

Phyllis Webb / EIGHT VISUALS

Phyllis Webb / ARTIST STATEMENT

If I were young, I'd be down on the floor with a large canvas — or up a ladder like a muralist — but I started painting when I was sixty-six and getting creaky. As well, I work in a small space, my kitchen, and this limits my gestures. Though I imagine painting large, I realize I'm more comfortable with smaller canvases.

I like to explore a concept through a series of paintings. One of the best of these ideas for me was a sequence called "Changing Day" (1997-8) which began with daybreak and moved throughout to post-midnight blue in a tri-partite structure (22x28" format). Recently, I've been obsessing over a textural discovery using 12x16" canvases, sometimes "building" or "stacking" them into larger structures. There isn't much of a concept here, but I find I've been getting closer to understanding the nature of abstraction, though I probably couldn't articulate this.

I started painting when poetry more or less abandoned me in the early nineties. In the same way that some poems are written quickly and others are elaborately crafted, a painting for me happens either very fast or requires study, contemplation, time, and problem-solving. The portrait "Sketch" was, in the manner of sketches, tossed off in an hour, with a bit of fiddling afterwards. "Untitled" was also a product of speed. I allowed the rough edges and handling to stay without refining these spontaneous passages.

Because I am totally self-taught, I hesitate to see all this activity as anything more than pure process, mainly learning process, or to call myself an artist. I paint, I say. I used to write, I say, but now I paint. It makes me happy.

Paintings photographed by David Borrowman.



Cross Word



12 x 16" Series No. 3



12 x 16" Series No. 4

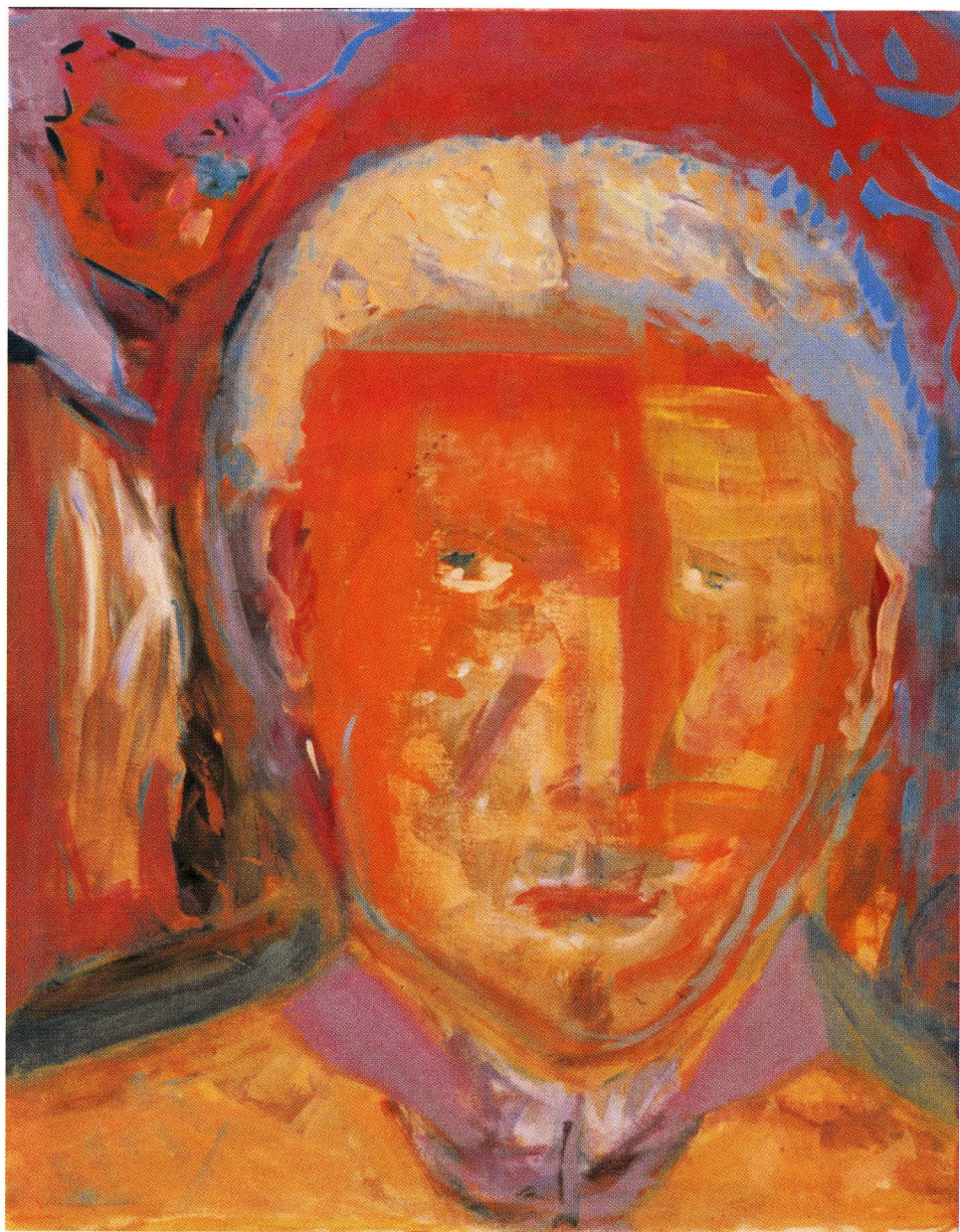


Oops, Pops, USA



Veiled Woman Afghanistan





Sketch



Untitled 1999

Phyllis Webb / SELECTED EXHIBITIONS

Group Shows

- 2002 *Look 2002*. Community Arts Councils of Southern Vancouver Island and the Gulf Islands. Salt Spring Island, BC
- 2000 *Alliance of Salt Spring Artists Summer Show*, Salt Spring Island, BC
- 1999 *Alliance of Salt Spring Artists Summer Show*, Salt Spring Island, BC
- 1998 *Stepping Away*, Alliance of Salt Spring Artists

Publications

- Photo-collage, *The Malahat Review*. Spring 1997 (No. 118): cover.
- "The Mind's Eye, A Photo-Collage Essay", *Nothing but Brush Strokes, Selected Prose*, by Phyllis Webb, 74-82. Edmonton: NeWest Press, 1995.
- Photo-collage, *The Malahat Review*. Fall 1994 (No. 108): cover.

Esta Spalding / Excerpt from FALLING ANGELS
(*THE SCREENPLAY*)