

ELLEN PEARCE

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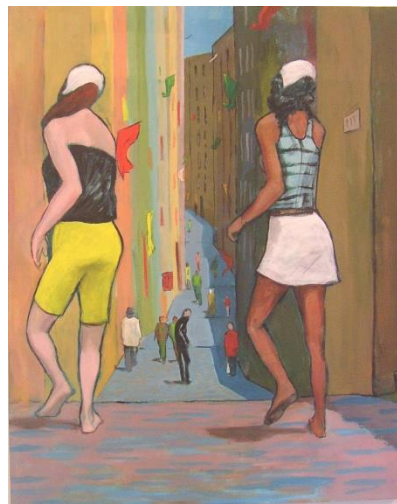
In General

I paint from memory and imagination. No photographs, no *plein air*. My tendency is always away from the particular and toward the general. I am more interested in content than materials and technique.

It has been said that that which escapes categorization may escape detection, which puts me at risk of obscurity. I have never tried to create or occupy a niche other than exploring the range of experience that is life. That said, my painting falls mostly into four subject areas: figures, landscapes, walls, and nonobjective works. To this, add collage.

Figures

Only rarely are the people I paint real. Rather, they are expressions of emotional realities through the language of the body. Some pieces depict imaginary worlds, some are inspired by song, dance, or current events.



Top to bottom, L to R: *Lonely Girls* (13x12);
Boxed Man (42x24); *Dancewalk* (30x24);

Landscapes

My landscapes mean to evoke not so much place as planet. There are, after all, few truly unique places on earth, and they are well-documented by postcards. My hope is to bridge the gulf that has opened between our urban present and a more primitive, exposed past, when we felt the planet's manifestations in our bones.

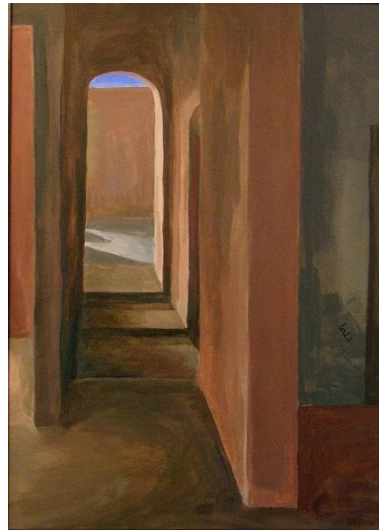


L to R, top to bottom:

Cottonwoods (28x50); *Three Trees* (13x12); *Lake* (12x13); *Plowed Land* (8x24)

Walls

Walls are what we live in, where doors and windows live. They are richly metaphorical. As physical objects, walls form constellations of angles and planes, and, for all their flatness, receive and reflect light in ways both mysterious and revealing.



L to R,
top to
bottom:

Egg

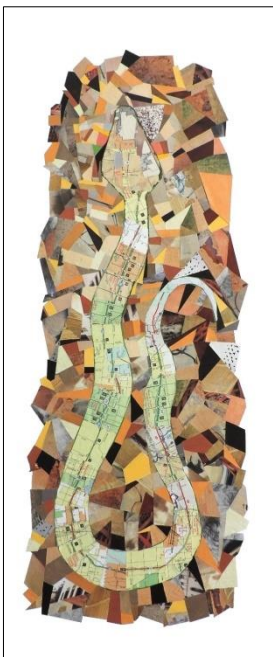
(16x24); *Passages* (22x16); *Landing* (30x30); *Red
Garment* (16x22)

Nonobjective Work

Accessibility is important, but so is range, and that includes, in my view, the ability to leave subject behind altogether. My works of pure abstraction are relatively few, but serious nonetheless.



L to R, top to bottom: *Red* (34x30); *Untitled 1* (15x12);
Untitled 2 (12x9.25)



Collage

In 2016, wanting to shrink my environmental footprint, I turned to a form of collage (paper on paper). Using magazines, calendars, and the occasional map, I allowed colors and textures to suggest form instead of the other way around.

Snake (26x11)