

Artist Statement: regarding landscapes- Janet Powers

Because my daughter attended FSU in Tallahassee I was given the opportunity to frequent Georgia's I-95. The landscapes seemed to grab me, especially in Southern GA. So on one of our trips, my husband Paul and I decided to check out the real estate, and the very next day we bought our present home site before returning to Myrtle Beach SC.

Since it was the landscapes that lured us to the area, it seemed fitting that I paint them. I kept pondering what it was about them that was so visually appealing, but all I had to do was to paint them, and *I knew*. There is a strong sense of vast and perhaps never-ending spaciousness. This adds mystery; one can wonder just how far it goes and what might be there. The color pallet is limited to soft muted. There is plenty of texture. Looking from a distance shows simple shapes, and the savannahs give uniformity, thus allowing the artist a decent chance to make a well designed painting. The far trees are interesting silhouetted shapes, and the greens are rich and varied. There is such a mood! There is the smell of salt air, the sound of squawking sea gulls, the feeling of a cool breeze mingled with the warmth of the sun or the balminess of fog, the vividly colored sky of sunset or sunrise, all to make the senses tingle. This tingle is what I feel and attempt to convey in the paintings.

In my 30 years of painting, many of our workshops and classes were held outside for painting landscapes, as it's natural for the artist to paint the environment. I would find so much detail in my vision that it was very difficult to eliminate the extraneous objects so as to be able to focus on designing the rectangle. There are too many leaves, branches, blades of grass, etc., and I would see them all! Therefore I have avoided painting landscapes until now. Only after spending several years of totally non-objective do I now begin to realize what it is I really want to say; i.e. which of the design elements excite me the most, what my passions are, and maybe even how to make a 'landscape' a meaningful painting. Surface texture and *mood* remain extremely important in my work, and in order for them to be emphasized, other elements must be played down. I purposefully keep the value and color subdued so that the surface nuances can be enjoyed, making the painting more inviting. My desire is for the viewer to spend more time wandering around in the painting without tiring of looking, always to notice more. Other than surface texture and mood, simplicity is what I seek, and this magical land helps me to do that. It's easier to experience the essence or soul of the painting with fewer leaves and blades of grass!