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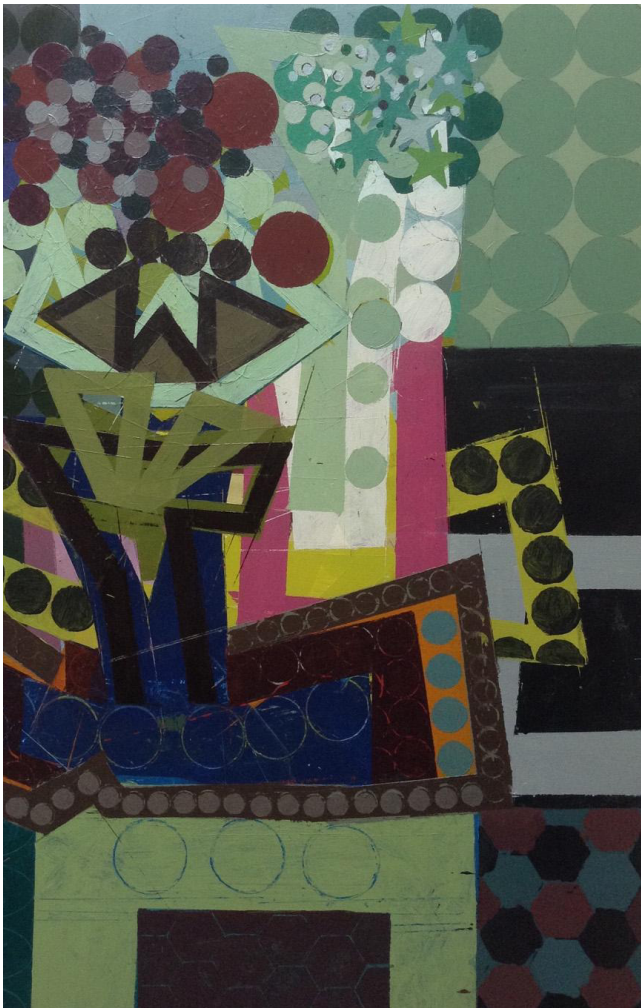
An Association of Still Life Painters

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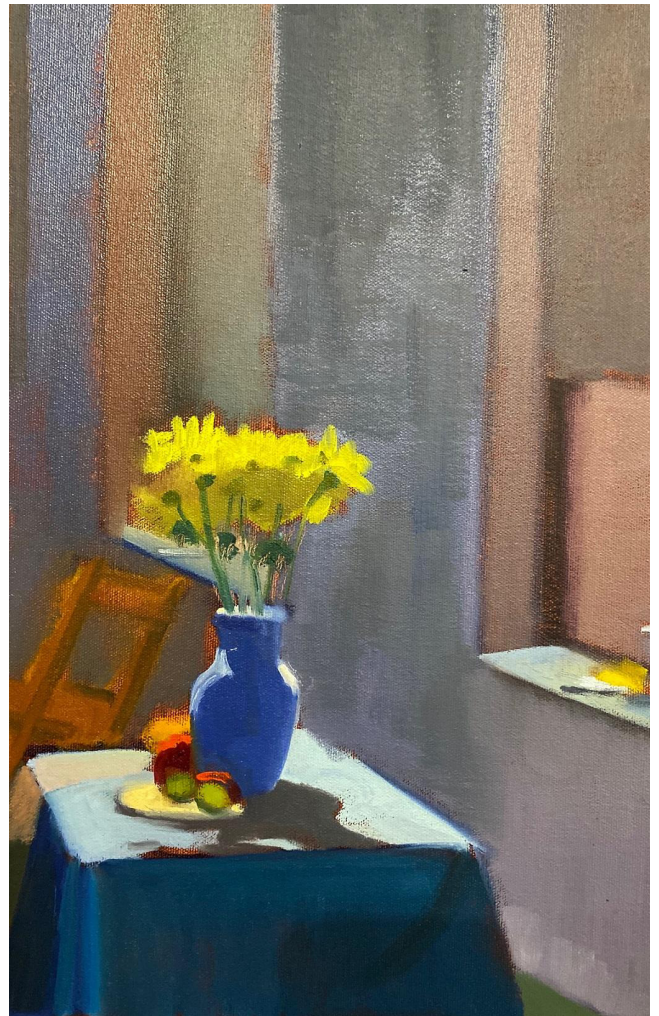
A Conversation with Painters

Ken Kewley & Mary Prince

by
John Goodrich



Kewley *Bouquet I* 2015 acrylic on board 24 x 18 in.



Mary Prince *Spring Flowers* 2020 oil on panel 16 x

This double interview took place over the course of two weeks in December, with Ken Kewley and Mary Prince taking turns responding to my questions and to each other in a single Google Doc. Many thanks to them both for their time and highly articulate thoughts.

G: In what ways has the pandemic and social unrest this past year affected your work?

KK: Not the work itself. All I do is compose color shapes. The news, politics, thoughts, and feelings, are all separate from that. I listen to too much news. It's best if I'm moving shapes around at the same time.

The pandemic has stopped my workshops. Not teaching has surely taken something away. It has also kept me from taking the bus into New York, from going to the Met. But my work can do without that for awhile.

If not for the pandemic, I might have hired a model, I might have gone out painting, but I have not done either of those things for a few years.

MP: My interest lies in the dynamics of light in the physical world, how it intensifies color and creates shadows and shapes. The political turmoil and the pandemic have little influence on my motifs. Initially, the pandemic robbed me of my summer painting time as I had to establish my teaching online. I sorely miss going to the Met and painting with my friends. On the flip side, the pandemic has recently given me more time to observe nature, reflect and experiment.





Mary Prince East River View 2019 oil on panel 14 x 18 in.

G: Have your hopes or expectations of paintings changed in this last year?

KK: Every year, I'm trying to push the work. Trying to strengthen the work. Hopefully having the shapes lose less strength as they combine to make the subject. I am a realist. But I try to stay off the contours and surfaces of nature, while still getting the excitement of nature.

MP: I trust that if I keep my focus on the work, it continues to evolve as an inner dialogue that manifests on the pictorial plane. I am feeling more confident to focus in places I know need attention, and that focus likely brings fresh insights in my paintings. I'm working on new and challenging compositions and motifs. Sometimes I'm pleased and other times the challenge forces me to turn the painting to the wall for a while and have a look later.

KK: Yes, if I have a painting turned against the wall, when I turn it around, if it surprises me, I take that as a good sign.

I don't want to know my own work. I would never sit in a chair and study it. I give it a side glance as I leave my studio, that's enough.

MP: I like that you say you don't study your own work. I'm often advised to analyze my paintings, but I generally resist, as I move on to the next piece. Like you, Ken, I find myself eyeing it out of the corner of my eye often in surprising situations.

G: What shows or artworks had the greatest impact on you in recent years?

MP: The Climax of Cubism at the Helly Nahmad Gallery was a show that recently inspired me with the simple shapes and bold colors of the paintings as well as the innovations of the work. It was a treat to see Braque, Gris, Leger and Picasso, my favorite modernists, displayed. These paintings remind me of Picasso's *The Red Foulard* that I saw with you, Ken, in Florida at the Norton Museum of Art. I remember we spent a long time reflecting on this simplified, bold and modernist painting. Another favorite show was Matisse: In Search of True Painting at the Met. Matisse's mastery at approaching the motif repeatedly with new inventions is brilliant. It's an invaluable concept for artists: we need to address a motif in different manners to realize the promising, multiple potentials. Ken, don't you do this when you print out an image and take it in a new direction?



Pablo Picasso *The Red Foulard* 1924 oil on canvas 39 1/2 x 32 in.
Norton Museum of Art

KK: Yes Mary, it is just shapes, arranged, and rearranged. There are hundreds of Picasso still lifes with the same objects, where the shapes, the abstraction, have been rearranged. Once one realizes this, that it is the abstraction, the shapes, more than the objects, that one moves around, that one composes, it is endless.

Looking at the Helly Nahmad show online right now. Great things. Great shapes. I regret not seeing it.

MP: This concept of moving shapes around is a keeper. I've been thinking along the lines of the three knights of painting: hue, value and intensity combined with the presentation of a hierarchy that allows the painting to sing. It's a puzzle-like challenge that has to be solved. When I'm painting, I remind myself if I can get the color relationships working with the shapes and the appropriate values, I might be surprised by the results.

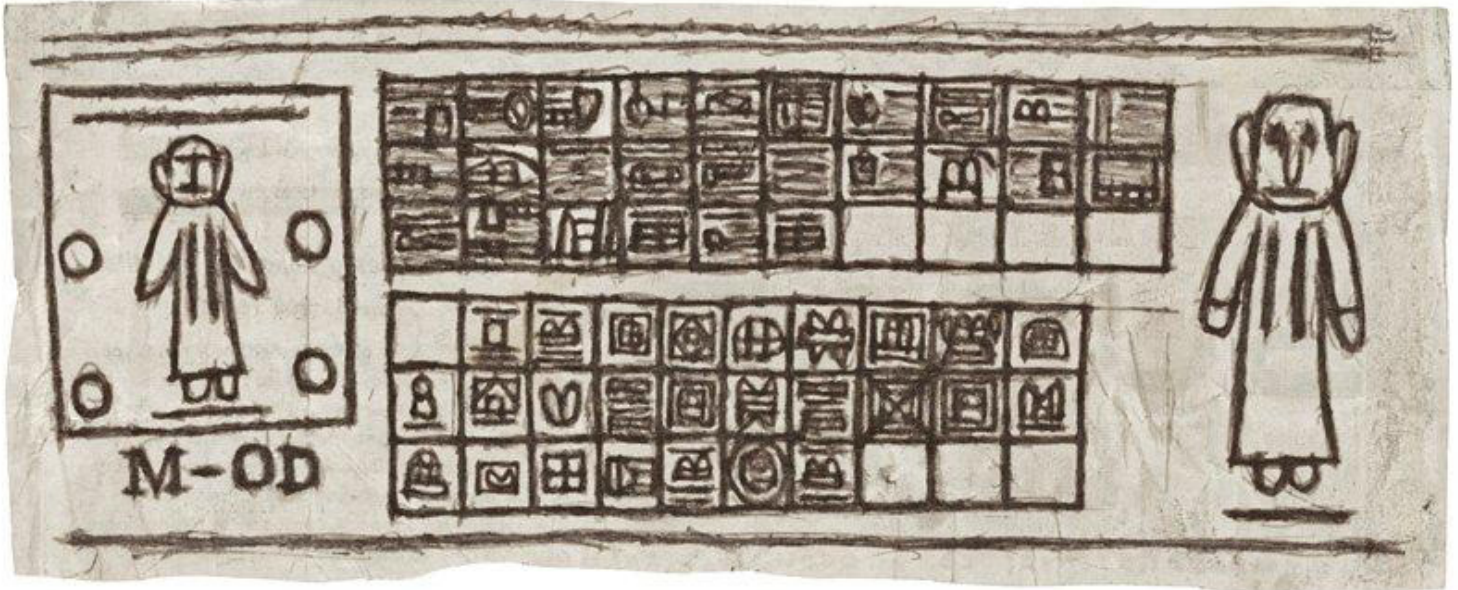


Georges Braque *Le Pichet Noir* 1943 oil on canvas 7 3/4 x 13 1/4 in.

KK: Somewhere along the line I became focused on the work of Georges Braque. In 2014 I went to Paris to see the large

George Braque in 1911. I went every day for a week. During that week I also went to the Louvre a few times. Braque composed shapes as well as anyone in that great museum.

James Castle is right up there also. As for those working right now, I look at Robin Sanford, Rotem Amizur, Ben Huberman, Clara Kewley. All great shape makers, and shape placers.



James Castle Untitled after 1945 Soot on white found paper (commercially printed Amalgamated Fine Granulated Sugar wrapper) 4 1/4 x 10 1/4 in.

G: James Castle for me is unique — the only painter I know of who, being deaf-mute, could attach no verbal meanings to things, only visual ones. And these meanings seem so private and intense. Do you think there is anything unique we can learn from him?

KK: Possibly not to attach verbal meanings to things when we are painting. Enough meaning will leak through visually.

MP: For me, he worked from his heart with zero pretension out of a necessity of image making.

KK: I agree.

G: If you could be standing in front of any painting in the world right now, which painting would it be, and why?

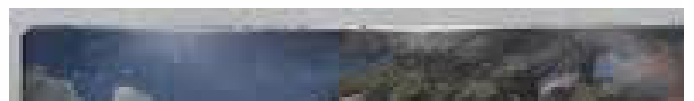
KK: Nothing for too long. I'm both obsessed with looking at art and can do without it. I would rather be sitting, adjusting shapes of painted paper.



Ambrogio Lorenzetti *Effects of the Good Government on the City Life* 1338-40 Fresco Palazzo Pubblico, Siena

Maybe Good and Bad Government by Ambrogio Lorenzetti. It has everything, city, country, figures, still life. Like nature, enough to look at for a long time. And wonderful to draw from. And I would be in Siena. Surrounded by the Italian countryside. And near great gelato.

Or, there are these small figure fresco fragments that I saw in the Palazzo Massimo in Rome. I cannot find any reproductions online right now. They are not the major works there. As I remember them, they are partially worn away, but what remains, simple lines and shapes, as much abstractions as representations. Something I want in my work, shapes making representation, while remaining shapes.



MP: If I have to choose just one painting right now, I'd choose Titian's *Bacchus and Ariadne* at the National Gallery in London. The intense blue sky as a backdrop to the dynamic movement of the figures is astounding. I love the palette of the rosy flesh in contrast to the more tawny figures. Talking about moving shapes around, Titian has certainly achieved this with Bacchus leaping through the air in mid-motion.



Titian *Bacchus and Ariadne* oil on canvas 69 1/2 x 75
National Gallery, London

KK: Yes, true placing of shape. His model could not have posed with his robe flying up the way it does. Titian invented that shape and placed it exactly where he wanted it.

MP: Also, Ken, this painting reminds me of something you discuss in *Notes on Color*:

“Group colors into larger masses that work with and against other masses. A group of similar darks opposed to a group of close value lights. There can be lights within the dark masses and darks within the light masses. These masses must form shapes that play their parts in making up a composition.”

Ken, you seem to have found an ease in making art. I find it a challenge, a worthy one, but nevertheless a challenge. Many painter friends with whom I speak find it challenging. How do you account for the ease you have found in image making?

KK: Likely it is a challenge for both of us. We may be just using different terms, or different measurements. I am currently limiting

my shapes which makes things a bit easier. Maybe I have always tended to do this. I'm also not trying for any particular thing. I'm placing shapes according to the previous shapes and not attempting to follow any thought or vision. I don't need to get anything correct. I let the image happen step by step.

When working from life we all take paint and use it to represent something seen. Immediately it's a separation. Separate from nature and thus adjustable. But you don't want too many things to adjust. One must avoid making a mark for each thing seen.

Mary, you do avoid this. Your shapes are limited and strong.

Shapes are easier to move around than marks. If your house is cluttered, in order to remodel, repair, or even clean, requires moving a lot of stuff. That is where the challenge comes in for many. Instead of composing a few shapes, one ends up spending a lot of time just moving paint around, and it does become a difficult task.

MP: Ken, the last time I saw you, you mentioned you are writing a book. Could you tell us a little bit about it?

KK: Currently editing what I hope will be a little book. More than anything else it's about adjusting and composing shapes. It is that simple. That is made hard by unnecessary things one is often told that one must do. To explain simple is not easy, especially when the opposite of what is true is often also true. Whatever I say to avoid there is a master who does exactly that.

To strengthen one's painting often takes a lot of unlearning. Going back before, as a child, one was praised for making something recognizable, praised for one's rendering skills, and not for one's innate sense of abstraction. It's the latter that one must get back.

MP: When you say, "To explain simple is not easy, especially when the opposite of what is true is often also true," the collages you did of the masters comes to mind. Those were not easy. How do you explain the leap you took between these collages and the work you

explain the leap you took between those collages and the work you created afterwards and now?



Derain *Sonia the Dancer* 1927-28 oil on canvas 18 1/2 x 13 1/2 in.
musee de l'Orangerie



Ken Kewley *Sonia The Dancer (after Derain)* 2008
paper collage 7 1/2 x 5 1/2 in.

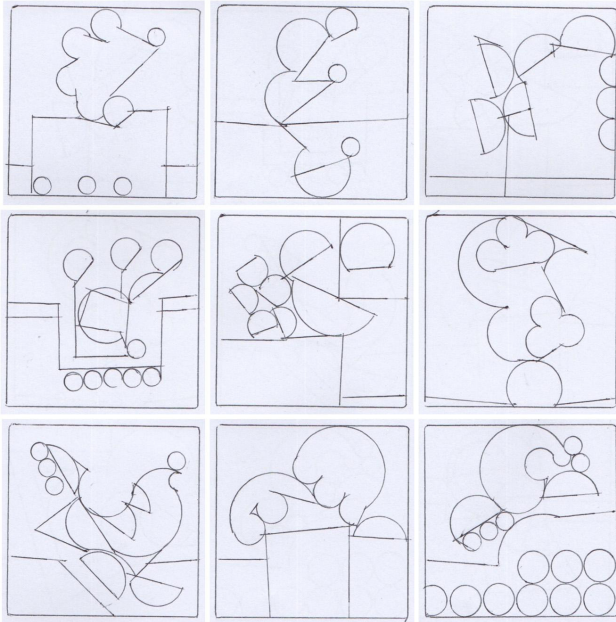
KK: With those I had set up a rule that I had to use only straight cuts. I had to make curves or circles using straight edges. When you have two straight lines you can immediately see the relationship, how their positions are different. Even though I was copying I was still making a decision about the most exciting placement of each shape. The straight lines made this easier. It also kept me from rendering marks and brushstrokes. I could only render with shapes. Which I do now.

Those complex collages were not easy. But they were not hard. They were time consuming. I was using found color and some colors were very hard to find. On many days I would only place a few shapes. But the master had laid out a good path. I was trying to get as close to the source as I could using my rules.

The stronger the masterwork, and the closer I got, the stronger the collage. This is very different from working from life where getting closer to the subject could be weakening one's work.

G: How has your working process changed over the years?

Q: How has your working process changed over the years?



Ken Kewley Jury Duty Drawings November 12, 2019

KK: In the past I worked more from life. Inventing always eluded me, trying to get an image, in my head, onto the page. I think I was trying to force it whole. Today I find that I can invent. Working with color shapes, moving them around, one at a time, building an image, with no picture in my head. Letting the results surprise me. As I did in kindergarten, moving wooden blocks around, geometric shapes, to build a world.

In painting I'm painting up against a straight edge, using stencils, and templates. Nothing freehand. Placing shapes made in this manner. The skill is in placing shapes not mimicking contours and surfaces.

In the past, when working from life, I can see now, that I often did not strengthen my shapes. Today with collage I start with very strong shapes, like circles, and other geometric shapes, with definite edges. If I could go back, paint again those paintings, I would strengthen the shapes. The stronger the shapes, the more definite they are, the easier it is to compare and contrast, and then compose them.

MP: Ken when you say, "If I could go back, paint again those paintings, I would strengthen the shapes," do you mean that if you were painting an orange you would make it more circular? How would you go back and strengthen those shapes?

KK: Not necessarily a circle, just a more definite shape. So that I

could compare the straighter edge of one to the more curved edge of another. Too often I was making brush marks, useless nuances at best, without them gathering into adjustable shapes. One cannot transport one's groceries if the bags are tearing and spilling produce.

Since I was not aware enough of the shapes and values of those shapes, I was not making the necessary exaggerations and necessary shifting of those shapes. I was just seeing the color and putting things how and where I saw them.

In adjusting the shapes I mean tweaking more than moving. One does not want to lose what one is looking at. Cezanne might tweak the angle of a road to relate it to the angle of a distant hill. It is still the same road and the same hill that Cezanne saw but the abstraction has been strengthened.



Ken Kewley *New Landscape 4* 2019 *painted paper collage* 3 x 3 in.

When I work from life again hopefully my sense of abstraction has been strengthened by doing these collages. I'll be more aware that things in nature need to be nudged into abstractions. That one needs to invent in front of life. That in doing so the subject will still be there. One cannot make it up. One must make it up. Both are true

MP:

MP: So you are thinking of abstraction as it incorporates the underlying geometry of specific shapes and how those shapes relate to one another throughout the composition.

KK: Yes, it's the abstract shapes, that make up the things, that make up the composition.



Mary Prince Moon Over Little Long Pond 2016 carborundum aquatint 16 1/2 x 24 3/4 in.

MP: I like to start my process with a thumb nail and then the painting. Often my thumb nails become extended ink drawings. Once I have my basic ideas down in paint while standing in front of nature, I feel free to continue working in the studio. To continue the process into printmaking, I pick a painting and make a larger collage. This creates a more abstract image of the composition. The collage is a pleasure as every color imaginable is available. After the collage is finished, I decide on which relief printing process I prefer, woodblock or linoleum, and the print begins. Colors now have to be limited which becomes a new part of the challenge. By the time I get to the print, the image has moved three steps away from the actual

reality of the view, thus, creating a more abstract image.

Recently, I've experimented painting with a palette knife and a limited palette. Both are intended to force the abstraction. The limited palette is especially challenging because I have to invent the color through the color relationships. Copying the local color is impossible when I can't mix an approximation of a specific color.

I'm also gearing up my watercolors with the objective of catching a quick impression of the view. Working quickly is challenging, so I am thinking of ways that will force the issue.

KK: Mary, this moving towards abstraction, from painting, to collage, to printmaking, sounds good. Do you feel that going through this process influences you the next time you are painting in front of nature? That you get closer in doing what you do in printmaking while painting from life?

MP: Ken, yes, absolutely! Collage and printmaking are constantly reinforcing my paintings and one another. Through the course of this dialogue with you, I've had a bit of an ah-ha moment. I'm adding small collages to my toolkit to deepen my understanding of the abstraction and the potential color relationships in order to help me solve problems as they arise. It will be similar to the thumbnail, part of my image making process for each painting.

KK: That sounds good. In the workshops I've been having people beforehand send me an image of their work. I print them all out onto one page and everyone does collages of these, working from their own image as well as the others. In this way people see how others are seeing their work.



MP: Yes, Ken, your idea for using collage in such a creative way will be very helpful to an artist in numerous ways.

KK: It seems Mary that this transition does begin for you in front of nature, with you slightly exaggerating the color instead of matching it, which separates the shape from nature so you can grasp it, thus you are able to adjust it, shift it, compare it with all the shapes you have created. Working from life and at the same time with a world you are creating.

MP: Yes, I do intensify the color. Color allows me to move away from replicating nature. The full array of colors is fascinating.

G: Looking back, what events most influenced you as an artist?

KK: Three things stand out. In 1975. The hundred plus abstract paintings completed for my graduating show at the College of Creative Studies, UCSB. The State Street paintings. Painted in a windowless room downtown Santa Barbara. With nothing but paper, paint, and crayons. I realized that I did not need to have a subject in front of me. That I could do one after another. That it was endless. I knew then that I could do this my whole life.

Then thirty-five years of working from life, painting cakes and pies, working from the model, painting in cities, suburbia, and the countryside.

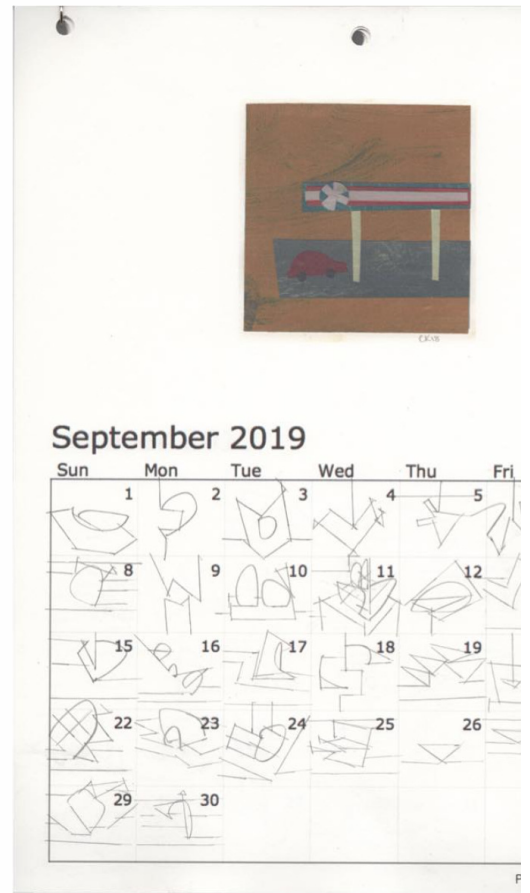
In 2010. The Aortic Valve Replacement Drawings. I found myself again confined to a small little room. In a hospital bed for a week with a 6 x 4 inch pad of paper and a pen. Finding again that I did not need to draw my surroundings. I made squares and then made abstract compositions within them. Dividing the squares with lines.

abstract compositions within them. Dividing the squares with lines.

In the last ten years I have been moving between non-objective and objective. Arranging shapes. Sometimes into a person, place, or thing. Sometimes with those things in front of me. When I am working from life it is my shapes that I'm now most aware of. They must make up the subject without disappearing. I try to be faithful to the observed, but being so cannot make me place shapes in a way I would not do if I was alone in a room.

Today with Clara's calendar I draw a composition into that day's square. If I draw or paint nothing else it still feels like a good day's work. And it only takes two or three seconds. And I produce 365 works a year just with these.

Beyond this I carry a small pad wherever I go and whenever I find myself in a waiting room I make compositions.



Dailey drawings by Ken Kewley on Calendar by

MP: Nature, the material world has been the one influence that has and continues to be an inspiration. As a child, I was riding horses with friends when I remember looking up at the horizon where a simple green hill met the blue sky. I wanted to paint that hill and sky. I didn't care about the excitement of horseback riding; I just wanted to paint. That inspiration has stayed with me, whether it is the landscape or a set of objects on a table or an interior scene. Life is an inspiration for art.





*Mary Prince Schoodic Point 2019 archival pigment print 18 x 26 in.
photo courtesy of Stewart & Stewart, 2019*

As a child it was always the pictures in books that interested me. I would turn the pages over and over again studying each picture. The words were immaterial.

Then there are the numerous good teachers I have discovered: Nieves Billmyer, John Goodrich, and Ken Kewley are among teachers whose knowledge of art I respect and who inspire by their example and their insights. Every teacher I have worked with has offered valuable insights.

G: I'm flattered! But if you could change one thing about your current work, what might that be?

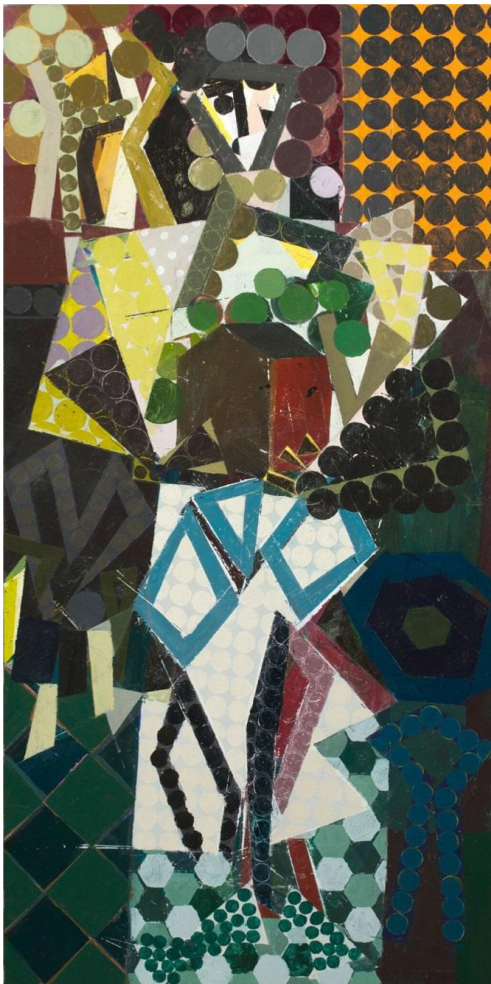
KK: I want to push the representation further again. It will most likely happen when I'm back to painting with wet paint again (I think of collage as painting with dry paint).

MP: Pushing the work towards abstraction, considering the dynamic whole of the color relationships, and painting more quickly are directions where I'm headed. I feel that we know what we need to know about image making, so it's a matter of trusting our instincts and intuition to allow our potential to manifest. Working more quickly is a way to encourage my intuitions and instincts.

G: What was your most recent artistic epiphany?

KK: Why shapes are not enough.

G: They aren't enough because color adds a new quality to whatever shapes you make? Or because we can't help but read real-world situations into shapes?



Ken Kewley *Figure 6 (Woman with House)*
2016 acrylic on wood panel 36 x 18 in.

KK: I meant color shapes, or value shapes. Value being more important than color. The color is wonderful only if the value is right. The values are wonderful only if the composition is right. Too often in the past, when working from life, I was trying to get the color right, the drawing right, and forgetting about the need to compose. Instead of getting things right, one needs to nudge things, to exaggerate, to make some values lighter and some darker, to extend or squeeze a shape, to get things wrong.

I'm always working towards controlling the shapes, giving them purpose, having them hold and be held by other shapes, having them take larger and smaller roles, each needed in their own way.

One just needs a few shapes that the eye takes in first, those call attention to another set, and those to others, before the first shapes draw the eye back.

Without this hierarchy the work becomes a wall that we can look at, or turn away from, but it's difficult to enter.

And yes, after the tweaking, shapes will still be read as what we are

looking at. One can go towards abstraction without going away from reality.

MP: You make several statements that remind me of the Japanese Koan, in which something is true and not true, like moving “towards abstraction without going away from reality.” These contradictions are one of the more interesting and frustrating aspects of honest image making. There are no formulas, skills, or direct paths that lead to a dynamic image. Painting is not a rational endeavor. It’s a matter of getting into a place where everything and nothing is present, so it can happen. You mention, and I’ve heard John mention, getting back to the mindset of a kindergarten child, in which image making becomes play, so one has to drop all preconceived expectations and concepts to succeed. This is why I try new materials or different printing processes: The unfamiliarity leads to discoveries.

Do you have any secrets about getting back to that child-like state?

KK: One must find ways of preventing the use of the skills that one has acquired since childhood. Arranging pre-painted and pre-cut shapes into representations, that prevents one from following contours and surfaces skillfully, is one way I have found.

MP: My most recent epiphany is explore! If I have a comfort zone, it is essential to leave it behind. Explore in every way imaginable: new palettes and new ways to apply the paint. Explore abstractions from finished works, explore starting over and over until I find what excites me. Explore working quickly. Immerse myself joyfully in the pool of artistic exploration. This reminds me, Ken, of some lines in Notes On Color: “The life of a painter is a life of exploring.” Or another way you put it is “Give up control to let things happen in painting.” Exploring and giving up control are actually two sides of the same coin and both lead to the idea of that place where an artist has to go to make honest art.





Mary Prince *Woman with a Dress* 2017 ink on ingres d'arches MVM 8 x 5 1/2 in.

G: Which artists' works do you look at the most?

MP: Over the past winter, I spent time copying Rembrandt's drawings and etchings of the landscape. I'm also inspired by Andre Derain's 1907 Fauvist landscapes as well as his later still lifes and landscapes. Recently, I've begun copying Giotto.

KK: I look a lot at the work of Robin Sanford. Her work is always on the verge of losing control, but then shaped by a surprising force. Close to nature, never trying to mimic nature, composed unlike nature, retaining the magnificence and wonder of nature.

I've been posting a work of Georges Braque everyday to Facebook for several years. To focus like this on one artist I think has been good. I look without overthinking or analyzing, just letting it sink in.

I look at my daughter's work with wonder. Simple shapes so carefully placed.



Robin Sanford Fruit Cocktail 2017 paper collage 7 x 7 in.

G: What advice would you give to a young artist?

MP: This quote by Bonnard sums it up: "I am just beginning to understand what it is to paint. A painter should have two lives, one in which to learn, and one in which to practice his art." As time goes by so quickly, it's important to set up a lifestyle that allows an artist to work. It's also important to go to museums, study inspiring painters and find a supportive mentor.





Mary Prince West River View 2019 oil on panel 14 x 18 in.

KK: To start with pure abstraction (most art education has it backwards). Just with shapes and arrange them without thought of representation. Do this until your sense of abstraction takes up a good portion of your brain (like before you started grade school). Then render with abstraction. Avoid any rendering that does not consider the abstraction. Never render in a way that one would not place the shapes in that manner if they were not looking at something. Once something is rendered without consideration of the abstraction it is very hard to insert abstraction into it.

One can build whatever with abstract shapes. Stop thinking that if you get the drawing right, the color right, that it will be right. Those are minor things. It is the adjusting, composing, of the shapes. That is where the excitement is.

Then always go back and forth between non-objective and representation. Always make a shape when making marks. And never try to find your voice.

G: Maybe your voice will find you.

KK: Yes, if you don't try to find one. And if you can forget any idea you might have about what a painting is supposed to look like.

MP: I agree with Ken.

G: Which of your own artworks are you most satisfied with right now, and why?



Ken Kewley's Kitchen table as shared with Clara Kewley

KK: The collages I'm doing at my kitchen table. There is no thought except in the shape I'm placing at the moment. There is not much to think about. Not thinking about the next move, or how many moves there will be, or how it will end. I keep going till it excites.

MP: I'm pleased with the paintings and prints I've made over the last couple of years. The parts that I've been working on inform one another without conscious planning. I am constantly curious how they will play out. Still, I'm hoping the best is yet to come.



Mary Prince Hop's View II 2018 linoleum block, wood block and stencil 18 x 24 in.

G: If you could draw the public's attention to any one aspect of art, what would it be?

KK: Shapes. The arranging of shapes being why one representation is more exciting than another. That it is too easy to get an image without considering the abstraction. Not to be satisfied with a mere likeness. That abstraction has nothing to do with giving up control. That giving up control in order to get what is beautiful in nature does not work well.

MP: If I had billions of dollars, I would give a large sum of money to a major museum with the understanding that the museum design a wing for art that is "perception-based modernism" committed to "updating traditions of composition."

KK: Yes, a museum without any of the contemporary artists who one sees in contemporary museums would be wonderful. There is surely much to pick from and works that are much more affordable than what museums fight over. With a billion dollars each of these artists could be collected in depth.

The only problem is that one person's idea of perception-based modernism may be very different from another's.

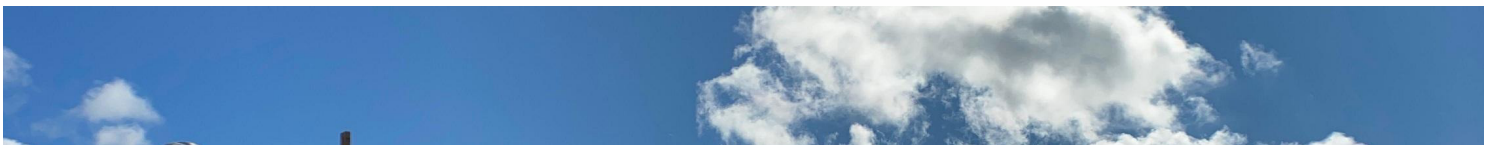
MP: Well, yes. That would be up to the curators.

KK: It might be safer if you bought the works yourself then built a museum to hold them.

MP: Well, I have to win the lottery first.

G: How valuable is it to you to work from direct observation?

KK: I love looking at nature and I love painting. I don't need to do it at the same time. There are things one only gets when working from life. But those things are usually not enough. It's a pleasure to be out in the landscape or to have a model. But I find it best not to look too hard. Measuring one thing against another, matching the color, placing a shape too obediently to where something is seen in nature, can move one away from the needed nudging of shapes, away from making the strongest and most exciting composition.





*Mary Prince painting overlooking West River, Addison, ME
photo credit: Sarah Anderson*

MP: My process begins with observation, and it never ends. Whether I am starting a drawing or painting or working on a collage or print, I am still drawing inspiration from observation. As the process moves further from the original image, it is still based on the observation of what has preceded. It is never my intention to copy nature, but to find the shapes, values and colors that give form to visual excitement in two dimensional space.

G: What discussions or writings on art affected you the most?

KK: The writings of Rhoda Kellogg (*Analyzing Children's Art*. 1969). She basically says everything there is to say about art.

MP: *David Park: A Painter's Life* by Nancy Boas presents a transitional picture of David Park's courage to diverge from the popular art of the 50s, abstraction, and forge his own vision. Park's example gives support to remaining faithful to my own process, whether or not it is in vogue. Boas also mentions that Park claimed he struggled with an image while Diebenkorn could beautifully create an image with ease. As I am an artist who struggles, I find solace in Park's confession.

Ken's *Notes on Color* is a treatise on art that I have been rereading repeatedly. Some of my favorite quotes from *Notes on Color*:

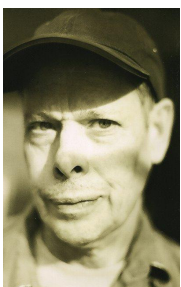
"That art is not something that is learned and then practiced, it is a form of communication and one is always trying to say something clearer. To love and to be honest, maybe one does not exist without the other and a desire to communicate that, this is what it takes to make art. It takes courage to follow one's own vision, whatever that may be."

"In painting you never do what you set out to do. Something else happens."

"Within ourselves we all have great paintings, we all have the colors needed to make these works, and we just need to dig them out."

"Painting is like I am locked out and I am trying every door, looking through windows, trying to find a way in."

"Start by putting down the one color that excites you the most, then the next, relating it to the first. This is the relationship that excites you the most. Then the third color, relating it always to the whole. You are emphasizing what interests you and minimizing other things by putting them in the service of your true passion and leaving out altogether what distracts. Keep it simple."

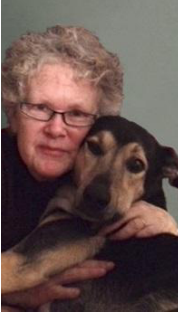


Ken Kewley graduated from the College of Creative Studies at the University of California, Santa Barbara. He was a night watchman at the Metropolitan Museum of Art 1980-1990. In New York his work has been exhibited at Steven Harvey Fine Art Projects, Lori Bookstein Fine Art and Pavel Zoubok. He teaches workshops and lectures at the Pennsylvania Academy of Fine Arts. In addition he has given workshops in art schools, universities, and museums both in the United States and Europe. His work has been reviewed in the New York Times, New York Sun, ARTnews



and the New York Observer and included in private and public collections. The artist and his workshops were featured in the December 2017 issue of Artist's Magazine.

www.kenkewley.com



Mary Prince is a landscape and still life painter and print maker who lives in New York City and who paints in Downeast Maine, the Catskill Mountains and New York City. Exploring the dynamics of light, color, and texture of her surrounding world, her paintings and prints vigorously capture the atmospheric changes that animate nature whether the rugged coastline and pristine islands of the Northeastern coast of Maine, the bucolic landscape of the Catskills, the parks of New York City or the exuberant fabrics and glassy objects of the still life. Her prints are variations of her painting themes. Beginning with an image taken from her painting, she moves to more personal creative variations with relief prints. Mary's artwork is in the Artemis Gallery Northeast Harbor, ME, Stewart & Stewart, Bloomfields Hills, MI and the Ebo Gallery Millwood, NY as well as museums and collections throughout the US.

www.zeuxis.us/prince



John Goodrich is a New York-based painter, teacher, and writer. His paintings have appeared in solo exhibitions at Bowery Gallery in New York City and the Contemporary Realist Gallery in San Francisco, as well as in group exhibitions at Elizabeth Harris Gallery, Kouros Gallery and Lori Bookstein Fine Art in New York City. He has written about art for such publications as Review, The New York Sun, CityArts, hyperallergic.com, artcritical.com and paintingperceptions.com.

www.zeuxis.us/goodrich

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