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AMERICAN
art
COLLECTOR



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Glass, Ceramics & Wood*

ANDREA KONCH



PATRICK KITSON

Majesty of the natural world



1



2

Landscape painter Patrick Kitson takes cues from Hudson River School painters and luminists when creating his water-filled scenes, citing the works and ideals of Thomas Cole, Frederic Edwin Church, Albert Bierstadt, John Frederick Kensett, Sanford Robinson Gifford, and Martin Johnson Heade as conscious and unconscious influences in his pieces. Unfortunately, Kitson, based in Kennett Square, Pennsylvania, doesn't have his predecessors' advantage of painting untouched wilderness firsthand. He does have his imagination, though.

"The trick now is finding the 'sublime' in a modern landscape," says Kitson, who painted the shallow water and grasses in the foreground in the oil on panel *Pale Blue* from memory, while the addition of boats in the middle ground gives the piece its unique compositional flow, he says. "Incorporating or excluding modern man-made objects—and showing a peaceful coexistence between the two—while still attempting to preserve nature's beauty on canvas can be a challenge, but it's also extremely exciting."

Kitson explores the New England landscape, an environment he says has "unmatched light" and continues to be a significant source of inspiration. He brings 30 pieces to his August exhibition at Tree's Place in Orleans, Massachusetts, which has represented him for nearly 20 years. Owner Michael Donovan calls his work "jewel-like."

"It is impossible not to be caught up immediately in his love of minute detail," says Donovan. "This is achieved, in part, by meticulous brushwork and, in part, by his understanding of values of light and shades as they occur in our everyday observation of the natural world."

Collector Paul Stuka, who has purchased eight of Kitson's works from the gallery, agrees and says he enjoys Kitson's art because "it is so vibrant and alive with color."

"Patrick is able to realistically capture the essence of the beach, water and sky, as well as the boats and cottages in his paintings," says Stuka. "Over the last few years, his series of sunrise paintings, which capture the rising sun and its reflection on the clouds and ocean, have brought his work to a new, higher level."

Patrick says a fascination by the ocean and its accompanying dramatic skies has captivated him over the past few years, as he welcomes the challenge in translating the subtle and seamless transitions of light from sky to cloud and back again, along with the "glorious effects" it has on the water and landscape. His oil on panel *With the Sun* features one of those stunning sunrises, inspired by an early morning hike along the coast of New England, while *Rolling Waves* uses softer, subtle color, patterns and textures to add a graceful glow to the water's edge.

While he continues to be inspired by historical American

1
With the Sun,
oil on panel,
24 x 18½"

2
The Departure,
Rock Harbor,
oil on panel,
8½ x 12"

3
Pale Blue, oil on
panel, 14 x 11"



3

artists, Kitson counts another legendary American painter, Andrew Wyeth, as a real-life influence. Wyeth and Kitson used the same framer for many years, and Kitson recounts compliments Wyeth bestowed upon his work. Kitson's contemporary mastering of the natural world was decades in the making,

as he says he developed a deep appreciation for nature from an early age, saying he connects with its unmistakable nobility and grace on a very visceral level.

"My paintings are a record of my experiences and ideas, an expression of heart and personal truth," Kitson says. "My hope is

to draw viewers into those experiences and move them to 'walk' through each painting, realizing the majesty and divinity of the natural world, creating their own personal response, their own consciousness, to what they're seeing—perhaps even to come away changed in some manner." ●