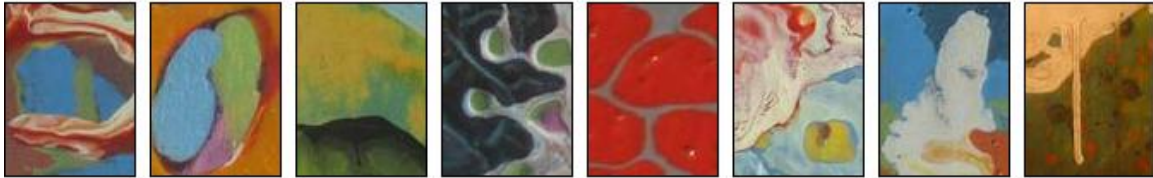


Linda Henningson

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Artist Statement

September 2008

In this new series I am continuing to create a textured surface with multiple layers of color and removing paint (through sanding and washing) to reveal hints of initial layers. I am interested in what this process reveals and the possibilities that present themselves when layers are removed.

Examples of texture



This series is based on 48 [miniature paintings](#) (3"x3") "Turquoise, Lemon, Tangerine, and Midnight" (2007). Starting with a study, this represents for me a new way of working.

Beginning on paper with a line drawing of the reference, charcoal transfers are then drawn onto a 14"x16" canvas. Layers of color are applied. The image is redrawn numerous times. Each transfer is intentionally out of alignment from the last.

Examples of charcoal line transfers



Eventually moving away from the reference this allows me to see and react to the new image appearing on the canvas. Entirely new paintings are thereby created.

The resulting abstract organic images, suspended in time and space, reflect my deep inspiration from natural forms. The displays of vivid colors inspire feelings of intense joy, yet tempered by a sense of bittersweet melancholy caused by the tension of lines and shapes. This reflects the kind of ephemeral moments of insight I often experience in natural surroundings.

June 2008

Early this year I had my second solo show 'Palimpsest' with Jeffrey Boone Gallery.

Palimpsest means 'an image of what once was'. Originally referring to manuscript pages written on, scraped off, and reused resulting in glimpses of initial writing.

My work is 'palimpsest-like' in method with multiple layers of paint scraped and sanded to reveal remnants of previous layers. Fragments of the initial stages appear and disappear. I work intuitively, responding to what is revealed with a back and forth process between chance (removing layers) and intent (refining and defining the images). What is revealed will dictate the subject.

What is consistent, for me, through my work is emphasis on color, composition, and texture to create imaginary spaces - abstractions with hints of representation.

Looking back on my work, '[Salmon](#)' (2006) begins to show the method of layering and revealing. The '[trptych series](#)' from the same year expands on this and sees the beginning of the flower motif.

I endeavor to include those who want representation to make sense of a painting - by using a familiar element, the flower, as a way for the viewer to enter the painting and to hopefully stay a while to give the abstraction a chance.

The work of 2007 expands on both the flower theme and the method of layering and removing paint. In '[Forest Rain Walk](#)' the work moves from large work on paper to smaller panels.

Early in 2008 I began to introduce landscape images, specifically mountains, again a way of introducing a familiar element within abstraction. '[Cloudy Day](#)', created with additive and reductive techniques, is a combination of painted layers with fragments of initial painting revealed and disappearing under poured forms.