



AMERICAN
art
C O L L E C T O R



ROGER DALE BROWN

Sparkling waters

“Artists have to stay in their location long enough to at least understand it,” oil painter Roger Dale Brown says of his upcoming Maine show. “I like to stay places long enough to talk to the locals and

to see the region through their eyes. Then I’ll write narratives, and describe the area. Then take pictures. It’s just gathering bits and pieces of the puzzle.”

Brown’s assembled puzzle opens July

31 at the Haynes Galleries in Thomaston, Maine. But, he admits, he’ll be making additions to the puzzle, even after the show starts.

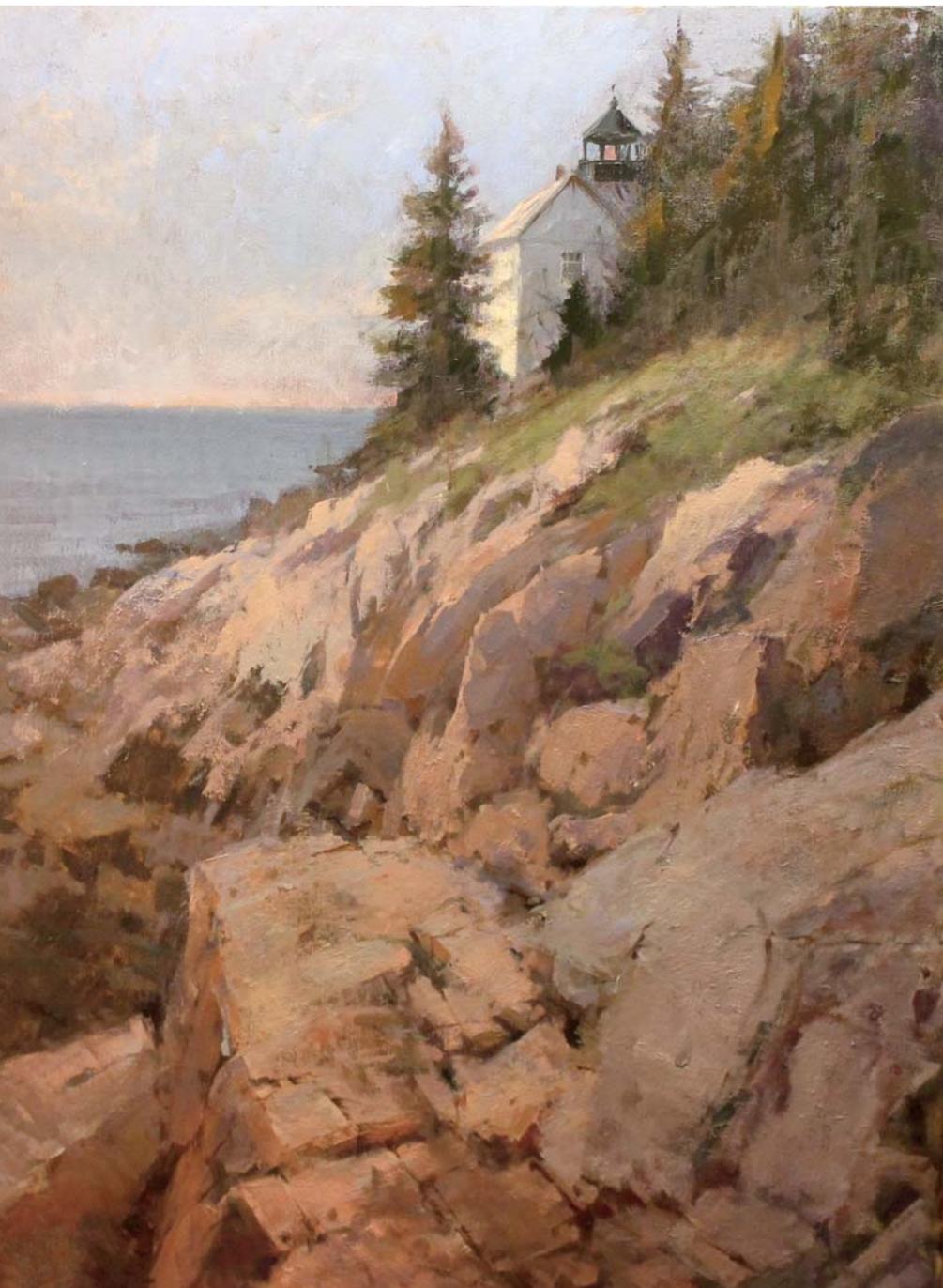
“I plan to be in Maine a week before the show opens and maybe two weeks after it opens. About every third day I’ll be back in the gallery with new material,” he says. “I’m excited to be adding to the show as it progresses. I just love the area. It’s an old soul. You can feel it. There’s so much history there. When you’re in places like that, it’s almost spiritual. Some people call them thin spots, because you’re a little bit closer to God.”

Tennessee-based Brown, who travels about six months out of the year—trips to Scotland, Montana, and Ecuador are all in the works—says the beauty of the locations he paints inspires his brush. In his Maine pieces, many feature mist and fog curling through refracted light that bounces off of slick rocks and serene ocean scenes. Whitecaps, old fishing boats, lighthouses, shingled fishing shacks and muddy banks are typical sites within his works.

In *On the Edge*, light-colored rocks cut a wide diagonal path that leads to the sea. A lighthouse and a cluster of trees peek over the edge of a bluff that looks over the ocean. “We went down and climbed below those cliffs. I got to spend some time doing some little drawings of that wonderful place,” Brown says. “I did a lot of writing for that one, and hopefully they’ll have room to show it next to the painting at the show.”

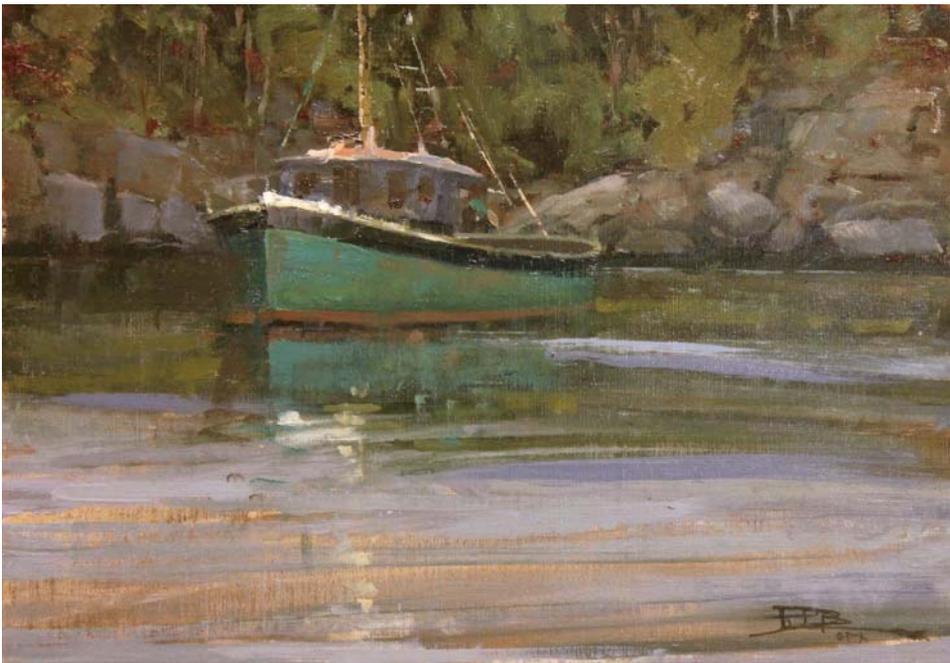
Brown’s says he lets the scene determine the type of brushstrokes for each piece. “There are parts of the painting that will be a little more visceral, more free and free-handed,” he adds. “I want to be more intuitive and let the brush flow with thicker brushstrokes or faster brushstrokes. In other areas I will tighten down so the viewer is really looking at some detail. I think of it as a cross between realism and impressionism.”

In *Glistening Sunset*, a fishing boat and several structures are in silhouette against





2



3



4

the setting—or possibly rising—sun. The scene could be from last week or 500 years ago; nothing dates it.

“I did probably a dozen paintings from all different angles from that area. The first day we were there, we caught some of the later afternoon. It was so beautiful and there was such a strong mood, with a gold and a yellow cast in the evening time. There was a cast of colors through the whole scene,” Brown says. “The waves were catching the tips of the waves. It was just sparkling everywhere. It was magnificent.” ●

1
On the Edge,
oil on linen, 48 x 36"

2
Glistening Sunset,
oil on linen, 24 x 48"

3
Against the Rocks,
oil on panel, 12 x 16"

4
On Point,
oil on linen, 36 x 60"