



"Sunflowers & Squash" Oil on Canvas  
by Lois Borgenicht

# Contemporary Post Impressionist Artist Lois Borgenicht

*Captures the Beauty  
of Post Impressionism  
With Modern Colors.*

*Brush Work and Spatial  
Relationships*

*“Taking the standard plein-air nature scene, Lois Borgenicht is inspired at times to add a still life, such as in her oil painting: Squash and Sunflowers. She thereby integrates aspects of Post Impressionism with Surrealism through an uncanny combination of elements.”*

- Nicole Borgenicht

The Post-impressionist Painters, from Cezanne and Gauguin to Bonnard, had painted many of the most historically prominent still life works. Their bright colors, personal point of view angles, and versatility in developing atmospheric color fields later led to Fauve freedom and Cubist planes. As a Contemporary Post-Impressionist, Borgenicht encompasses the beauty of former masters in her still life and



**by Nicole Borgenicht**

landscape works, while juxtaposing it with loose brush strokes revealing a new arena of subtle abstract shapes with surprisingly, composed imagery. Classical elements of line, color value and detail present her exceptional hue highlights and symmetrical form.

Most importantly, Borgenicht's joyful spirit emanates through wide color palettes and picture balance acuity, in these delightful compositions. Lois Borgenicht shares her artistic considerations and tools for Painting World



Magazine readership in each sample, as well as business formulas of a professional artist.

An artist education from many sources, Borgenicht believes in the everlasting process of learning and improving one's skills. From the beginning art was in her spirit, she recalls, *"I spent most of my time in high school in the art rooms. I had the terrific opportunity to study painting at a wonderful program in Fontainebleau, France the summer between high school and college. My first two years of college I studied Art History. I was not quite sure what to do next not knowing at the time that I wanted to pursue life as an artist.*

*My mother allowed me to take some of my education money to travel to Europe. I stayed in Paris for three months, visiting the Louvre every morning and doing life drawing each afternoon at the studio La Grande Chaumiere. I sent my drawings home with an application and I was accepted at Boston University School of Fine Arts as a freshman. After two years I transferred to the New York Studio School for Drawing, Painting and Sculpture. Since moving to Baltimore, I have continued my education and practice, drawing every week and studying with Paul Moscatt,*

*Professor Emeritus at Maryland Institute, College of Art."*

As an artist she frequently travels to different places and paints still life and/or nature scenes. Taking the standard plein-air nature scene, Lois

Borgenicht is inspired at times to add a still life, such as in her oil painting: *Squash and Sunflowers*. She thereby integrates aspects of Post Impressionism with Surrealism through an uncanny combination of elements.

She says, *"Having been a studio artist most of my life, I was inspired to paint outside after moving to Baltimore. I started painting in my garden and I have continued to work outdoors in other environments. Having an affinity for still life, I often set up the still life outside. It is a special challenge to make quick decisions as the light changes and the flowers shift position,"* Lois Borgenicht says.

*In her Plein-Air Still Life series, Borgenicht evokes an awareness of symmetry between human design and pure nature. In addition of course, she paints and draws straight up plein-air nature scenes as with her Birdhouse pastel and the Permapaque drawing.*

From local to national, Borgenicht's works are exhibited and sell in galleries. Plus, her bond with the local community comprises art district in-studio events, and exciting public showings with her workshop group.

*"I participate in Baltimore's Annual Open Studio most years. Having a group of artists in the same building helps to bring new people to see my work. My landscape painting group and figure drawing group show at different venues in Baltimore, which has helped me build a local reputation. Plus I have shown in at a variety of galleries in New York, Florida, New Jersey and in Maryland.*

*I have had the most success selling where I am a member of the community. Friends and friends of friends may start by buying something small and word spreads, encouraging the occasional large purchase. It is important to me to offer works in a wide price range. I sell small drawings or edition prints (I do*



*not make giclees) for under \$100 while paintings may be priced from \$300 - \$5,000 or more."*

Furthermore many special commissions have been requested, Lois Borgenicht shares a few key hints about how she's made them successful.

*"My commissions are most often from people who are already acquainted with my work. I visit the space and then set up my still life with their décor in mind. Should customers have certain objects they request, I try to accommodate them if it fits the setup in form and color. I may take 1/3 of the agreed price to start and once I have the general composition and color established, the client will give me another installment and then the final payment on delivery."*

*With special care for objects in still life, and/or nature's elements in plein air works, Lois Borgenicht creates perfect compositions, Her friend, wonderful workshop teacher-artist Paul Moscott says, "She is brilliant at composition."*

In her beautiful oil Sunflowers and Squash Borgenicht shares her painting steps, and we observe varied paint strokes providing fine detail and volume, in front of a loosely painted abstract dimension of shapes. Borgenicht achieves overall picture fluidity by painting all parts of the canvas simultaneously, so that all components from lighting to color and brush strokes are harmonious.

### Step One:

I set up the still life, Sunflowers and Squash, moving around the objects and arranging the flowers until I feel a thrill of anticipation to start.

A bright white surface can be distracting, so I lay the composition onto the toned canvas with a neutral, easily covered color such as green earth.

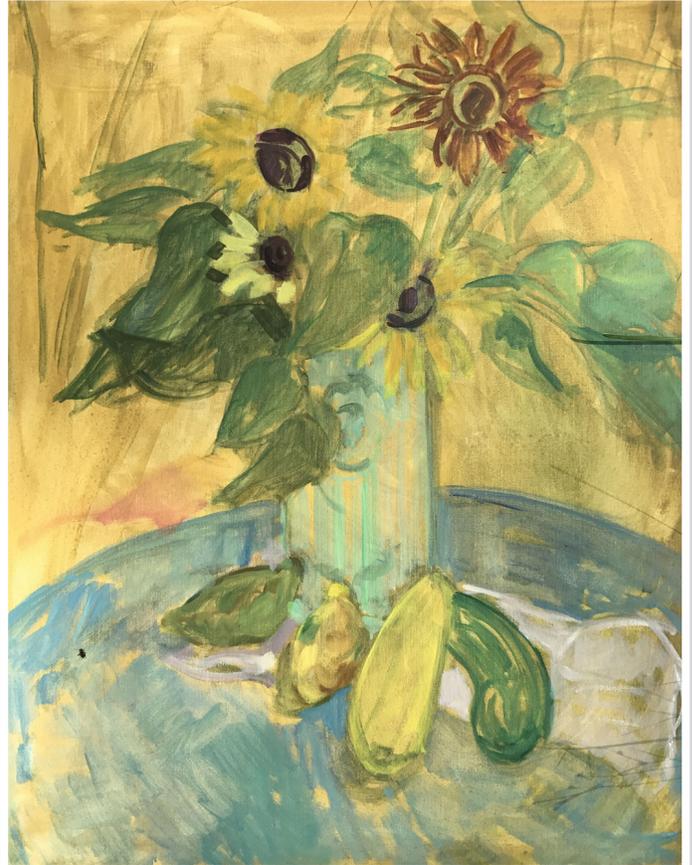
I work standing, backing up often to assess if the composition is pleasingly balanced, rag and turpentine in hand to change whatever is necessary.

### Step Two:

I keep the work open in the early stages, continuously willing to adjust compositional imbalance or drawing errors. I work the entire canvas, building up the image overall.

### Step Three:

As I progress, I sharpen my focus. I may choose to leave parts of the work loosely described, painting others in more detail.





You may observe differences between the photograph of the scene and the easel with still life set up. As with the Post Impressionists, point of view is frequently an expressive element of the work.

Borgenicht says, *"I did not actually change the color in the background much. I was looking from above and saw the ground more distinctly than the woods. I did simplify the background somewhat so as to keep it from competing with the main subject."*

### Tips on professional paints, brushes, mediums and mixtures is all provided by Lois Borgenicht below:

*"I have been using Richeson brushes which hold up nicely. As for medium, I might use a product made by Robert Doak & Associates called Venetian Medium - otherwise I make my own mix with turpentine, linseed oil and a touch of damar varnish.*

*Although you can use paint thinner to clean your brushes, it does not work in medium. I use a smaller can with holes punched in the bottom, suspended in a larger can to clean my brushes. The heavy material sinks to the bottom of the larger can, keeping the gunk out of the brushes.*

*I recently purchased a lot of paint from Doak Associates, which is made with walnut oil rather than the usual linseed mixture. I also use Old Holland or Windsor Newton. Various colors may have a different cast, depending on the manufacturer.*

*Typical colors on my palette may be Titanium white; ultramarine blue; cobalt blue; mineral turquoise, which may only be made by Doak - Thalo green, can substitute, but watch out for it's staining qualities.*

*I use a cadmium yellow light; a naples yellow and yellow ochre. I try for a variety of warmer and cooler greens such as viridian, chromium oxide and perhaps an emerald shade of green. I generally have a cadmium orange medium, a cadmium red medium, Alizarin crimson, perhaps a baroque red and then a selection of warm and cool earth tones: raw umber; burnt umber, burnt sienna and ivory black which I use only sparingly.*

*I look for artist grade paint to go on sale. Having more pigment than the student grades, I find I do not have to use so much to achieve a good color mix. Earth colors are a bargain and provide a great color range, especially to begin a work."*

**For Birdhouse pictures, Borgenicht has designed the view with her unique composition. A superbly,**

**descriptive storyteller and writer: Lois Borgenicht shares the inspiring scene for her Birdhouse drawing here:**

*"The birdhouse was nestled in the crook of a tree outside the dining room window in the house in Wellfleet. The metallic white roof of the house which had been a license plate, contrasted with the soft marsh grasses and gnarly bark of the tree which attracted me to draw the scene."*

**First:**

I started the pastel, lightly sketching in the composition in charcoal.

**Next:**

My second session I worked to establish the spatial relationship between the tree and birdhouse in the foreground and the marsh grasses in the distance.

**Then:**

I used Permapaque. I drew the little birdhouse work in permanent markers over the next two days.

**Final:**

Happy with my little marker drawing, it was only afterwards I realized I needed to go back to my pastel to emphasize the contrasting textures and clarify the relationship of the foreground to the background.

**Forethought on Types of Pastels:**

*"As for pastels, I use many brands - some colors are soft, some harder. Having a mix is useful. Friends whose parents had been artists have given me quite a few pastels; some pastels are hand made which tend to be very soft and luscious. I have some by Rembrandt, which tend to be harder; Sennelier tend to be softer; Robert Doak made his by hand are soft and rich. He is retired now. I have a variety of others I cannot name."*

In terms of the lifestyle of an artist, working frequency is significant. Borgenicht says, *"I paint or draw most days. I have been in a weekly life drawing group since art school."*

***More than any other practice, life drawing is a perfect discipline to keep my eyes and hands connected to the visual cues that surround me."***

*As a final note about art enriching all our lives, Borgenicht says, "Art provides the artist an opportunity to describe his or her vision of the world, whether it is depicted in abstraction or in realism. The artist proffers an invitation to others to see what they may not have noticed, be it challenging or pleasing, familiar or startling."*

[www.loisborgenicht.com](http://www.loisborgenicht.com)

