



ELIZABETH GOURLAY

STATEMENT

The work usually begins with a color idea or shape idea.

I go back and forth between emphasizing the geometry and color; and I vary the scale from small works on paper to large paintings.

The shapes I use are found in the things I see in the world from everyday life or in the studio. The shapes are used as is or they are transformed into their essential geometric elements. Minute changes in color, area, edge or orientation can enhance or destroy the emotive response.

Without intending to do so, over time, I create systems in color and shape and line.

The ground is equally important. Many subtle arrangements are investigated in the ground, active lines or subtle layers of colors.

One color may be seen or appear in my mind and grow to an association of 2 or up to 6. I rarely use a large palette within one piece. I minimize the color palette instinctively to reduce variables, produce harmony and eliminate discordance. I may explore a broad range of colors and then reduce it to those I am most invested in.

I am always thinking about the range of color properties: complimentary or analogous color, value, saturation, color harmony or color anomaly.

I am always thinking about what is making a color alive: its size, flatness, relation to its edges, how the eye is prepared to see it by seeing other colors in the piece.

I am always thinking about what is making a piece alive: are the shapes dynamic, are the negative spaces active, is the composition generating energy, does the eye move around the piece?

If a piece feels too symmetrical, I will shift the shapes around until it feels less programmatic.

Lines are at the core. Within a collage, drawing, painting or print, lines remain important elements throughout every piece. A line is created as I cut the paper's edge. I draw lines with the tape that I use, lines form the edge of an area, I draw with pencil, and I draw with ink.

One painting often suggests the next as needing to address unresolved ideas or questions.

I have accumulated found paper, color aid paper, grid paper, sand paper, and other painted papers. It is a collected diary of forms akin to the writer's book of accumulated quotations, sentence fragments and ideas.

If I could live inside of a book, it would be Ellsworth Kelly's tablet