

A NOTE ON "THE RETURN"

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Paintings are more than restful views upon walls. They contain some of the greatest commentaries our culture has, for instance: Rembrandt's pictures of the life of Christ, nearly eight hundred in all (which still inspire us), whole schools of art, social realism, pop art and other "isms." Many people wish a painting to be as plainly read as the freeway exit sign, nothing more, nothing less, because they "know what it is."

As an artist searches deeper into his soul, symbols and insights produce unexpected views as they come into his consciousness. The reason a man continues time and time again to use seed pods and ramshackle houses as inspiration is indicative in some way as to the message he is trying to convey. Maritain said that the artist embodies the same thought as the poet except that he expresses it visually. As you know, some imagery in poetry is as hard a problem to unravel as is a well done painting.

This work was concerned with a particular September evening when a boy again asked his Father in Heaven if he was still in favor with Him, and came to symbolize "the return" of all resurrected beings in this dispensation.

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