

# international artist

INSIDE THE STUDIOS OF THE  
WORLD'S BEST ARTISTS

Art of the  
ANIMAL KINGDOM



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## All the Prize Winners in our *International Artist Magazine Challenge No. 133*

# FLORALS & GARDENS



**Ginny Page** Copenhagen, Denmark, *Broken Tulips*, oil, 11 x 14" (28 x 36 cm)

Grand Prize is a four-page editorial feature in *American Art Collector* magazine

### *Fleeting Moments*

"I have an ongoing obsession to record precious moments in paint while they still exist in the now. Soon it will be gone. Life is short and fragile," says artist Ginny Page. "Be kind and pay attention. Slow down, look around and be grateful for [the] small things that matter."

Like most artists, Page finds inspiration everywhere, from the moment she wakes up. "The play of the first morning light shining through my water glass, the way our unfinished plastered wall resembles a silhouette of Queen Victoria, my upside down reflection in a spoon, frost patterns on the greenhouse windows, autumn leaves, spider webs with morning dew, wizened flower heads and seed pods," she says. The list goes on and on.

Recently, Page has begun a series of works with the theme of tiny fruits and other organic materials in vintage bowls with insects. "I love the history and craftsmanship of antique porcelain and the nostalgia connected with the places in which it was produced. My idea started during the pandemic, as I found it soothing just to mess about with small bits and bobs that I love to paint." So far, she's at 16 paintings and counting.

In terms of style, Page is continuously inspired by the Old Masters—particularly the Dutch and Flemish painters—and their ability to create textures in the paint. She also emphasizes in her work the elements of lighting, composition, and above all, a well thought-out plan.

"I consider myself to be as honest as possible concerning my art. I like to stick to what I love to do only," says Page. "Art has always been my coping mechanism and my way to relax and feel happy. I refuse to follow trends or worry about what will sell or what people may advise me [on]...I have never been 'in' with anything, and I prefer it that way."

### *My Inspiration*

I was spending a week in Aarhus taking care of my dear friend who had just been diagnosed with a serious form of cancer. On the way to the hospital for my friend's first treatment I suddenly noticed some beautiful striped Rembrandt tulips (broken tulips) growing in the car park, which sparked my inspiration for a painting idea. I persuaded my friend to turn the car around so I could "steal" a couple. The tulips had almost finished flowering and the petals were very

fragile, so I needed to act fast if I was to capture their beauty in paint in time. Painting these tulips while my friend was sleeping gave me a feeling of peace and calm during a very turbulent and traumatic time.

### *My Design Strategy*

I bought an Ampersand panel and planned my composition.

Being away from my studio I had little equipment. Five tubes of paint, thinners and two brushes. I set up my composition up on a small windowsill in my friend's kitchen, but the natural light from the window worked well. I spent hours arranging the flowers from different angles before starting. By now, the tulips were fading fast and the petals on the left tulip were about to fall (my friend). The tulip to





the right was more robust (me). I imagined a narrative that the two tulips were my friend and me. The painting suddenly became about being present. Two friends alone showing compassion and attentiveness but still allowing for quiet contemplation and some tears.

### **My Working Process**

After measuring the “Golden Section” onto my panel, I drew out my motif

accordingly and sprayed with fixative to avoid smudging. Using an oil palette of ivory black, titanium white, alizarin and cadmium yellow, which I find works for every painting no matter what. Using the thinned paint like a watercolor technique, I built up the forms of the flowers using lots of tiny delicate lines following the forms of the petals, working from light to dark. I added the tiny water drops last. I purposely

left the bare white panel as it was, which I would normally never do, but I felt it gave a feeling of freshness to the finished result and made it resemble more a watercolor study than an oil painting.

### **Contact Details**

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*Remember: through the centuries, design's been so important. —Hayley Brown*