

UPCOMING SHOW

Up to 25 works on show
November 2-23, 2007
Addison Gallery
345 Plaza Real
Boca Raton, FL 33432
(561) 338-9007

• SHOW LOCATION BOCA RATON, FL

ELLEN BUSELLI

Floral geometry

Ellen Buselli believes that there is such a simplicity found in a modest still life that it becomes surprisingly fascinating to paint. This simplicity is expressed through the sheer joy she finds in painting the beauty of a flower and trying to immortalize them in a painting.

"Each flower is unique and has its own personality," says Buselli. "I begin

all paintings by masking in the general forms and indicating basic dark and light relationships. And, because each flower is unique, each has to be handled with a different form in order to capture the essence of the subject matter."

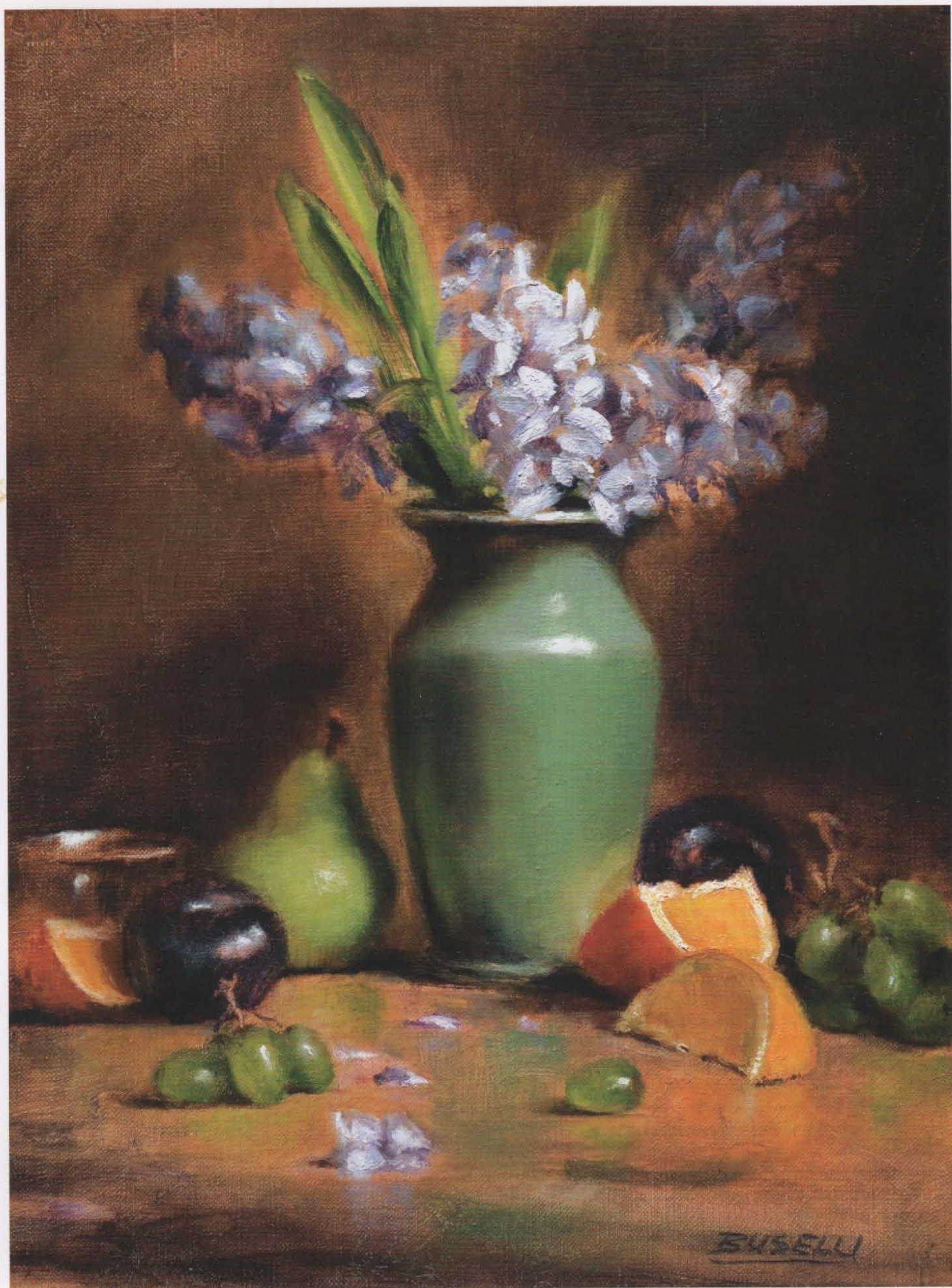
Buselli currently enjoys painting hydrangeas, hyacinth, lilies and peonies. These specific flowers appeal to her because of their unique look and design

as well as the geometry provided by their respective forms.

"Peonies are very graceful and unstructured, softer and more amorphous," says Buselli. "It's a different concept and approach, depending on the flower. Sunflowers are also wonderful because they are very bold and offer a bold contrast between dark and light and between dull color and bright color."



BLUE HYDRANGEAS WITH WHITE AND GREEN, OIL ON LINEN, 18 X 14"



HYACINTH & FRUIT, OIL ON LINEN, 12 X 9"

The Gallery Says . . .

"Ellen's paintings have an archaic quality indicating her love of antiquity and echoes of times past. She states, 'I try to create a sense of timelessness in my paintings. Each painting is a safe haven of quiet study.'"

— *Patricia Bowe,*
Owner, Addison Gallery



LILIES, OIL ON LINEN, 18 X 15"

And, with the hydrangeas and hyacinths, it's about the detail of the tiny bits and pieces that combine to make a collective whole once interpreted on the canvas.

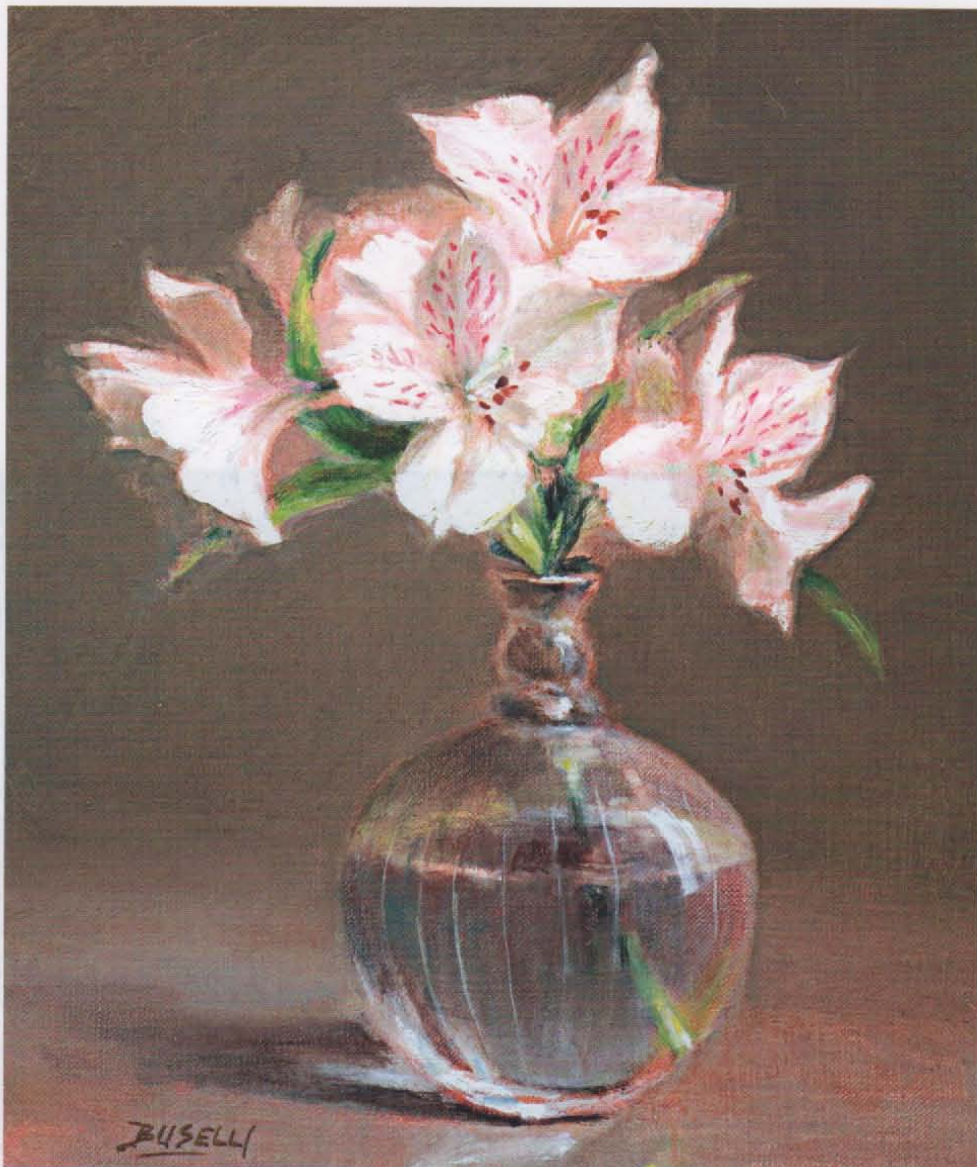
"What I try to do first is capture their collective mass, with those tiny florettes all massed together," says Buselli. "Then, I go back in and put detail here and there but not all of it. I want to describe the flower and let the imagination fill in the rest. I enjoy painting lilies because they are so delicate and have a delicate mass that is sort of like growing crystals. I approach that type of flower thinking of geometry and sharper edges. They are all unique and just beautiful."

However, no matter what type of flower it is, Buselli finds herself returning, painting after painting, to the shadow and the light.

"I like to paint directly and maintain the spontaneity of fresh brush



WHITE & PINK PEONIES, OIL ON LINEN, 8 X 10"



WHITE ALSTROS & CRYSTAL, OIL ON LINEN, 10 X 8"

strokes in a painterly fashion, especially if it captures the character of the subject," says Buselli. "Getting back to the light, flowers can be opaque in some areas, translucent in others. Flowers are a very transparent membrane, and glass can also be very reflective and totally transparent. So you get a nice contrast of painting florals in glass and observing how light behaves when it hits different surfaces. That is the key when deciding how to use paints and brush strokes—thick or thin, hard or soft edges, or a combination of these."

Buselli finds that when she is painting, her thoughts become less about the realism of the set up and more and more about the abstract qualities of the composition.

"Especially when it is about observing light and shadow, mass and form and variations on color," says

Buselli. "Traditional painters think in terms of weight, value, and variations on color, from warm to cool, and soft or hard edges or a combination. One example of thinking abstractly is using sharp edges to help turn an object. If there is a roundness to an object, the type of brush stroke you employ can help to make it turn back or away from the viewer. In this way, you are not thinking of the object itself but rather how light is reacting on this three-dimensional surface."

While in the beginning stages, components of a painting come from the objects and their inherent beauty, during the process, things quickly turn to these more abstract and conceptual ideas.

"There are conceptual ways of thinking and seeing that help make a two-dimensional surface seem three dimensional," says Buselli. "The

process of doing the painting is always intriguing and captivating, and painting is magic in that sense, that idea of bending space. But what it is really about is observation, observing light and shadow." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2007	\$2,900	\$6,200	\$8,600

Ellen Buselli



"White Alstros and Crystal"

Oil on Linen

10" h x 8" w

Recent Paintings

November 2 - 15, 2007

ADDISON GALLERY

www.AddisonGallery.com

Mizner Park

345 Plaza Real, Boca Raton, FL 33432

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