

## JENNIFER GARDNER

Location: Do you like to work in a studio or outside? How does the environment change the way you work?
a studio painter for sure. The only time Itried painting plein air Indscapes in Arizona, I Was constantly distracted by bugs, wind, sun... ane Now that paint abstracts most of the time, stucio painting saits me perfectly. I can zone out of reaity with my cat, Harvey, casting a itical eye from time to time from his cushion on the studio floor, without xternal irritations and distractions.

Time: Do you prefer working during particular seasons or time of day?
here has to be absolute eeace, calm and tranquility when। paint.If there other matters which require my attention (the boring parts of my arer, such as show applications, ordering supplies and so onf they must II be completed before I can successfully wander into the studio and paint aything of substance. I am most creative in the morning lonce the chores are done, of course) when my enthusiasm is fresh and my energy level is igh. Often by the afternoon lam involved in the less creative preparatory sages of underpainting a new piece. Since llive in Florida in the year round sunshine, the seasons are not an issue forme.

## Technique: What type of medium did you use? How importan

 your choice of medium to the expression of the piece?These three pieces were created on sanded paper. The first stage was very loosely applied alcoohol and pastel underpainting. There is no earticular plan in mind as to composition or design, and l choose a farily . aplied in scribbles and in color swathes and then brushed over with a Fan brush dipped in alcohol. The intention is not to produce a thick, solid ayer of color, but rather a more translucent, feathery effect.1 stand back and evaluate which reas appeal to me, which can be exploited or used as piece works together.These pieces have a strong structural element with ultimately, a combination of substantial areas of solid color balanced with much smaller shapes of contrasting and complementary color intended to draw the viewer's eye to the focal area.

Theme: Do you think of a theme before starting your abstract piece? How do you choose your theme?
. colors, shapes and textures

Comp
at all?
al? ary plan my abstract compositions. If do attempt to do so, I find the ace too contrived, with out spontaneity and certainy without the happy media, which Ithink set apart the more interesting pieces from the more mundane.

Advice: What advice do you have for aspiring artists? Learm as much as you can from analyzing the paintings of those artists you . ful in it-color ranges, the distribution of lights and darks, shapes and size Then clear your mind, pick up a few colors that appeal to you and dive in without deliberately trying to emulate another artists work-this will be Stifing, unchallenging and uncreative. The most important observation I new materials and products into my reeertoire forces me outside of $m y$ comfortzone and into interesting artistic explorations. With almost every new product $I$ try out lam compelled to experiment and, as a result, learn new techniques, which has had an amazing impact on my creativity.I never get bored! Currenty, I am most interested in mixing media-paste, acrylic, watercolor, gold leaf, collage and so on.

## Left, INTERSECTION, pastel, $20^{\prime \prime} \times 18^{\prime \prime}(51 \mathrm{~cm} \times 46 \mathrm{~cm})$

Page 54, RED SERIES \#4, pastel, $30^{\prime \prime} \times 22^{\prime \prime}(76 \mathrm{~cm} \times 56 \mathrm{~cm})$ Page 55, , GOLD SERIES \#6, pastel, $22^{\prime \prime} \times 20^{\prime \prime}$ " $56 \mathrm{~cm} \times 51 \mathrm{~cm}$


