

As seen in the
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 AMERICAN
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UPCOMING SHOW

Up to 25 works
July 5-30, 2011
Grenning Gallery
17 Washington Street
Sag Harbor, NY 11963
(631) 725-8469

• SHOW LOCATION SAG HARBOR, NY



PAUL RAFFERTY

Fragility

Living in the south of France, Paul Rafferty finds much inspiration in the light of the area and the way it delicately moves across objects in his home and garden. In fact, it has even inspired him to do a 4-by-5 foot plein air painting—many times greater than usually attempted outdoors.

The painting, titled *The Orange Tree, Full Sun*, was painted entirely outdoors on location.

“Painting the large 60 by 48” orange tree plein air was a challenge,” says Rafferty. “I first had to find a way to support the canvas and

have it raised enough to be able to reach the top and bottom of the canvas as it wasn’t on an adjustable easel. I overcame this problem after seeing a photograph of John Singer Sargent painting *Carnation, Lily, Lily, Rose* in the Cotswolds near where I grew up. He had a very simple set up of wooden poles attached to the sides of the canvas. I did the same and also added two shorter poles to the stretcher bars to raise the large canvas up 20 inches or so.”

In the smaller work for this new exhibition, Rafferty also is inspired by the light and its

effects on objects.

“The light and the way I’ve captured it is what most people tell me draws them to the work,” says Rafferty. “If I get this down, then I’ve done what I set out to do. My work is about the way light falls on an object, a tree, building, child, beach or still life. Occasionally, I’ll have someone point something out that I either didn’t intend or didn’t notice about my work and it may set me off on a new course with this in mind or in the very least, be aware of it.”



HYDRANGEAS, CONTRE JOUR, OIL ON CANVAS, 46 X 32"



CHERRY BLOSSOM, OIL ON CANVAS, 72 X 60"



THE ORANGE TREE, FULL SUN, OIL ON CANVAS, 60 X 48"

More than the light, however, Rafferty sees the new show as being about the fragile nature of things.

"In *The Orange Tree*, I was so aware of the oranges falling and the hour of the day that I was trying to capture it," says Rafferty.

"The cherry blossom lasted only two or three days and a painting of my daughter, Emanuelle, called *Peacock Feathers*, is a fleeting moment in both light and youth. When I did the paintings in Venice it was during the Acqua Alta season and the

fragility of Venice is very apparent at this time of the year." ●

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