

## Paul Steinberg

The focus of my work is the drama of the ordinary times and places where I have been. It is my belief that aesthetics still have value and that these can be observed in the most commonplace locations and surroundings.

The older woman street vendor shares a quiet moment with a customer as she offers up a fresh baked pastry. Around the two central characters, other people I have never met pass by on a sunny Moscow morning.

This is the subject of one of the paintings I have worked on a while back. While it might be argued whether Moscow constitutes an ordinary location, the point of the piece is that this is not some important thoroughfare or sight. It is just a place I happened to be. I am very concerned with the infusion of life in my work. There is passion and energy everywhere. My primary tool in this task is strong, rich color which makes the subject just a little more worthy of the eye of the viewer. A very realist outcome is the goal, but not just for the sake of photographic representation. The objective is to get the viewer to consider these scenes and hopefully be just that much more aware of their own surroundings when I am not there. The light of a sunny afternoon, the wash between the streets as it floods between buildings and vehicles. I like the idea of strangers sharing my environments.

It would be wonderful to travel the world and see the lovely cities of Europe and locations around the world. However, I don't believe the artists I admire necessarily painted what they did because these places had some magic or special quality. I believe most artists paint what is nearby and meaningful as a writer writes from their own well of experience. Something as mundane as the stains that car exhausts leave on the street can be viewed as having a certain beauty when you allow for that possibility. Cars are today what horsed carriages were in another time. It can be observed that automobiles lack the elegance of earlier modes of transportation, yet they have a beauty that we can be open to.

My education as a painter comes mostly from the experience and perseverance of over 50 years. I majored in Art and Theater in college, but the professors there were only interested in turning me into an abstract painter. I have watched other painters at every level to find what makes their work special. I have worked in classrooms and studios aside many talented people. Sharing techniques has been important. But painting is not about technique as much as expression and vision. Now that I am retired, maybe I will eventually develop a painting through sketches and work up to a fully detailed work. Since I have to split my time between painting, writing and supporting my family, I have to work primarily in my studio. Photographs are my sketchbook.

The artists who have been the most influential are the impressionists, as should be pretty clear from my paintings. I have also been influenced by modern painters like Hans Hofmann for his striking color and Richard Diebenkorn for the immediacy of his compositions.

I have won several awards at local shows and events. It has been gratifying to get the positive responses of so many people. Painting is communication. Still, even if there was nobody to show the work to, I think I would still paint. The process of bringing a work to fruition is one of the most rewarding and energizing experiences I know.

