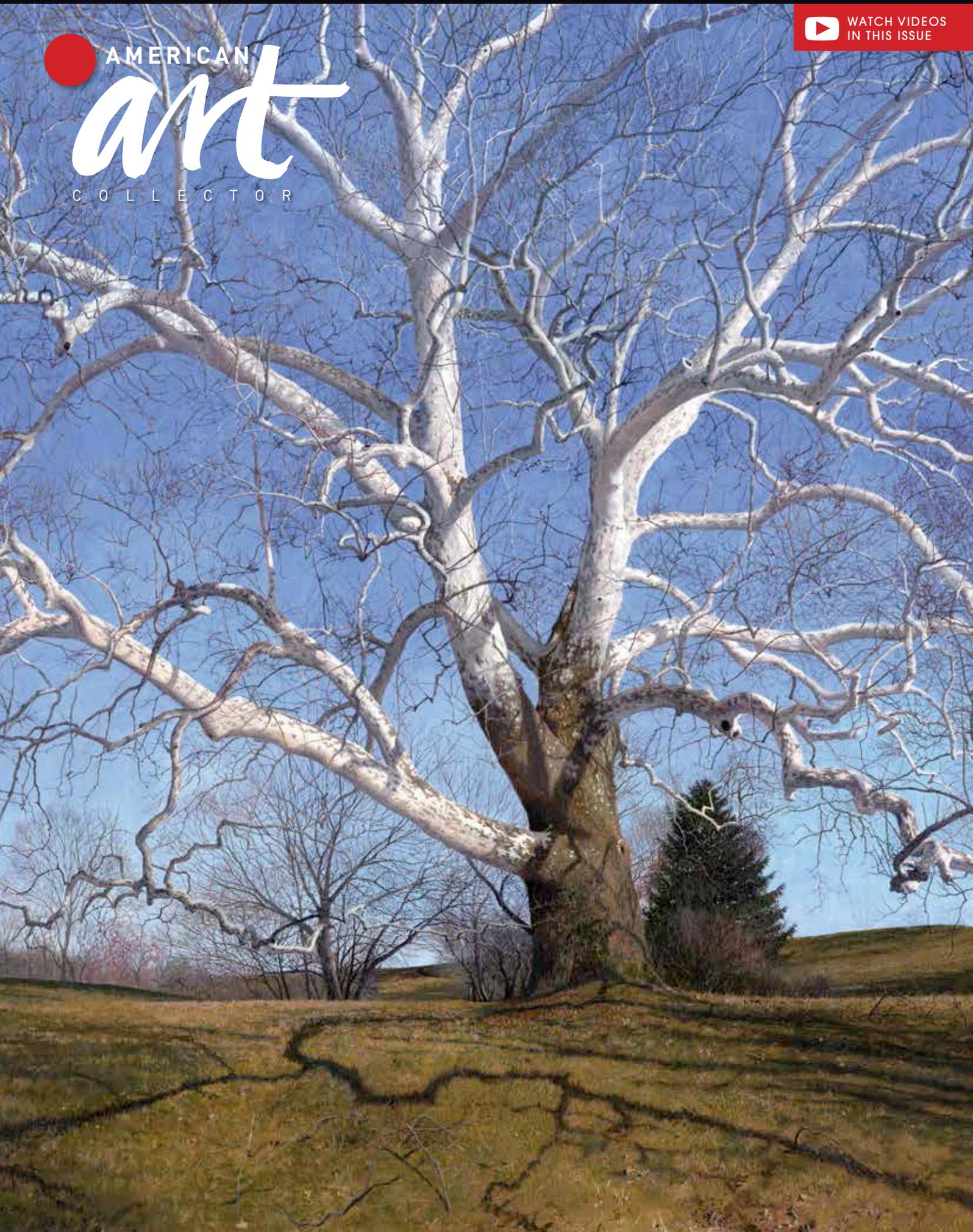


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AMERICAN
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COLLECTOR





1

ENCHANTED *by the* LAND

Somerville Manning Gallery showcases new picturesque landscapes by Tim Barr.

BY JOHN O'HERN



2



3

Visiting the Reading Public Museum in Pennsylvania as a boy, Tim Barr was captivated by N.C. Wyeth's painting *Buttonwood Farm*, 1920, which depicts a 100-foot tall sycamore, or buttonwood tree, in the Brandywine River valley. The tree stands next to Lafayette's Revolutionary War headquarters and was an old tree then.

"I knew N.C. and Andrew Wyeth's renderings of the tree and always admired its shape," Barr explains. "When I finally saw the tree in the Brandywine Battlefield State Park, I said, 'I've got to do this tree.' I've had hundreds of ideas and have painted it 15 times. My two latest paintings are a monument to that tree. I don't feel I need to paint it again. I like the building

up to an ultimate version of an idea."

A Thousand Words, the tree in all its fully leafed glory, and *Skin and Bones*, showing its naked structure, will be in an exhibition of his new work at Somerville Manning Gallery in Greenville, Delaware, September 16 through October 15.

"I spent four months on those paintings using No. 1 and No. 0 brushes," he explains. "What took so long is the blue. It was nightmarish getting the layer of blue. It has to be blended correctly. These are large paintings for me, and I didn't know if I could blend that big a sky behind and not lose everything on top of it.

"I learned to make depth on a tree," he continues, "and went back in and painted the darker green

1
Skin and Bones,
oil on panel, 39 x 42"

2
Artist Tim Barr.

3
A Thousand words,
oil on panel, 39 x 42"



4



5



6



7

“Andrew Wyeth once said that he felt most grounded in Pennsylvania, that there was a fundamental, primal pull from the earth on those living here, and that it exuded a permanence and made one feel home. Looking at a Tim Barr painting, I am drawn into it, as he has somehow captured that primal pull which wants to take me home.” —Dave Baldt, collector

leaves. The skin of the bark also had to be right. I didn’t want to give it a lot of contrast and color. I knew I had to try it. You can’t be timid.

“I’m an archaeologist and also make arrowheads,” he explains. “You have to hit the stone hard and not care about breaking it. You can ruin it or make it go that extra step.”

Barr is brave enough to boldly go where no man has gone before. His surreal landscape *Mossy Glen* is a place no one has ever seen—or ever will. “It’s a total fabrication,” he admits. “I’ve seen places like it. Sometimes I think what it looks like isn’t good enough and I want to make it my own. I like to compose the way the elements react to each other. I often combine

three places into one to make it a better composition. I started out loving Dali and the other surrealists and am drawn to dreamlike stuff.”

A stag gazes down from the top of the rocky cliff in *Mossy Glen* perhaps wondering what extraordinary landscape the artist will invent for him next. ●

TIM BARR

When: September 16–October 15, 2016

Where: Somerville Manning Gallery, Breck’s Mill, 2nd Floor, 101 Stone Block Row, Greenville, DE 19807

Information: (302) 652-0271, www.somervillmanning.com

4
Chadds, oil on panel, 16 x 20"

5
Mossy Glen, oil on panel, 24 x 30"

6
Cardinal, oil on panel, 24 x 16"

7
Silent Hope in an Empty Boat, oil on panel, 16 x 24"