

Opening reception for contemporary works

Three new contemporary art shows — “Points of View,” “The Painter of Maine: Photographs of Marsden Hartley” and “Maine Collected” — each open tonight at Bates Museum of Art

The Painter of Maine: Photographs of Marsden Hartley

Marsden Hartley (1877-1943), a native son of Lewiston, is recognized as one of the great American modernists, so it is befitting that one of the Museum of Art's most notable collections is the Marsden Hartley Memorial Collection and Archive. The museum has often exhibited objects from this collection, especially selections from its extensive holdings of Hartley drawings. This exhibition focuses on photographs of rather than art by Hartley.

“The Painter of Maine” begins with photographs of Hartley as a young man, including images taken during his travels in Europe and the U.S., and ends with informal images in Corea, Maine from the early 1940s at the end of his life. For most of this group, the photographer is unknown. The exhibition also includes a fine and pensive portrait of Hartley taken c. 1940 by Alfredo Valenti (1899-1973), who is best known for photographing Broadway actors and actresses. The other focus of this exhibition is an extraordinary

series of images taken shortly before Hartley's death in 1943 by photographer George Platt Lynes (1907-1955). One has become the iconic and frequently reproduced image of Hartley at the end of his life. However, Lynes took over two dozen photographs with Hartley in a number of poses and with a variety of props, most of which are rarely exhibited. These photographs chronicle this portrait session, the last in Hartley's life.

The Marsden Hartley Memorial Collection and Archive includes the last remaining effects from Hartley's Corea, Maine studio and home, given by his heirs to Bates in 1951. Four years later, Hartley's niece, Norma Gene Berger, made an additional gift of the artist's belongings to the college. The collection continues to grow, and, together with select additions, now holds over 100 Hartley drawings, two small early paintings, memorabilia such as souvenirs from his travels, ephemera including letters and exhibition programs, personal effects, and many

photographs.

The Hartley collection is an important and invaluable part of the artistic and cultural heritage of the state of Maine, and is an actively studied research field for students and faculty of Bates, and also scholars and artists around the world. One of Lynes' Hartley photographs was a prominent part of the 2011 Smithsonian exhibition “HIDE/SEEK: Difference and Desire in American Portraiture,” the first major US museum exhibition to focus on sexual difference in the making of modern American portraiture, which was presented at the Brooklyn Museum and Tacoma Art Museum. The archive was used extensively for the 2014 exhibition Marsden Hartley Die deutschen bilder (The German Paintings) 1913-1915, organized by the Neue Nationalgalerie, Berlin, and which traveled to Los Angeles County Museum of Art, and many collection drawings and photographs were reproduced in the exhibition catalogue.



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MARSDEN HARTLEY photographed by George Platt Lynes.

Points of View: Works by Gould, Green, Maisel and White

Through October 17, the Bates College Museum of Art will present “Points of View,” an exhibition of contemporary photography featuring new and recent works by Jay Gould, of Baltimore, Maryland, Gary Green, of Waterville, Maine, David Maisel, of Marin, California, and Shoshannah White, of Portland, Maine. Viewing elements of the Maine landscape from different levels of scale — from great distance to close-up — each artist explores a different aspect of the boundaries and interrelationships between human activity and the natural

world. “Points of View” is supported by a grant from the Davis Family Foundation. The exhibition is also part of the Maine Photo Project (mainephotoproject.org), a statewide photography collaboration of more than 30 nonprofit cultural organizations in 2015, organized and supported by the institutions of the Maine Curators' Forum. The Maine Photo Project is funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.



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Maine Collected

Contemporary selections from the permanent collection

“Maine Collected” features selected works by living artists connected to Maine from the Bates Museum of Art's permanent collection. The collection has significant strengths in Maine art. This exhibition includes work in most media and in a wide variety of themes and styles, many of which have not been on view in the museum previously. Artists in the exhibition include Karen Adrienne, Ahmed Aloudani, Jonathan Bailey, Lucinda Bliss, Jonathan Borofsky, Alan Bray, Amy Stacy Curtis, Susan Dewsnap, Sean Foley, DeWitt Hardy, Paul Heroux, Charlie Hewitt, Anne Harris, Alison Hildreth, Frances Hodson, Tanja Hollander, Eric Hopkins, Frances Hynes, Dahlov Ipcar, Yvonne Jacquette, Pamela Johnson, Alex Katz, Donald Lent, James Linehan, Anne Lofquist, Fred Lynch, William Manning, Rose Marasco, Marjorie Moore, Elke Morris, Joseph Nicoletti, Olivia Parker, Dennis Pinette, William Pope.L, Abby Shahn, Walli Warren and Katarina Weslen.

This exhibition is a companion to the adjacent Synergy Space exhibition, “The Painter of Maine: Photographs of Marsden Hartley,” and “Points of View,” the photography exhibition in the Upper Gallery. Together, these exhibitions expand upon the themes in the museum's exhibition in Director's Cut; The Maine Art Museum Trail at the Portland Museum of Art, which includes photographs of Hartley, art from Hartley's circle, and work by contemporary artists connected to Maine.