

About: **THE THIRTEENTH MOON**

I am fascinated that Chinese culture achieved a “golden age” during the Tang Dynasty (618-907 CE), partially as a result of the absorption, synthesis and fusion of many foreign ideas, religions and arts into the Chinese worldview.

The seeming coincidence that China’s three greatest poets lived at the same time, knew each other, and produced works that reflect the richness of their respective philosophic traditions is amazing.

杜甫	Du Fu (a.k.a. Tu Fu)	712-770 A.C.E.	Confucianism
李白	Li Bai (a.k.a. Li Po)	701-762 A.C.E.	Taoism
王維	Wang Wei	701-761 A.C.E.	Buddhism

Equally astounding is that all three poets produced great works even though they experienced suffering caused by the An Shi Rebellion (755-763 CE) that reduced China’s population by two-thirds.

In 2005, the U.S. invasion of Iraq triggered my concern regarding the devastating aspects of war. My husband reminded me that Du Fu had achieved much by incorporating similar concerns into his work. I began using the poems of Du Fu, Li Bai and Wang Wei to motivate me, always incorporating their poetry into each *Thirteenth Moon* painting that their “words/Words” inspired.

Art critic Donald Kuspit sensed the unique aspect of *The Thirteenth Moon* paintings when he noted, “They have an uncanny, hallucinatory quality . . . she is a postmodern spiritualist, using the variety of spiritual traditions to make a universal point.” He called the style of these works “postmodern expressionism.”

The Thirteenth Moon may be interpreted as a reminder of life's continuous renewal since the thirteenth moon may bridge the last portion of an old year with the first portion of the new. For me, life and death remains too final, too *yin* and *yang*. I view life as an anti-entropic force for order. I dream an endless cycle of ordering, disordering and reordering, of life, death and rebirth.