

# 'Reflections and Recollections' coming to The Brinton Museum

**O**n May 15, The Brinton Museum will open our "T. Allen Lawson: Reflections and Recollections" exhibition. This is a retrospective show which

allows the viewer to look back at works the artist created over a prolonged period of time, in this case 39 years, enabling us to examine the progression and direction



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in which Tim's artwork has evolved over his career.

What we encounter is the evolution of a brilliant painter from his initial emergence as an already-accomplished artist at the age of 19 to his current work, which appears as accessible to the viewer as that of his 1982 painting "Madison River Bull." In reality, his current work is so much more sophisticated that, without being able to reference the work created over the intervening years, we could easily believe that it was produced by a completely different painter. For Lawson's work has grown from that talented teenager's rendering into paintings filled with artistic nuance unimaginable to that young talent.

In the late fall of 1999, Tim's first museum exhibition was presented here at The Brinton and included on-location sketches, drawings and studio paintings. Three of the works from that show appear in this retrospective. Viewed in conjunction with other works painted from 1988 to 1999, they reveal brilliant on-site oils and a move toward studio painting and away from plein air or on-location painting.

Many factors have influenced T. Allen Lawson's work over the succeeding years. Chiefly among them, a move to Maine which precipitated connecting with the Wyeth family of artists, and more accessible travel to major museum exhibitions, all helping to nurture Tim's inherent temperament to revise and evolve his work.

An aspect of the artist's persona that has manifested itself more as he matures artistically is the willingness to ponder and undertake intriguing artistic challenges. In 2009 Tim's observations of the bark separating from the heating wood in his studio as it dried inspired him to collect the most aesthetical-

ly appealing specimens and screw them into the wall for study.

Eventually he would undertake painting them with the goal of depicting the bark as convincingly as possible on canvas. In the process of applying paint and texture to replicate what was before his eyes, he became immersed in the enigma that the more accurately he rendered his subject, the more visually abstract it became. On exhibit will be "Red Oak" from the series. Aesthetic perception aside, the bark series conveyed to Lawson a deeper understanding of the manipulation of paint and texture on a two-dimensional surface.

Another stimulating aesthetic challenge originated from the amalgamation of a trip to Russia and exposure to mosaics within the Saint Petersburg cathedral, and reading "Chuck Close: Face Book by Chuck Close." "Mosaic," also part of the retrospective, is a large painting comprised of 11,520 half-inch squares of color representing a detail of a plot of earth. Lawson mixed every individual color separately, not once did he ever mix one pool of color and add it to two squares.

Tim maintains this 3 1/2-year study taught him more about the three dimensions of color, value, hue and chroma, than all of his preceding years as an artist. The origin for "Black Angus," a drawing tour de force, lies in the artist finding the deceased subject on the ranch where Tim lives and his quest to gather and possess the entire skeletal structure of the cow for reference and the decision to produce a life-size drawing of an angus.

What ensued was a two-year project from which Tim maintains he learned more about perception and his sensitivity to the perceived world than he had in his preceding 54 years of life, and that as a result his drawing is better than it was even two years prior to the undertaking.

The aim of this retrospective is to provide you with a glimpse into T. Allen Lawson's distinctive approach to painting, in the hope that you will visit the museum this summer and leave having interacted with the art visually and emotionally. For the viewer's connection with art is the driving force for artists such as Lawson to paint and draw marvelous abstract illusions of reality upon flat surfaces.

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