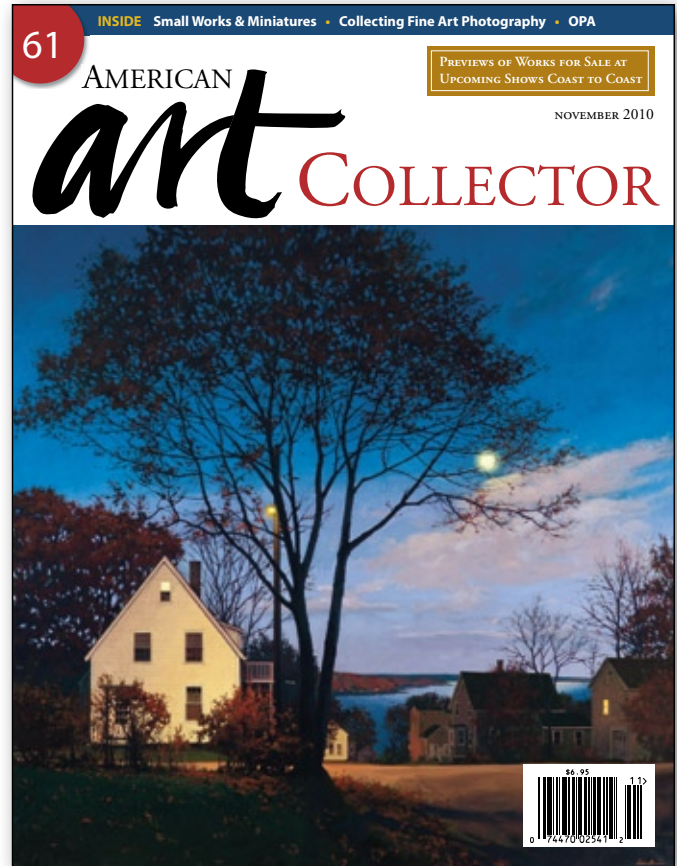


As seen in the
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 AMERICAN
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UPCOMING SHOW

Up to 25 works
November 1-30, 2010
W.H. Patterson
19 Albermarle Street
London W1S 4BB
United Kingdom
+44 (0) 207 629-4119

• SHOW LOCATION LONDON, UK

PAUL BROWN

Past perfect

A love for the natural world and a respect for the classic tradition of oil painting are the two main themes of Paul Brown's newest solo exhibition in London, UK. Brown grew up in North Carolina, studying classical realism with D. Jeffrey Mims. He then studied at Studio Cecil-Graves and eventually became an instructor at the Florence Academy of Art.

"I do pictures from life," says Brown, "without modern conveniences like projectors or photographs. I'll even choose the right weather to paint an object, knowing that on a clear blue day it's going to look different to how it will on a muter, softer day."

All of these subtle changes effect what Brown ultimately includes in his canvases.

"The whole relationship of the objects changes with the different skies," says Brown. "So you're constantly selecting and choosing, from the canvases and pigments all the way to the available lighting."

These technical details are of the utmost importance to Brown, who mixes his own paint, understands the history of each color and bases everything on the classical traditions.

"My whole palette is historical—the most recent color on it is from the mid-19th century," says Brown. "So in that respect, there's nothing on my palette without my having seen proof

of it being around at least 100 years ago. That way I can see how well it has aged. With that kind of stability I don't feel the need to use the modern synthetic paints."

Brown finds much satisfaction in using these traditional methods and materials and hopes that collectors will see the value in it as well.

"It's truly magnificent to be able to travel to the source of my paints, to have the satisfaction of knowing that you're using the best pigment, bought at the mines and hand-ground yourself," says Brown.

Brown typically paints objects life sized because of the inherent aesthetic appeal. But,



FISHING RODS, OIL ON CANVAS, 33 X 48"



ARS LONGA, VITA BREVIS, OIL ON CANVAS, 56 X 56"

like many artists, he also mixes up depending on what the subject of a painting may be.

"The size of the picture depends on the subject matter and the best composition for that subject," says Brown. "I'll find something that inspires me and then arrange the composition accordingly. Working in that way means that I produce work in a wide range of sizes. I prefer painting things around life size, finding it more agreeable to the eye than over or under scaled from reality."

And, in this way, each painting becomes related to the next one on the easel.

"The new body of work hails from the


old—it's a continuously expanding theme," says Brown. "The one picture leads you to the next. Whatever I might have in mind for the next picture isn't fully understood or developed until I have made it through the first. On the fifth or sixth of a series, it really becomes exciting when you can see the unique paths that connect the pictures."

Brown wants his collectors to understand his full appreciation of his chosen profession as well as his respect and admiration for the tradition he continues.

"I want people to know that I am a painter," says Brown. "The historically rich education

I received from several gifted teachers in the craft of picture-making has made me a painter of everything I love. I am as at home in a field battling a wind-swept landscape as I am in the controlled calm of my studio painting the figure."

W.H. Patterson Gallery, in conjunction with Gladwell & Company, will also present Brown's work at the 14th annual *Boston International Fine Art Show* November 18-21. ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com