

ELLEN PEARCE

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In General

I paint from memory and imagination. No photographs, no *plein air*. My tendency is always away from the particular and toward the general, owing in part to a visual impairment

I have been painting since 1978. I have no post-secondary art schooling--one criterion for "outsider" status—but with Rockwell Kent in my family tree, have never felt that term applied to me.

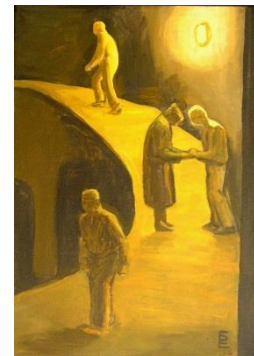
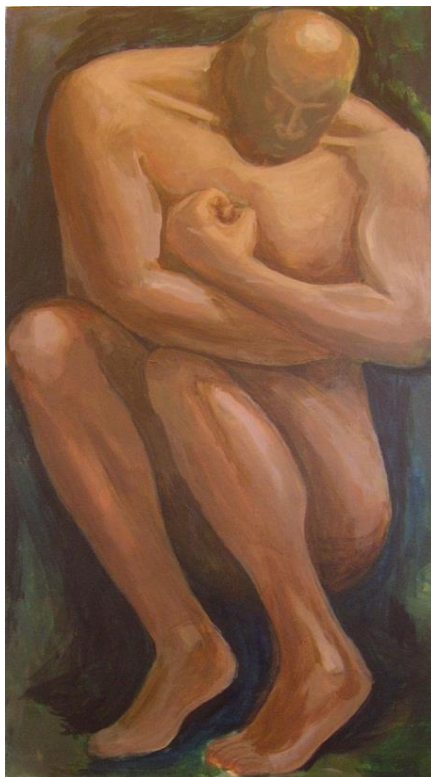
My work is diverse but falls mostly into four categories: figures, landscapes, walls, and nonobjective works.

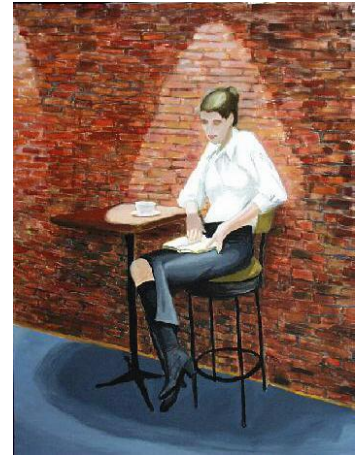
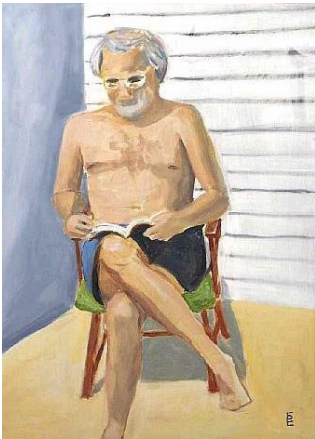
Figures

Only rarely are the people I paint real. Rather, they are representative of emotional realities. Some paintings depict imaginary worlds, some are reality-inspired. Among my figurative works are many illustrations, often of songs. Dance and current events are also frequent sources of inspiration.



L to R: *All Clear* (16x22 in.);
Boxed Man (42x24 in.);
Angel of Mercy (20x14 in.)





L to R, top to bottom:

Lonely Girls (13x12); *Red Woman* (14x18); *Line* (22x14); *Fred Reading* (24x18); *Brew Pub* (28x22); *Bread Co.* (26x20); *Early Train* (30x24); *One Man's Ease* (aka *The Job Creator*) (8.5x11.5); *Leaders* (8x15).

Landscapes

My landscapes mean to evoke not so much place as planet. There are, after all, few truly unique places on earth, and they are well-documented by postcards. My hope is to bridge the gap that has opened between our increasingly urban present and a more primitive, nomadic past, when we knew the planet in our senses, and read it like a book.

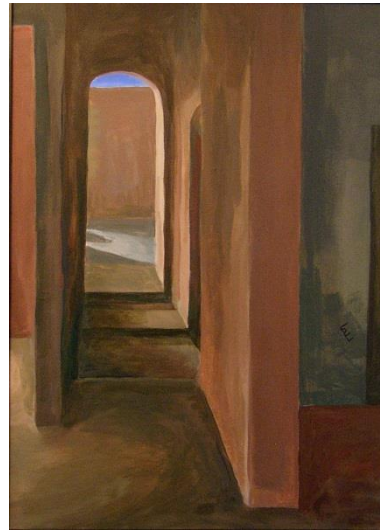


L to R, top to bottom:

Cottonwoods (28x50); *Three Trees* (13x12); *Plowed Land* (8x24); *Lake* (12x13)

Walls

Walls are what we live in, where doors and windows live. They are richly metaphorical. As physical objects, walls form constellations of angles and planes, and, for all their flatness, receive and reflect light in ways both mysterious and revealing.



L to R, top to bottom:

Egg (16x24); *Passages* (22x16); *Landing* (30x30); *At Moonshine Hollow* (12x13)

Nonobjective Work

Accessibility is important, but so is range, and that includes, in my view, the ability to leave subject behind altogether. My works of pure abstraction are relatively few, but serious, nonetheless.



L to R, top to bottom: *Red* (34x30); *Untitled 1* (15x12); *Untitled 2* (12x9.25)

In my paintings, I have never striven for a niche, unless that niche is exploring the business of being human.