

# Independent



## Interview with Eddie Martinez

**Eddie Martinez:** One of the first things that stuck me about your paintings were the Guston references, can you go into that a bit?

**Jameson Green:** Guston is certainly an obvious reference for me, although when I first saw his work, I was most interested in the link between him and one of my favorite cartoonists, R. Crumb. I was fascinated by the fusion of the language of cartooning with the history and material of painting. Through that connection, I was able to genuinely appreciate Guston's simplicity of storytelling, his symbology, and the immediacy of his form.

Something clicked for me when I started to bridge the two worlds of cartooning and fine art. I had always drawn cartoons and made my own comics, while at the same time working to master other forms of drawing. Guston was a catalyst for bringing those two worlds together in my practice. I also admire Guston's unbashful way of painting; his work holds no punches and that really resonates with me.



**EM:** Do you start your paintings with an underpainting or sketch?

**JG:** Not underpainting, but I do often begin with a sketch. I draw right onto the panel or the canvas with charcoal and brush away the marks until I either find something I like or I feel it scares me enough to begin painting.

**EM:** I'm really fascinated by your subject matter, and have had the chance to chat with you briefly about it, but can you give a sum up? Are they ever personal or historical references or both?

**JG:** Both! I often use the personal to navigate the historical. I might start with a memory or something close to me and from there begin to link it into something larger. It's the only way I think one can really begin to get to the soul of humanity in it all.

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**EM:** Are you an oil paint snob? Because you have earned the stripes to be, so I'm curious how you go about selecting materials. Budget or beauty?

**JG:** HA! My friends would say that I am without a doubt, probably a snob. I really love the material and I've come to notice a big difference between student paint and handmade oils with richer pigment. I'm comfortable spending a lot of money to get it. I'm obsessed with the robustness of oil paint and the purity of color. The physicality of the medium is very hard to match with other materials, especially if it's in the hands of a painter who really knows how to bend the capabilities of the paint.

**EM:** You obviously have a strong handle of how to move oil paint around. Have you done any printmaking yet? I could see you really taking to the possibilities of what the ink can do.

**JG:** Thank you. I've done printmaking (etching) once before, and I absolutely fell in love. I had this feeling very much like when I made my first painting. I just knew this relationship could last a lifetime. I want to do more. I can see myself really diving into that; it's a world where line can come to life. I'm looking forward to exploring printmaking in the future, but I figured I'd focus on painting first. I tend to obsess over one thing at a time, and it becomes tunnel vision.

