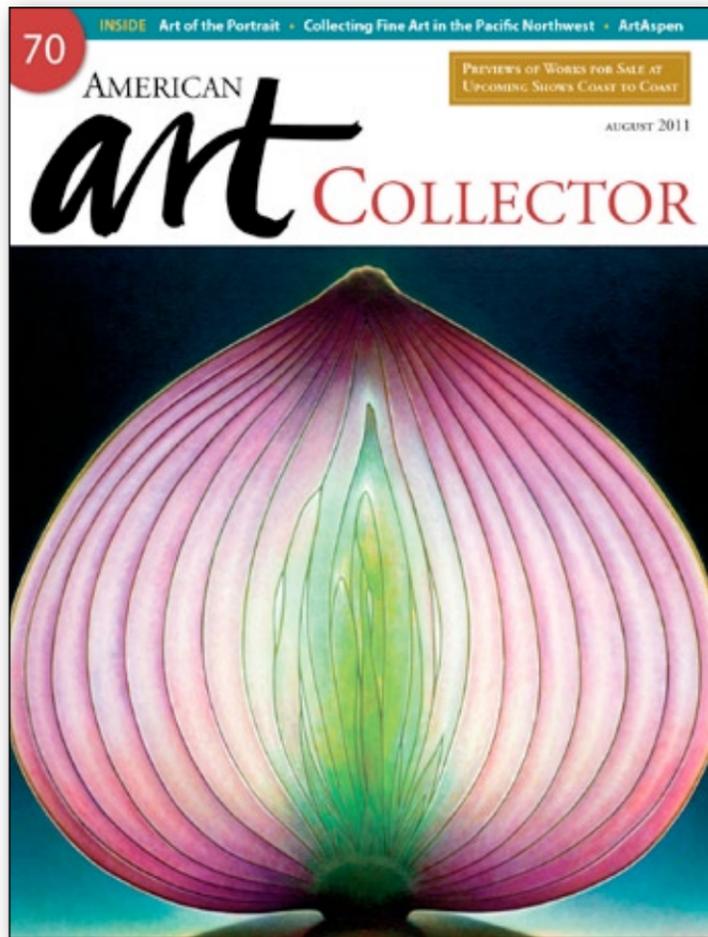


As seen in the
August 2011 issue of

 AMERICAN
art COLLECTOR



UPCOMING SHOW

Up to 20 works

Aug. 12-Sept. 11, 2011

Ten High Street Gallery

10 High Street

Camden, ME 04843

(207) 236-2770

• SHOW LOCATION CAMDEN, ME



T. ALLEN LAWSON

Growth rings

Living and working in coastal Maine, the first thing T. Allen Lawson does when entering his studio is gather wood for the stove he uses to heat the space. As he would bring wood in from the outside, he became fascinated with the pieces of bark that, dried, would fall onto the floor of his studio.

"With the fire blaring out of there, I would just stand and stare at the bark and I became so fascinated by it," says Lawson. "So, I got long, dry wall screws and started mounting it to the wall of the studio. I accumulated 16 examples of bark until I had a virtual forest of bark above my library in the studio."

Normally, when not painting, Lawson would spend his time reading, but soon the bark started to consume his thoughts.

"I found it more interesting than the books," explains Lawson. "So I thought I might as well try to paint one of these just to see if I could do it. The combination of the texture, lichen and colors was just amazing. People, too, often think that sky is blue, grass is green and bark is brown. But, I can honestly say that every color exists in bark but brown."

Once Lawson started painting the bark, a whole new style of painting was opened up to him as he began experimenting with new techniques and ways to create, on canvas, the texture he found in the bark.

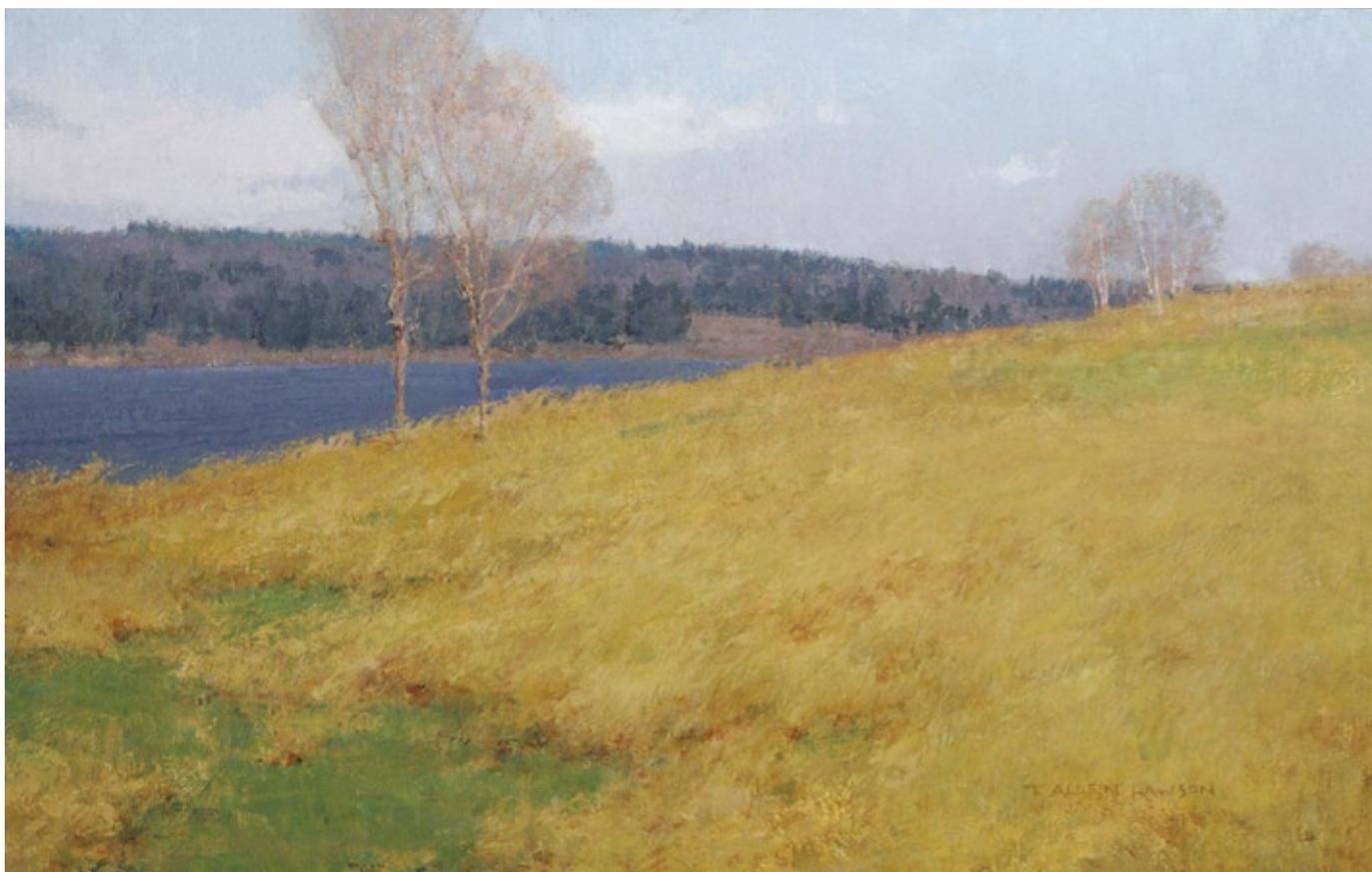
"I first did it as an exercise and I wanted to paint it as realistically as I could, so I cut 30-inch pieces of a tree at a foot wide each," describes Lawson. "I let the tree determine the

width of the painting. It was as heavy as I could lift and I brought it into the studio, set it up on a pedestal like a traditional still life, used north light, and worked on it on and off for nine or 10 months."

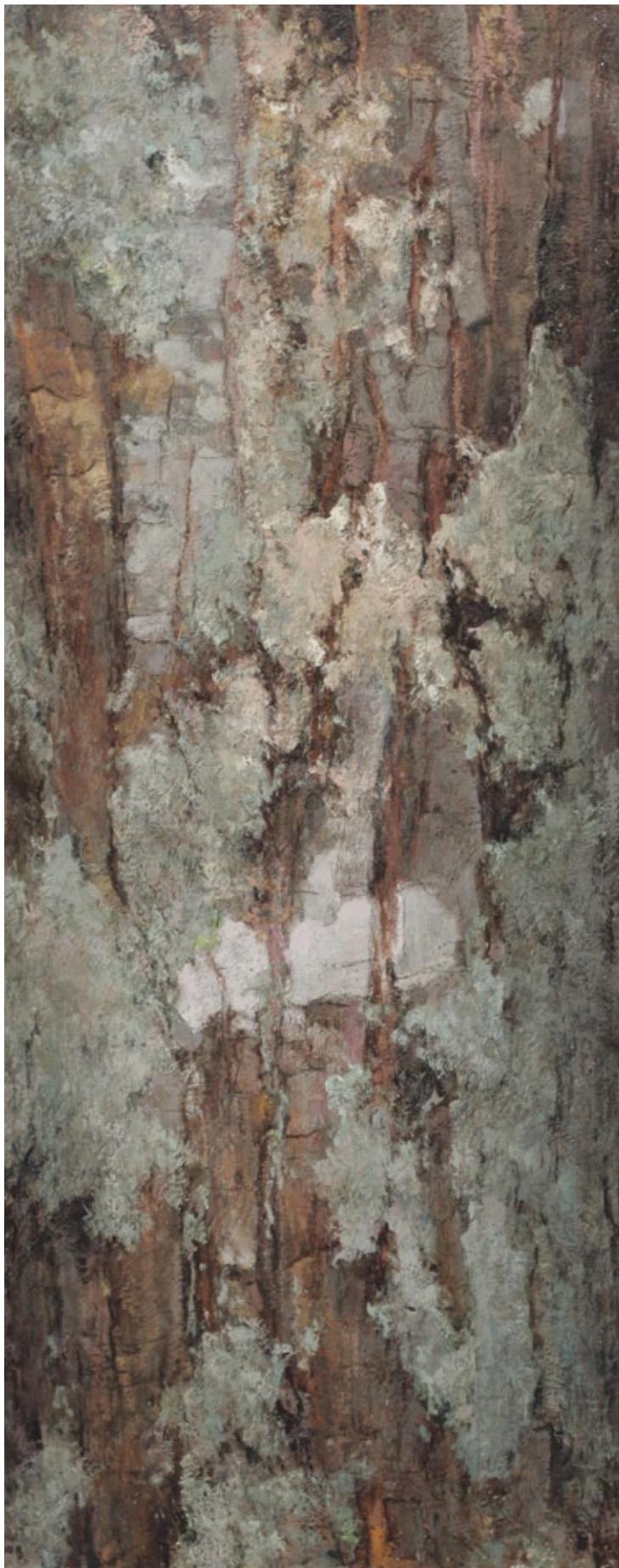
As he worked, the new techniques allowed him to create the look and feel of the original piece of wood.

"I would put heavy paint down and score into it or drill into the wet paint with vine charcoal and when the pigment dries, it holds a majority of the charcoal in it," says Lawson. "I started wanting them to be more representational, but the more I tried that the more abstract they became."

The shift in technique is having an effect on his more traditional work as well.



SPRING AT STONE'S POINT, OIL ON LINEN, 14 X 22"



RED OAK, OIL ON LINEN, 30 X 12"



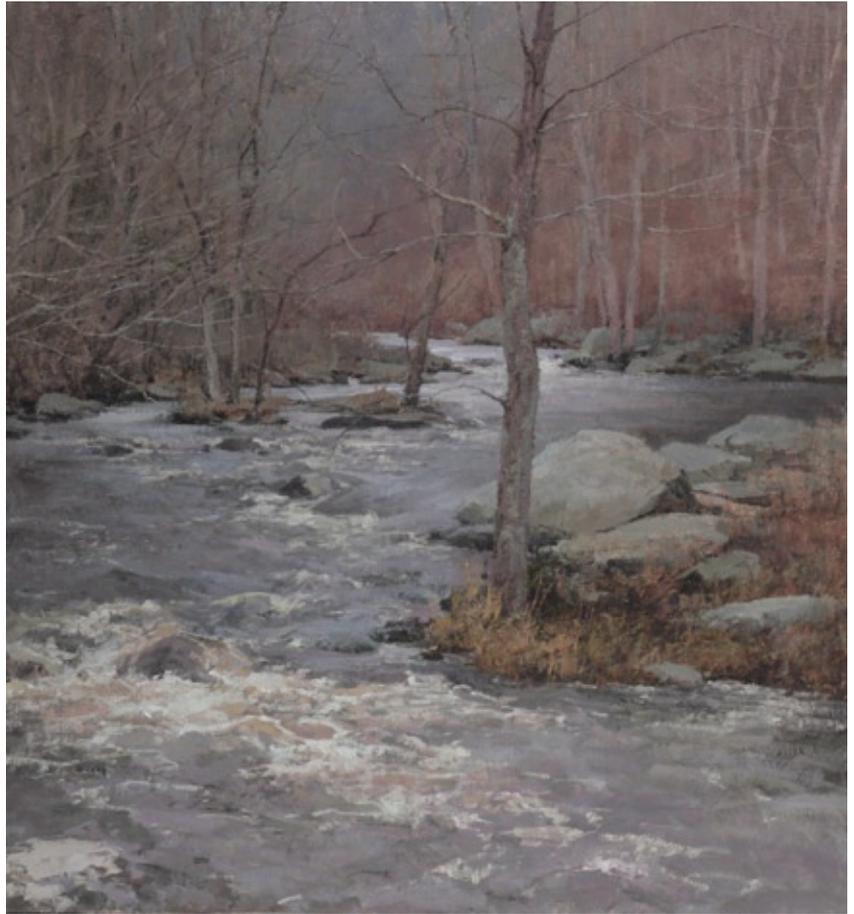
WHITE PINE, OIL ON LINEN, 30 X 9 3/4"



ISLESBORO GUARDIAN, PENCIL ON PAPER, 39 X 30½"



BEECH, OIL ON LINEN, 30 X 8¾"



SPRING FLOOD, OIL ON LINEN, 26 X 24"

The Gallery Says . . .

"Tim Lawson always has an astounding gift for grace and balance in his landscapes. That high skill is joined now by an increasing personal narrative that adds depth and dimension to the work of one of America's rising art stars."

— John Ames, Owner, Ten High Street Gallery

"I study the nuances up close and the minute shifts of temperature and color or texture," he remarks. "Something may be the same color or value but a slightly different texture so it is challenging but very exciting. Like anything we enjoy what we work the hardest on, and I can't remember in 30-plus years of painting a time when I've had more fun and where I have learned so much. I've done five tree bark paintings and I've learned more than I have any other time in my career."

John Ames, owner of Ten High Street Gallery in Camden, Maine, also sees this new body of work as an important moment in Lawson's career.

"The title, *Growth Rings*, was not arrived at lightly," says Ames. "He wanted

a name that would work on two levels, the more obvious one having to do with subject matter. Using a reference to wood underscores the inclusion of drawings of trees, paintings of forest interiors, old Maine barns and weathered houses."

The title works on a much more personal level as well.

"However, because Lawson felt strongly that certain works in this new show represent a significant evolution for him as an artist, he also wanted to signal that change," says Ames. "In my opinion, *Growth Rings* does brilliant double duty." ●

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