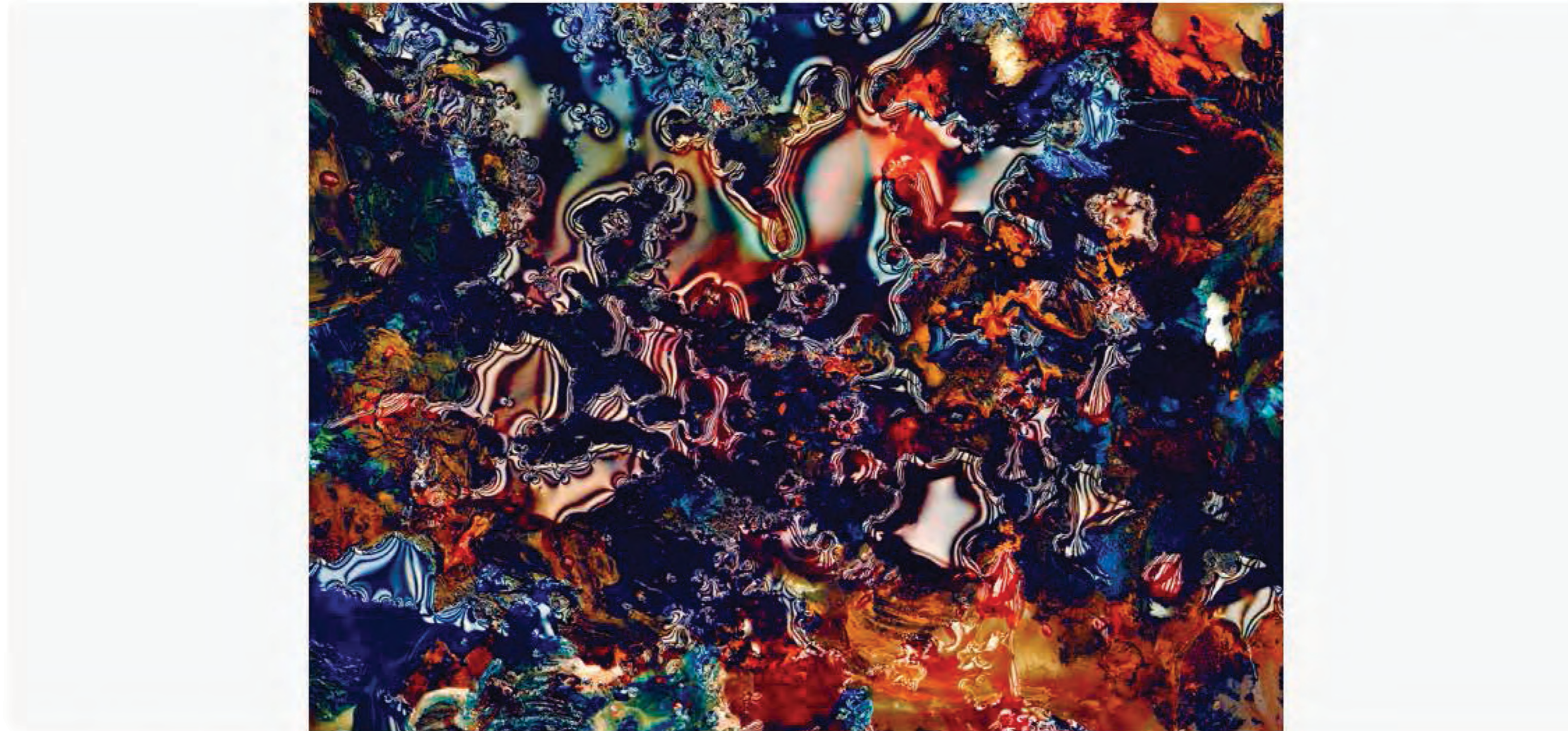


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TUMULTUOUS PAINTINGS CAPTURED AS GIANT 80-MEGAPIXEL PHOTOS



JILL GREENBERG

Jill Greenberg makes paintings, only to destroy them.

The artist's swirling, abstract expressionist patterns are meticulously crafted and photographed, then discarded. The photograph, not the painting, is the point of her work. It's a subtle but nevertheless pointed commentary on the notion that photography isn't always taken as seriously as painting.

"If there is a painting you are not going to question whether it's art," she says. "But with a photo it's not always art, or seen as valuable."

Each piece begins with an 18×24-inch glass painter's palette, which Greenberg slathers with acrylic, gouache, and water-soluble oils. She photographs the piece constantly, often taking several hundred photos as she goes. Greenberg uses multiple light sources—sunlight through the skylights of her New York City loft, for example, or strobes overlaid with stencils—and believes the best photos come when the paint isn't quite wet, but not yet dry.

It can take several hours to complete a piece. The files are huge—as large as 80 megapixels—and printed as enormous, mural-sized photos. She uses an image processing software called Capture to ensure individual pigments of the paint are brought into sharp focus.



Jill Greenberg in her studio.

Paintings truly is a combination of two mediums, each enhancing the other. But the emphasis is squarely on photography, and how it is often viewed within the art world. She's long watched artists like [Richard Prince](#) and [Shepard Fairey](#) appropriate photos and paint over them, making them their own without seeking permission from, or giving credit to, the photographer. She worries the proliferation of cameras and people calling themselves a photographer is cheapening photography. Millions of images are taken each day and uploaded online, making it easier than ever to use some one else's photo without their consent.

“More and more there is a lack of respect for photography,” she says. “People don’t feel like photographs are worth anything.”

Greenberg is so frustrated by what she considers the blatant appropriation of photography that she’s filed a patent to protect the technique behind *Paintings*. She concedes that might be extreme, but she’s fed up.

“It’s a new medium and I feel like it was important to explain the process so people would get it and see that it’s all in camera,” she says. “But I feel safer by filing the patent because people do seem to think it’s fun to copy me and that’s not my goal.”

A selection of the work from Paintings is currently on display at the [ClampArt Gallery](#) in New York City.