

WILLIAM SNYDER
EXPANDED BIOGRAPHY

Since my earliest remembered attempts to make art, the struggle to reconcile the irreconcilable has been both my fascination and my curse. For the past decade my interest on contradictory themes has centered on popular banalities at war with timeless ideas. The materials and techniques I use have been of great supportive importance in providing a foundation of structural excellence that emphasizes the contrasts of preposterous trendiness with classically realized certainties. I am, in effect, attempting to create an alternate reality that transcends both triviality and tradition, a reality within which common popularities merge with the tradition of modern excellence.

When I was ten years old I finally decided that my vocation as an artist was unavoidable. Since then, aside from serving in the air force, marrying several times, fathering six children and working at a bewildering number of jobs, my life has been a comparatively uneventful search for more time to paint. In the fifties it became apparent that teaching was the best job an artist could have when it came to blocks of useful working time, so I became a teacher, primarily of drawing and painting courses at various places from high schools to Stanford University.

I have shown my work consistently over the pasty thirty-five years. Most recently my solo shows have taken place (biennially since 1982) at the Joseph Chowning Gallery in San Francisco. I am now seeking an expanded audience.

Teaching in high school, while seemingly exciting at first, became restrictive and time consuming, and after my marriage failed I got a scholarship to Stanford University. I also had a teaching fellowship and taught Drawing there for a couple of years. They paid me \$114.00 a month for teaching two classes! I was delighted, though, because it was a ticket to a better paying job at Laney College in Oakland, California and, more important, I had two more days off a week to paint. After more years than I hope to remember, the college offered a "Golden Handshake" to its tenured teachers, hoping to entice them into retiring early so that their more or less high salaries could be replaced by lower pay or part-time hourly employees. This was a "golden" opportunity for me, or so I thought, to further maximize my time for painting. Unfortunately, my second marriage broke up at this time and I became a single parent with three teenagers to cope with. As of this printing, only my fifteen-year-old daughter is still at home, although it would not be correct to say the older two are completely out of the nest. They come fluttering back fairly regularly. Nonetheless, I now have plenty of time to paint, although I have to spend more time than is mentionable trying to supplement my early retirement pension.

Since 1972, I have been interpreting life for myself with archetypal entertainment figures as analogues of reality in anomalous situations. In my paintings, attempts to illuminate the ambiguous nature of what we mutually agree upon as being real with maximally substantial techniques of painting.

I attempt to make the insubstantial, sometimes banal nature of cultural symbolism as beautiful as possible through the use of painting techniques and methods that reflect a Baroque sensitivity to materials. I employ an under painting and oil glazing technique that I have learned from the study of the old masters.