

## UPCOMING SHOW

Up to 20 works on show  
October 5 thru 31, 2006  
Ann Long Fine Art  
177 King St  
Charleston, SC 29401  
(843) 577-0447

SHOW LOCATION  
CHARLESTON, SC



## MARIO ROBINSON

### Portraits that resonate with emotion.

**M**ario Robinson's portraits of the people and surroundings of his mother's hometown in rural Alabama were so well received at his show last season, that the artist decided to return to the subject this year, with one major evolution in style.

"I decided to eliminate all of the background that I included last year," says Robinson. "And, instead, I focused on direct portraiture to allow the strength of the bust—the classical way to paint portraits—to shine through the images."

The result is a straightforward, up close glance into the faces, and lives, of Robinson's subjects.

"People question the style and think I'm being a rebel since probably 90 percent of my audience is caucasian and I'm sticking with such a small niche of individuals," says Robinson. "But I paint these people because I feel it gives them a voice that they normally wouldn't have."

And this directness also allows the viewer to become lost in the life of the painting.

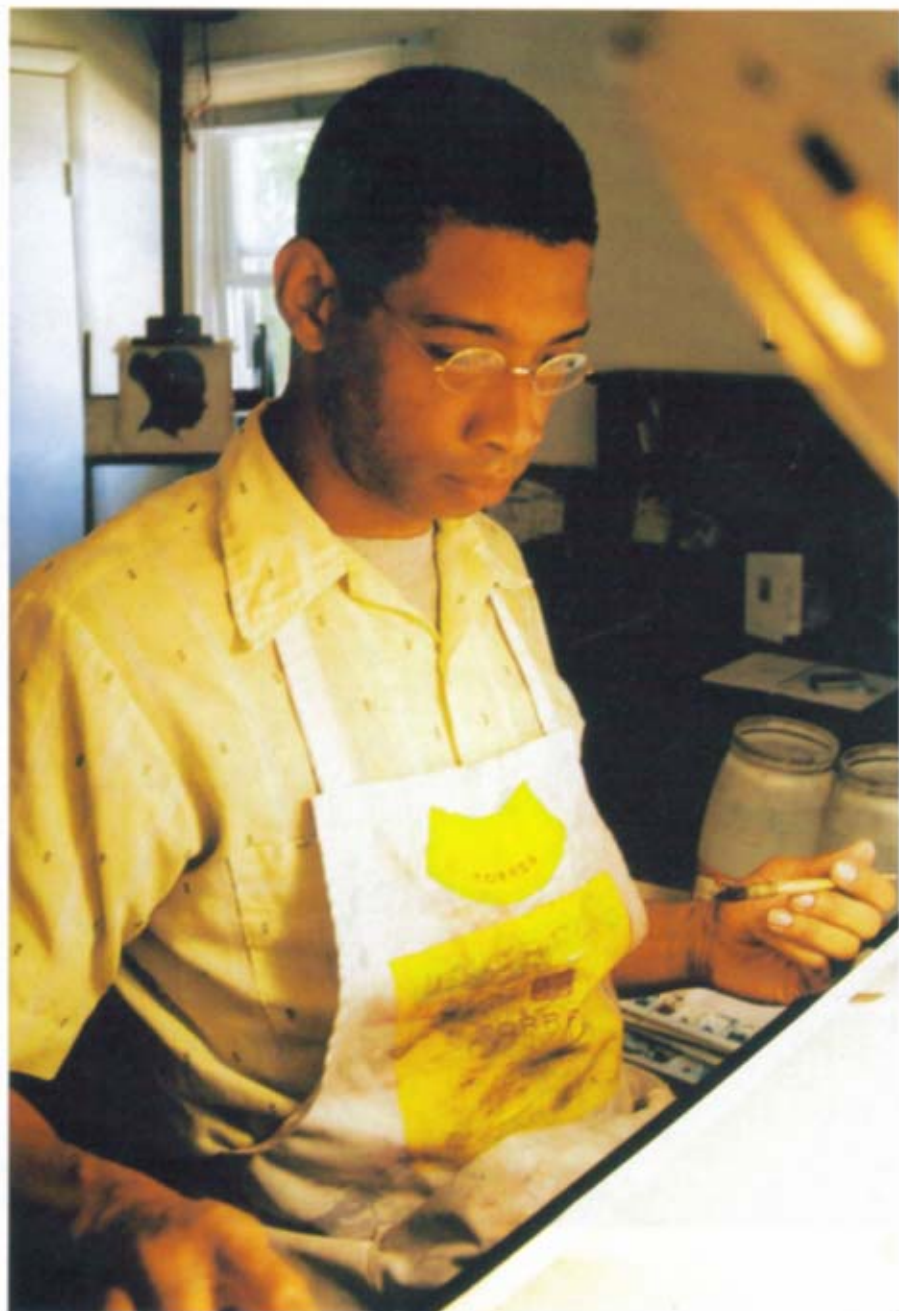
"I want people to see less of the technical aspects of the work, and more so on just the emotion that is emanating from the subject matter," says Robinson. "I want people to get to know these people and I put a lot in there—dress, expression, hair. It all tells a story, and one that is less about class and race and more about the individual involved."

After the success of last year's show, Robinson was given more time to close himself off and work on the pieces for this new exhibition. The whole experience was something that the artist cherishes deeply.

"I just took the whole year off and painted only for this exhibition," says Robinson. "Last year's show sold so well that there were only five pieces left for collectors to purchase at the opening reception, so this year I wanted to organize a complete body of work for people to choose from."

Robinson did have time to conduct field research for the paintings which meant returning to some rural areas in the South and to attend some workshops in the same areas.

"I went to Mississippi and did a workshop there where I met a lot of Katrina survivors," says Robinson. "We went to Tougaloo College in Jackson, Mississippi, which is a historical black college—they actually took an old





GEORGE, WATERCOLOR, 20 X 30"



*The Gallery Says . . .*

"Mario delicately weaves quiet emotion with familiarity—it isn't just someone, it is someone you know. This familiarity combined with extraordinary technique has made Mario quite collectible."

— Ann Long, Owner,  
Ann Long Fine Art

**BLUE COLLAR, PASTEL, 22 X 22"**

*The artist says: This gentleman resides in Charleston, South Carolina. His weathered exterior is indicative of America's blue collar working class.*

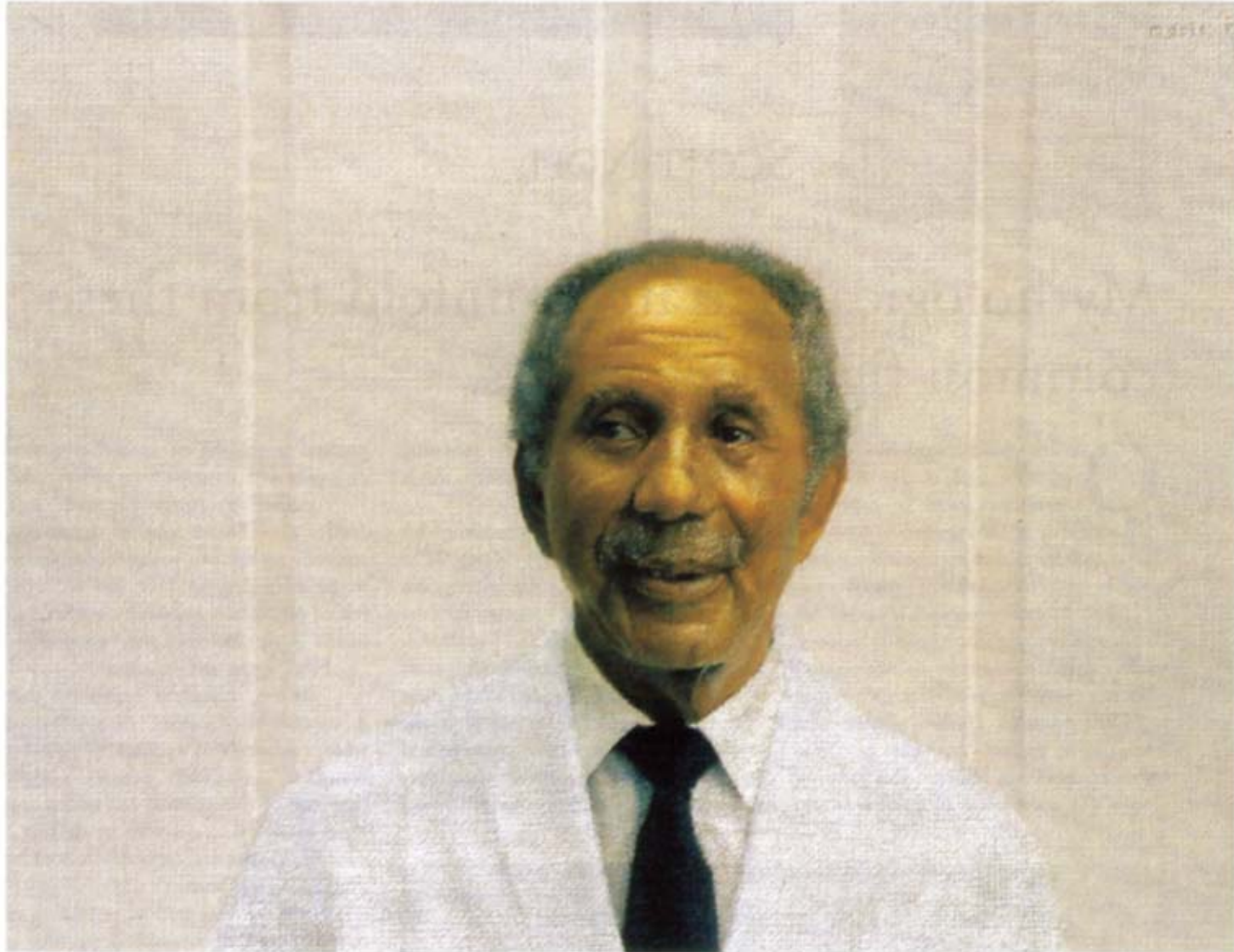




**SIS. SARAH, PASTEL, 17 X 15"**

*The artist says: This woman is a native of New Orleans. She owns a bookstore and collects memorabilia from the Civil Rights era. She tells tremendous stories about the Old South.*





CHARLES, PASTEL, 18 X 24"

*The artist says: Mr. Charles Jones is the epitome of a southern gentleman. He caters and tends bar at high society parties in Charleston, South Carolina. There is an extensive waiting list for his services.*

plantation and turned it into a college. And, I painted some of the paintings on the steps of the bigger houses there. I met so many interesting characters who really knew the history of the area and I was really struck by how race is still so pervasive down there—every conversation you have ends up being about race.

"Jackson is the poorest city in Mississippi, which is the poorest state in America," says Robinson. "And with these portraits I hope to be able to bring this to the forefront and make people aware of the fact that these people are

alive, they exist and I want that to have some resonance."

After experimenting with watercolor, Robinson feels that he is now back to using pastels.

"With pastel, I get very linear, vertical and horizontal lines which makes the images very organized when it comes to applying color," says Robinson. "As opposed to the broad strokes of watercolor, I am able to create more luminous paintings and put more volume and more dimension into the work. And, I'm able to build layers while still having what's underneath bleeding through." ●

For a direct link to the exhibiting gallery go to

[www.americanartcollector.com](http://www.americanartcollector.com)



### Price Range Indicator

*Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.*

Charcoal	\$1,800 - \$2,800
Watercolor	\$2,800-\$4,000
Pastel	\$3,500-\$7,500