

## ARTIST STATEMENT – Linda Ryan

Motion and energy have been my artistic fascination since I first found voice in paint. Recent developments in pour painting, combined with a lifelong love of the sea, have melded into a passion for creating works about the ocean.

From abstract expressionism to decorative marbling, artists and artisans have been dripping, tossing, and pouring paint for decades. What is new is the invention of Pouring Medium, specifically High Quality Liquitex Pouring Medium, which allows for long, flowing pours that don't craze (crack) or yellow on drying.

I had been trying to create this effect with gels for close to a decade – I love the luminescence you can reach when you separate the pigment particles with a clear gel. However, the mediums cracked or yellowed and did not allow for sweeps of motion.

The solution came when I was given a sample of Liquitex Pouring Medium in 2012 and began to explore. It quickly escalated to obsession.

Beginning with movement-based abstracts, a need to push limits, explore and experiment has taken my work into a more literal realm. I've taken on the challenge of creating underwater paintings and images of the West Coast rock formations and the battering surf in this difficult-to-control medium.

**The Process:** I mix pigments with the medium in various amounts to create lights and darks and the hues I want. This can take a huge amount of time and experimentation to get the right mix, as the white glue-like appearance of the medium alters the color.

Then, I pour and drip and smear and dribble the mixes onto a board, and turn and tilt the board to move and mingle the pigments. I let it dry and add another layer, often quite a few. Sometimes I drip in a layered underpainting to create a sense of goopy sea life or rocks that is then dried and layered again. Sometimes I scrub over it with a gloved finger – whatever it takes to get to the right place. I rarely use a brush anymore.

**How Long does it Take to Dry?** Since a layer can take anywhere from overnight to several months to dry, depending on how thickly it's layered, these can take a long, long time.

**What Paints do you Use?** I am adamant about using high-quality pigments and mediums that last rather than the cheaper alternatives. I mainly use Golden Fluids and their High-Flow paints – expensive in comparison to many others but I want my work to remain a lasting treasure.

**Is it Resin?** No. I only use resin at the end to protect the easily dented medium and resolve surface bumps created in my layering process. It is UV-resistant, non-toxic, and can be repaired much more easily than a damaged pour painting.

Thank you for your interest, and have an artful day-

-Linda Ryan



Shown here is a 30x30 piece commissioned by Don Meeker and Diana Carey, longtime collectors in the Seattle area who now own a work of each of Ryan's series on her painting journey.

### Linda Ryan - BIO IN BRIEF

San Francisco East Bay artist Linda Ryan's award-winning work is collected in 6 countries and across the States. A Californian since Kindergarten, Ryan fell in love with the Pacific Ocean early on, and has nurtured a long-time love of tidepools, coastal rocks and surf with travels up and down the West Coast.

Previously known in her region for her abstract figuratives, she was given a sample of Liquitex Pouring Medium in 2012 which led to an explosion of work.

She has been pioneering her own version of Pour Painting for several years, focusing on the ocean as a treasure.

A 2017-2018 Mendocino Artist in Residence program helped her to hone her unique process in pouring. Being able to step outside her studio door and see, hear and smell the crashing waves of the Northern California Coast brought a special sense of completion and inspiration to her explorations.