



A photograph of Paul Schulenburg in his studio. He is a man with dark hair and a beard, wearing a blue button-down shirt and jeans. He is standing next to a large wooden easel, looking directly at the camera with a serious expression. The studio is filled with art supplies, including paint cans and brushes, and several paintings are visible on the walls and easels. The lighting is soft and focused on the artist.

"Painting for me is similar to a personal journal; observations and interpretations of the people, places and things I experience day to day. I find that when I really connect with my subject, people viewing my work sense that and connect as well."

My work has a narrative quality, but it's a partial narrative. I often find that what is most interesting is what is left unsaid."

Paul Schulenburg

PAUL SCHULENBURG grew up in upstate NY, in a home filled with paintings created by his grandfather. Compelled to draw and paint as a child, he was encouraged by his family to pursue his passion. He attended Boston University School of Fine Arts in the late 1970s. Contrary to the trends of that time, Boston University provided an educational foundation that emphasized the fundamentals of classical art training: anatomy and form, color, composition and draftsmanship. He graduated in 1979.

Paul now lives and paints on Cape Cod, and often travels up the coast to Maine. He was featured in *American Art Collector* magazine as the cover artist for the July 2007 issue, and his work was also featured in the June 2009 issue. In the fall of 2008 he organized and participated in a plein air painting trip with a dozen other artists from across the country that was featured in the April/May 2009 issue of *International Artist* and the February 2009 issue of *American Art Collector* magazines in articles entitled "Maine Stay."

Paul has had two solo shows at the Cape Cod Museum of Art. He is a member of the Copley Society of Art in Boston and in 2004 he was awarded a one month residency at the Fine Art Work Center in Provincetown, MA. His work can be found in collections across the country and around the world. You can find new work at Addison Art Gallery in Orleans, MA. www.addisonart.com

Q&A

How do you feel about formal training?

It was important to me. I suppose it depends on who is doing the training. It's important to learn from talented people and work with artists that you admire. I learned from many teachers in high school and college. It was frustrating at times when they would push and pull in different directions. At the same time, I think I learned different philosophies and approaches and ultimately was able to choose my own direction with that instruction under my belt. Training in various methods is like having tools in your arsenal that you can use when you need to or save for later.

How do you know when a work is done?

Like writing music or poetry there are always changes you can make. Sometimes you just feel that everything is the way it should be. When you feel that any changes you make are likely to detract from what you have done so far you need to leave it alone. I usually have something in mind I am working toward and I know when I get there.

What is your day typically like as an artist?

I try and start about eight or nine in the morning and I usually work until seven in the evening. Sometimes I paint on site. Most of the time I work in the studio. I enjoy listening to music, and to podcasts. I'll work non-stop for hours once I start and I don't like the flow being interrupted. I'd like to say that I paint every day but some days are spent framing, or preparing panels and canvases for new paintings and that sort of thing. Last week I had to put down my paintbrush and write down something that

musician Jorma Kaukonen said in an interview on the radio: "Self-employed people don't get days off. We're unemployed when we're not working". It's common for me to work every day of the week. It's a good thing I enjoy it so much.

Do you feel you have already found your "style" or are you still processing?

I used to wonder about what my "style" would be. Then I made the decision to just keep painting and stop trying to steer my intentions and let it happen more naturally. An older friend said to me "It takes just a little longer than a lifetime to really learn how to paint". I keep looking at art and making small changes in my own work. My style will probably keep evolving slowly.

How has the current economic situation affected your art?

I've tried not to think about it. If I was being cautious I would do smaller, more affordable paintings, but instead I've been doing more large work. I try to do the work I want to do and not paint for the market. There was bad economic news through the winter but that is the slow time of year for me anyway, so I didn't really notice. If anything I may have been busier than usual because of a group show in February at Addison Art. This year looks good so far. I try not to think about sales when I am painting, but the truth is I do make my living from my work. I am lucky to enjoy painting what interests me and fortunate that there are people out there that are interested in my work. I am thankful every day for that.



PAUL SCHULENBURG

Finding Inspiration oil on canvas 48" x 48"



PAUL SCHULENBURG

Radio Flyer oil on canvas 40" x 30"



PAUL SCHULENBURG

For Two oil on canvas 24" x 18"



PAUL SCHULENBURG

White on White oil on canvas 24" x 18"