

Narrative statement
~~by~~ Ellen Lapidus

24 HOURS IN AN ARTIST'S LIFE.

I've discovered, over the years through my work, that the various traditional techniques are a useful... well, let us go step by step.

Step one - At dawn, observation is flat. I underpaint. I wash in linear divisions. I observe again, and reach into my experience of landscape at a latter time of day. (Cognisant)

Step two - Remembering what I saw, remembering how to paint. I glaze, I scumble. I retouch. I highlight. I stop and breathe and walk around a little bit. The sun is now rising, although it is still below the horizon.

Step three - I renew my original inspiration and go to my canvass once again, A LA PRIMA, direct painting.

Step four - To remain mentally alert because this kind of intense concentration tires immediately. It is best at this point to accept, not to resist, outside sounds, people waking up, children preparing for school, radios, cars, etc.

Step five - What would be an interruption, I receive in the most positive manner. So, I prepare the ground of my canvass with more thin underpainting.

Step six - Wet in wet.

Step seven - Impasto direct.

Step eight - Self criticism, reworking, overpainting, covering, changing, scraping.

Next step - If I have any compositional studies I might use them now. More likely, since I'm out of my studio, I would refer to memory.

The next step is half way to the completion of the painting. It is a time of abandon and destruction.

Step eleven - Drawing. When I use the word drawing I see a fine pointed brush, dipped in oil, full of one color possibly a burnt sienna and, then with the use of my whole arm copying the contours that I see out there in nature. These contours change rapidly as the sun rises. However, it is this moment that I'm putting down on canvass.

Step twelve - Sfumato.

Step thirteen - Ideas, dreams.

Step fourteen - Accurate nature, dawn.

Step fifteen - Light.

Step sixteen - Volume.

Step seventeen - Freedom - Action painting. I usually love to take a flat two inch brush for action painting.

Step eighteen - Discipline control. Possibly at this point, if I haven't remembered to take a short break, I will now stop work for a few minutes, walk around, restore myself which is step number nineteen.

Step number twenty is power. I force myself to believe and then to act. Painting, in which my action has the prime value, more than either the natural landscape or the painting of it. The energy, the powerful energy, which has been somewhat restrained up to this point, either by my respect the beauty of nature or by my respect for the masters of painting who have preceded me is now realized on to the canvass.

Step twenty one - Doubt.

Step twenty two - Inspiration.

Step twenty three - Work effort.

Step twenty four - Sunrise.

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