Gas Can is working on. As mentioned elsewhere all of them have been shown and commented on in the various *Digests* over the past year.

Show #12 is *The Plague Doctor*, a film we made in 2019. The film is intended to have a soundtrack performed live while it is being projected. Since it doesn't seem as if such a performance like that is going to happen any time soon, I've decided to add a soundtrack and add it to the video shows.

For shows #12 & 13 I didn't include the title theme, because I just wanted to have some piano music as the one thing throughout it in case someone wanted to just listen to the music on the video.

Birds of Mars Video Show #2210

Scenes & Music for Films

MPEG-4, 960x540

8 minutes 50 seconds

For this show I didn't include the usual theme song intro because it was distracting from the video of the singing.

After an open mic downtown on a bench two feet off the highway. Most of the musicians were long gone. A few remained outside. Bill McNally, and a few other regulars. Talking about chess. Talking about who had seen who where and when.

Then a stranger appears, lost. She couldn't find her car. "Next to the bridge with the graffiti there is a bar and a parking lot behind that."

She's not describing anywhere I can think of. Then she sees Billy's Gibson and wants to play it. Guitar talk. What year? '63. I've got a '47 in my car.

Then she sings one. Then Billy plays guitar and they sing a few more.

She was passing through town. From Maine, heading back home to Oklahoma. Passing through 10pm on a Wednesday.

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Birds of Mars Video Show #2211
Scenes & Music for Films

MPEG-4, 960x540

15 minutes 46 seconds

This video shows all of the paintings in the “8 by 10 Series” with the exception of painting #33 Fitzwilly’s, which Sam Gas Can is working on as of August 2022. There are also two other paintings in this series which I collaborated on with Sam.

For more information on this series of paintings, including comments by the artist, see the *Birds of Mars Digest*, numbers Seven, Eight, Nine, Ten, Eleven, Twelve, Thirteen, Fourteen, and this issue—Fifteen.

In early August I decided to end this series of paintings and begin a new group of works in the Noho Pop style.

The piano improvisation was performed and recorded specifically for this show.

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Birds of Mars Video Show #2212

Scenes & Music for Films

MPEG-4, 480x360

18 minutes 59 seconds

The Plague Doctor (2019)

Lynn Meixler: The Plague Doctor, The Plague Victim

Tommy: The Friar

Art Director: Sage Meadow

Written & Directed by Chris Gentes

Piano Soundtrack performed by Chris Gentes.

Including improvisations on original themes, and variations on
Beethoven Moonlight Sonata, Satie's Gymnopedie and Bach's
Fugue in D Minor.

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