



Master Painters of the World

Canada Showcase

Treasured gifts and lifetime fascinations with light and colour inspired this month's selection of artists, who fought to convey the depth of their attachment in paint.

One speaks of the process of evolution as he develops a painting from chaos.

Another said that subject matter is really secondary to capturing exciting light and colour as it is revealed in one unique moment — a statement that brings out the philosopher in us as we ponder the split second measured against the enormity of time.

The artist who can make time stand still is truly blessed.



KEN PRESCOTT, "The Deep Blue", acrylic collage, 32 x 40" (81 x 102cm)

SENSATION

Working with collage I am constantly searching for that subject that best demonstrates the range and capabilities the medium affords and nowhere have I found a more satisfying challenge than the underwater world of tropical fish. The myriad of colour possibilities and textures defies the imagination. Trying to duplicate these exotic patterns I've discovered some rather unconventional ways of applying the paint.

PROCESS

I started with lightweight 14 x 18" sheets of acid free paper onto which I applied acrylics, in subtle variations of color, using sprayers, combs, sponges, rollers, practically any device that would give the textures brushes alone could not do. I then began the somewhat labour intensive but extremely satisfying process of carving up these layers into the shapes of coral outcrops or tiny jewels of fish before gluing them onto a gessoed surface upon which I had already sketched in a rough composition. I always left myself open to changes as the painting developed. The final collage was then sealed with two coats of acrylic matte medium.