

UPCOMING SHOW

Up to 35 works on show
April 18 – May 7, 2007
Bonner David Galleries
7040 E. Main Street
Scottsdale, AZ 85251
(480) 941-8500

● SHOW LOCATION
SCOTTSDALE, AZ



GAIL MORRIS

Balancing representation with abstraction

The *End of the Rainy Season*, a new large landscape by Gail Morris serves as the centerpiece for her new exhibition of paintings—that when seen together help blur the line between abstraction and

representation—at the Bonner David Galleries in Scottsdale.

“If this painting is placed at the far left of the spectrum of images, you will see a progression into geometric, almost hard edge paintings, and then finally a

complete deconstruction of the landscape into its purest elements of shape and light,” says Morris. “That was my goal for this year’s show. This was done from a small plein air study and is one of the most painterly and literal of





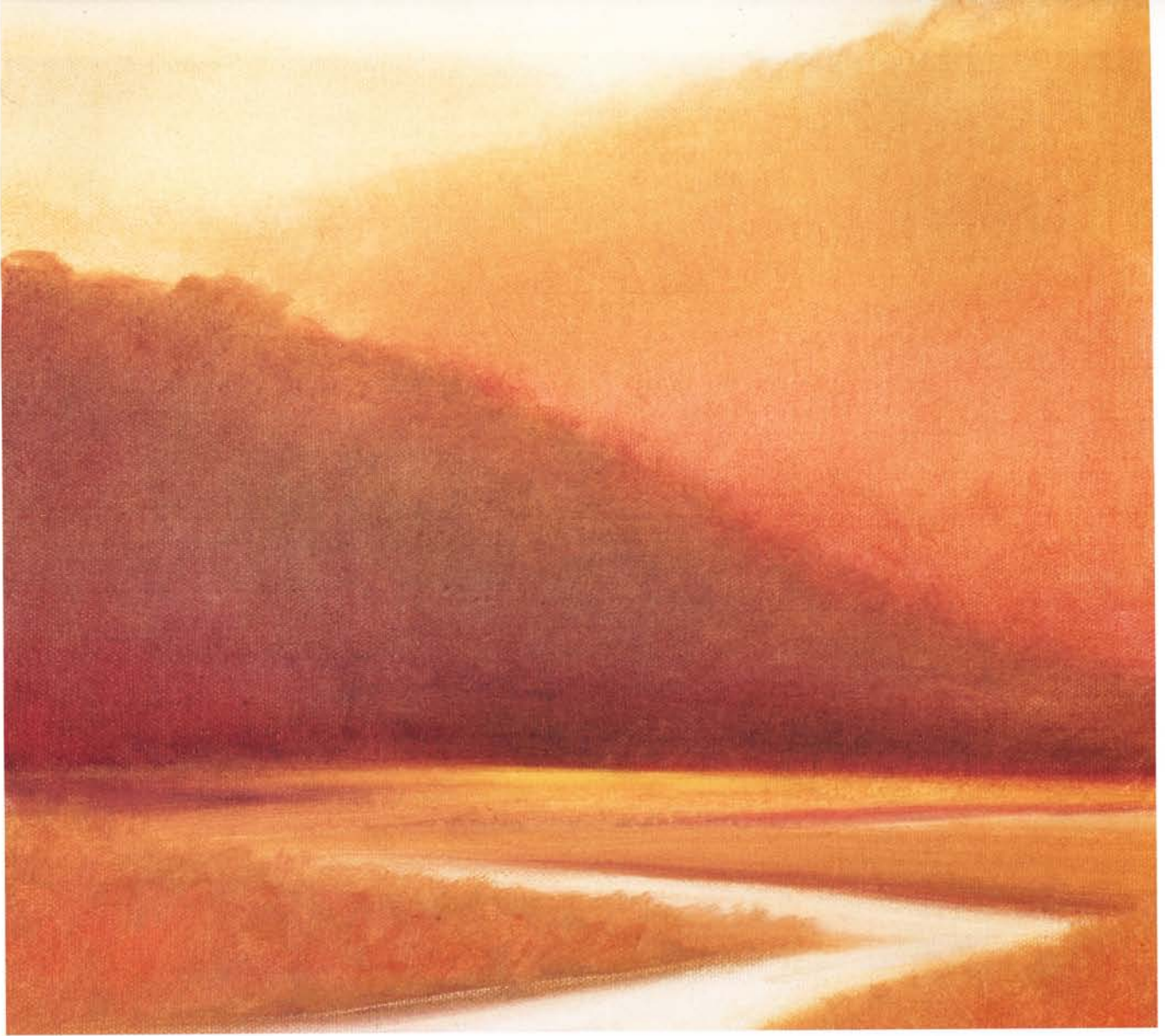
◀ HEAT OF THE NIGHT, OIL ON CANVAS, OIL ON CANVAS, 54 X 54"

▲ AZUL, OIL ON CANVAS, 54 X 54"

The Collector Says . . .

"Color and light form the very core of the art of painting. Gail Morris takes these principles to unexpected places. Her paintings can be both precise and expressive and her control of the medium is astonishing. Like Monet or Turner, Morris is in awe of her surroundings and is able to encapsulate her perception and mood, branding her canvases with an unequivocal sense of time and place. Snapshots of dawn, dusk or radiant sunlight etch themselves into our souls. They nest there and become memories—unlived but permanent and personal."

— Guillermo del Toro, *Writer/Director of the Oscar winning film, Pan's Labyrinth*



ST. ANTHONY'S WOODS, OIL ON CANVAS, 12 X 12"

my paintings. I wanted to balance the lightness of the sky with the thick overgrowth of weeds that had sprung up after the rains."

After four years of exhibiting with Bonner David, Morris feels that this current show will be her best to date, with new paintings inspired by not just her usual landscapes, but also by locations in the Baja, California as well as some marshland paintings from Delaware. Her painting *Azul* is based on one of these trips to Delaware. This trip also allowed Morris to work on her conceptions of the balance between the three main aspects of a landscape painting.

"This painting is starting to show the progression from the literal into a more geometric interpretation of the landscape," says Morris. "Using the

The Gallery Says . . .

"Gail Morris captures the emotion felt when nature is viewed at it's purest form, before noticing all the details."

— *Christi Manuelito, Owner, Bonner David Galleries*

principals of dynamic symmetry, I manipulated the focal points to create a feeling of underlying tension beneath the surface of this very tranquil painting. The sky is bearing down on the land, not receding from it. The sky is stacked above the landscape. This painting explores another crucial element of this show which is the weight and relationship of sky, earth, and water."

While visiting the East Coast, Morris also had an opportunity to visit Andrew Wyeth's exhibition, *Memory and Magic* at the Philadelphia Museum of

Art. Seeing Wyeth's work also had a profound effect on Morris' style and understanding of her work.

"What I loved about his work so much is his ability to reflect not only a personal vision but also universally shared emotions, whether through the subject matter or just through the juxtaposition of color," says Morris. "Color evokes great emotions and this is something that I think about with my work as well."

While the Delaware paintings represent the more representational style



THE END OF THE RAINY SEASON, OIL ON CANVAS, 54 X 54"

of her work, another painting, *St. Anthony's Woods* shows Morris at more of her abstracted and geometric style. This theme continues through other works that become large color fields with only slight shifts for horizon lines or silhouettes of tree lines.

"*Azul* is moving closer to tonalism and luminism," says Morris. "It is about backlit hills and dissolving light. It was made using two colors and white. I rubbed it back numerous times to get just a stain of color and then adding and subtracting until the values looked right. This painting will be presented alone, but

I have a whole series of small paintings that will be shown as triptychs."

The triptychs also come about in a very interesting way. Morris usually gives herself three days to complete a whole range of paintings of one scene using the same two colors or one color on its own. She then goes back through the finished canvases and picks the best three to be presented as triptychs.

"I find the ones that share a unique vision of the same location and work together as a group," says Morris. "They are tonalist paintings done with unexpected colors." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com

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
2000	\$1,000	\$2,000	\$3,600
2006	\$1,800	\$3,000	\$5,500
2007	\$1,800	\$5,400	\$11,000