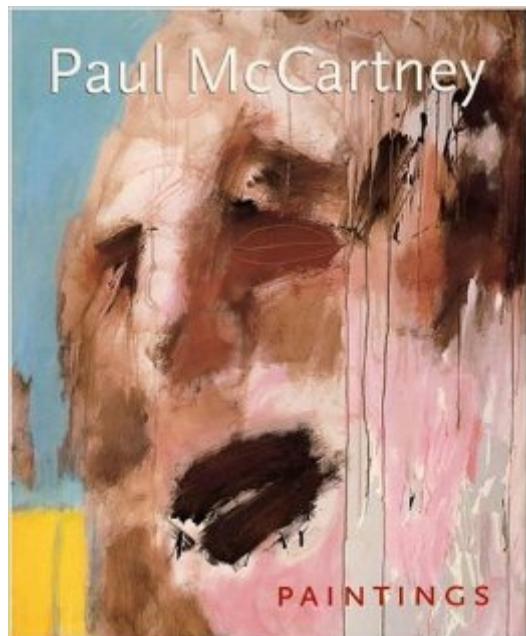


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# Paul McCartney: Paintings



## Synopsis

For over seventeen years, Paul McCartney has been a committed painter, discovering in paint on canvas another expression beyond his music that has made him such a beloved artist worldwide. His painting, like much of his life, has been a very private endeavor. Last year he exhibited the work for the first time in a small museum in Germany, where it met with critical acclaim. In *Paul McCartney: Paintings* he shares this work for all to enjoy. His is a world full of faces: from the many lovely abstract portraits of Linda to irreverent, affectionate portraits of the Queen, and the playful, Warhol-like portrait of himself as an Elvis clone ("Elvish Me"). This positive mood is shaded by intriguing, darker masks and portraits, and also abstract landscapes redolent with a sense of place. He sculpts and carves the paint upon the canvas, working with a physical pleasure and immersion influenced by his friend, Willem de Kooning. Candid photographs by Linda McCartney of her husband in the studio provide an exciting counterpoint to the work revealed. Brief texts by critics place his paintings within context, while a long and insightful interview allows McCartney's own voice to be heard. The delight he feels in his exploration of pigment and canvas is contagious; readers cannot help but be drawn into this warm and often playful world and will emerge with a new respect for his creative genius.

## Book Information

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## Customer Reviews

Paul McCartney only cautiously agreed to publish this book of paintings, fearing, quite rightly, he would be categorized as just a 'celebrity painter' - the Stallone and Curtis kind. "I know I'll be getting a few snide comments for doing this book - it seems that if you approach the art world by one route,

that's OK, but if you've come via another route, then it invites prejudice. In fact [...], one 'critic' wrote that I 'shouldn't be allowed to do this.'"The simple, almost child-like honesty with which McCartney comments on this crossing into a different field, manifests itself in his paintings: they carry schoolboy-naughty titles like 'The Queen After Her First Cigarette' and 'Bowie Spitting', often display bright, simple colors, and have the kind of surprised pleasantness - for example "Ancient Connections" - which is often associated with children. That said, his work is actually pretty good. Its diversity (there are abstract paintings, figurative paintings, portraits, surrealist ones) is a plus, as is the execution, which reveals McCartney has a keen eye for colors and shapes (composition and detail, i.e. the more technical side of painting, are of lesser interest to McCartney, who said: 'I like the primitive approach, so if I learn to sail I don't take sailing lessons: I get into a boat and capsize a lot. It's actually very much my philosophy and it works equally well in painting and in music.') For people who are unaware, it should be pointed out that McCartney was a key figure in sixties' London, not only in the music field but also in the underground movement, doing collages, experimental music (long before Lennon), and drawings for the International Times paper and Indica Gallery, as well as collecting Magrittes and befriending Willem De Kooning.

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