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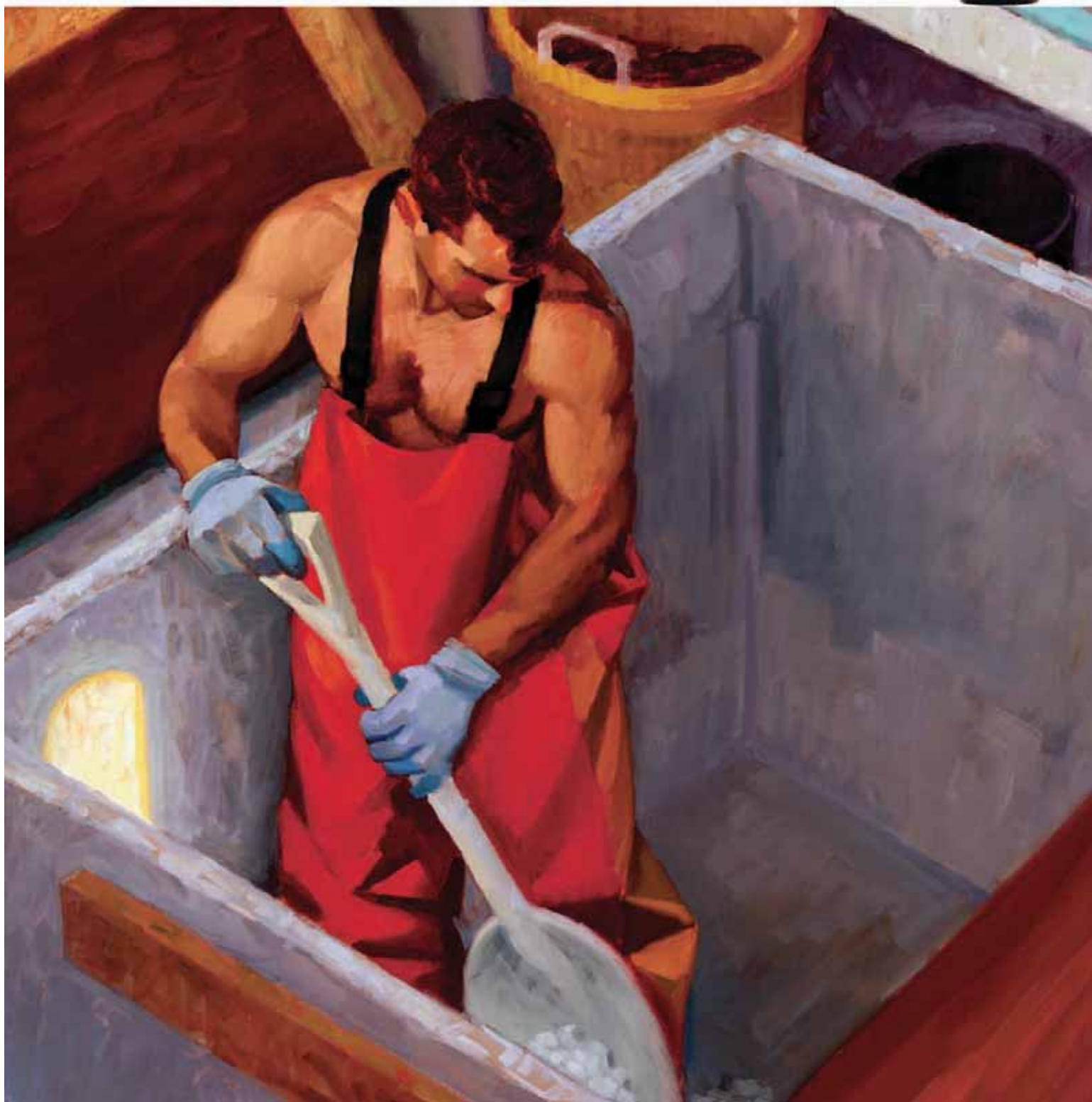
AMERICAN

PREVIEWS OF MAINSTREAM ARTISTS'
UPCOMING SHOWS COAST TO COAST

JULY 2007

MONTHLY SCULPTURE
SECTION INSIDE

art COLLECTOR



UPCOMING SHOW

Up to 15 works on show

July 15–21, 2007

Addison Art Gallery

43 Route 28

Orleans, MA 02653

(508) 255-6200

● SHOW LOCATION ORLEANS, MA

PAUL SCHULENBURG

This working life

As an ardent observer of daily life on Cape Cod, Paul Schulenburg was initially taken in by the beauty of the landscape but soon became intrigued by the people who work and actually make a daily living off the land.

“Fisherman, dockworkers, people working on the pier, that is the sort of thing I’m looking for,” says Schulenburg. “When I first started painting on the Cape I saw it as a beautiful place and the landscape was very inspiring but it just wasn’t alive yet. But once the fisherman started working and the pier became filled with life and activity, it all became very inspiring.”

Schulenburg sees a particular poetry and romance in these professions and wants to capture the look and feel of this idea on to the canvas.

“The lobstermen and fishermen come in on these big boats, draggers, which are large commercial vessels, into places like Chatham, Provincetown and Port Clyde and oftentimes they have huge crews working on them,” says Schulenburg. “But, what I want to do is to isolate one or two figures working on the boats and show them busy at their daily chores. One of my favorite paintings I’ve done is of a woman working in Provincetown on this big, rusty fishing boat. And she’s just there standing on that creaky, old and ancient sea vessel. I love that painting.”

However, in this commitment to the people and the lifestyle of the area, Schulenburg also knows far too well that this style of living is rapidly disappearing.

“While the work is often an attempt to capture a way of life that at first glance seems timeless and enduring,” says Schulenburg, “in reality, it might be slowly disappearing: whether I’m painting a working fisherman, a neighborhood coffee shop, a public pay phone or a coastal vista. While so much of the country is being affected by suburban sprawl, I appreciate that there are still places along the New

England coast that offer an authenticity of character that is increasingly hard to find.

Schulenburg is also drawn to the figure itself outside of their occupational context, from the different ways people interact to the effects of light and shadow across one’s face.

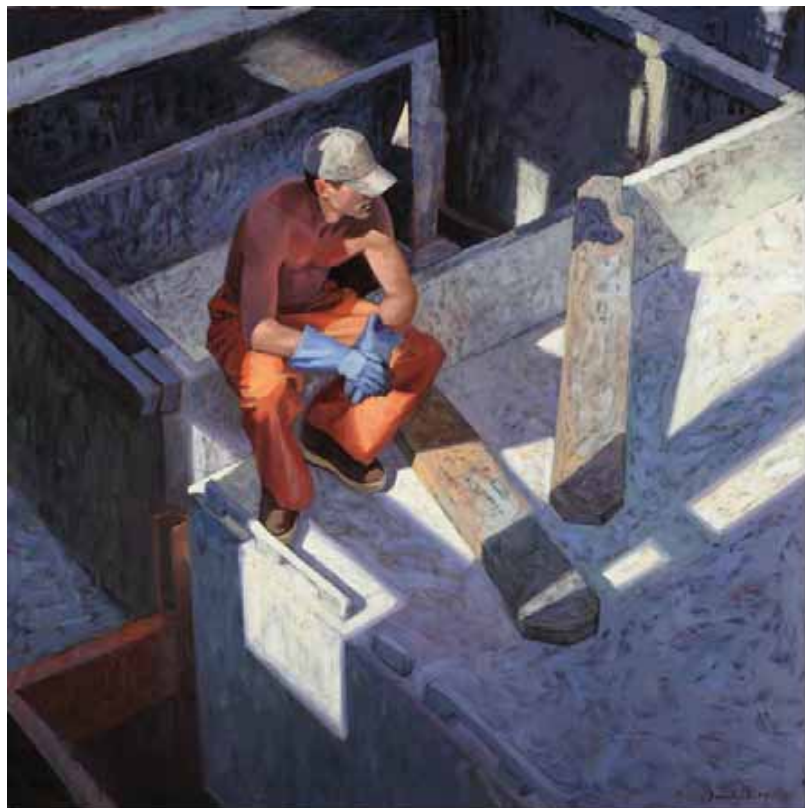
“I enjoy trying to capture a gesture, whether in the anatomy or through an emotional response,” says Schulenburg. “The way a person is standing, the ways they are physically in the environment they are in at the time are all important to me. With the human figure and faces especially, one slight change, one brushstroke completely changes that feeling of a painting and it’s a challenge to capture that human element.”

After feeling comfortable with the subject matter and the thoughts behind placing the figure within an important exterior scene, Schulenburg then finds the painting process compelling as well.

“I have always been driven to draw and paint,” says Schulenburg. “I like the physical, tactile process of using paint, mixing a color and applying it to a surface. I like the idea of taking a few raw materials and creating something new and interesting where before there was nothing. It’s a challenge on so many levels: the drawing, the color relationships, quality of light, subject matter, composition. Each variable has infinite possibilities.”

Schulenburg was also inspired by a recent trip to Boston to view the Edward Hopper

FISHERMAN AT DAY’S END, OIL ON CANVAS, 48 x 48”



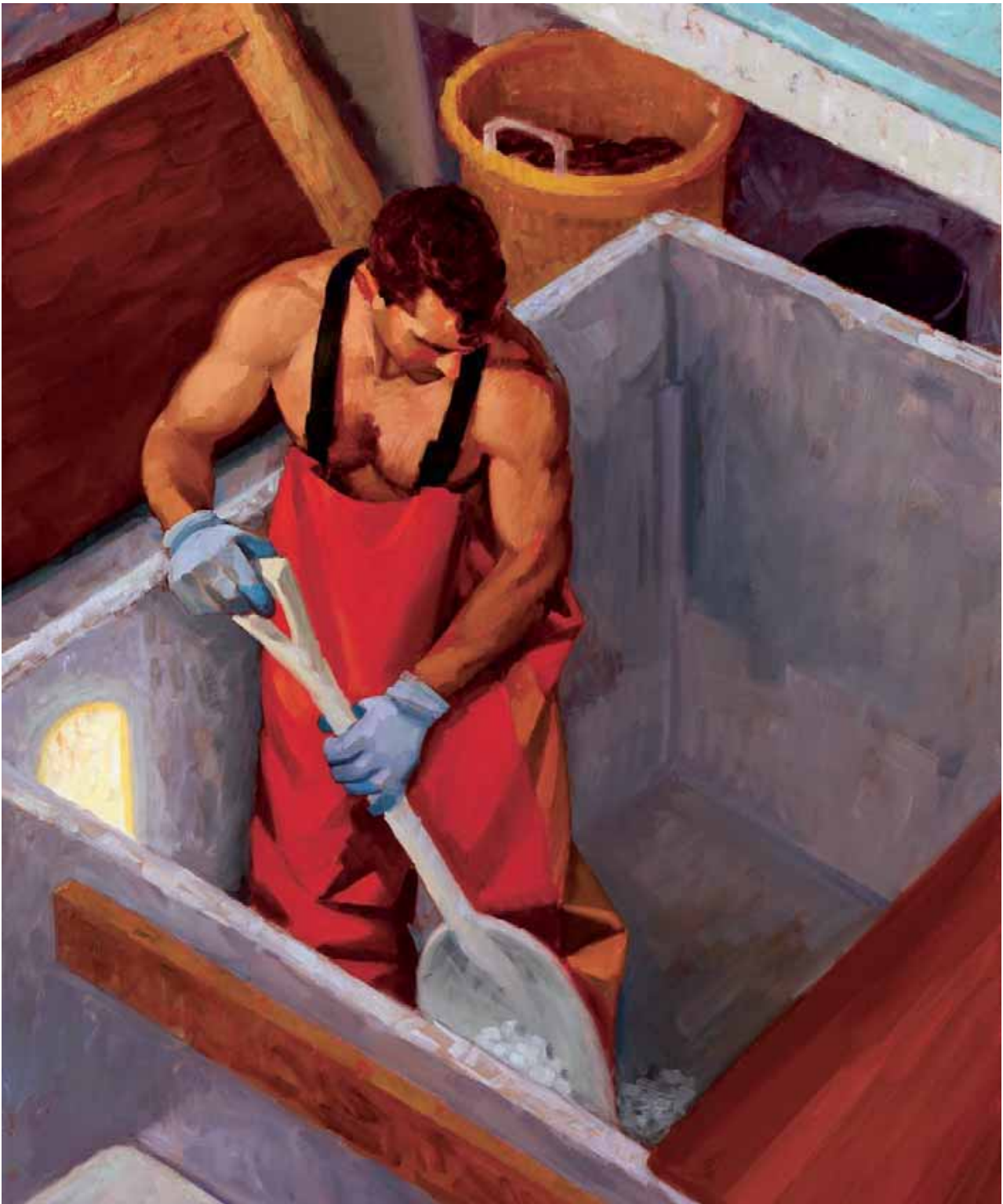


SUNLIGHT AND WHITE SATIN, OIL ON PANEL, 24 X 24"

The Gallery Says . . .

"Paul Schulenburg's street and cafe scenes portray a sense of place and that lovely aura of leisure normally associated with the charms of Europe. Paul's interiors instantly set moods. Wonderful shadows and his figures' expressive glances bring you into rare, private moments. It's easy to understand why his work often sells within hours of arriving at the gallery."

— *Domonic Boreffi, Director, Addison Gallery*



FISHERMAN WITH ICE SHOVEL, OIL ON CANVAS, 40 X 30"

exhibition at the Museum of Fine Arts.

Hopper did so much with capturing a person and integrating them into an environment through light and shadow, cast shadows through a window or light reflecting off a surface onto another surface," says

Schulenburg. "He's so inspiring because there's really a simplicity to his compositions. And even though you associate his work with realism, he didn't get caught up in detail and so much of his was implied rather than rendered." ●

*For a direct link to the
exhibiting gallery go to*



www.americanartcollector.com



▲ CAFÉ TABLES, OIL ON CANVAS, 24 X 24"

▼ GALLERY VISIT, OIL ON PANEL, 16 X 16"



The Collector Says . . .

"In my office there is a painting of our home and beach in East Dennis which captures so perfectly the pinkish light and the mood of the heavenly place we are so fortunate to own— the painting provides me with the escape no matter how much the business pressure. Among our other paintings by Paul is a fisherman in his fishing attire on the wharf on the Cape which I find almost architectural in its precision. I love his work."

— *Steve Fischman*



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2001	\$500	\$1,800	\$4,000
2007	\$1,000	\$3,600	\$10,000