

Ann Purcell

The following notes were written by the artist for the interviewer's reference. They were conceived informally and were not originally intended for publication. It was decided later to include them as a compliment to the interview.

I don't know how or where to begin and I'm not sure I want to. I agree with Matisse who said, "He who wants to dedicate himself to painting should start by cutting out his tongue." I do not believe that what I think and what I feel in my painting can be translated fully from paint to words. So I'll think of this as a painting and just leap in. I like painters who like paint. I love to paint.

My painting is working within tensions of paradox, ambiguity, duality, and contradiction. It is not on one side or the other; it is those polarities united. This is the totality and the fullness. The meaning cannot be expressed in words alone; it is a feeling, a sense, an experience, a joy, an idea.

Process is important—the act of painting itself. Thinking but not thinking; loose and free but controlled. Actively moving. The dance was very important to me when I was

growing up. And now, the relationship of music and dance is present in the gesture of painting.

Most importantly, the painting must be alive.

- ♦ rational/irrational
- ♦ line/form
- ♦ I try to reach forms that seem solid then confuse them, because they become ambiguous.
- ♦ emotion/thought
- ♦ The sensuality of paint. Color, feel, touch, surface.
- ♦ Colors that are ambiguous.
- ♦ Ambiguity of form and space. Foreground becoming background, positive and negative space. Deep or close. Is the form the form or the space?
- ♦ Scale—personal / intimate / monumental.

The cactus is one of the roughest and rawest plants and it grows the most beautifully gentle, delicate flower. Latwahn is an Indian word that means both love and pain. The meanings cannot be separated.