



# LAGUNA PLEIN AIR PAINTERS ASSOCIATION

## LPAPA Plein Talk Q&As with Keiko Tanabe August 2020 Signature Artist Member of the Month

### ***What is your #1 tip or advice for the beginning plein air painter?***

Try not to accomplish too much in a painting but be clear in the beginning about what you want to accomplish. And be sure not to carry too much stuff with you which will take away some of the fun.

### ***If you could only have 5 colors on your palette, what would they be?***

cobalt blue, raw sienna, burnt sienna, alizarin crimson, turquoise

### ***Why do you choose to paint in the wild plein air rather than in the controlled environment of the studio?***

When I choose a subject in the wild plein air, the inspiration I get from it helps me a great deal to understand its very essence. As the light changes constantly or the things in front of me move quickly, I realize in no time that I need to dive in and start painting right away. This feeling of letting it go while staying focused on the essence is a valuable experience that is hard to get in the studio. Also, wrapped up in the whole environment, I enjoy the plein air experience as a multisensory event.

### ***What was your most hair-raising extreme plein air painting experience?***

I found colorful local fishermen's boats on the beach in southwestern France. The tide was low and I started painting right there. Mesmerized by the lovely atmosphere, I was so immersed and didn't realize my feet were sinking deeper in the rising tide. Taken aback, I was going to move and picked up my easel when a gusty wind took my nearly finished painting which landed on the wet beach, face-down. Surprisingly, there was no damage to the painting, which later sold to one of the homeowners in the area.

### ***Living or not, which artists have had the most impact on your artistic journey?***

There may be several but I will talk about Auguste Renoir. I can almost say I grew up looking at one of his masterpieces through formative years and beyond. My father hung in my room a print of Renoir's two girls sitting in the meadow, and I never got tired of looking at it. I was too small to realize but I know I just loved the velvety textures of his brushstrokes and dreamy feeling captured in his usage of colors and subjects. I kept this impressionistic feel as my favorite and believe it has had a significant impact on my work.

### ***Any closing comments or advice you'd like to share?***

It is my pleasure to be part of LPAPA and a huge honor to be awarded a signature status in my first year as a member. I look forward to sharing and participating in events.