



## DAVID LONGWELL

### *"...a slow read"*

I meditate for over an hour each day. For me, painting and drawing is also a daily discipline, a spiritual pursuit, a distillation, a method of self-discovery. I start at 4:00AM each day so that I can get a solid period of work accomplished before breakfast. I begin with a daily drawing of ink on clay board, then shift my focus to a number of canvases that are usually realized concurrently.

These selected works are emblematic of the evolution of my approach over the last few years. Works here reflect both a prior time of a searching gestural gestalt, and now, a movement towards a quieter play of color and structure.

In the past few years, the works have become less dense, less expressionistic, less about mark making and more about color saturation and notes of color playing against an overall ground of another color. I start with an impulse when first establishing the ground... then in the application process a scaffold seems to appear, and the next color notes are then a series or chain of responses, I look at one mark, I get an after image, perhaps a complimentary color. Color interaction becomes an ongoing dialogue. The nature of the mark itself, of a brush stroke or palette knife, is also dictated by intuitive response.

Nature—specifically the landscape and indeed the work of other artists—also inspires me. Influences go back to Giotto, but are mostly rooted in mid 20<sup>th</sup> century modernists / formalists. Hans Hoffman's surface tension, light, color and movement and composition, Rothko's saturation, sometimes the fluid expressionism of DeKooning....all come into play.

I was told by a friend that the paintings are "a slow read". Certainly one can easily make a quick assessment of their appearance; but my hope is that the simplicity in itself is enough to give one pause...to take the time to contemplate the process of making, to find oneself working backward as if the audience were the maker...Why these choices? Why this color? Why this mark? Why smooth? Why here impasto? Does it balance? Is it supposed to? Does a feeling emanate?

The intent is a slow seduction toward understanding.

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