

## UPCOMING SHOW

Up to 30 works on show  
April 20 thru May 9, 2006  
Bonner David Galleries  
7040 E. Main St.  
Scottsdale, AZ 85251  
(480) 941-8500

● DESTINATION SCOTTSDALE, AZ

## GAIL MORRIS



# Traditional landscapes distilled into emotional and expressive responses to recognizable places.

For her upcoming exhibition at the Bonner David Gallery in Scottsdale, Gail Morris has created large, somewhat abstracted versions of her classically painted landscapes. While each painting is of a recognizable place, for this show she has distilled the subject to the point where it is broken down into fundamental shapes and colors.

"In my work, I strive to capture the soothing exuberance of the Western landscape," says Morris. "My focus in creating these paintings is to reduce each experience to its visual and emotional essence. To achieve this, I find that my

work is informed by the great color field abstractionists as much as it is by the traditions of landscape."

This combination of styles allows Morris to create a more raw, emotional rendering of a place that gives her a chance to not just depict a specific location but to express its emotional resonance as well.

"By merging these influences with my own visceral response to these places, I endeavor to create a new and transcendent synthesis," says Morris. "One that draws the viewer into the work and transmits a sense of place, one

that captures the resonant wonder of the land."

Morris considers this new work to be deconstructions on landscape.

"Even though they are abstracted, they are still recognizable as places and that is important to me," says Morris. "Though my interests have now changed to more about manipulating paint and surface, color relationships and spatial relationships that I create."

Morris also considers the process more of a blurred rendering of an area than an effort to realistically paint each detail.

"Instead of religiously doing, say, a saguaro, I'm blurring the vision and looking out over a vista and seeing shapes, naked trees on a hillside, and then blurring that down to get shapes, brushiness of the trees, the basic parts or distilled parts of a landscape.

This technique can be seen in one of Morris' paintings, *Lantana*, on the following pages.

"I started this painting on location as I stood at the base of a steep, grassy hill," says Morris. "When I got back to my studio I hated it because it was so detailed and fussy. I took a large brush and loaded it with cadmium red paint and started deconstructing the landscape. I was working with my left hand, which I often use to paint expanses of land or

### THE FIELD, OIL ON CANVAS, 48 X 48"

*This painting combines everything that I want to achieve right now. It is both recognizable as a location and it is a color field painting. It balances areas of detail with smooth pure color. The geometry of the land is real and believable but the underpinnings of mystery are there just below the surface.*







### *The Collector Says . . .*

*"I'm always intrigued that Gail Morris renders vast spaces and broad horizons while working within a square canvas. Equally fascinating is the tension of colors that are both subtle and shocking. Her romantic paintings pull us into the natural world and yet are not naturalistic and these contradictions keep her work alive, fascinating and beautiful."*

— Matthew Robbins

**A CHANGE OF SEASON,**  
OIL/ACRYLIC ON CANVAS, 18 X 18"

*This is a more traditional plein air style painting that I did near Taos. It is small and intimate but it creates a feeling of vastness. I especially like the cold color of the sky against the golden brush.*





LANTANA,  
OIL ON CANVAS, 24 X 30"







**SUMMER SKY**, OIL/ACRYLIC ON CANVAS, 24 X 48"

*This is sort of a signature painting that some collectors have come to associate with my work. The small study of the location had lots of detail, but I left it out when I made the painting larger. I like the smooth sensual forms of the coastal grasslands. I made the sky a darker yellow to convey the overall feeling of an intense summer heat wave.*

sky. It took on a life of its own and after a few days, I had layers of paint, vivid colors, and a painting that expressed the way I had felt standing there in the heat under the brilliant blue sky."

Morris always strives to represent a pure piece of landscape, uncluttered by anything that could be taken to be manmade. In this way, she feels that her paintings are based on direct expressions of nature rather than anything else.

"You will rarely see anything manmade in my work, I'll barely even

put a fence it," says Morris. "I love the unfettered feeling because it creates such a sense of the serene emptiness of landscape. And pushing it this way lets me distill it into the visual and emotional essence of a place, to convey the joy I feel when looking at landscapes.

Geographically, Morris' new exhibition will feature works from three main areas: Arizona/New Mexico, California and Hawaii.

"In California, you get this wonderful diffusion of light and fog

while in Arizona you get these hard edges," says Morris. "And Hawaii is a combination of the two because you find the chocolate-brown lava rocks with beautiful golden pink grasses. And, in Hawaii, you also find a hard clear light near the ocean and then a misty hazy light up near the volcanoes." ●

For a direct link to the exhibiting gallery go to



[www.americanartcollector.com](http://www.americanartcollector.com)

### *Career Turning Point . . .*

"The first workshop that I took in Florida with Wolf Kahn was a turning point for me. He rarely teaches, so I traveled 3000 miles to take it. He taught me to use pastels to make color sketches on location. They are portable and I take them with me in the car. They allow me to stop anywhere and do a quick reference sketch and work from it later."

### *Price Range Indicator*

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

	Small	Medium	Large
1995	\$500	\$1,000	\$1,600
2000	\$1,000	\$2,000	\$3,600
2006	\$1,800	\$3,000	\$5,500