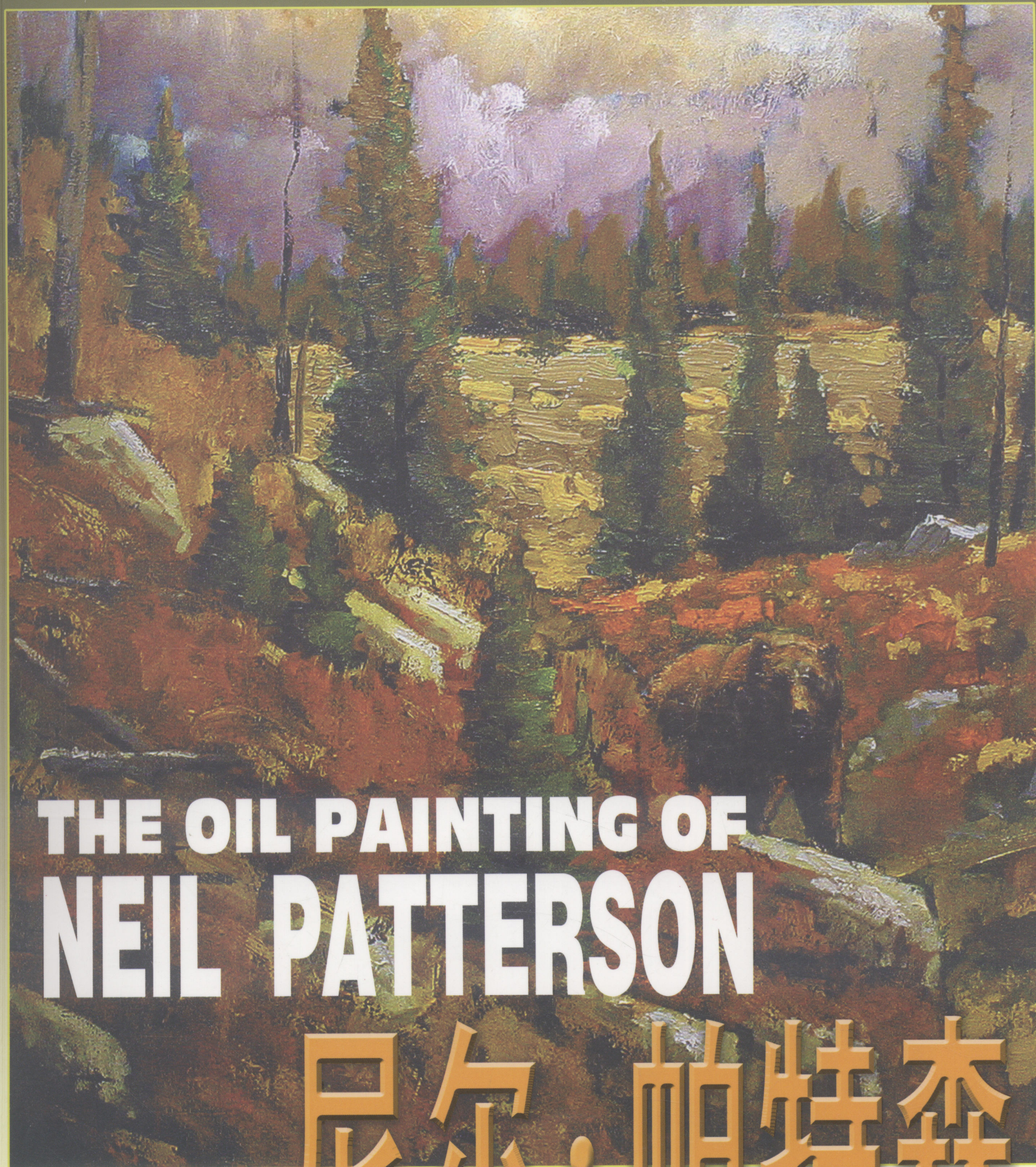


The World Famous Oil Painter Modern Times

当代世界著名油画家

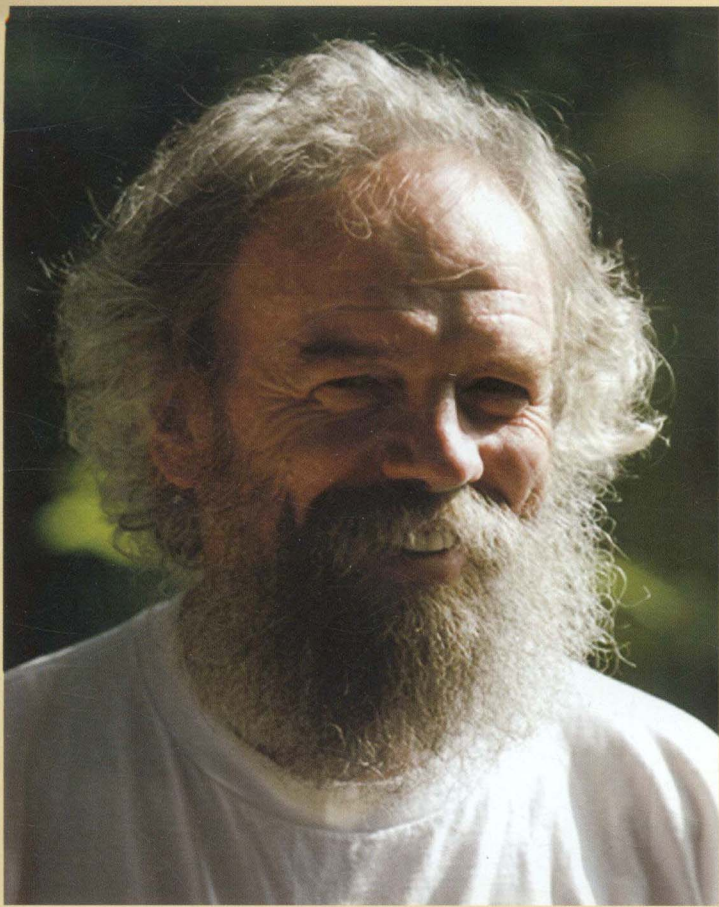


**THE OIL PAINTING OF
NEIL PATTERSON**

尼尔·帕特森

天津人民美术出版社（全国优秀出版社）
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE

油画作品



尼尔·帕特森 Neil Patterson



尼尔在加拿大杰丝珀国立公园作画
Neil Painting in Jasper National Park

Professional Affiliations
专业协会会员身份

Salmagundi Club New York, NY
美国纽约萨尔马根地俱乐部会员

Oil Painters of America (OPA) Master Signature
美国油画家协会艺术家成员

Alberta Society of Artists (ASA) Signature
加拿大阿尔伯达省艺术家学会艺术家成员

Federation of Canadian Artists (FCA) Signature
加拿大艺术家联合会艺术家成员

Rocky Mountain Plein Air Painters (RMPAP) Signature
落基山写生画会艺术家成员

Tucson Plein Air Painters
特克森写生画会会员

Laguna Plein Air Painters
拉古纳写生画会会员

Awards and Honors
奖项与荣誉

Mural Commission Petro-Chemical Plant - Joffrey, Alberta 1978
1978 年受托为加拿大阿尔伯达省 Joffrey 镇 Petro-Chemical Plant 制作壁画

Membership Alberta Society of Artists 1984
1984年加拿大阿尔伯达省艺术家学会会员

Sunshine Village Banff purchase Awards 1987, 1988, 1989
1987年、1988年、1989年，作品被加拿大阿尔伯达省 Sunshine Village Banff 收购，并参加获奖作品展

Federation of Canadian Artists 1991
1991年加拿大艺术家联合会会员

OCO - Supplied Gifts for Dignitaries 1988
陶艺作品获选为1988年冬令奥运会赠与贵宾之礼品

Finalist Artist's Magazine 1991
作品获选为1991年《艺术家》杂志画赛决赛入围者

Premier National Juried Exhibition OPA 1992
画作获选参加1992年美国油画家协会全国颁奖画展首展

Signature Member Federation of Canadian Artists 1993
1993年加拿大艺术家联合会艺术家成员

Non-Member Show, Salmagundi Club New York 1993
作品获选参加1993年纽约萨尔马根地俱乐部非会员年展

Elected Artist Member, Salmagundi Club, New York 1993
1993年获选为纽约萨尔马根地俱乐部大师级会员

Top 100 Art for the Parks 1995, 1999
1995年、1999年作品入围美国国立公园艺术比赛头一百名

Awarded Signature Membership Oil Painters of America, First Canadian
头一位获得美国油画家协会艺术家成员身份的加拿大人

Top 200 Art for the Parks 1996, 1997, 1998
1996年、1997年、1998年，作品入围美国国立公园艺术比赛头二百名

Oil Painters of America Master, 2000
2000年获选为美国油画家协会大师

Juror of Awards, Oil Painters of America, Springville, Utah 2001
2001年担任在美国犹他州 Springville 举办的美国油画家协会评奖人

Award of Excellence Second Place - Everett Raymond Kinstler 2002
作品获2002年美国 Everett Raymond Kinstler 画赛优秀奖第二名

Oil Painters of America Board Member 2002 - 2005
2002-2005 年美国油画家协会理事会成员

Oil Painters of America Signature Advisory Board Chair
美国油画家协会艺术家成员顾问理事会主席

Co-Chair Exhibitions Oil Painters of America
美国油画家协会博览会联合主席

Vice President Oil Painters of America 2006
2006 年美国油画家协会副会长

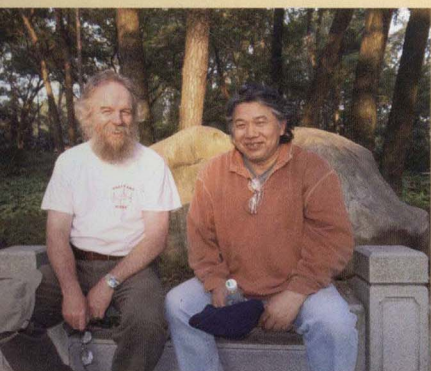
Finalist Artist's Magazine 2 Paintings 2006
2006年有两幅作品获选为《艺术家》杂志画赛决赛入围者

Collection of the Shaoguan Museum China
作品被中国韶关美术馆收藏

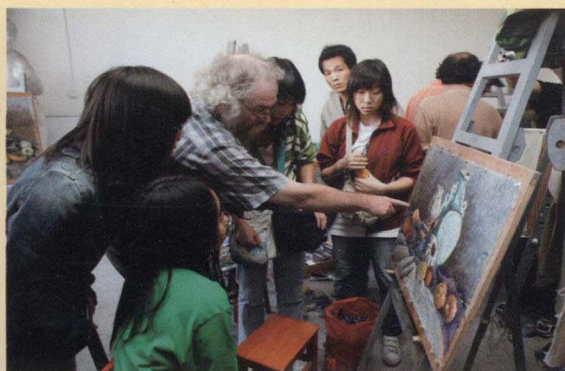
Collection of the Wengyuan Museum China
作品被中国翁源美术馆收藏

Signature Member Rocky Mountain Plein Air Painters
落基山写生画会艺术家成员

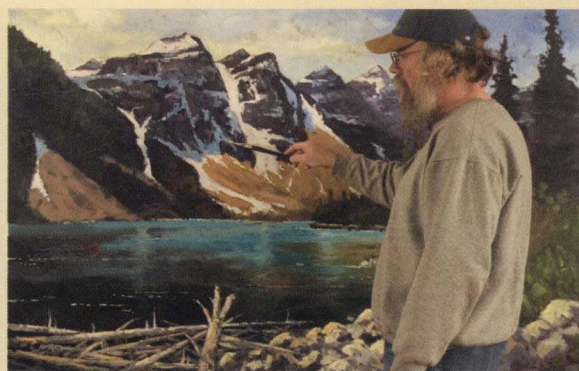
The Artist's Magazine December 2006
作品于2006年12月《艺术家》杂志出版



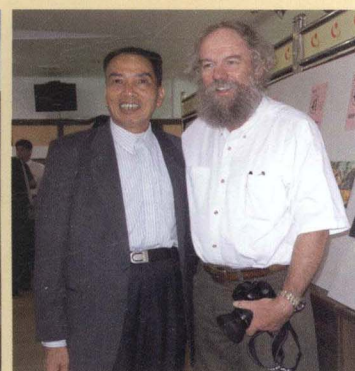
尼尔和涂志伟在中国
Neil & Zhiwei Tu in China



尼尔在中国指点学生
Neil Helping Students in China



尼尔在画室作画
Neil Painting in Studio



尼尔和刘国玉在中国参加拍卖会
Neil & Guoyu Liu at Auction in China



THE
WORLD
FAMOUS
OIL PAINTER
IN MODERN TIMES

当代世界著名油画家

尼尔·帕特森 油画作品

THE OIL PAINTING OF
NEIL PATTERSON

天津人民美术出版社（全国优秀出版社）

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

尼尔·帕特森的艺术

尼尔·帕特森的作品曾在“美国西部当代艺术展”巡回中国各地展出。在北京中国美术馆首次展出后，“美国西部当代艺术展”又在新疆的乌鲁木齐博物馆、西安的陕西省美术馆、上海美术馆、青岛的中国美术馆青岛分馆、广州及香港等地巡回展出。尼尔·帕特森的油画《灰熊》是这次展出作品中最出色的画作之一，成千上万的中国人民将可一饱眼福。

尼尔·帕特森是北美最好的油画家之一。他的作品直接运用颜料管挤出来的色彩，既鲜艳响亮又生动活泼，并以印象派自由笔法去表现画面，使其以此著称于世。他用深色作为底色，先画最浅的色彩，再从最浅的亮色画到最深的暗色。他的独树一帜的画法来自他对艺术的激情，以情感画画，而不只是复制他看到的景象。

由于尼尔生活在群山、森林和野生动物环境之中，在这种环境中他最有归属感，所以这些景色经常出现在他的画作中。他对大自然、户外环境的美妙与神奇抱有强烈的热爱和激情，并表现在他那充满亮丽色彩和富有活力的作品中。现在，人们渴望追求美，尼尔拥有这种美感与亲和力，这使他成为当今最出众的艺术家之一。

能为尼尔写序是我的荣幸，我敬佩他的作画能力和敬业精神，更珍视这些年来的互相支持和友谊。我跟尼尔是通过美国油画家协会认识的，我们两人都是美国油画家协会理事。由于我们在工作上建立的这份情谊，所以我邀请尼尔在2006年秋天一起到中国各地写生。这次中国写生活动还促成了尼尔这本画集的出版。尼尔现担任美国油画家协会副主席、大师级会员，我以有他这位“朋友”感到骄傲。

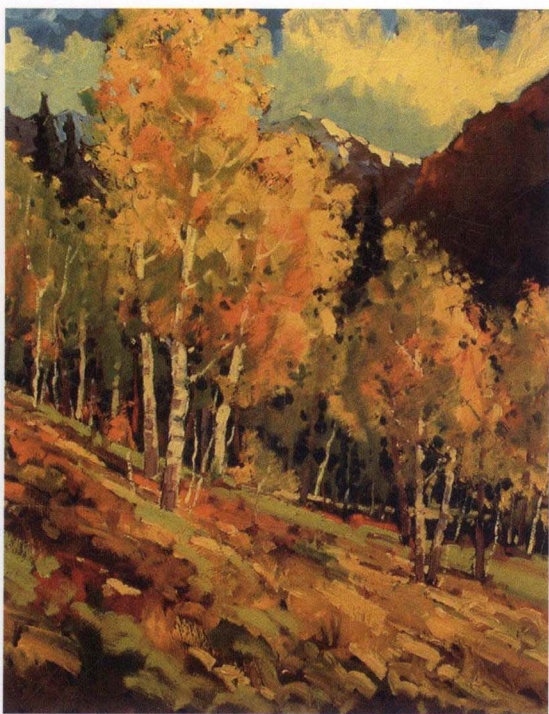
涂志伟
前任美国油画家协会主席



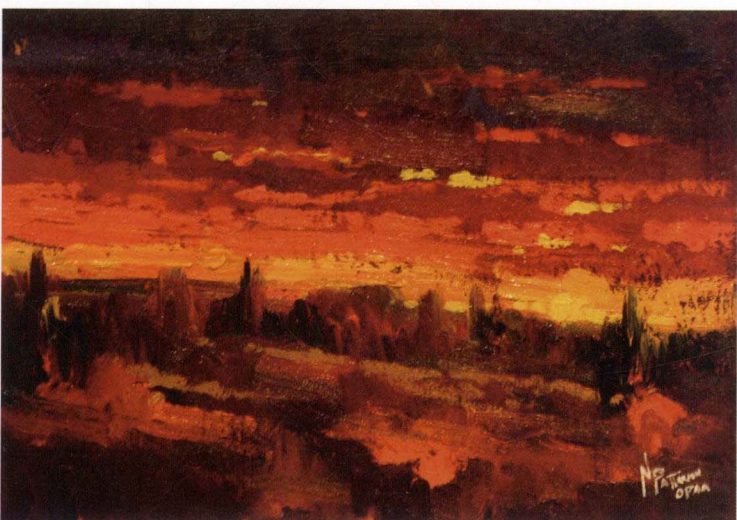
棉白杨 Cottonwoods 40.64cm x 50.8cm 16in x 20in



日落时分 Sundown 45.72cm x 60.96cm 18in x 24in



颤杨山麓 Aspen Hillside
50.8cm x 40.64cm 20in x 16in



日落小照 Sunset Study 22.86cm x 30.48cm 9in x 12in

The Art of Neil Patterson

Neil Patterson's work is currently touring China as part of the "American West" art exhibition. After its premiere at the National Art Museum of China in Beijing, the exhibition will tour Wulumuqi Museum in Xinjiang Province, the Art Museum of Shanxi Province in Xi'an, Shanghai Museum, Qingdao Branch of the National Art Museum of China in Qingdao, Guangzhou, and Hong Kong. Neil's oil painting Grizzly is one of the most outstanding paintings in this exhibition, and will be seen by many thousands of people in China.

Neil Patterson is one of North America's finest oil painters. His work is famous for its use of bright vivid colors, applied straight from the tube with loose impressionistic brush strokes. He works from a dark under painting adding the lightest colors first and moving from the lightest lights to the darkest darks. His unique approach to painting is a result of the passion he brings to his art, and his ability to paint feelings rather than just replicating what he sees.

Because Neil lives and is most at home in a wilderness setting of mountains, forests, and wildlife, these scenes comprise many of his images. His love and passion for the beauty and wonder of nature and the outdoors is expressed in paintings that glow with color, light and vitality. People today are hungry for beauty, and Neil's kinship with this beauty makes him one of the most sought-after artists of his day.

It has been my privilege to write about Neil whom I admire both for his ability to paint as a master painter and also for his professionalism, support and friendship over the years. I first met Neil through the Oil Painters of America where we both continue to serve as board members. It was our professional friendship that led me to invite Neil to accompany me on a painting trip through China in the fall of 2006. Our trip together was instrumental in the publication of this book of Neil's work. Now Neil is the Vice President of Oil Painters of America and Master Member. I am proud to call him "friend".

Zhiwei Tu
OPAM

Past-President Oil Painters of America

绘画大师尼尔·帕特森

“绘画讲究的完全是激情”，这是尼尔·帕特森的话。“如果你对自己内心的激情做出回应，画的精髓就会突显出来。作品能卖出去只是额外的奖赏，绘画本身才是最重要的。”正是他的这种能画出感情的能力，而不只是摹写复制所见景物的能力，使帕特森生气盎然的印象派油画如此动人心弦。

帕特森出生并成长于加拿大萨斯喀彻温省慕思角镇。他从小就想要成为艺术家。小时候母亲这样鼓励他：“你想要什么就可以得到什么。如果你真心想要一样东西，你就会得到它。”然而，在这个加拿大小镇上并没有画廊，所以年轻的帕特森没有机会看到真正的画作，直到12岁那年他到渥太华看望他的姨母。姨母带他到国家画廊参观，在那里他想要成为艺术家的强烈欲望重新点燃。当时小帕特森买了一本叫《绘画入门》的书，他记得坐火车回慕思角时一路上就在读这本书。

“我那时什么颜料都没有，我们学校也没有美术部门。”帕特森坦白承认。尽管如此，他13岁生日时，姨母给他寄了一套油彩，从此开始了他的绘画生涯。在地下室东一头西一头地寻找可以用来作画的材料时，他找到一条工业用的又厚又重的帆布条，就用它上面画了他的第一幅画。帕特森轻描淡写地说：“我还保存着我的一些最早期的作品。我保留它们，是要时时提醒自己我是如何开始的。所有的艺术家开始时都是一样的。我不认为有天才这样东西。欲望比什么都重要。任何人如果真心要学，你都可以把他教成一位技能精湛的画家。然而画魂很重要，这是属于你自己的东西，必须融入画中。我认为要做到这点，必须靠努力、经验和长年的积累。”

帕特森走向成功的路途并非阳关大道，而是一条崎岖的小径。帕特森曾经

做过几年的建筑绘图员，同时有一段时间又自己开了家绘图公司。但是他仍旧迷恋绘画，所以就进了卡尔加里大学进修美术。在这里事情有了意想不到的转变。帕特森发现美术系的教学不切实际，感到十分失望，就转到瓷艺系。瓷艺系的教学提供了较多亲身实践的学习机会。帕特森说：“我念大学的那几年，从没见过一位教授拿过画笔。”

念完大学后，他从一位要搬到东部去的陶艺家手中收购了一间位于市中心的陶艺作坊。“我没有自来水，但是屋

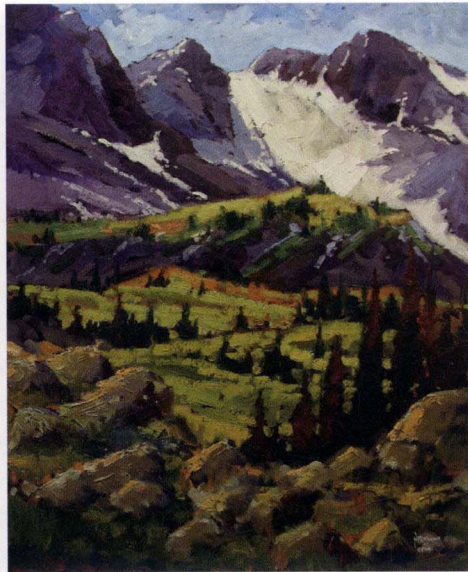
雏菊与罂粟花 Daisies and Poppies
45.72cm × 6cm 18in × 6in

顶漏水，所以我就收集雨水用。”他笑着说。他几乎每天都忙着用转盘制陶，他的陶艺生意很快就兴旺了起来。1976年，他把生意搬到布莱格溪村一带，在那里继续制陶、作画，并经营一间十分成功的艺术画廊。

然而，有一天，他终于不得不承认，制作陶瓷工作时重复性的肢体动作已经使他的身体付出了沉重的代价。首先面临的是为治疗腕管综合征而进行的腕



隐匿的山谷 Hidden Valley 60.96cm × 76.2cm 24in × 30in



山谷 Mountain Valley 76.2cm × 60.96cm 30in × 24in



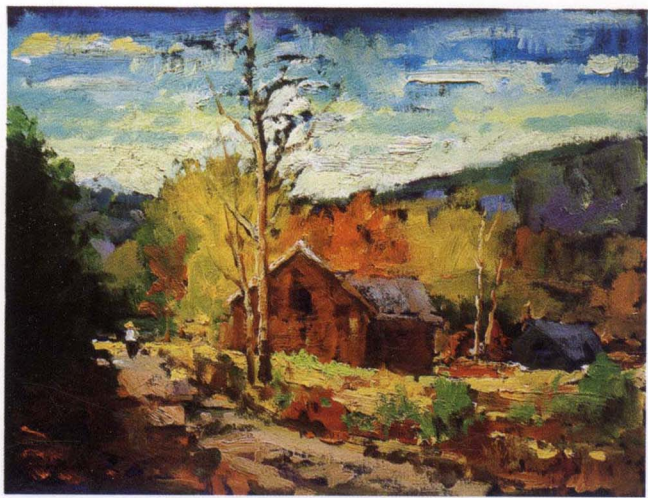
希腊的海卓岛 Hydra Greece 45.72cm × 60.96cm 18in × 24in

部手术，到了后来又诊断出慢性肌腱炎。“医生告诉我要马上停止我的工作，否则就会失去双手的使用功能，”帕特森吐露了这个秘密，“放弃制陶工作时，我决定把我的时间完全放在绘画上。”老实说，他看出这两种艺术表现方式的相似之处。他说：“绘画跟制陶十分相像。黏土是玩的一种东西，我觉得我也同样可以把绘画当作玩的东西。我喜欢做创作者，把颜色玩洒在画布上。我只不过是先和颜色做游戏，一直玩到颜色表现了我的意境为止。”

1985年，帕特森结了婚。他的妻子维拉在尼尔作画期间接掌了养家的责任，并负责照顾他们的两个年幼的儿子江纳森和项。“我给他们每人做了个小画架，他们就在我的画室里陪我一起作画。”他笑着说。有趣的是，待在家里的生活方式居然成为塑造帕特森后来绘画技巧的一大主要因素。他担心长期使用松节油可能对两个儿子的健康引起不良的影响，就开始直接把油彩从颜料管里挤到画布上，直接在帆布上调配颜料，让颜料的厚实和如同花生酱般的黏稠引导他的画笔，因而创造出成为他特征的大胆流畅的笔触和质感。颜料厚厚地抹上画布后，形成许多沟槽，这些沟槽创造出光影各异的区域，所造成的三度空间的质感是如此强烈，居然给画作创造出自己的实际阴影。帕特森说：“这种技巧的正面效果是一幅画可以变成五十幅画，完全看光线来源而定。”

帕特森随时乐意将自己的独特油画画法传授给别人，他也非常乐于在工作坊授课。他说：“许多老师不愿意分享自己的秘密，但是我认为应该毫无保留地把我会的全部教给学生，因为没有人会用和我完全一样的方式把颜料抹在画布上。”他接着说：“我发现就是我自己也不可能重新画出一模一样的第二幅画。这是因为作画时，我会让那幅画对我说话。如果你心中对那幅画已经有了全盘的计划，那么你就听不见它要说的话和它的心愿。你必须学习如何让步。如果那幅画想要一片粉红色的天空，就给它一片粉红色的天空。束缚住艺术家的是恐惧，恐惧自己画得不好，恐惧之外再加上缺乏信心。如果先计划好了才作画，那么你会错过许多‘可喜的意外’。你会被你自已编织的充满细节的网困住，那些‘意外’就不会发生了。”在工作坊授课时，他的方法常常使习惯于预先构思好一切、计划好一切颜色组合的画家不知所措。帕特森这样解释：“如果你胸有成竹才作画，要是画不出心目中的构想，你必然会感到失望。你一定要无拘无束，才能让那幅画本身引导你的思绪。”

帕特森坚信：艺术作品一定不能是复制品。“为什么要复制大自然？”他提出这样的问题。“大自然是无法复制的。譬如说，如果你把一朵玫瑰放在阳光下，就是世上最专业的玫瑰画家所画的玫瑰，也无法表达那朵花真实的美。这是无法做到的。一幅画只不过是颜料的组合，只不过是实物的代表。你无法将一朵玫瑰的画，与那朵真实的玫瑰相比。一幅画不过是现实世界的一个印象而已。”



席努克暖风季的光彩 Chinook Light
40.64cm × 50.8cm 16in × 20in

帕特森强调他的画作的真正精髓是色彩，不是主题。他的画作不局限于一种样式。从风景画，到花果作品，到画野生动物，或是人像，他都能得心应手，游刃有余。帕特森凭借的是印象派画家亚拉·普立马 (Alla Prima) 的风格。他说：

“过去我要依赖

照片，但是这么多年下来，我学会不那样做。当我看见一片天空，我喜欢将它存入我的视觉记忆库里。或许另一天我会添加一片好看的树林，或是一条弯弯的迷人的溪流。我作画时，不过只是加上一座山或是一棵树，以便创造一幅让我赏心悦目的景色。最后的结构往往变成我记忆中许多印象的组合。我们每个人对事物都有自己独特的记忆方式，因而形成我们自己的现实世界。我根据我对事物的记忆作画，画得或许不如现实那般精确。”

由享有盛名的知识界和艺术界组成的纽约萨尔马根地俱乐部将帕特森选为其会员。他也是成为美国油画家协会会员并取得美国油画家协会大师级会员身份的第一位加拿大人。另外，帕特森也是落基山写生画会、特克森写生画会以及拉古纳写生协会的会员。自2002年起，帕特森一直是美国油画家协会理事会的成员，他还担任展览部主任、评奖委员及艺术家成员顾问委员会主任。2006年，他当选为美国油画家协会副主席。

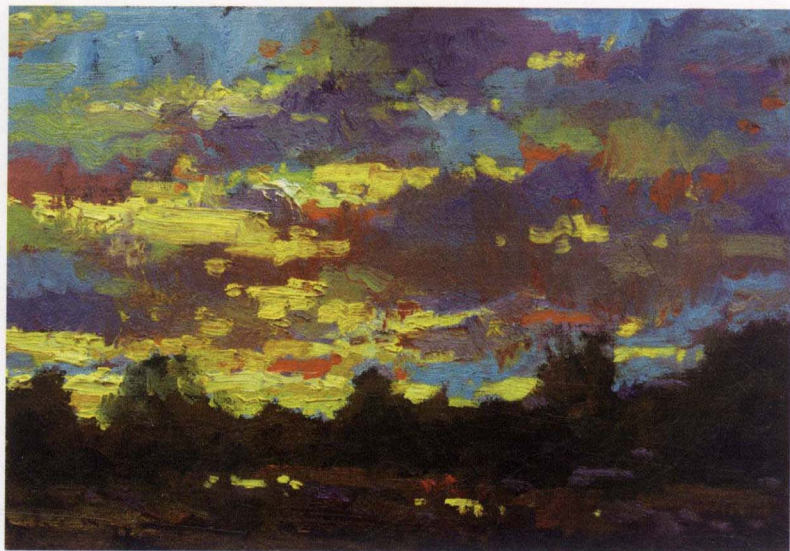
帕特森获奖无数，作品也出版在许多书籍、报纸、杂志上，包括《花果绘画精选》一书、《国际艺术家》杂志、《西方艺术》杂志、以及《艺术家》杂志。他的明快的印象派风景画，已经在加拿大和美国受到许多热情观众的赞赏，最近更在中国广受欢迎。

帕特森和世界知名画家涂志伟同游中国时，他的作品赢得广大民众的赞赏，也被韶关博物馆和翁源县收藏。帕特森的作品曾在中国各地巡回展出，是“美国西部当代艺术展”的一部分。2007年3月在北京中国美术馆首次展出后，又在新疆的乌鲁木齐博物馆、西安的陕西省美术馆、上海美术馆、青岛的中国美术馆青岛分馆、广州及香港等地巡回展出，展览在2007年9月结束。

回顾自己的职业生涯时，帕特森强调要成为一位成功的画家，必须靠一生的努力。他说：“这完全要靠一路走来那些经验，好的坏的都在内，那些经验会呈现在你的画作中。如果你用激情，用喜悦，用孩童般天真无邪的游戏心态作画，同时在作画时又有彻骨的感受，你就得到绘画的真正报偿了。”

(节录自莫娜·扎奈特尔《西方艺术》2006年5月/6月双月刊，《我让绘画对我细语》一文)

Neil Patterson: Master Painter



云彩满天 Sky Study 22.86cm × 30.48cm 9in × 12in

“Painting is all about passion,” declares Neil Patterson. “If you respond to the passion that you have inside yourself, that’s when the real painting comes out. Selling your work is a bonus; painting itself is what really matters.” It is his ability to paint feelings rather than merely replicating what he sees that makes Patterson’s vibrant, impressionistic oils so appealing.

Born and raised in Moose Jaw, Saskatchewan, Patterson has always wanted to become an artist. His mother encouraged him as a young child, saying, “You can have whatever you want. If you want it enough, you’ll get it.” However, there were no galleries in the tiny Canadian community, so young Patterson had little exposure to original works until he visited his aunt in Ottawa when he was 12. She took him to the National Art Gallery where his burning desire to become an artist was rekindled. Young Patterson bought a book titled *How to Paint* and remembers reading it on the train back to Moose Jaw.

“I didn’t have any paints and our school didn’t have an art department,” confesses Patterson. Nevertheless, on his 13th birthday, his aunt sent him a set of oils and his career began. Poking around in the basement for something to work on, he found a heavy industrial-grade canvas belt and

commandeered it for his first painting. “I still have some of my earliest paintings,” states Patterson, matter-of-factly. “I keep them as a reminder of where I started. All artists start in the same place. I don’t think there’s such a thing as talent; it’s more desire than anything. You could teach anybody to paint competently if they really wanted to learn. After that it’s just a little something of yourself, call it soul, that has to go into the painting, and I think that comes with hard work, experience and age.”

Patterson’s road to success resembled less a superhighway than a rocky trail. Patterson worked for several years as an architectural draftsman, running his own drafting company for a while. Still, his fascination for painting remained and he enrolled in the University of Calgary Fine Arts program. Here events took an unexpected turn. Disappointed with what he saw as a lack of practical instruction, Patterson switched to the ceramics department, which offered more opportunity for hands-on learning. “In all my years at university I never saw a professor use a brush,” he says.

After university, he took over a downtown pottery studio from an artist who was moving east. “I had no running water, but the roof leaked, so I collected rainwater,” he laughs. Throwing pots almost daily, his pottery business thrived. In 1976 he moved his business to the Bragg Creek area where he continued to make pottery, paint, and run a successful art gallery.

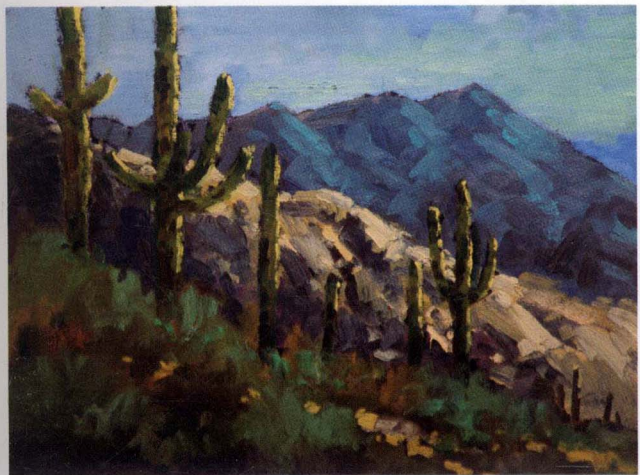
One day, however, he was forced to acknowledge that his body was paying a stiff price for the repetitive nature of his work with ceramics. First came wrist surgery for carpal tunnel syndrome, then ultimately a diagnosis of chronic tendonitis.



席努克暖风季的光彩 Chinook Light
40.64cm × 50.8cm 16in × 20in

“The doctor told me to stop what I was doing or lose the use of my hands,” confides Patterson. “When I gave up making pots, I decided to devote all my time to painting.” Actually, he sees similarities between the two mediums. “Painting is much like making pots. You play with the clay and I guess I’ve approached painting the same way. I like to be the creator, and put spots of colour on the canvas. I just play with the colours until they represent something,” he says.

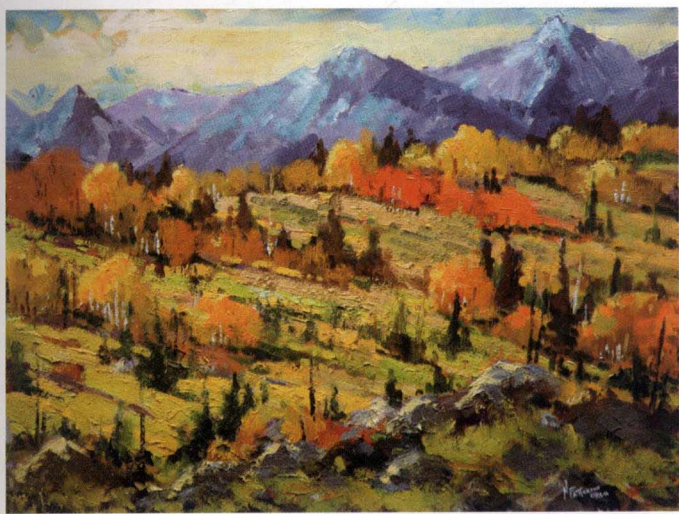
In 1985 Patterson married. His wife, Vera, took over supporting the family while Neil painted and cared for their two young sons: Jonathan and Sean. “I built them little easels, and they painted right along with me in the studio,” he chuckles. Oddly enough that stay-at-home lifestyle became one of the strongest factors in shaping Patterson’s future painting technique. Worried about the long term effects that turpentine might



沙漠之光 Desert Light 40.64cm x 50.8cm 16in x 20in

have on his sons’ health, he began to paint straight from the tube, mixing the pigments directly on the canvas and allowing their thick, peanut-butter-like consistency to guide his brush in creating the bold, sweeping strokes and texture that have become his hallmark. Applied thickly, the paint leaves grooves that create areas of light and shadow achieving a textured effect so three-dimensional that the paint actually creates its own shadows. “One positive aspect of this technique,” Patterson says, “is that one painting can become 50 paintings, depending on the light.”

Always willing to pass on his distinctive approach to oils, Patterson also takes great joy in teaching workshops. “Many instructors don’t want to share their secrets, but I believe in giving everything when I teach, because no one else can apply the paint exactly like I do,” he states. “I’ve found that even I can’t reproduce it exactly a second time. This is because I let the painting talk to me as I work. If your mind is full of your own plans for it, you won’t hear what it has to say or what it wants. You have



山麓 Hillside 45.72cm x 50.8cm 18in x 20in

to learn to give in. If the painting wants a pink sky, give the painting a pink sky. What holds the artist back is fear; fear of not doing a good painting; fear and a lack of confidence. If you come to the painting with a plan, then you will miss out on the ‘happy accidents’. You will get caught in your own web of details and those ‘happy accidents’ don’t have a chance.” In his workshops, his methods often confound the painter who is used to a well thought out idea and a well-planned palette. “If you come with a preconceived idea you will be disappointed if you don’t produce what’s in the mind’s eye,” he explains. “You must be free in order to allow the painting itself to lead your thoughts.”

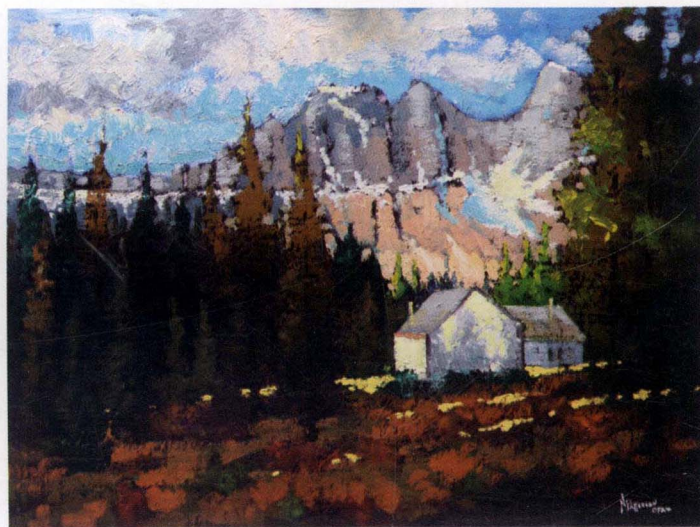
Inherent in his painting is the belief that a work of art must be more than a reproduction. “Why try to reproduce nature?” he asks. “It can’t be done. For instance, if you put a rose in the sun, even a painting by the most professional rose painter in the world would not begin to convey the beauty of the real flower. It just can’t be done. A painting is only pigment

- a representation of the real thing. You cannot compare the painting of a rose with the reality of the rose itself. A painting is simply an impression of reality.”

Patterson emphasizes that colour, not subject, is the true essence of his paintings. Not limited to a single genre, he moves from landscapes to floral works to wildlife paintings and figures with an easy grace. Patterson relies on an impressionistic Alla Prima style. “I used to work from photographs, but over the years I’ve learned not to do that,” he says. “When I see a sky, I like to put that in my visual memory bank, and on another day I might add an appealing cluster of trees or an intriguing bend in the river. As I paint I simply add a mountain or plant a tree in order to create a scene that pleases me visually. The final composition becomes a composite of many impressions in my memory. Each of us remembers things in a certain way that is our own reality. I paint things the way I remember them, perhaps not exactly as they are.”

Elected to membership in the prestigious group of intellectuals and artists known as the Salmagundi Club of New York, Patterson is also the first

Canadian to become a signature member of Oil Painters of America and to attain the status of OPA Master Signature Member. Patterson also holds memberships in the Rocky Mountain Plein Air



唐昆山谷营地 Tonquin Camp 40.64cm x 50.8cm 16in x 20in

Painters, the Tucson Plein Air Painters, and the Laguna Plein Air Painters Association. As a board member of the OPA since 2002, Patterson has served as Co-Chair of Exhibitions, Juror of Awards, and Signature Advisory Board Chair. In 2006 he was elected Vice President of OPA.

Patterson has numerous awards to his credit and has been published in many books, newspapers and magazines including The Best of Flower Painting, International Artist Magazine, Art of the West and The Artist’s Magazine. His bright impressionistic scenes have found enthusiastic audiences in Canada, the United States, and most recently in China.

Upon traveling through China with world-renowned artist Zhiwei Tu, Patterson’s work earned many accolades and can be found in the collections of the Shaoguan and Wengyuan Museums. Patterson’s work is currently touring China, as part of a contemporary art show entitled Out West: The Great American Landscapes. After its Beijing premiere at the National Art Museum of China in March 2007, the exhibition will tour the Xinjiang Academy of Art and Xinjiang Society of Oil Painting, the Art Museum of Shanxi Province, the Art Museum of Shanghai and Shanghai Academy of Chinese Painting, Qingdao Branch of the National Art Museum of China, Guangzhou, and Hong Kong through September 2007.

As he looks back over his career, Patterson emphasizes that becoming a successful painter is a lifetime endeavor. “It’s all those experiences, good and bad, that are translated into what you paint,” he says. “If you paint with passion, with joy, with the innocent playfulness of a child, and feel shivers run down your back as you work, that is the real reward.”

(Excerpts taken from “I Let the Painting Talk to Me” by Myrna Zanetell Art of the West May/June 2006)



秋日倒影 Fall Reflections 76.2cm × 101.6cm 30in × 40in



落基山脚的秋景
Fall in the Foothills
91.44cm x 121.92cm
36in x 48in



晚霞 Evening Glow 76.2cm × 60.96cm 24in × 30in



黄色的天空 Yellow Sky 91.44cm × 121.92cm 36in × 48in



灰熊 Grizzly 60.96cm × 91.44cm 24in × 36in



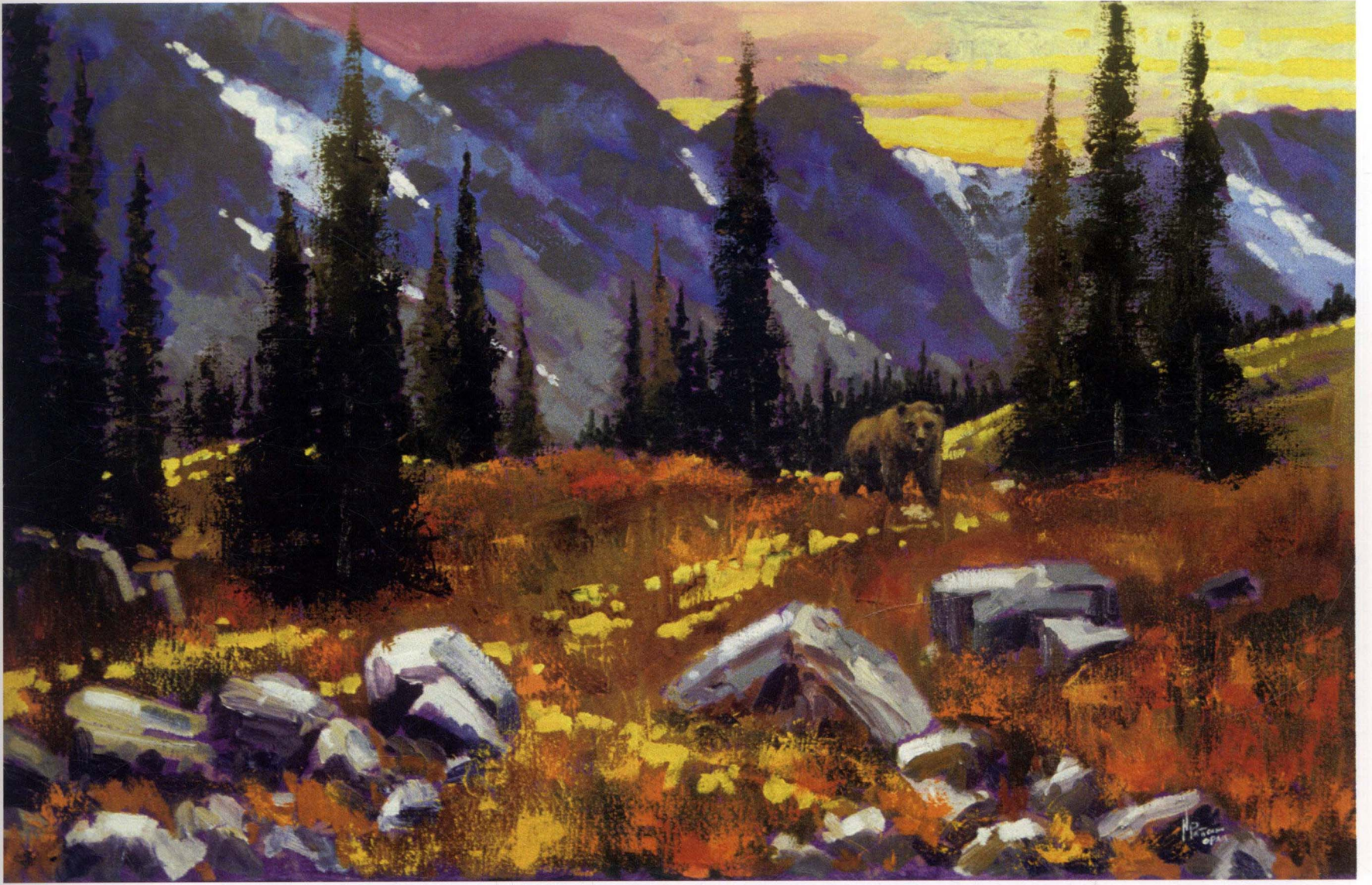
玩具熊泰迪 Teddy 91.44cm × 121.92cm 36in × 48in



高地野营 High Country Camp 60.96cm × 91.44cm 24in × 36in



美国新墨西哥州 New Mexico 60.96cm × 91.44cm 24in × 36in



高山灰熊 High Country Grizzly 60.96cm × 76.2cm 24in × 30in



山间高处 High Country 76.2cm × 101.6cm 30in × 40in



灰熊下坡 Coming Round the Bend 76.2cm x 101.6cm 30in x 40in



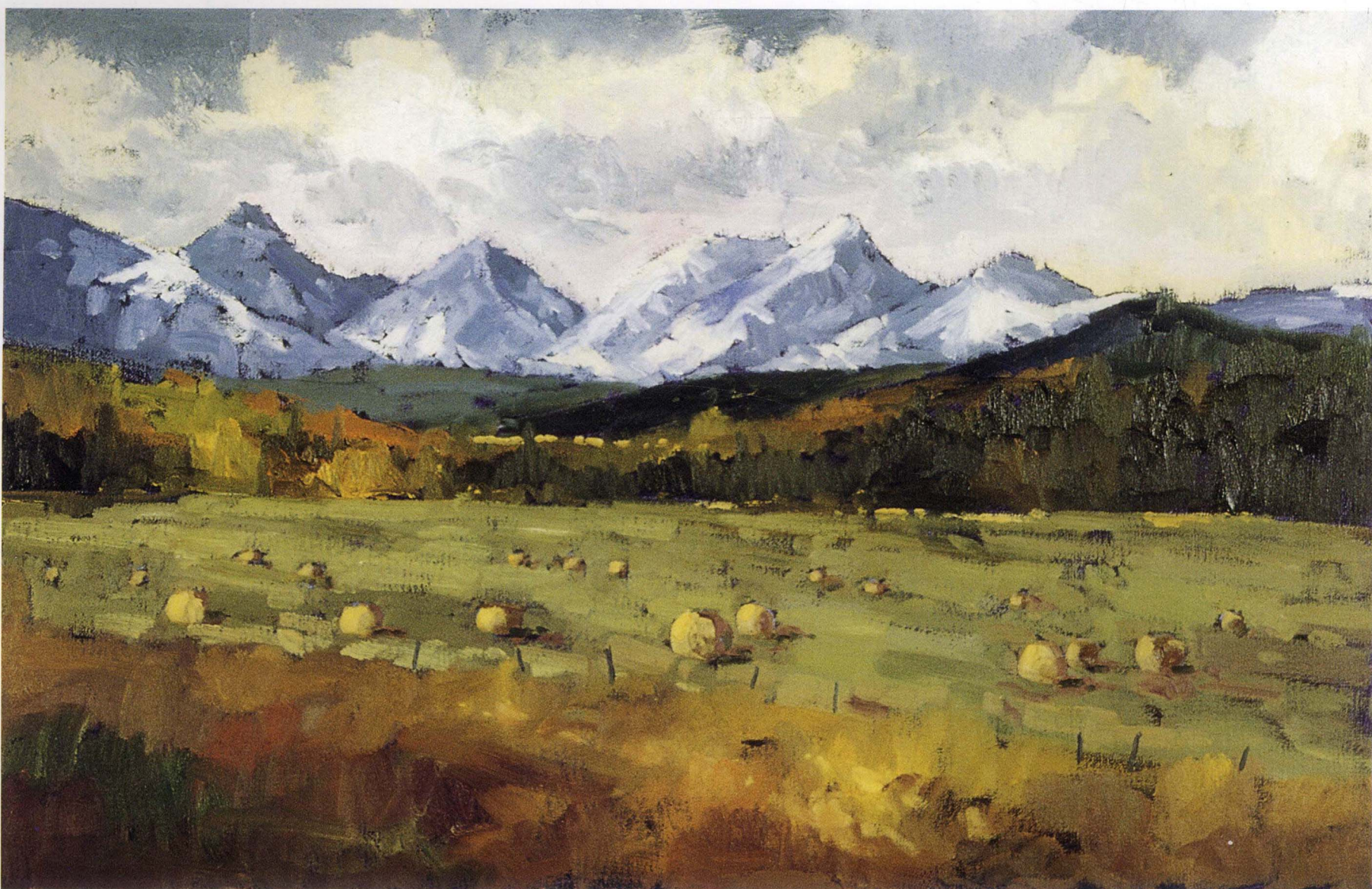
秋日旷野 Fall Fields 60.96cm × 121.92cm 24in × 48in



美国西南部 Southwest 60.96cm × 76.2cm 24in × 30in



雨后 After the Rain 40.64cm × 50.8cm 16in × 20in



干草地 Hay Field 60.96cm × 91.44cm 24in × 36in



谷仓院落 Barnyard 60.96cm × 76.2cm 24in × 30in



莫瑞恩湖 Moraine Lake 121.92cm × 182.88cm 48in × 72in