

THE COUNTERPOINT SERIES

2004

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Counterpoint is a term most commonly associated with J.S. Bach's compositional style. It refers to the relationship between two or more parts, lines, and how they interrelate and 'counter' each other, while creating harmony and complementing the melodic line.

Traditional painting tools of brushes and knives differ greatly. Yet, when used in concert, they can create formidable multi-layered compositions. Similarly, smoothness and 3-dimensional textures are somewhat contrary, yet find harmony when used in complementary fashion.

The early windows employed tight color palettes. Many are monochromatic, and rarely integrate more than a handful of different hues. In counterpoint, Fontaine expands the palette in each individual piece. As the artist began using more sessions and layers to complete paintings, the palettes grew in depth.

This series is an investigation of the balance between tools, textures, and palette. It serves as a bridge between the elegant minimalist Windows, and the broader more involved Series Beurre. These works also contain a few surrealistic ventures including *The Bridal Path*, *The Elephants*, and *The Harbinger*.

Right: *The Tempest*, 2004
Oil on Canvas, 30 x 40 inches (76.2 x 101.6 cm)
Private Collection, Sands Point, New York

Melody at Night With You, 2004
Oil on Canvas, 72 x 48 inches (182.8 x 121.9 cm)
Artist's Personal Collection

Forest Pool, 2004
Oil on Canvas, 30 x 40 inches (76.2 x 101.6 cm)
Ms. T. Miller, New York, New York

Page 60-61: *High Chi*, 2004
Oil on Canvas, 36 x 24 inches (91.4 x 60.9 cm)

