

Marsha Connell | Influences

Ingres, for his line quality.

Degas, his layered pastels and the marks of his strokes, his asymmetrical compositions and their relationship to Japanese prints.

Monet, the water lily ponds that encompass rooms and up close are stunningly loose.

Hiroshige and Hokusai, for their extended series, variations on a theme such as 100 views of Mount Fuji and 100 views of Edo.

Cezanne, for his series of Mont St Victoire and his tipped tabletops of still life objects.

Bonnard for his inside/outside compositions and his shimmering color palettes.

Picasso for all his inventiveness and sassy genius.

Matisse for his bold simplifications, for his dedication to the figure and to the rhythm of shapes. For collage and rearrangeable elements in "Jazz."

Milton Avery, often called the American Matisse; for his compositions like puzzle pieces and his direct and arbitrary colors.

Richard Diebenkorn, who bridged the sensibilities of European modernists like Matisse and the bold New York-based Abstract Expressionists like Hans Hofmann.

Georgia O'Keeffe, for her vision and tenacity among all the men of Alfred Steiglitz' gallery "stable."

Emily Carr, sometimes called the Canadian O'Keeffe, for expressing the spirit of the forest.

Helen Frankenthaler, for breaking boundaries in the painting process, on the floor, pouring paint, using squeegees, and determining edges after completing the painting. For the dance between abstraction and reality.

Jane Wilson, for her luminous layered sky paintings.

Harriet Schorr, for her painting journal and contemporary expansion of still life.

Instructor Influences:

Arnold Bittleman, Skidmore College, "When you find the right subject, it will teach you how to draw."

Maya Schock, painting mentor when I was a recent graduate, who taught me to show up and keep painting, believed in me, and exhibited my work

Steve De Staebler, San Francisco State graduate school, who supported my finding my own expression, bridging sculpture, painting, dance, installation and performance.

Wolf Kahn, colorist and keen observer of physical relationships in the landscape. I painted in the landscape with him in Santa Fe during my early teaching years.

My paintings in the Doyle Library collection evolved from the experience of painting outside, on location, from inspiration and observation, in the presence of the subject. This is called "en plein air". During return visits to the sites as well as in more contemplative painting in the studio, I develop depth, luminosity, lost and found edges, and simplify forms, building layers of color, "scumbled" with brushes and paper towels. The paintings evoke "a sense of place," or perhaps a mood or a place of some mystery, "a place of the heart."