

UPCOMING SHOW

Up to 40 works on show
April 1-16, 2008
Bonner David Galleries
7040 E. Main Street
Scottsdale, AZ 85251
(480) 941-8500

• SHOW LOCATION SCOTTSDALE, AZ

GAIL MORRIS



Exploring structure and depth

For her fifth solo exhibition at the Bonner David Galleries in Scottsdale, Gail Morris sees herself returning to her roots and concentrating on the colors and shapes of the natural landscape.

"I'm continuing to explore the geometry of the landscapes and to distill the landscape into simple and elegant forms," says Morris. "Color is my primary purpose, and it's more of a tertiary palette that I'm experimenting with now. Also, the surface of the painting is something that I am really conscious of and aware of. This show will run from traditional small plein air paintings with a thick application of paint to very thin, dissolved, lighter applications of the paint."

Morris, who has always had a strong passion for the natural environment in places like California, northern New Mexico and Hawaii, had found herself needing to reconnect with the outdoors after spending quite a bit of time working in the studio.

"I just decided to go out on location and get back to the roots of the landscape and reel my color back in at the same time," says Morris. "I paint with a very exuberant color and have done that for a few years. But bright colors seem to be so popular right now, so I'm shying away from it and turning to more muted, more naturalistic colors. I want to relook at the colors of the natural landscape."

The work with the surface of the paintings is also something that is relatively new for Morris. The surface work relates to her work in color but also is connected to recent technical experiments with medium that she has been working on.

"I'm going a lot further with it this year and working on the manipulation of the paint and surface," says Morris. "I'll put the paint on, then wipe it off, sometimes scrub with sandpaper and just go through tons of paint. I'm putting it on, taking it off, layering it over, doing a lot of glazing, and most of the work is more thinly painted than before. I'm also having a lot of under painting showing through."

This putting on and taking off of the paint also relates to her use of a new color palette.

"It's definitely more earth tone, and I don't use anything out of the tube," says Morris. "I start with a very bright, primary color and then wiping them off and glazing over them until I get to a brown. But, when you get close to the painting, you can see pinks, yellows, browns, oranges, reds, blues and greens. I'll get to brown eventually but do it through the combination of these colors. That's how I've been making more subtle, more earth-toned paintings."

Morris feels that the most exciting thing about painting is the alchemical aspect of it and the pure experimentation she is allowed to do on the canvas. Mixing and blending colors, pushing the line between abstraction and realism, working with abstract



THE RAIN, OIL ON CANVAS, 36 X 36"



HIGH COUNTRY, OIL ON CANVAS, 18 X 18"



THE CLEARING, OIL ON CANVAS, 36 X 36"

The Collector Says . . .

"I have collected the works of Gail Morris for a long time, beginning with her photos of Africa and other places around the globe. Her mastery of composition, already evident in these early works, she now applies to her paintings, which also reveal great structure and depth, expressed through wonderfully subtle balances of color and movement. In her latest works, such as *The Rain*, Morris demonstrates that she is, indeed, an accomplished colorist."

— *Reynold C. Kerr, Director, Kerr Museum Productions*



WOODSIDE POND, OIL ON CANVAS, 12 X 12"

shapes in the composition—all of this relates to this experimental spirit and creative energy that shines through her work.

"I just want to see what happens," says Morris. "Sometimes, it's a horrible mess while other times it's pretty interesting. Sometimes, I'll take a straight edge and just delineate the horizon line while other times it doesn't show through. Still other times it shows through like a dry brush and gets that wispy, pastel feel to it. For me, though, the exciting thing about painting is all of the experimentation. It's either successful or it fails."

Morris appreciates good drawing and can draw quite well, but these works are paintings through and through.

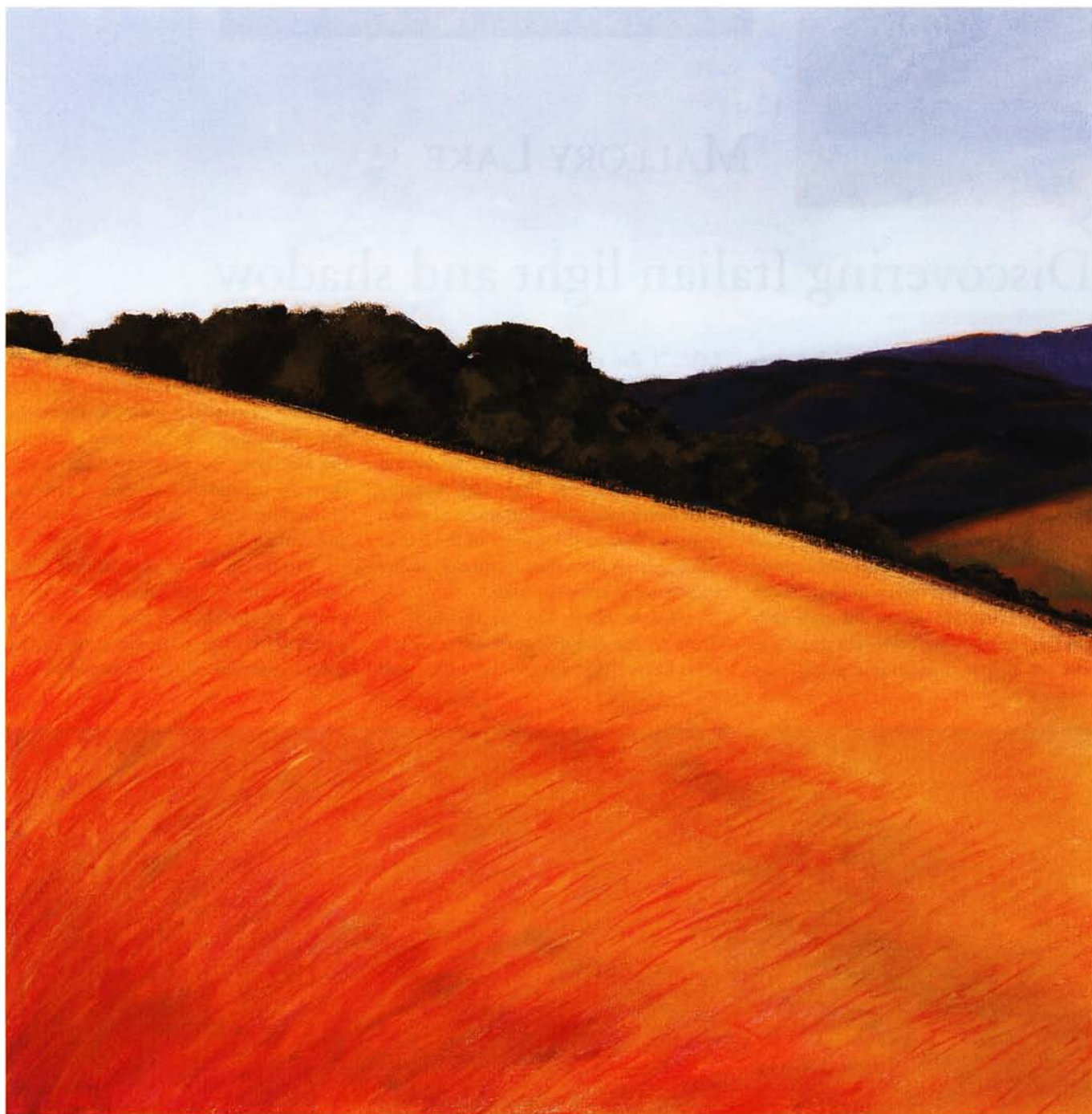
"My painting is pretty much painting, and I just start with

the horizon line, use tricks to make things work," says Morris. "I would rather experiment and go through canvases and tubes of paint to find something that eventually makes my heart jump but also brings emotional and intellectual interest. I want somebody to look at a painting and say, 'That's how I felt that one morning when I got up and went down that old road.' I want them to bring back memories or jump-start people to go and experience the landscape." ●

For a direct link to the
exhibiting gallery go to

www.americanartcollector.com





INDIAN ROCK, OIL ON CANVAS, 24 X 24"



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2001	\$1,000	\$2,000	\$3,600
2006	\$1,800	\$3,000	\$5,500
2008	\$2,400	\$5,400	\$11,000

The Gallery Says . . .

"Gail Morris celebrates the most basic element of art—the line. She enhances the line with a perfect sense of grace and beauty that makes her paintings, both representational and abstract landscapes, come alive. Her lines are like infinity, where she both begins and ends each marvelous work."

— Clark Olson, Owner, Bonner David Galleries