

Glynis Chaffin-Tinglof

Glynis Chaffin-Tinglof says that she began painting as a way of finding a connection with her father who had died when she was 16. She describes him as an inventor, a pilot and a Sunday painter. She claimed and kept his old gray metal paintbox as a keepsake, but it wasn't until later in life that she began what she describes as the "wonderful, sometime frustrating process" of teaching herself to paint. As a child, she would fly with her father in his small plane. As an adult she discovered aerial landscapes to be the perfect subject matter for her artistic exploration.

Chaffin-Tinglof's work has been described as an exploration of the graphic imprint of humanity on the landscape of the west. She says, "Having lived mostly in rural communities, I have watched small towns grow and change. I have watched farmlands disappear and tilt-up mega malls emerge virtually overnight. I find exploring the tension and conflict inherent in this rapid growth to be the current driving force for this body of work." She adds, "Aerial views are at the same time orienting and disorienting." The subject matter allows her to move toward abstraction or toward more representational work. Influenced by the works of Mark Tobey, Maria Viera de Silva, Richard Diebenkorn and other abstract artists of the 1950's, she says she loves to layer colors, often underpainting with bright saturated colors and then subtracting or covering areas with opaque and semi-opaque colors to give the composition depth and perspective. In her work she can "give the viewer a new perspective of a familiar landscape" or conversely "use an aerial view as a jumping off place for work that aspires to be totally non-objective.":

Chaffin-Tinglof's paintings are included in private, public and corporate collections across the country, including the San Luis Obispo County Government Building. Recent exhibitions in Chicago and California include the 50th International Award Exhibition, San Diego Art Institute, CA. Her work was also selected for publication in the 79th edition of *New American Paintings*.

Statement:

"In my heart I am an abstract expressionist, but my head needs concrete images to be happy. Painting aerial views of landscapes satisfies both heart and head."