

An impressionistic painting of a garden scene. In the foreground, a path made of reddish-brown bricks leads towards the background. To the left of the path, there is a dense cluster of bright red flowers with white centers, surrounded by green foliage. The background is filled with various green plants and trees, rendered with visible brushstrokes. The overall style is vibrant and textured, with a focus on color and light.

DOUGLAS ATWILL



OH BE JOYFUL
GALLERY
at Crested Butte

Works by
DOUGLAS ATWILL



Poppies on the Studio Walk II
28.5 x 23, acrylic (on paper)

 OH BE JOYFUL GALLERY
at Crested Butte

For additional information and works visit
OHBEJOYFULGALLERY.COM

Please call the gallery for availability at (970) 349-5936

(front cover)
Corn Poppies on the Terrace, 40 x 30, acrylic



DOUGLAS ATWILL

Douglas Atwill's paintings capture a range of subjects, but his most notable are the bright midday scenes from his own gardens. Having lived and painted in Santa Fe since 1969, throughout the years his work has been shown in top galleries and in museum collections across the country. We are thrilled to welcome him to Oh Be Joyful Gallery!

Atwill builds his gardens from scratch to create spaces that nurture his creativity. His joyful paintings explore the endless compositions found in the abundance of a garden in full bloom. Confidently and expressively painted, his canvases express his love of gardening, the natural landscape, color, and pattern.

Bring the joy of summer into your home with one of these truly delightful paintings.



Center Garden with Marigolds, (detail) 40 x 30, acrylic



Kitchen Garden Poppies
56 x 46, acrylic



Poppies in Kitchen Garden VII, 24 x 24, acrylic



Canyon Road Walled Garden, 30 x 24, acrylic

OH BE JOYFUL GALLERY AT CRESTED BUTTE

"My method for choosing a subject for the next painting is more intuitive than intellectual, and often one choice leads to the next.

Sometimes an idea comes in the night, strong enough to be remembered in the morning. It sometimes can be nothing more than a clean break with what went before: after three green paintings it is time for a yellow one. What is treasured is the freedom to make my own choice, to decide each morning which way I will go. I can hear the advice of the sage old painter on how to make art: go into your studio and shut the door."

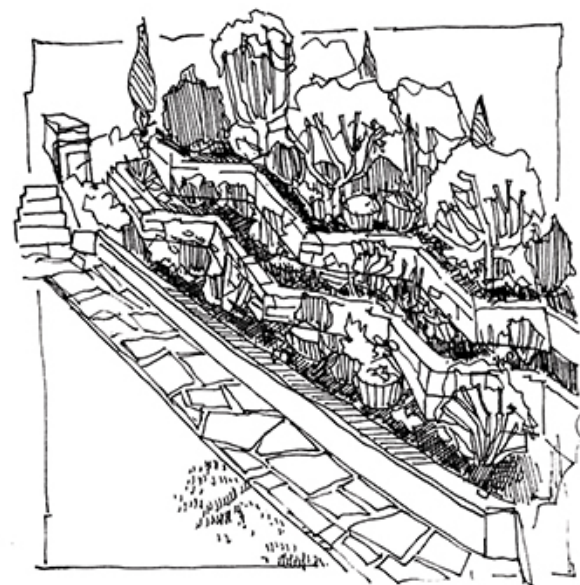
- Douglas Atwill



White Vase, Yellow Wall
48 x 36, acrylic
(detail)



Mixed Tulips in the Vegetable Garden, 24 x 30 acrylic





Garden at First Studio II
30 x 24, acrylic
(detail)



Summer Garden with Side Path, 34 x 34, acrylic



Yarrow + Poppies on West Drive, 20 x 16, acrylic



Sangre de Cristo, Cascade Diptych, Left & Right Panels
30 x 24, acrylic
(detail)



Rain Clouds Over the Algodones, 24 x 24, acrylic

"I generally do not want to paint scenes that seem improbable or very unlikely to occur in nature, even though they have. This one, however, delighted me, with the abundant wall of rainwater falling in a sunny sky. I thought the strands of rain were quite elegant, gossamer-like. The whiteness of the rain seemed purity itself, a benediction, in a dry landscape. Who am I to say what is improbable?"

- Douglas Atwill



Snow on the Sangre de Cristos, 20 x 20, acrylic



Hyde Park Snow, 12 x 12, acrylic

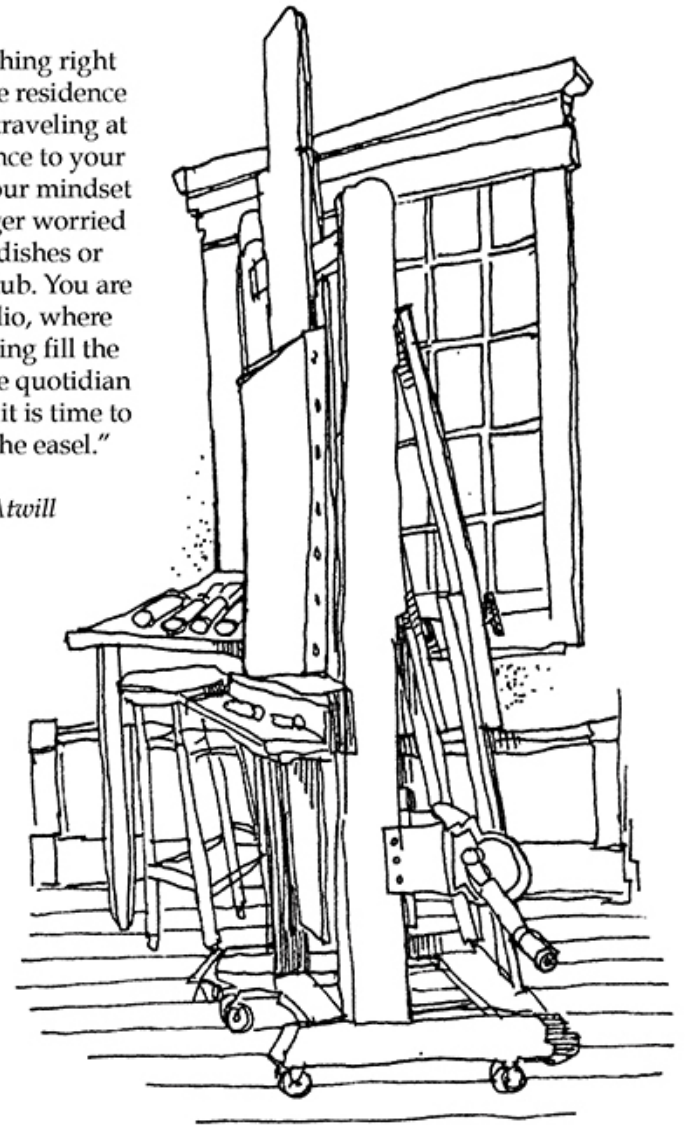
OH BE JOYFUL GALLERY AT CRESTED BUTTE



Storm Over Taos (After Marin) II
24 x 24, acrylic

"There is something right about leaving the residence in the morning, traveling at least some distance to your place of work. Your mindset changes, no longer worried about kitchen dishes or rings in the bathtub. You are now in the studio, where matters of painting fill the mind. Gone is the quotidian world. And now it is time to get to work at the easel."

- Douglas Atwill





Black Canyon of the Gunnison XXVI
28.5 x 23, acrylic (on paper)

"If O'Keeffe said that the Pedernal Peak was hers after a hundred paintings, I should be able to claim the Black Canyon as mine. It never disappoints me as a brooding, ever-changing motif. It can be black as is its eponymous right, but also earth-red and raw sienna, even pale yellow in the full, overhead sun. The far reaches of the canyon turn to pale blues and violets. And in the bottom folds, there is always the greenish-blue of the waters. That moist heart is a perfect foil for the sere dark cliff-sides."

- Douglas Atwill



Black Canyon Summer IV, 36 x 36, acrylic



Black Canyon XVIII, 9 x 12, acrylic



Black Canyon View III
20 x 16, acrylic
(detail)



Black Canyon XI, 24 x 24, acrylic



Black Canyon Summer II, 30 x 30, acrylic



OH BE JOYFUL GALLERY

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