

ANN LOFQUIST

INTIMATE LANDS



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Lofquist’s paintings don’t recall events as much as they recall the nuances of light on the landscape, and the colors of the changing seasons.

“Probably most of us have had an experience when we see something which makes our hearts swell by its sheer beauty and fleeting nature,” she writes. “For me this most often occurs outdoors, one of the primary reasons I’m a landscape painter. Also, for me this experience often involves a transformative light effect—when a familiar or mundane view is transformed and revealed anew. Often I find this occurring at dusk or at dawn, when the sun’s light slices through a break in clouds, or when fog or snow descends and renders the most familiar subject mysterious. Basically, my response to light is emotional. I’m striving to recreate in my paintings the sensation of joy and longing I experienced in the field.

“I find myself returning to the same site to paint over and over again,” she continues. “This gives me a clue to what is changeable about the landscape and what is enduring and consistent about it. I also find I do the best large paintings of landscapes that I have studied intensely and know intimately. For me this knowledge can only be acquired by repeated visits to a site.”

She is one of the contemporary artists whose work has caused me to look more closely at the landscape—to absorb more than the emotional experience and to see its subtleties of color and atmosphere.

From “Intimate Lands” by John O’Hern.

Courtesy of American Art Collector April 2013, 52-57





Inside Panels:

December, Alamo Creek, 2013, oil on canvas, 24 x 68 in. Courtesy, the artist and Winfield Gallery, Carmel

Alamo Creek Sycamores, Evening, 2013, oil on canvas, 28 x 65 in. Courtesy, the artist and Winfield Gallery, Carmel

Fallen Oaks, 2012, oil on canvas, 23 x 71 in. Courtesy, the artist and Winfield Gallery, Carmel

Back Cover:

Alamo Creek Lower Grove, North View II Study, 2012, oil on panel, 7 x 17 in.

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