

THE ART OF Watercolour

THE ART MAGAZINE FOR WATERCOLOURISTS

MARY WHYTE
Painting
with a social eye



LINDA BAKER
Graphic games

KEIKO YASUOKA
Still lifes in light
and shadow



B. HENDERSHOT
Traditional subjects
with unusual technique

6 essential gestures
to successfully paint
radiant portraits

ALSO INSIDE
Richard Hanson
Robert O'Brien
Jennifer Annesley
Brian Stratton
Julian Falat

EXPERT ADVICE: How to decide what treatment to give your painting?

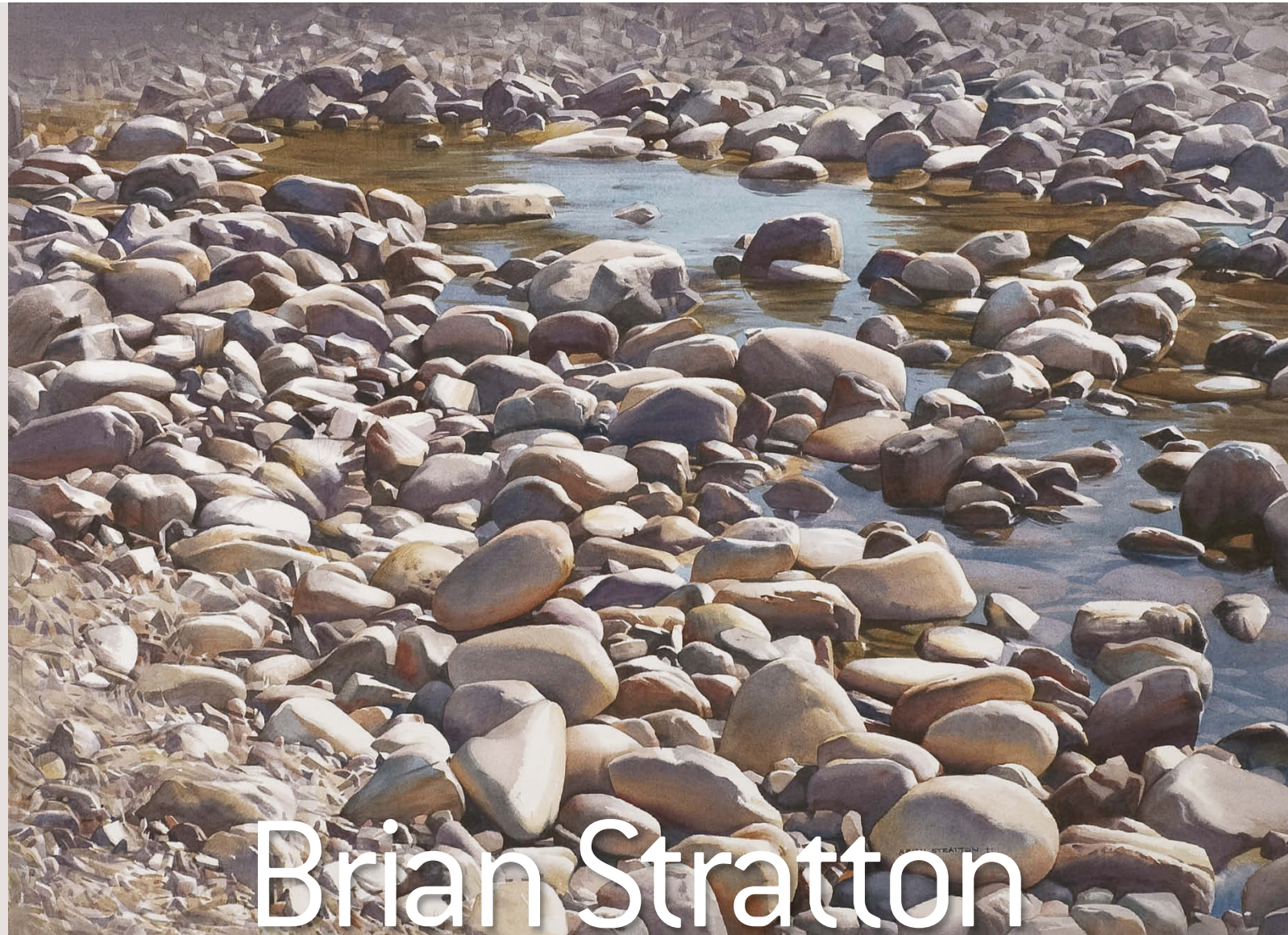
QUARTERLY - DEC. 2011 - FEB. 2012 - 7,50 €

L 15673 - 5 - F. 7,50 € - RD



Edge of Mann River

"Every painting has its own aesthetic and technical problems: here I struggled with the paper because it was too absorbent and was not an easy surface to work on. Had I not spent so much time on the drawing I would have started over, but as it was I persevered. In recent years I have started to introduce warm reflected light into the shadow side of shapes adding vitality and volume to objects. In paintings like this one, I usually leave the contained area of water to the final stages so I can better judge what is needed in relation to the surrounding painted areas."



Brian Stratton

An arrangement of shapes

A PAINTER OF THE AUSTRALIAN COASTLINE AS WELL AS THE INTERIOR, THROUGHOUT HIS LONG CAREER, BRIAN STRATTON HAS SHARED HIS PASSION FOR THE CONTRASTING ASPECTS OF HIS BELOVED COUNTRY.

Garie Beach

"This work illustrates the maxim that a painting is an arrangement of shapes within a shape. I paint the shapes one by one and each shape has its own individual character. Many of the smaller shapes are painted without the help of an underdrawing; once the paper disappears under the succession of washes, no reference remains and the hard work begins. What is difficult is to unify all these shapes as a whole. That's why I set out to link shapes together using such compositional devices as darkening or lightening tones, adding colour to improve the shapes' layout or changing their contours etc. It can be a never-ending process."



My work has undergone many changes over the years: my early works were drawing-based. Over 40 years ago I made a breakthrough and rejected preliminary drawings, deciding instead to paint directly onto wet paper creating spontaneous and inventive impressionistic works. Using a similar process, I produced abstract paintings which helped to reinforce the design foundations of my later paintings and my understanding of composition. I started by wetting the paper and then applied passages of colour all over. When the paper was dry, I assessed the shapes and if necessary re-wet the paper before applying more paint to enhance the design. I enjoyed the free-

dom of not having the constraint of creating realistic images of landscapes and just being able to place the emphasis on the work's overall pattern, just concentrating on composition. These abstracts became the basis for my coastal paintings that would come along a few years later.

The genesis of my 'Sand, Sticks and Stone' series, for which I am perhaps best known, goes back some 30 years to when I returned to drawing; arranging shapes to create an overall pattern and making the colours more intense. Over the past decade I have also enjoyed painting the Australian Outback with its deserts, desolation and ghost towns.



BIOGRAPHY

After studying Fine Arts at the University of Alberta in Edmonton, Canada, Jennifer Annesley (BFA, CSPWC) started showing her work in different galleries in Alberta and Vancouver. In 1994, she was given the opportunity to hold a personal show – the first of many successful exhibitions. The artist lives and works in Edmonton in a house built in 1912 that she renovated with her husband. Her paintings are shown exclusively at the Canada House Gallery in Banff.

jennifer@annesleystudio.com
www.annesleystudio.com

Jennifer Annesley

A Quest for Beauty

IN THE WATERCOLOURS OF THIS CANADIAN ARTIST, AN ABUNDANCE OF DETAIL IS NOT SYNONYMOUS WITH A LACK OF EMOTION. ON THE CONTRARY, HER ARCHITECTURAL VIEWS SHOW BOTH VIRTUOSITY AND EMOTION. IN THIS EXCLUSIVE INTERVIEW, SHE EXPLAINS HOW SHE MANAGES TO REACH THIS DELICATE BALANCE.



Clerestory. 2003. 68.5 x 109 cm.

Jennifer Annesley, Your own taste for romanticism and no doubt history play a major part in the choice of your series of interiors and castles. We sense a strong sentimentality in your work. Where does this come from?

My work is founded on my passion for the art, architecture and aesthetic of the Old World, a love of the natural world, and a fascination with the power of contrast. These interests, which I have had since childhood, are now reflected through my love of travel, renovating old houses, outdoor adventure, fabric and clothing design, music, and most strongly in my painting career. My taste for ancient architecture was

sharpened by growing up in Western Canada where there are very few buildings over 100 years old. One exception is the chain of great railroad hotels built across Canada at the turn of the last century. They are built of stone to resemble European castles and have fascinated me ever since I first set eyes on them. Later, while studying fine art at the University of Alberta, I chose to focus my art history studies on the art and architecture of the Renaissance, Baroque and 19th century, further refining my interest and aesthetic. It is the seductive balance of elegance and power in architecture that most inspires me.