



left, *Downtown Date*, oil on canvas, 30" x 20"
above, *Blossomtime by the Blue Bridge*, acrylic on canvas, 36" x 48"

Life as Inspiration

written by Brett Anningson

The glint off the lake, the sun reflecting in a pane of glass, the beautiful vibrant colours making up the whimsical palette of Linnyland - this is a world halfway between imagination and creation, a world of beauty and harmony that is created the moment brush hits canvas. Welcome to the art of Linny D. Vine.

"Life is my inspiration," says Linny, "Colour, contrast, patterns, light, quirkiness, warm colors, vibrant colors, patterns of colors, VW vans and beetles, character buildings like old barns and

old wooden grain elevators, seeing a pattern or design in urban or natural settings, dreams – night dreams and day dreams, my imagination. Lighthouses, the human figure or face, clouds, the form of a tree or blossom, boats, birds, animals and/or their humans, vintage, anything and everything can be a painting and inspiration for a painting. Both visual imagery and emotions/feelings are inspirations, too. Painting, creating is an exciting and inspiring process!"

With such emanating enthusiasm and vibrancy, Linny's work is captivating for its playfulness and beauty. Her work has been compared to the Group of Seven, often Lawren Harris, and sometimes Tom Thomson – and Linny is honoured to be compared to artists with such a strong distinctive style. Perhaps it is that she seems to unabashedly paint the world she sees and feels. Her style exuding confidence and conviction as reflected in each image.



above, *Buds and Blossoms*, oil on canvas, 24" x 12"
right, *Little Spot in Chinatown*, acrylic on canvas, 36" x 30"

Life's Next Adventure

Linny was born on a spring day in 1960 in Saskatoon, Saskatchewan, having moved to Vancouver, British Columbia a few years later. Of her earliest prairie life memories, she recalls fireflies, prairie dogs and what seemed like giant grain elevators. Still, she was impacted deeply, and those elevators still find their way back into her paintings.

After graduating from high school in Vancouver she apprenticed and received Journeyman

Trade certification as a goldsmith and jewelry designer on the job and through the Vancouver Vocational Institute, now known as the Vancouver Community College.

Intent on adventure, Linny left the jewelry business after 12 years and bought herself a houseboat at the West Bay Marina in Victoria. She explored and studied horticulture and design at Camosun College and the University of Victoria, then established a successful business designing Japanese-style gardens, studied photography and received certification through Western Academy of Photography.

It was while living at the Marina that Linny met her life partner of 20 years, artist Jeffrey Boron, which she describes as a wonderfully romantic space to enter into a relationship. "Together we share a strong bond and an unconventional lifestyle," she explains, "where we are both very supportive of each other, yet each strongly focused on our individual art careers. When Jeffrey and I travel, it's to paint, play and experience new environs and culture. A solo show at an out of town gallery is combined with a painting trip for us both."

After 14 years of living aboard, Linny left the boat for a land studio overlooking the Salish Sea. She points out that her artistic style has included painting, sketching, and creating in a variety of mediums. She is self-taught with a strong background in design, and began to exhibit professionally close to 15 years ago.

Her fourth floor studio overlooks the Salish Sea with two West Coast lighthouses and the Olympic Mountains in the distance. But, as she explains, she can only see the lighthouses clearly when using her imagination's zoom vision.

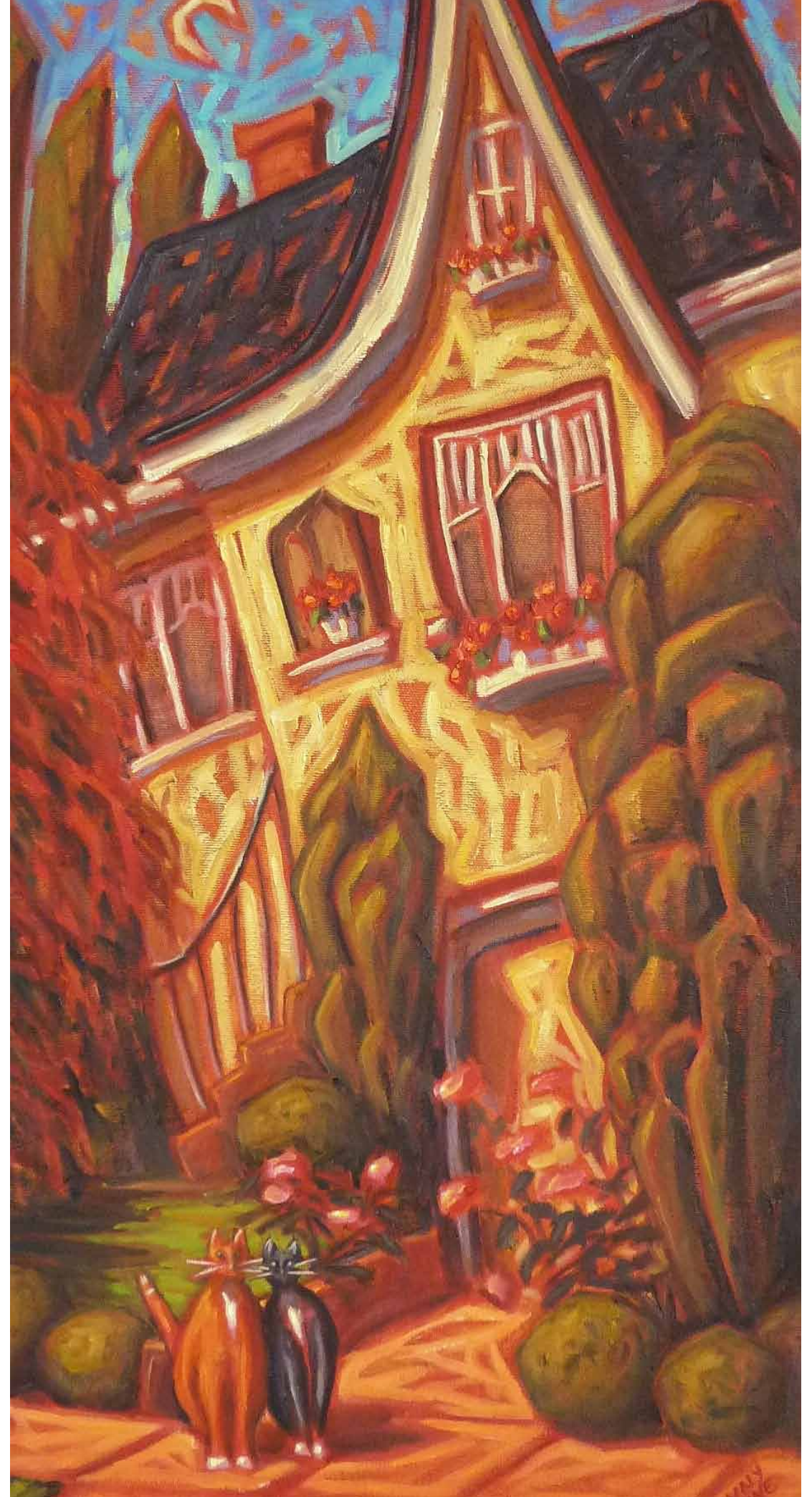
The studio is full of light and next to her easel are two large glass doors which open to an intimate little Japanese-style garden with a variety of lovingly pruned potted maples, ferns, a cement lantern and Buddha – and beyond, the view of the ocean. Inside the studio there is an overstuffed warm rust/red coloured chair and love seat, with mixed patterns of paisley-Persian warm colored cushions, gold/rust/olive green Persian patterned floor rugs, and a little faux leopard...

"Sometimes no music, sometimes music like Louis Armstrong's 'What a Wonderful World', Robert Gordon's, 'I Want to be Free', Norah Jones and





Floating Flowerpot
acrylic on canvas
24" x 12"



*A Very, Very, Very
Fine House*
acrylic on canvas
24" x 12"



Amy Winehouse are a few faves," she says.

"Then there is my other studio - the natural world outside," Linny continues, "my en plein air studio, is full of inspiration and in this studio the weather, the light, the birds and wildlife, plus the people and animals that can't resist a visit with a painter all become a part of the experience and part of the painting."

It is all a little eclectic, but fits remarkably well with the excitement and wonder Linny infuses within all aspects of her life. When asked what we might find in her studio, she offers, "There are lots of paints, brushes and canvases! And also my en plein air kit with wood panels prepared and at the ready for en plein air Linnyland painting adventures. There is a collection of female figures; Ukrainian nesting dolls, a vintage Virgin Mary, Mexican nudes formed in red clay, and a self-created nude clay goddess, an art deco brass nymph and more...Then there is my collection of found lost marbles, one from a beach at La Penita, Mexico, a dozen or so from a really big find at a lakeshore on Salt Spring Island, British Columbia. I have a collection of pebbles from travels and adventures, a collection of feathers from those lucky feathered friends who have the enviable gift of flight."

Creating Linnyland

"My imagination is what I like to work and play with by way of paint and canvas," explains Linny. "When I start a painting, a story starts to develop on the canvas. The story and story's characters may or may not go through many transformations as I paint so that the painting's finished story is often a surprise, even to me. I stay open to the magical brushstrokes that take a painting in a new direction, for me, those brush strokes can be a huge part of the painting's inspiration and direction. Instead of having set expectations of what the end result will be, I allow the brushstrokes and my imagination to take the painting in new directions."

Whether in studio or outside, with oil or acrylic, she begins with a large brush on a warm ground. There are no preliminary sketches, just brush to canvas to apply first impressions and shapes.



left, *Away, Away to the Ferry Ballet*, oil on canvas, 24" x 12"
above, *Salish Sea Light*, oil on canvas, 48" x 24"

Then switching to a medium-sized brush Linny paints in darks and lights, all the while adding and removing what needs to be and what does not.

She feels that inspiration can be found everywhere, looking for anything which may intrigue her. Linny describes how a sunny summer day with Jeffrey at a secluded spot on a lake with a paint, then a lake swim, a picnic lunch, then another swim or two followed by another afternoon paint, with another swim or two - practically the best experiences in life. She calls these her Linnyland Adventures, and admits that they happen anytime



Spot on the Avenue
oil on canvas
24" x 12"



Spot in Gastown
oil on canvas
24" x 12"



above, *Summertime Adventure*, oil on canvas, 24" x 12"
right, *A New Adventure*, oil on canvas, 36" x 36"

she takes brush in hand and becomes filled with sensations of joy, freedom and adventure – She just sees things with her heart.

"The first time that I painted a lighthouse it was on location at the West Coast's oldest lighthouse, the Fisgard Lighthouse built in 1860 on an extremely frigid winter morning," Linny recalls. "Since then I've painted a variety of other West Coast lighthouses on location and never in that kind of cold. The morning on Long Beach near Tofino, British Columbia, was windy but sunny,

surf weather. Of course, because of the popularity of my 'long and leaner Linnyland lighthouses', I've painted a great many in the warm weather and in the warmth of my studio, too!"

Perhaps it is the same with the grain elevators that figure prominently in her work. She sees them as prairie lighthouses, iconic in nature. In fact, there is a reason for everything. She adds the occasional VW van because for her it symbolizes freedom, adventure and fun.

Indeed, it is not just what your eyes behold, but how your heart interprets. Take Chinatown, where in Linnyland it is filled with vibrant red and with the scent of fragrant pink cherry blossoms. "I love the magic that happens as imagination and inspiration dance together while I paint!" she explains.

Speaking to the Heart

As she sees it, Linnyland painting adventures take her to places that she has only imagined. There are real life inspirations to be sure. But what ends up on the canvas is so much more. People who view her work often express to Linny that her paintings stir up memories. "When people tell me about their own memories, about the feelings it is evoking in them," explains Linny, "I'm transported into their world for a short time. It's sort of a time travel, shape shift exchange that we share by way of art and communication. It's a shared experience that I love!"

Perhaps it is that she is a firm believer in painting passionately and playfully but it seems that her vision of the world is one that attracts attention and a strong positive response.

"With paint and canvas I've created a world of contemporary nostalgia that is full of joy and peacefulness," Linny muses, "The world is Linnyland and Collectors are Linnyland Collectors. Viewers, Collectors and other admirers not only want to live with Linnyland paintings but they want to live in them. Viewers of Linnyland paintings say that my paintings make them feel happy. Some say that my paintings make them feel peaceful, too. Some pick up on the rhythm in my work and feel energized. It's a unique world of contemporary nostalgia with strong design,





colours, lyrical, rhythmic, blissful, special, vibrant, expressive, narrative style with forms, with the lines and shapes of Art Deco colored in warm shades of the 50s - 60s. It is Fun! My style is unique and distinctive, when people ask what my style is called, I tell them my style is called LINNYISM! People comment that although some of my work is whimsical, it is much more than that...there's depth... its fine art."

To see more of the work of Linny D. Vine visit: www.linnydvine.com. Work can be seen at the below listed galleries.

Hampton Gallery

Kamloops, BC
www.hamptongalleries.com
250.374.2400

Rendezvous Art Gallery

Vancouver, BC
www.rendesvousartgallery.com
604.687.7466

West End Gallery

Victoria, BC
www.westendgalleryltd.com
250.388.0009

West End Gallery,

Edmonton, AB
www.westendgalleryltd.com
780.488.4892

Art Gallery of Greater Victoria

Victoria, BC
www.aggv.ca
250.384.4171

Geren Gallery

Art in Miniature
Tubac, Arizona, USA
www.gerengallery.com
520.398.3384

Galerie d'art 249

Blainville, QC
www.galerieart249.com
438.888.2423

previous spread - left, *Hot Night in the Harbour*,
oil on canvas, 30" x 30"

previous spread - right, *High Hopes*,
oil on canvas, 20" x 10"

right, *Right on Time*, oil on canvas, 30" x 36"

