

**Will Barnet (1911-2012)**

was a prominent American representational artist whose career spanned more than eighty years. He became interested in drawing at a young age, determined to pursue a career in art. Early in his career, Barnet worked as an artist in the Works Progress Administration before becoming influenced by expressionism, which evolved to abstraction. From the 1960s on, he made figurative works characterized by pictorial flatness influenced by Japanese woodcuts. These figurative images portray a mix of recognizable casual scenes as well as dreamlike environments. In *Dawn*, the figure and architecture are recognizable as a woman on a widow's walk, and although the exact location and time of day are unknown, a sense of hope or new beginnings can be seen from the glowing horizon against the surrounding darkness.

Barnet graduated from The School of the Museum of Fine Arts, Tufts University, in 1931, and continued his education at The Art Students League of New York in 1934. He had more than one hundred solo exhibitions throughout the United States, at galleries including Alexandre Gallery, New York; Terry Dintenfass Gallery, New York; Harmon-Meek Gallery, Naples, Florida; and Bertha Schaefer Gallery, New York; at museums including Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Los Angeles County Museum of Art; the Smithsonian Institution, Washington, D.C.; and at museums and galleries throughout Maine. Barnet taught at institutions including Cooper Union, Cornell University, and Yale University. He was elected as a Fellow of the Royal Society of Arts, London, and was a member of the American Academy of Arts and Letters. Barnet lived and worked in New York City and spent summers in Maine since the 1950s. He died in New York in 2012 at age one hundred and one.

**Dozier Bell** (b. 1957) creates images of land and sea that are full of atmosphere and mystery. Drawn and painted from memory and past experiences, her keen observations are masterfully rendered, yet dreamlike and unexplained. Bell brings a spiritual ethos into her paintings and drawings, creating wonderful and subtly otherworldly imagery. This approach, culled from Bell's time abroad in Germany, is called *Heimsuchung*: the existence of a divine presence in the human experience. Heimsuchung is accessible through her evocative depictions of the earth, sea, and sky—as seen in *Seascape from Below-Surface 4*, where calm ocean waves are met with a thick, cloudy sky. Behind thinner spots of clouds, one can see a gentle glow of rose and orange hues, bringing an ethereal dimension to the composition.

Bell graduated from Smith College in 1981; attended Skowhegan School of Painting and Sculpture in 1985; and earned an MFA from University of Pennsylvania in 1986. She has exhibited extensively throughout the United States and abroad, including solo exhibitions, at Aucocisco Galleries, Portland, Maine; Center for Maine Contemporary Art, Rockport; Danese/Corey Gallery, New York; and Zolla/Lieberman Gallery, Chicago. Bell's works are in collections including the Portland Museum of Art, Maine; Rhode Island School of Design Museum, Providence; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; Museum of Fine Arts, Houston; and Metropolitan Life Insurance Company, New York. She was awarded a fellowship to Germany from the National Endowment of the Arts; an Honorary Doctor of Fine Arts from the Maine College of Art; and has twice received a Pollock-Krasner Foundation Grant. Her work has been reviewed in *Hyperallergic*, *Take Magazine*, and *Maine Arts Journal*.

**Mary Bourke** (b. 1954) is a Maine-based abstract painter whose works continue in the modernist tradition of Milton Avery, Arthur Dove, and Marsden Hartley. She begins her painting process by looking for “the simple forms and designs and the color and how it all fits together in a composition.” This is evident in *Shoreline*, where the subjects—pied pipers and ocean swimmers—are almost entirely rendered in concentrated blocks of color, reminiscent of a woodblock print. Bourke’s experimental attitude towards figural representation is also reflected in her treatment of both scale and dimensionality: note the relative size of birds versus humans and how the application of large swaths of color conveys distance. Bourke’s work is, in a sense, a beautiful tapestry of the rural homestead and greater natural world. She says of her style, “The pieces of a painting fit together like a puzzle or mosaic.”

Bourke studied with painter John Steczynski at Boston College, graduating with a BA in 1976. She has exhibited frequently, including ten solo shows at Greenhut Galleries in Portland, Maine; several group exhibitions at the Center for Maine Contemporary Art in Rockland; and at Left Bank Gallery, Wellfleet, Massachusetts. Her work has also been included in exhibitions at the Bayview Gallery, Camden and Portland, Maine; Coda Gallery, Park City, Utah; Frick Gallery, Belfast, Maine; Jules Place, Boston; Walt Kuhn Gallery, Cape Neddick, Maine; Maine Coast Artists, Rockport; McGrath-Dunham Gallery, Castine, Maine; Nassau County Museum of Fine Arts; Roslyn, New York; Powers Gallery, Acton, Massachusetts; and University of New England Art Galleries, Portland. Her works have been featured on the cover of numerous publications including *A Place Called Maine*, *Art New England*, *Classics of Young Adult Literature*, *Down East Magazine* and the *L.L. Bean Catalog*. Bourke lives and works in Lincolnville, Maine.

**Alan Bray** (b. 1946) paints the Maine landscape from the perspective of one who, from his boyhood in the slate-quarrying town of Monson, has cultivated a lifelong relationship with place. Rather than paint scenes of grandeur, he sees the power in capturing details such as ripples on water, the patterns of tree branches, or the movement of wind through grass, and adds elements of memory into scenes others might consider ordinary. In *Bend in the River*, Bray's precise and detailed brushwork accurately portrays the movement of water, reflections, and each plant, but his use of soft colors and misty background add a sense of fantasy or otherworldliness. He states, "It is among the intricate structures of phenomena that I look for an innate order of things.... To become a vital part of that particularity is to achieve familiarity, an intimacy and affection that serves to reorder the experience of a place."

Bray studied at The Art Institute of Boston as well as the University of Maine, and received an MFA from Villa Schifanoia in Florence, Italy in 1973. He has had solo exhibitions at Addison Gallery, Andover, Massachusetts; Howard Greenberg Gallery, New York; Richard Levy Gallery, Albuquerque, New Mexico; and numerous exhibitions at museums and galleries throughout Maine. Bray's work is in collections including the Arnot Art Museum, Elmira, New York; deCordova Sculpture Park and Museum, Lincoln, Massachusetts; Farnsworth Art Museum, Rockland, Maine; Lyman Allyn Art Museum, New London, Connecticut; and the Portland Museum of Art, Maine. Bray lives and works in Sangerville, Maine.

**Leo Brooks** (1909-1993) was a New York City-born painter who, as a young man, worked at the *New York Times* as a linotype operator, and as a photographer for the Works Progress Administration. He frequently visited New York art museums, and often spent summers on Monhegan Island off the rugged coast of Maine. Brooks began painting in his sixties and became recognized for his distinct “loaded brush” style and heavy marks, and sometimes painting with his fingers. Much of his oeuvre was inspired by Monhegan, including scenes of fishermen and rocky coastlines. Watercolors granted Brooks the freedom to manipulate both medium and subject until they became quite abstract. In *Bluff*, the paper is saturated with paint and his prominent brushstrokes and use of dark colors add depth to the dramatic cliff, whereas bright reds, blues, and whites in the bottom half add an abstract, almost ethereal quality to the painting.

Brooks studied at The Art Students League of New York in 1965. He exhibited extensively at Mars Hall Gallery in St. George, Maine, in shows including *4 X 4*, *Black, White & Color*, *Without Words*, *Leo & Company*, *Afternoon with Elaine Reed*, *14 Miles of the Horizon*, *Restless Spirit*, and *Out & About*. Brooks’s work is in numerous collections including the Farnsworth Art Museum, Rockland, Maine; the Metropolitan Museum of Art, New York; Monhegan Museum of Art & History, Maine; Museum of Modern Art, New York; and the Portland Museum of Art, Maine.

**Sam Cady** (b. 1943) was born in Boothbay Harbor, Maine, and grew up exploring the surrounding hilly terrain and sailing the rocky coasts. His subjects include fishing boats, gulls, construction trailers, and traffic islands. Cady says, “I’m drawn like a magnet, intuitively to my subject. Certain shapes just grab me. Masses of form—land, tree, water, sky—played against hollow, protective man-made forms.” Cady is recognized for painting on traditional rectangular canvases, as well as uniquely-shaped, intricately cut forms. Regardless of shape, he captures slivers of his environment, what he calls “bits and pieces of the world.” This is evident in *Windswept Spruce, Matinicus* which captures the top of a spruce tree against the cloudy sky. It is a unique perspective, as it is not within one’s natural sightline. In effect, this subject and composition force the viewer to access and interpret a corner of the world that might otherwise be overlooked.

Cady received a BFA from University of New Hampshire in 1965 and an MFA from Indiana University in 1967. He has had dozens of solo exhibitions including Capricorn Gallery, Bethesda, Maryland; Holly Solomon Gallery, New York; Howard Yezerski Gallery, Boston; Mary Ryan Gallery, New York; and at museums and galleries throughout Maine. Cady’s work is in collections including the Butler Institute of American Art, Youngstown, Ohio; Farnsworth Art Museum, Rockland, Maine; Orlando Museum of Art, Florida; Peabody Essex Museum, Salem, Massachusetts; and Portland Museum of Art, Maine. He has studios in Friendship, Maine and New York City.

**Dale Chihuly** (b. 1941) is an esteemed glassblower of vibrant, organically-shaped vessels, chandeliers, and sculptures. He is greatly inspired by his early bicoastal studies and traveled to Italy and the Middle East during his college years. Chihuly was first exposed to teamwork in a glass studio while on a Fulbright Fellowship to the Venini factory in Murano, Italy. He incorporated this collaborative process into his work, central to much of his oeuvre ever since, including his *Persian* series. After viewing Chihuly's preliminary drawings of these flower-shaped forms, his team spent more than a year exploring three-dimensional versions, blowing more than a thousand iterations in the process. The result is a set of swirling,

Chihuly received a BA from University of Washington in 1965; an MS in Sculpture from University of Wisconsin in 1967; and an MFA from Rhode Island School of Design in 1968. He cofounded the Pilchuck Glass School in 1971, headed RISD's Sculpture Department, and founded the college's program in glass. His work has been exhibited extensively internationally,

including at the de Young Museum, the Fine Arts Museums of San Francisco; Dublin Castle, Ireland; Musée des Arts Décoratifs, Palais du Louvre, Paris; Museum of Glass, Tacoma, Washington; Renwick Gallery, Smithsonian American Art Museum, Washington, DC; and Toyama Glass Art Museum, Japan. His work has been collected extensively at institutions including the ribbed forms rendered in colors across the spectrum. Bouquets of Persians are made in small, studio-editioned formats, and many have been featured in Chihuly's large-scale installations. Metropolitan Museum of Art, New York; Montréal Museum of Fine Arts; Victoria & Albert Museum, London; and Yale University Art Gallery. Chihuly's awards include two fellowships from the National Endowment for the Arts and a dozen post-doctoral degrees.

**Thomas Connolly** (b. 1961) is recognized for his realist paintings and frequently visits “America’s ultimate man-made landscape,” New York City, to find subjects and inspiration for his work. Many of his urban paintings contain recognizable buildings or architecture, but Connolly also paints rural and seaside subjects, such as piers and fishing boats. Connolly’s artworks are incredibly detailed and he is a master of using perspective in order to create dimensionality on a flat surface. Light, and the shadows it casts, are common themes in his work. For example, he often paints images with muted colors, emphasizing the glow of a streetlamp or sunset shining bright in his images.

Connolly studied at Eastern Connecticut State College from 1979-1982, and earned a BFA from Maine College of Art in 1987. He has exhibited extensively, at J.S. Ames Gallery, Belfast, Maine; George Billis Gallery, New York; Brigham Young University, Provo, Utah; Center for Maine Contemporary Art, Rockland; Sherry French Gallery, New York; Greenhut Galleries, Portland, Maine; Maine Coast Artists, Rockport; Portland Museum of Art, Maine; Portland Public Library, Maine; Powers Gallery, Acton, Massachusetts; Round Top Center for the Arts, Damariscotta, Maine; Thomas Memorial Library, Cape Elizabeth, Maine, and University of New England Art Gallery, Portland, Maine. Connolly’s work is in collections at institutions including the Bronx Museum of the Arts; Colby College Museum of Art, Waterville, Maine; and National Museum, Gdansk, Poland. He was the recipient of a Pollock-Krasner Foundation grant and was a Baie Ste. Marie Artist in Residence in New Edinburg, Nova Scotia, through Maine College of Art.



Ceramist **Susan Dewsnap** (b. 1961) investigates the relationship between form and surface within functional vessel forms. She explores the interconnectedness of shapes and surface through design, incorporating aspects of painting into her aesthetic investigations. Describing her practice Dewsnap says, "I aspire to create a deep, rich and visually complicated space by reducing my color choices to nearly black and white. There is a graphic quality that draws one in, yet when viewed up close there are subtleties of color and line that cannot be seen from a distance. The high contrast creates an ambiguous space, shapes flip and what is closest recedes, the form emerges and dissolves beneath the surface." In *Vase Form*, bold graphic designs and sweeping white brushstrokes swirl around an almost-black background, while more subtle painted designs of varying green hues and brown speckling in the black glaze can only be seen with close viewing.

Dewsnap earned a BFA from University of New Hampshire in 1984, an MFA from University of Nebraska-Lincoln in 2008, and studied at Pottery Lab, part of Studio Arts Boulder, Haystack Mountain School of Crafts, and Penland School of Craft. She has exhibited nationally, including at Clay Art Center, Port Chester, New York; Glassel Gallery, Louisiana State University, Baton Rouge; Santa Fe Clay, New Mexico; San Angelo Museum of Fine Arts, Texas; University of Arkansas at Little Rock; Worcester Center for Crafts, Massachusetts; and frequently participates in National Council on Education for the Ceramic Arts exhibitions. Dewsnap is represented by Akar Design, Iowa City; Clay Studio, Philadelphia; Dow Art Gallery, St. Paul; and Schaller Gallery, Baroda, Michigan. Dewsnap has taught at University of Nebraska-Lincoln, and led workshops at Haystack Mountain School of Crafts and Penland School of Craft. She is currently Lecturer in the Department of Art & Visual Culture at Bates College.

**Lois Dodd** (b. 1927) has been a master of modern plein-air painting for more than half a century. Her work evidences the evolution from the abstract to the representational, and, finally, to a unique blend of the two. This development follows her experiences in New York since college, where, after graduating from the Cooper Union in 1948, Dodd was a founding member of the artist-run Tanager Gallery, where her contemporaries included Alex Katz and Willem de Kooning. In the 1990s and 2000s, Dodd began to make small, spontaneous plein-air paintings on aluminum panels. One example from this experimental period is *4 Figures + Clothesline*, an oil painting which seems to reference Cézanne's lyrical representations of the figure. Art critic Roberta Smith writes that Dodd's millennium-era paintings "seduce the eye with light and color, challenge it with an assortment of brush strokes, spatial complexities and compositional quirks."

Dodd studied at The Cooper Union from 1945-48, and was recognized as a distinguished alumna in 1987 and 2005. She has had more than fifty solo exhibitions, including many at Alexandre Gallery, New York, and Caldbeck Gallery, Rockland, Maine; and at institutions including American Academy of Arts and Letters, New York; Bowdoin College Museum of Art, Brunswick, Maine; Center for Maine Contemporary Art, Rockland; Farnsworth Art Museum, Rockland, Maine; Fishbach Gallery, New York; Haverkamp Galerie, Berlin; Kemper Museum of Contemporary Art, Kansas City; Montclair Art Museum, New Jersey; and New York Studio School, New York. Dodd's paintings are in collections including Museum of Modern Art, New York; National Portrait Gallery, Washington D.C.; Portland Museum of Art, Maine; and the Wadsworth Atheneum, Hartford, Connecticut. A monograph on her art, by Faye Hirsch, was published in 2017 by Lund Humphries, London. She divides her time between the Lower East Side, New York, rural Mid-Coast Maine, and Delaware Water Gap, Pennsylvania.

**Florence Dreyfous** (1868-1950) was a New York-based watercolor painter at the turn of the twentieth century, best known for her portraits of young women and still lifes of fruit and flowers. Her *Yellow Flowers* features a cheerful color palette of sunny yellows, fiery reds, calming sky blues, and rich hunter greens, employed in numerous paintings by the artist. This painting compellingly differs, however, from her classical watercolors of potted flowers; Dreyfous depicts this subject matter rather geometrically. The vase is presented as a flattened rectangle, with little modeling, to suggest depth into the picture plane; singular brush strokes of navy and forest green separate and shape each flower in the bouquet; swift applications of the opaque paint merely suggest petals and leaves. This departure from classical representation reflects the early influence of European modernism on this painting, a philosophy and style to which she, as an artist in the bustling city on the American East Coast, was likely exposed.

Dreyfous studied at Parsons School of Design in New York City. She participated in the International Exhibition of Modern Art, better known as the Armory Show, in 1913, organized by the Association of American Painters and Sculptors, 69<sup>th</sup> Regiment Armory, New York. She exhibited at the Brooklyn Museum; MacDowell Club, New York; Pennsylvania Academy of Fine Arts, Philadelphia; and the Society of Independent Artists, New York.

**David C. Driskell** (1931-2020) was one of the twentieth century's most notable figures in American art through his art and groundbreaking work in the field of African American art history. Driskell's work defies any specific art historical movement, though it references modernism and is influenced by the art and culture of the African diaspora. He is well-known for his portraits and still lifes on canvas and paper, spanning oil, acrylic, and egg tempera paint, as well as mixed media collage. Driskell's interest in many facets of modernism is evident in *Still Life Near Window (Bouquet)*; including Cubist influences in the bold application of white paint, flattening distinctions between the foreground and background and emphasizing a simple composition.

Driskell earned a BA from Howard University in 1955, an MFA from Catholic University of America in 1962, attended Skowhegan School of Painting and Sculpture in 1953, and Rijksbureau voor Kunsthistorische Documentatie,

Den Hague, Netherlands in 1964. Driskell taught at Talladega College; Howard University; and Fisk University, and was Visiting Professor of Art at Bates College. He was appointed Professor and then Chairman of the Department of Art at University of Maryland. His work has been exhibited and collected at the High Museum of Art, Atlanta; Library of Congress and National Gallery of Art, Washington, D.C.; Pennsylvania Academy of Fine Arts, Philadelphia; Studio Museum in Harlem; and historically Black colleges and universities across the United States. He has been represented by DC Moore Gallery, New York, since 1995. Driskell is the recipient of more than two dozen awards and honorary doctoral degrees, including Skowhegan's Lifetime Legacy Award and the White House's Presidential Medal of Honor in Humanities. In 1998, he founded the David C. Driskell Center for the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland.

**William Columbus Ehrig** (1892-1973) was an American painter best known for his seascape paintings. Throughout his life, Ehrig spent significant time traveling through Europe. While there, he studied both with Russian-American artist Constantin Westchiloff and at the Imperial Academy of St. Petersburg. It was while in Russia that he developed an interest in marine painting. Ehrig lived and worked in Brooklyn, New York and spent summers painting in the coastal town of Ogunquit, Maine, which informed the environments he painted. His work is considered post-impressionist and features slightly stylized characteristics in his depiction of movement and light in the natural world. As seen in *Ocean at Kennebunkport*, Ehrig was adept at painting rolling and crashing waves, highlighted by beams of sunlight. Although he was painting a real subject, some of the geometric features of the rocks and waves are emphasized, heightening the imaginative atmosphere.

Ehrig studied at the Brooklyn Academy of Fine Arts under Professor Michael Falanga. His work was exhibited at the Grand Central Art Galleries in New York City and was featured in several publications. He was a member of numerous associations including the American Artists Professional League, the Grand Central Art Galleries, the National Arts Club, and the Salmagundi Art Club. Ehrig died in 1973 at age eighty-one.

**Linden Frederick** (b. 1953) is a painter who captures the subtle stillness presented by a crepuscular and nocturnal landscape. Critics have noted parallels between Frederick's stoic depictions of rural homes and gritty city corners and Edward Hopper's desolate city scenes, though Frederick eschews the presence of even lone figures in his images. While one may expect birds chirping at the hint of dawn or the distant wail of a train, Frederick's paintings are instead "packed with silence" as author Elizabeth Strout noted, leaving copious space for the viewer's own private experience.

Frederick studied at Ontario College of Art, Canada, Academia de Belle Arte, Italy, and Houghton College. He has exhibited extensively, at institutions including the Arnot Art Museum, Elmira, New York; Center for Maine Contemporary Art, Rockland; Dowling Walsh Gallery, Rockland, Maine; Everhart Museum, Scranton, Pennsylvania; James A. Michener Art Museum, Doylestown, Pennsylvania; Gerald Peters Gallery, Santa Fe, New Mexico; Ogunquit Museum of Art, Maine; and Shelburne Museum, Vermont. He is represented by Forum Gallery, New York, which presented *Night Stories*, a critically acclaimed solo exhibition of Frederick's paintings accompanied by the short stories of fifteen celebrated American writers. His work is in collections including the Farnsworth Art Museum, Rockland, Maine, Kohlberg Kravis Roberts, New York; Ogunquit Museum of Art, Maine; Portland Museum of Art, Maine; and Putnam Investments, Boston. Frederick is the recipient of a Maine Artist Fellowship and has lived and worked in Belfast, Maine since 1989.

**Maurice Freedman** (1904-1985) was one of the first generation of American modernists, whose work evidences play with relative scale and detail of the perceived world. In the foreground of *Maine Pier*, Freedman classically describes the wood-paneled barrels and lobster traps with more delicate lines than the lighthouse and trees farther in the distance. However, in his signature departure from this realist tendency, Freedman draws on the contemporaries with whom he was friends including Max Beckmann and Marsden Hartley, and renders the scene in bold, multicolored strokes. He represents the pier in a consistent application of paint and seemingly random flickers of color—maroon, turquoise, and even yellow—lacking any vanishing detail to signal the landscape’s depth. Aesthetically similar to folk art decoration, woodblock prints, and even cartoons, Freedman’s thick application of color and treatment of shape produces lush, bulbous exaggerations of the quotidian experience on the Maine coast and in the countryside.

Freedman spent his young adulthood as an art student in Boston, New York, and Paris. He attended The School of the Museum of Fine Arts, Tufts University, from 1919-21; Massachusetts College of Art from 1922-26; The Art Students League of New York in 1927; and studied with André Lhôte, Ferdinand Léger, and Amedee Ozenfant in Paris from 1928-31. Freedman was represented by Midtown Galleries, New York for many years. His work has been exhibited at ACME Fine Art, Boston; The Art Institute of Chicago; Cape Cod Museum, Dennis, Massachusetts; Greenhut Galleries, Portland, Maine; Julie Heller Gallery, Provincetown, Massachusetts; Midtown Galleries, New York; and Whitney Museum of American Art, New York. His paintings are in collections including the Brooklyn Museum; Carnegie Institute of American Art, Pittsburgh; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Denver Art Museum; Everson Museum of Art, Syracuse, New York; Los Angeles County Museum of Art; and the St. Louis Art Museum.

**Paul Heroux** (b. 1946) is a maker of ceramic vessels who strives for his work to be both visually and physically strong, possessing an emphasis on functionality. He applies colorful glazes referencing natural motifs, figures, erotica, and many other subjects. He says he is “still interested in this three-dimensional canvas because there is always some side hidden, regardless of the vantage point. The patterning on the surface is foremost a response to the form.” In *Box*, this aspect of a hidden vantage point is apparent; although the surface design is continuous around the container, each face displays different colors or patterns, enticing the viewer to turn or move around the work in order to experience it completely.

Heroux received a BA in 1969 and Masters of the Studio degree in 1970 from The School of the Museum of Fine Arts, Tufts University. He joined the department of Art & Visual Culture at Bates College as faculty in 1983 and oversaw the development of the ceramics program. Heroux’s work has been exhibited at galleries and museums across the country including at Baltimore Clayworks; Center for Maine Contemporary Art, Rockport; June Fitzpatrick Gallery, Portland, Maine; June LaCombe Sculpture, Pownal, Maine; Nancy Margolis Gallery, New York; Museum of Fine Arts, Boston; Southwest School of Art and Craft, San Antonio, Texas; Turtle Gallery, Deer Isle, Maine; and Howard Yezerski Gallery, Boston. Heroux’s work is in collections including Bowdoin College Museum of Art, Brunswick, Maine; Currier Museum of Art, Manchester, New Hampshire; deCordova Sculpture Park and Museum, Lincoln, Massachusetts; Museum of Fine Arts, Boston; and Portland Museum of Art, Maine. He lives and works in Central Maine and Florida.



**Eric Hopkins** (b. 1951) grew up on North Haven Island, Maine and was inspired from an early age by his surroundings: woods, shorelines, and horizon which are the subjects of his easily recognizable paintings. He says, “I was drawn to shapes, spaces, patterns, and the rhythms of nature. I was and still am fascinated by the incredible variety of life forms and forces on this planet.” Hopkins creates in oils, watercolors, glass, photography, and mixed media, and he utilizes bright colors and dynamic strokes to capture scenes of nature. This can be seen in *Summer Island #1*, where the scene is taken from a real location, but Hopkins has portrayed the view in a very stylized manner with trees painted as dark triangles with a turquoise border and red interior. The result is a variety of abstract imagery, trees reminiscent of fish scales or beetle shells.

Hopkins attended Haystack Mountain School of Crafts, Montserrat College of Art; and the Rhode Island School of Design. His work has been exhibited at venues across Maine including the Center for Maine Contemporary Art, Rockland; Farnsworth Art Museum, Rockland; Penobscot Marine Museum; Portland Art Gallery; Portland Museum of Art; University of Maine Museum of Art, Bangor; and Waterfall Arts Center, Belfast. His work is in collections at institutions including Corning Museum of Glass, New York; Farnsworth Art Museum, Rockland, Maine; Portland Museum of Art, Maine; Waterfall Arts, Belfast, Maine; Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin; and University of Southern Maine. Hopkins has taught at Haystack Mountain School of Crafts as well as the Pilchuck Glass School. He lives and works in Rockland, Maine.

**Lissa Hunter** (b. 1945) is an arts and crafts master who has achieved wide acclaim for her baskets, drawings, and mixed media works. Her practice extends from ceramics to two-dimensional collage produced with diverse materials including metal, paint, charcoal, oil stick, thread, and pencil. In her own words, Hunter enjoys handling these “anonymous materials” and bringing new meaning in the process. She crafts objects with a fondness for her childhood in 1950s Indianapolis, as Hunter’s mother had a penchant for hand-braiding rugs and her father repaired furniture and cars. After her father’s death in 1991, Hunter’s work visibly changed: she scaled down her large, decorative, free-standing baskets and created small, austere, coiled containers. Most notably, the artist began conceptualizing and commissioning wooden frames and commissioning wooden frames and pedestals, looking more holistically at these all-encompassing works’ presentation and consequence. These unifying elements are seen across Hunter’s work today.

Hunter earned a BA in Painting in 1967 and an MFA in Textile Design in 1971 from Indiana University. She has had numerous solo exhibitions at institutions including at the Erie Art Museum, Pennsylvania; June Fitzpatrick Gallery, Portland, Maine; Maine Coast Artists, Rockport; Nancy Margolis Gallery, New York; and Telluride Gallery of Fine Art, Colorado. Her work is in collections at institutions including de Young Museum, Fine Arts Museums of San Francisco; Houston Museum of Fine Arts; Museum of Arts and Design, New York; Museum of Fine Arts, Boston; Renwick Gallery, Smithsonian American Art Museum, Washington, D.C. Hunter is a Life Trustee at the Haystack Mountain School of Crafts. She received the Maine Crafts Association’s Maine Craft Artist Award, was a Maine Arts Commission Fellow, and held residencies at Yaddo, Saratoga Springs, New York and A.I.R. Vallauris, France. Hunter lives and works in Portland, Maine.

**Dahlov Ipcar (1917-2017)** was a prolific painter, sculptor, and printmaker who achieved international acclaim for the children's books she authored and illustrated. Her vibrant works depict flora and fauna in exploratory and imaginative ways. The daughter of prominent artists William and Marguerite Zorach, Ipcar was surrounded by creativity from an early age and grew up immersed in Greenwich Village's art scene of the 1920s. To escape the summer heat of New York, the family sojourned to Maine, to which Ipcar would return in 1936 to live and work with her husband, Adolf. At this time, Ipcar painted farm animals, inspired by the couple's rustic lifestyle and the era's social realism, a class consciousness which grew between the two world wars. After publishing her 1965 book, *Calico Jungle*, Ipcar's style became noticeably more geometric, foreshadowing her trademark style. Her paintings in the Wellehan collection are fine examples of this.

Ipcar had no formal art education. In 1939, at age twenty-one, she was the first woman and the youngest artist to date to be featured in a solo exhibition at the Museum of Modern Art in New York, when she had a show in the education department. She had solo exhibitions at the Bates College Museum of Art, Lewiston, Maine and Portland Museum of Art, Maine, and numerous group exhibitions. Ipcar wrote and illustrated more than thirty children's books and was commissioned to paint several murals for libraries, post offices, and schools. Her work is in collections at institutions including the Brooklyn Museum; Metropolitan Museum of Art, New York; and Whitney Museum of American Art, New York. She is the recipient of the Maine Governor's Award, University of Minnesota's Kerlan Award for Children's Literature, Farnsworth Art Museum's Maine in America Award, and honorary degrees from the University of Maine, Colby College, and Bates College.

**Yvonne Jacquette** (b. 1934) makes paintings and prints of aerial views of landscapes, particularly urban areas, based on direct observation. It was during a 1969 flight to San Diego that Jacquette became fascinated with aerial scenes, and she began flying regularly to gather inspiration from the sky. Many of her works from the 1980s and 1990s depict the New York skyline at night, where she emphasizes the contrast between bright lights and the surrounding darkness. To achieve these extreme perspectives, Jacquette's view was from the highest skyscrapers, such as the Empire State Building and World Trade Center. Her image *Congress Square with Portland Museum of Art, Portland ME* evokes feelings of freedom, memory, and imagination. Jacquette represents the architecture and features of Portland from this vantage point. However, the scene is not strictly representational: textural brushstrokes, glowing lights from car headlights, harbor ships, and buildings evoke a sense of memory and atmosphere in this nocturnal scene.

Jacquette graduated from Rhode Island School of Design in 1955. She has had more than forty exhibitions at institutions including Brooke Alexander Gallery, New York; Center for Maine Contemporary Art, Rockland; DC Moore Gallery, New York; and the Museum of the City of New York. Jacquette's work is in collections including the Brooklyn Museum; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; and the Whitney Museum of American Art, New York. Jacquette has won numerous awards including the Ingram Merrill Award for Painting, John Simon Guggenheim Memorial Foundation Fellowship, Carnegie Prize of the National Academy of Design, New York, and Benjamin Altman Prize. She lives and works in New York City and Searsmont, Maine.

**William Kienbusch (1914-1980)** was an accomplished abstract painter whose masterful approach with his use of color and form is attributed to the summers he spent in Stonington, Maine, during his postgraduate years. Kienbusch subsequently played with the geometries of natural landscapes while working in his New York City studio and teaching at the Brooklyn Museum School. The influence of Maine artists from the preceding generation including Marsden Hartley and John Marin are evident in Kienbusch's significant use of both earthy and vibrant hues, and abstract treatment of the landscape during the 1960s. This is true in *Burnt over Blueberry Barren*. In the foreground, a concentrated ribbon of azure brushstrokes evokes bunches of the beloved native fruit. Further up in the image, thick, horizontal striations of ochre and muddy browns offer pithy representations of the state's great blueberry barrens.

Kienbusch earned a BA from Princeton University in 1936. He continued his studies at The Art Students League of New York; Academie Colarossi, Paris; American Artists School; and the New School for Social Research where he studied with painter Stuart Davis. Kienbusch worked in academia for much of his life, including teaching at the Brooklyn Museum School for more than two decades. He had many solo exhibitions beginning in the late 1940s, at institutions including at his primary gallery Kraushaar Galleries, New York; and at the Farnsworth Art Museum, Rockland, Maine; Portland Museum of Art, Maine; Princeton University Art Museum, New Jersey; and University of Maine, Orono. His work is in collections at institutions including The Albright-Knox Art Gallery, Buffalo, New York; Art Gallery of Ontario, Ottawa; Brooklyn Museum; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; and Williams College Museum of Art, Massachusetts.

**Sarah Knock** (b. 1947) is a contemporary painter based in Maquoit Bay, Maine, best known for her oil paintings of natural bodies of water, and for depicting quotidian coastal phenomena with an inspiring new perspective. Notably, her method involves paddling onto the water and “hunting” for ideas to later develop in the studio. Knock feels that this process is a meditative experience, something the viewer can see in her serene paintings. In the peaceful scene of *Pratt’s Island*, Knock’s subtly realist treatment of the water is emphasized by the glimmer of the red house in the lake’s reflection. Knock’s recent work includes trompe l’oeil paintings of rocky-bottomed lakes and rivers. She executes these time-intensive paintings through processes including sketching, drawing on the canvas, and the development of color relationships while painting, which is well represented in this painting.

Knock earned a BA from the University of Michigan in 1970, and a BA from Boston University in 1983. Her work has been included in numerous exhibitions at institutions across Maine, including solo exhibitions at Greenhut Galleries, Portland; and exhibitions at Colby College, Waterville; Farnsworth Art Museum, Rockland; Penobscot Marine Museum, Searsport; and Maine Art Gallery in Wiscasset. Knock’s paintings are featured in books including *Paintings of Maine* (Arnold Skolnick, Clarkson Potter/Random House), *The Art of Maine in Winter* (Carl Little, Arnold Skolnick, Down East Books) and *The Art of Monhegan Island* (Carl Little, Down East Books). Her paintings are in collections including L.L. Bean, MBNA America Bank, PricewaterhouseCoopers, and TD Bank. She is the recipient of an individual fellowship from the Maine Arts Commission and a Monhegan Artist’s Residency.

**Bernard Langlais (1921-1977)**

was one of Maine's most artists, producing paintings and, perhaps most notably, wooden sculptures; many of which are monumental and installed in public settings throughout the state. Langlais, born in Old Town, Maine, showed aptitude for art at an early age. After studying commercial art, he moved to New York and experimented with abstract painting, then turned to creating relief and assemblage sculptures in wood. He coined the phrase "painting with wood" from his practice of positioning scraps of wood in mosaic-like compositions. In 1966, Langlais left New York for his native Maine, where he focused on large-scale animal sculptures. *Three Lions & Trees*, a smaller relief sculpture, features several big cats in profile in a landscape of trees and background made of the supporting wall. The holistic shape and character of the forms evokes the functionalism of the folk craft movement, an influence on modern art and Langlais.

Langlais studied at the Corcoran School of Art and received scholarships to study at the Brooklyn Museum School and the Skowhegan School of Painting and Sculpture, and a Fulbright Scholarship to travel to Oslo, Norway. He had exhibitions at institutions including Leo Castelli Gallery, New York; Center for Maine Contemporary Art, Rockport; Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Martha Jackson Gallery, New York; Museum of Modern Art, New York; and the Whitney Museum of American Art, New York. Langlais's work is in numerous collections, including a significant body of work at Colby College Museum of Art, which, in partnership with the Kohler Foundation, gifted works to fifty-five Maine institutions forming the Langlais Art Trail. The Kohler Foundation also manages the Langlais Sculpture Preserve on its property in Cushing, Maine. Langlais received awards including an honorary degree from the University of Maine and a John Simon Guggenheim Memorial Foundation Fellowship.

**Margaret Lawrence** (b. 1955) paints abstract depictions of the natural world. Her painting *Fledgling 3* features an aura of color and movement which may evoke a flickering flame, a volcanic eruption, or an astronomical phenomenon. Upon closer look, one can see Lawrence's dynamic techniques. The artist uses a palette knife to both blend and remove paint, creating a visually metamorphic image. Her process reveals: one can identify the thickly-applied layers of pastel pinks and yellows, as well as the scraped-off maroons and violets, which unveil swaths of textured canvas.

Lawrence earned a BS in Nursing from University of Pennsylvania in 1978, a certificate at the Fox School of Photography in 1983, and a BFA at the Maine College of Art in 1993. She has had numerous solo exhibitions at Greenhut Galleries, Portland, Maine. Additionally, her work has been exhibited at institutions including June Fitzpatrick Gallery, Portland, Maine; Lakes Gallery, Meredith, New Hampshire; George Marshall Store Gallery, York, Maine; Milton Academy, Massachusetts; the Painting Center, New York; and University of New England Art Galleries, Portland, Maine. Lawrence was an artist in residence at the International School of Painting, Drawing, and Sculpture in Umbria, Italy. Her work is in collections at institutions including the Casali Group, Boston; the Mitchell Institute, Portland, Maine; Unum Provident Insurance, Portland, Maine; and Wellington Management, Boston.



**Ann Lofquist** (b. 1954) became enamored with painting in high school and reflects, "I remember sensing that my eyes were beginning to really see for the first time and that the world was beautiful. It was like first love." Lofquist paints landscapes that display passages of time, such as erosion or changes in daylight. She frequently revisits a specific location at different times and paints small canvases on-site, then uses those studies as inspiration to create large paintings. Working this way allows Lofquist to gather an abundance of information about the location. In *Iris and Daylilies, South Harpswell*, she depicts a view of a garden in the foreground with water and a distant coastline in the background. The subtle details of the uncoiled garden hose, the outlying watering can, the wake of the motorboat, and the breeze through the branches freeze a specific instant that transports the viewer to that precise time and place.

Lofquist received a BFA from Washington University in St. Louis, in 1986 and an MFA from Indiana University in 1988. She exhibits extensively, including solo exhibitions at the Center for Maine Contemporary Art, Rockport; Craig Krull Gallery, Santa Monica; Hackett-Freedman Gallery, San Francisco; Skidmore Contemporary Art, Santa Monica; Spanierman Gallery, New York; Tatistcheff & Co., New York; Bowdoin College Museum of Art, Brunswick, Maine; and Winfield Gallery, Carmel, California. Her work has been included in numerous group exhibitions at institutions including the Center for Maine Contemporary Art, Rockport; Fresno Art Museum, California; Gross McCleaf Gallery, Philadelphia; Milwaukee Institute of Art; Long Beach Museum of Art, California; Ogunquit Museum of American Art, Maine; and Pennsylvania Academy of the Fine Arts, Philadelphia. Lofquist lives in Mid-Coast, Maine.

**Frederick Lynch (1935-2016)**

was born in Lynn, Massachusetts, where he discovered his interest in drawing at the age of six or seven. In 1972, Lynch came to Maine in order to study boatbuilding, living in Mid-Coast and Southern Maine for the next forty years.

Throughout his career, he worked abstractly in a variety of media, such as paintings, prints, drawings, and wooden sculptures. Lynch created work that “went deep into the underlying structure of appearances” and was inspired by natural patterns such as cellular structures and geometric divisions. This can be seen in *Trouble Spot*, where he imposes countless geometric shapes such as triangles, cubes, and spheres, creating depth on the flat surface of the canvas.

Lynch earned a BFA at Massachusetts College of Art in 1962, and an M.Ed from Westfield State College in 1964. He taught drawing, painting, and design at the University of Southern Maine, and Colby College. Lynch exhibited extensively, with solo exhibitions at institutions including Barridoff

Galleries, Portland, Maine; Colby College Museum of Art, Waterville, Maine; Connecticut College, New London; Dean Velentgas Gallery, Portland, Maine; Farnsworth Art Museum, Rockland, Maine; Genovese/Sullivan Gallery, Boston; George Marshall Store Gallery, York, Maine; Icon Gallery, Brunswick, Maine; Miller Yezerski Gallery, Boston; Portland Museum of Art, Maine; University of Maine, Orono; University of Maine, Presque Isle; University de Moncton, New Brunswick, Canada; University of Southern Maine; Tom Veilleux Gallery, Farmington, Maine; and Howard Yezerski Gallery, Boston. Lynch’s work is in collections at institutions including the Farnsworth Art Museum, Rockland, Maine; Museum of Fine Arts, Boston; the Ogunquit Museum of American Art, Maine; Portland Museum of Art, Maine; and University of New England Art Galleries, Portland, Maine.

**Warren MacKenzie** (1924-2018) was a renowned ceramist who exemplified and promoted craftsmanship, holding his pots' functionality to the highest standard. MacKenzie said of his cups, bowls, teapots, plates, and jars that these are "humble pots, intended to be sold at humble prices." His understated surface designs are brushed on or scraped away in quick, gestural strokes. Many aspects of his practice are inspired by Bernard Leach and Shoji Hamada, two celebrated potters who brought Japan's folk art movement, mingei, or ordinary people's crafts, to the British and American Studio Pottery movements. This can be seen in MacKenzie's *Vase*, where the form is strong and durable, supporting functionality, and the surface is decorated in a similar style to traditional mingei pots. The glaze is a subtle neutral tone, allowing the color of the clay body to seep through, and the faceting is quick and gestural.

MacKenzie earned a BFA from The School of the Art Institute of Chicago in 1947. He and his wife Alix were the first American apprentices of Bernard Leach in Cornwall, England from 1950-1952. MacKenzie taught at the University of Minnesota from 1953-1990. His work was included in more than two hundred seventy exhibitions internationally, and collected at institutions including The Art Institute of Chicago; Brooklyn Museum; Carnegie Museum of Art, Pittsburgh; Chunichi Shimbun Collection, Nagoya Japan; Metropolitan Museum of Art, New York; Minneapolis Institute of Arts; Museum of Applied Art, Helsinki, Finland; National Folk Art Museum, Tokyo; Smithsonian American Art Museum, Washington, D.C.; and Victoria and Albert Museum, London. MacKenzie's many awards include the first Minnesota Governor's Award in Crafts; Lifetime Achievement Award from the Minnesota Craft Council, gold medal from the American Craft Council; and honorary doctorates from Carleton College, Macalester College, and the University of Minnesota.

**Janet Manyan** (b. 1937) is a contemporary still life, landscape, and figure painter. Apples with Lorenzo Lotto reflects how Manyan continues the Cézannian tradition of a thoughtful and structural painting process. She captures the most vivid highlights and shadows with efficient, lyrical strokes, including the dash of pastel yellow upon the McIntosh slice, the active zigzag of pale blue along the curve of the oil jar, and the sharp, decided strokes of blue gray which shape the tablecloth. These elements contribute to a compositional and tonal cohesiveness that is effective and pleasing to the eye.

Manyan taught painting at the Maine College of Art beginning in 1994. Her work has been in exhibitions at institutions including Cronon & Murphy Twentieth Century Gallery, Lincolnville, Maine; Frost Gully Gallery, Thomaston, Maine; George Marshall Store Gallery, York, Maine; Greenhut Galleries, Portland, Maine; Kennebunk Free Library, Maine; Thornton Oaks Gallery, Brunswick, Maine; and the University of Southern Maine. Manyan is the recipient of a Millay Colony Artist Residency, New Austerlitz, New York; and Monhegan Artist's Residency, Maine. Her work is included in *Paintings of Portland* (Carl Little and David Little, Down East Books). Manyan lives and works in Saco, Maine.

**Dirk McDonnell (1955-2021)**

abstracts the subject via exercising the camera's generously-sized bellows, which allows him to angle the lens relative to the film plane, and manipulate the image. McDonnell, who traveled internationally to take both landscapes and cityscapes, said of his medium, "to photograph is ... to be simultaneously arrested by something and, through the uncomplicated gesture of exposure, to arrest it," which "is simply the way things looked as light fell, in certain places, at certain times, in that fugitive moment which is always now." In *Inisheer (Ireland)*, McDonnell arrests a moment featuring a tilted and expansive landscape mirrored by elongated clouds above.

McDonnell was largely self-taught. Initially, he worked primarily in sculpture and jewelry, and began taking photographs during travels in Mexico. After moving to Camden Maine in 1988, he focused on black and white photography. McDonnell exhibited extensively, including solo exhibitions at Caldbeck Gallery, Rockland, Maine; Center for Maine Contemporary Art, Rockport; Throckmorton Fine Art, New York; and University of New England Art Galleries, Portland, Maine; along with group exhibitions at institutions including Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; and Museum of Contemporary Art, Chicago. His work is in collections at institutions including the Centro De La Imagen, Mexico City; Centro Fotográfico Álvarez Bravo, Oaxaca, Mexico; Farnsworth Art Museum, Rockland, Maine; Georgia O'Keeffe Museum, Taos, New Mexico; Institut Valencià d'Art Modern, Valencia, Spain; Museum of Contemporary Photography at Columbia College, Chicago; Smith College Museum of Art, Northampton, Massachusetts; and University of Maine, Orono.

**Sam McMillan** (1926-2018) was known as Sam “The Dot Man” McMillan. He painted on almost anything, including furniture, clothing, and toys. Using bicycle enamel, he began by painting dots on furniture, and later adding figures, landscapes, and words into his work, but always using his signature polka-dots. McMillan’s paintings are full of children of all colors, love, and innocence, and often include his peaceful motto for life, “If we all hold hands we can’t fight.” *World Peace and Harmony* includes all of the above. In the center is The Dot Man, waving within a row of handholding children, next to an American flag and beside a brightly painted van, all in a dot-painted frame. As upbeat as his themes and subjects were, McMillan said he painted images of whimsical colors and with messages of hope to get to get away from the harsh realities of the world.

McMillan was a self-taught folk artist. The youngest of ten children, he left school in the sixth grade to work at a variety of jobs in tobacco warehouses, furniture repair, as a farmer, bartender, and handyman. When he turned sixty he began to paint, and became a well-recognized outsider artist. His work has been exhibited at institutions including the African American Museum, Dallas, Texas; Anacostia Community Museum, Smithsonian Institution, Washington, D.C.; Kentuck Festival of the Arts, Tuscaloosa, Alabama; Small Museum of Folk Art, Pittsboro, North Carolina; Southeastern Center for Contemporary Art, Winston-Salem, North Carolina; and at art fairs throughout the United States. McMillan lived and worked in Winston-Salem where he was a beloved member of the arts community, and taught classes for children in his shop, at local elementary schools, and in the UNC School of the Arts high school program.

**Sequoia Miller** (b. 1970) is an art historian, museum curator, and studio potter whose works have architectonic geometries which seemingly defy the circular limits of the potter's wheel. Miller drew inspiration for his practice from Warren MacKenzie, father of the American Studio Pottery Movement, who was interested in Japan's modern folk art movement, mingei, and Korea's minimalist Yi Dynasty porcelain. These influences are seen in Miller's oeuvre, which features pottery with smooth faces, modular lids, and minimal decoration. Some objects in the collection are crafted in Shino ware, a firing process that produces an irregular and organic surface. His vessels share a structural symmetry, and the application of simple, botanic motifs in a striking black glaze. With these influences, and undergraduate studies in art history and Russian, Miller's stoneware is an amalgamation of sophisticated, internationally-inspired forms and vessels meant for everyday use.

Miller studied Russian language at Middlebury College in 1989; Russian art history, language, and culture at Moscow State Pedagogical University in 1990; and earned a BA in Russian Studies, minoring in art history, at Brandeis University in 1992. In the 1990s, he studied ceramics extensively at Haystack Mountain School of Crafts; Archie Bray Foundation; Penland School of Crafts; Greenwich House Pottery; and Parsons School of Design. Miller has exhibited extensively across the United States at institutions including Baltimore Clayworks; June Fitzpatrick Gallery, Portland, Maine; Kentucky Museum of Arts & Design, Louisville; KOBO Seattle; Museum of the Rockies, Bozeman, Montana; Oregon College of Art and Craft, Portland; Santa Fe Clay, New Mexico; and Zoller Gallery at Pennsylvania State University, State College. Miller is the Chief Curator of the Gardiner Museum, Toronto.

**Daniel Minter** (b. 1961) grew up in Ellaville, Georgia, and moved to Portland, Maine in his twenties, which provided a new perspective and inspiration for his artistic practice centered on the Afro-Atlantic diaspora, spirituality, and belonging. *Strong Woman* is a painting with similarities to a work in a portrait series about Maine's Malaga Island, a racially diverse fishing community whose residents were forcibly displaced by the state in 1912. The subject and backgrounds are mostly painted in indigo blue, selected by the artist to convey the horrifying, tragic journeys across the Atlantic endured by so many Africans. This hue also recalls the blues: music created out of hardships in African American life. Black American music is carried through in the collage *All Night Long 'til Dawn*, which shares motifs Minter created with the *Strings: the Non-linear Construction of American Soul Music* portrait series of Black musicians.

Minter earned an AA from The Art Institute of Atlanta in 1981. He has exhibited extensively, including solo exhibitions at institutions including Soren Christensen Gallery, New Orleans; Greenhut Galleries, Portland, Maine; and Northwest African American Museum, Seattle; and group exhibitions at the David C. Driskell Center for the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, College Park; Portland Museum of Art, Maine; Tacoma Art Museum, Washington; and Charles H. Wright Museum of African American History, Detroit. Minter has illustrated more than a dozen children's books. He is active in the Maine cultural community in numerous ways, as a founding director of Maine Freedom Trails; raising awareness of the 1912 forced removal of an interracial community from Maine's Malaga Island; and as cofounder of Indigo Arts Alliance, Portland. He holds an honorary doctorate from the Maine College of Art & Design. He lives and works in Portland, Maine.



**Antonia Munroe** (b. 1948) creates detailed paintings influenced by the Rajput, India, miniature style, inspired by her study of the nature paintings of 16th and 17th century Mughal artists, and visits to the northern Indian state to learn and practice traditional painting techniques. She uses hand ground pigment, gesso, pigmented clay-prepared panels, and paints with squirrel hair brushes. Munroe builds up color in layers, creating richly-tinted pictures, and often incorporates elaborate textile patterns into her paintings. However, she sometimes diverges from this method, creating work more reminiscent of western still lifes, yet incorporating aspects of traditional Indian details. This can be seen in *January Nest*, in which the Indian influences are subtle. Munroe realistically paints a bird's nest with four blue eggs resting on a shoe box lid, with a light turquoise pattern that can clearly be seen on the wall behind the nest.

Munroe graduated from Bard College at Simon's Rock, more commonly known as Simon's Rock, in 1972, and attended San Francisco Art Institute later that year. She exhibits extensively including several solo exhibitions at institutions including Caldbeck Gallery, Rockland, Maine; Victoria Munroe Fine Art, New York; Boston Public Library; Goodrich Gallery, New Haven, Connecticut; Maine Coast Artists, Rockport; and group exhibitions at institutions including Blenheim Gallery, Greenwich, Connecticut; The Drawing Room, East Hampton, New York; L.C. Bates Museum, Hinckley, Maine; Center for Maine Contemporary Art, Rockland; and Fairfield University Art Gallery, Connecticut. Munroe's work is in collections at institutions including AT&T, New York; Becton-Dickinson and Company, Paramus, New Jersey; Boston Public Library; Chemical Bank, New York, London, and Geneva; Connecticut General Life Insurance, Hartford; Cosmopolitan Magazine, New York; Hearst Corporation, New York; Reader's Digest Corporation, New York; and Worcester Art Museum, Massachusetts.

**Thomas Nadeau (1929-2005)** was a realist painter of the twentieth century whose work often featured subjects of nature such as seascapes and coastlines. He also painted casual scenes from daily life that sometimes reveal an interest in architecture, as seen in the quotidian *Brighton Avenue Backyard*. In this painting, Nadeau accurately represented an everyday view from a studio—presumably his own. One can see the high levels of subtle detail in the light refracting through glass bottle and vase, and the reflected patterns on the surface of surface of and vases, the indents in the paint tube, shadows on the table, texture of the cat’s fur, and pecking robins outside. Careful attention was also paid to the soft penumbra of shadows, which serve to visually anchor objects to the surfaces upon which they sit.

Brighton Avenue Backyard is spatially complex, transitioning from still life to landscape, with the strong geometric elements of the palette and windows acting as frames of almost separate paintings, each with its own space and focus. Artist and gallerist Marsha Donahue recalls Nadeau as, “... a skilled designer and painter who loved the palette and subjects of Andrew Wyeth. Nadeau studied painting under Alexander Bower, who directed both the Portland School of Art (now known as Maine College of Art) and the Portland Museum of Art, and through him is connected to the influential American realist painter Thomas Eakins. Nadeau’s work was included in the book *Paintings of Portland* (Carl Little and David Little, Down East Books), and has been featured on the cover of *Down East Magazine*. His artworks are in numerous private collections and that of the Portland Museum of Art, Maine.

**Joseph Nicoletti** (b. 1948) is a realist painter known for refined and elegant still lifes composed with strong geometries and disorienting perspectives, and landscapes often of bucolic scenes of Italy, rendered in vibrant, organic hues. In *Trees & Fields, Umbria Italy*, a sun-covered field is painted in peach tones. This sunny palette continues through to distant rooftops and fields, establishing a coherent and visually stimulating composition. In his essay for Nicoletti's retrospective exhibition's catalogue, art historian Jeffrey Muller wrote: "From the start, Joseph Nicoletti's art has depicted a quiet, circumscribed place, inhabited by a distinct spirit and graced with beautiful craft. That space can be an open landscape or the confines of a studio. He may play with the conventions of genre, giving the differences between still-life [sic], landscape, and figures their due. But these points of separation don't block the deeply personal gaze that Nicoletti keeps throughout his work.

Nicoletti was born in Italy and returns regularly to paint. He earned a BA from Queens College, City University of New York in 1970; and an MFA from Yale University in 1972. He taught art at Bowdoin College before joining the Department of Art & Visual Culture at Bates College, where he taught for more than thirty years, retiring in 2011. Nicoletti served as director of summer sessions at the International School for Painting, Drawing, and Sculpture in Umbria, Italy. He has exhibited extensively, including frequently at Greenhut Galleries, Portland, Maine; a retrospective at the Bates College Museum of Art, Lewiston, Maine; and at institutions including American Academy of Arts and Letters, New York; Barridoff Galleries, Portland, Maine; Center for Maine Contemporary Art, Rockport; Sherry French Gallery, New York; I.S.A. Gallery, Montecastello di Vibio, Italy; Maine Coast Artists Gallery, Rockport; and Portland Museum of Art, Maine. Nicoletti lives and works in South Portland, Maine.

**Tom Paiement** (b. 1942) describes himself as “a maker of things: paintings, constructions, objects, reliefs,” who works in a variety of media to create abstract images. He worked as an aerospace engineer before becoming an artist. While studying art at the University of Iowa in the early 1980s, Paiement was mentored by noted printmaker Mauricio Lasansky, who was known for skillfully employing an abundance of techniques and layers into his work. This layering approach of materials and concepts had a significant influence on Paiement, as he explores the intersection of art and technology. He employs both traditional and nontraditional materials—such as metal, wire rods, LED lights, and steel mesh—and incorporates them into largely painterly and abstract works exploring subjects including abstraction, music, figuration, and entropy. In *3 Black Stripes, Red, White, and Gray* like other works in the mixed media *Fret* series, he repurposed and painted guitar materials including strings and wood.

Paiement earned a BS in Mechanical Engineering from University of Maine in 1965, an MA in Printmaking in 1982 and MFA in Printmaking in 1984 from University of Iowa. He has exhibited extensively, including numerous solo exhibitions at Greenhut Galleries, Portland, Maine; solo exhibitions at Arden Gallery, Boston; University of Maine at Machias; Hamline University Art Gallery, St. Paul; and O’Farrell Gallery, Brunswick, Maine; and group exhibitions at Cove Street Arts, Portland, Maine; Bennett Galleries, Knoxville, Tennessee; Center for Maine Contemporary Art, Rockport; Farnsworth Art Museum, Rockland, Maine; Hamilton Galleries, Santa Monica; and Museum of Art, University of New Hampshire, Durham. Paiement’s work is in collections at institutions including Delta Airlines, Atlanta; TD Bank, Portland, Maine; and Unum Insurance, Portland, Maine.

**George Pearlman** (b. 1956) designed and built St. George Pottery in 1999 (renamed George Pearlman Pottery in 2013) where he lives and works, combining wheel-thrown and hand-built techniques to create large pots. His works are surfaced with a mix of matte and glossy vibrant glazes. Pearlman's work, as displayed in *Respire*, feature hand-painted designs that are often inspired by nature and border on abstraction. The designs are reminiscent of field grasses, rolling waves, or cloud movement, but are impossible to pinpoint with regard to exact inspirations. The intersection between functionality and decoration is clear: the hollow vessel has functionality, while the painterly decoration is purely ornate. Pearlman says of his objects, "I know I'm making strong work when I have the joyful experience of the finished piece staring back at me as if I had nothing to do with it being there... nature has drowned me in her magnificence."

Pearlman earned a BA from Rhode Island School of Design in 1978, a BS in Logistics from Syracuse University in 1983, attended the School of Visual Arts in 1984, and an MFA from Pennsylvania State University in 1994. He has exhibited extensively internationally at institutions including Auckland Museum, New Zealand; Clay Studio, Philadelphia; Museum of Decorative Arts, Riga, Latvia; Pushkin Museum, Moscow; the Society of Arts and Crafts, Boston; Smithsonian Craft Show, Washington, D.C.; and at museums and galleries throughout Maine. Pearlman has received numerous residencies, fellowships, and grants, and has been recognized as an Individual Artist Fellow by the Maine Arts Commission. He lives and works in St. George, Maine.

**Jane Peiser** (b. 1932) is a North Carolina ceramist renowned for colorful porcelain works fired with salt glaze. Using this glazing process she creates, by hand, both functional objects and small sculptures. The surfaces of Peiser's vessels are decorated with abundant figurative and decorative patterning. In *Vase*, for example, a siren is depicted rowing a horse-headed canoe through a turquoise sea. The scene pleasantly pops amid a mosaic of mauve-colored fish and other organic matter, as a relief of small fish rim the vessel and a group of minimalist marina-like pillars adorn the sides. This vase is a tapestry of allegory. Peiser, who has been making ceramic objects for more than fifty years, states, "I love it when people sing together, laugh together, show me the pictures in their wallets," as she creates objects that bring out the playfulness and intimacy of this sentiment.

Peiser earned a BA in Painting in 1967, and an MFA in Textile Design in 1971, from Indiana University. Her professional experiences include a residency at Penland School of Craft Bakersville, North Carolina, and teaching at The Art Institute of Chicago. Her work has been exhibited at institutions including Barton Art Galleries, Barton College, Wilson, North Carolina; Mint Museum, Charlotte, North Carolina; Piedmont Craftsman Gallery, Winston-Salem, North Carolina; and St. Augustine Arts & Crafts Festival, Florida. Peiser's work is in collections at institutions including American Museum of Ceramic Art, Pomona, California; Canton Museum of Art, Ohio; Mint Museum; Rosenfield Collection, Dallas; and Southern Highland Craft Guild, Asheville, North Carolina. She lives and works in Penland, North Carolina.

**Andrea J. Peters** (b. 1947) has lived in Mid-Coast, Maine, since 1995. Her art focuses on her garden, the area's expansive fields, and the state's memorable rugged coastal environment. Limiting her subject matter forces Peters to constantly explore and look deeply to new details or viewpoints, which she incorporates into her work. She often opts to "push beyond the obvious" by applying bright, contrasting colors and bold strokes to achieve maximum expression, complementing them with elements such as serene skies. This contrasting balance is especially evident in her paintings that depict the warmer months, such as *Spring Spectacle*, *Monhegan*.

Peters studied at Vesper George School of Art from 1956-66, and attended Massachusetts College of Art from 1966-68. She has exhibited extensively throughout the United States at institutions including Art 3 Gallery, Manchester, New Hampshire; Diana Levine Fine Art, Boston; Pennsylvania Academy of the Fine Arts, Philadelphia; Symphony Hall, Boston; and at galleries in Maine including The Dock Gallery, Little Cranberry Island; and Gleason Fine Art, Boothbay. Peters's work is in collections at institutions including the Farnsworth Art Museum, Rockland, Maine; Hoyt Institute of Fine Art Center, New Castle, Pennsylvania; and New Britain Museum of American Art, Connecticut. Her work is included in *The Art of Maine in Winter* (Carl Little, Arnold Skolnick, Down East Books); and articles in *Down East Magazine*, *Maine Home + Design*, and the *Portland Press Herald*, and on the cover of L.L. Bean's Spring 2014 catalog. She lives and works in East Boothbay, Maine.

**Dennis Pinette** (b. 1951) is a painter whose tumultuous and dynamic images are defined by, in his words, “improvisation over direct observation.” Pinette has five main themes in his work: fire, ocean, woods, industrial installations, and landscape. Regardless of the subject, the paintings possess an expressionist brutality and ruggedness; from broken branches, frothing waves, tangled trees, and rocky terrain, to the billowing stacks of mill buildings and the sparks and flames emanating from glowing buildings. Rather than painting to illustrate a location, Pinette energetically captures the raw emotion of places and events in his work. This can be seen in *Winter Ledge II*, a painting depicting the relentless battery of the winter elements: the ground is barren and rough, the waves are churning, and the sky is windy with snow and frost.

Pinette earned a BFA in Painting from Hartford Art School in 1973. He has exhibited extensively, including numerous solo exhibitions at Caldbeck Gallery, Rockland, Maine; and at the Center for Maine Contemporary Art, Rockport; Colby College Museum of Art, Waterville, Maine; Farnsworth Art Museum, Rockland, Maine; Stephen Rosenberg Gallery, New York; Rosenberg + Kaufman Gallery, New York; and group exhibitions at institutions including Katonah Museum of Art, New York; Ogunquit Museum of American Art, Maine; Galerie St. Etienne, New York; and University of Maine Museum of Art, Bangor. Pinette’s work is in collections including the Addison Gallery of American Art, Andover, Massachusetts; Arthur Anderson, Minneapolis, Minnesota; Bowdoin College Museum of Art, Brunswick, Maine; Colby College Museum of Art, Waterville, Maine; deCordova Sculpture Park and Museum Lincoln, Massachusetts; and Prudential Insurance Co., Newark, New Jersey. He and lives and works in Belfast, Maine.



**Alec Richardson** (b.1966) was born in Connecticut to a family of visual artists, musicians, and dancers, and has summered in Boothbay Harbor, Maine, since childhood. There is a common thread of dynamism in his paintings of the Maine landscape, including windy coastlines and serene valleys, and his ability to paint a scene's energy. Richardson is adept at painting the movement of atmosphere, as in *Across the Cove, Isle au Haut*, in which the vegetation's intense yellow hue is affected by the cloud cover above, and the fleeting nature of the subject is captured. Richardson says, "My underpaintings may include accidental marks or even the ghost of an earlier idea or composition, which, through the creative process, may be brought forward to play a role in the final image. I am fascinated by the beauty and truth within personal marks and gestures made simply as a thumbnail sketch."

Richardson earned a BS from University of Maine, Orono in 1990. He has exhibited frequently at Greenhut Galleries, Portland, Maine; Lakes Gallery, Meredith, New Hampshire; Littlefield Gallery, Winter Harbor, Maine; and Tidemark Gallery, Waldoboro, Maine. Other institutions at which he has exhibited include Banks Gallery, Portsmouth, New Hampshire; the Blaine House, Augusta, Maine; Maine Coast Artists, Rockport; University of Maine Museum of Art, Orono; and Westminster School, Simsbury, Connecticut. He lives and works in Portland, Maine.

**Alice Harmon Shaw (1913-1994)** grew up on a farm in Cape Elizabeth, Maine, and is recognized primarily for her watercolor paintings and prints. Much of her early work consists of pencil drawings and etchings of individual figures and portraits. She was encouraged by the director of the Maine College of Art, Alexander Bower, to pursue a career in watercolors. Her later work, for which she is renowned, features scenes of Maine's rocky coastlines, small towns, and countryside. In *Stroudwater*, Shaw applies the wet-on-wet technique, painting on wet paper and applying brushstrokes of paint on top of other wet paint, blending the bottom layer of colors for the hillsides and man-made features, and highlighting specific details, such as the grass blades and stone bridge, with distinct brushstrokes. There are no visible ripples in the water and the grass and skies look calm and quiet, creating a soft and tranquil image.

Shaw studied at Maine College of Art. Her work has been included in numerous exhibitions at institutions including the American Watercolor Society, New York; Currier Museum of Art, Manchester, New Hampshire; Denver Art Museum, Colorado; National Association of Women Artists, New York; New England Watercolor Society, Plymouth, Massachusetts; and Portland Museum of Art, Maine. Shaw was a member of a number of associations including the American Watercolor Society; National Association of Women Artists, and the Portland Society of Art, and is included in the book *Women Pioneers in Maine Art, 1900-1945* (Joan Payson Gallery of Art, 1985, Gladys Hager).

**Laurence Sisson** (1928-2015) was born in Boston, Massachusetts, and found his native New England environment inspiration for the landscape paintings for which he is best known. Sisson's oeuvre includes plein air watercolors and oil paintings of landscapes that often incorporate abstract and surreal elements. His painting process was spontaneous; he never referred to photographs. The artist said, "Even after 50 years of painting I'm still fascinated by the ocean and desert landscapes. I am always looking for a new vocabulary to capture the aesthetic form and design and am continually expanding and refining my work." Sisson moved to Santa Fe, New Mexico in 1979, and returned to Maine on annual visits. In *Back to Boothbay*, his attention to detail signals his familiarity with the local landscape, but the scene itself is created through Sisson's memories to create an entire imaginary view.

Sisson attended Yale Summer School in 1948 and 1949; was artist-in-residence at Publick House in Sturbridge, Massachusetts; and graduated from the Worcester Museum School in 1949. He exhibited extensively at Institutions including the Cincinnati Art Museum; Maxwell Galleries, Ltd., San Francisco; New Britain Museum, Connecticut; Portland Museum of Art, Maine; Vose Galleries, Boston; and Wadle Galleries, Ltd., Santa Fe. Sisson's work is in collections at institutions including the Museum of Fine Arts, Boston; Boston University; Bowdoin College Museum of Art, Brunswick, Maine; Cincinnati Art Museum; Clark University, Worcester, Massachusetts; Colby College Museum of Art, Waterville, Maine; Columbia Museum of Fine Arts, South Carolina; Dartmouth College, Hanover, New Hampshire; Portland Museum of Art; Salem State College, Massachusetts; and Worcester Art Museum, Massachusetts. Sisson helped found the Portland School of Art (now Maine College of Art), and was its director from 1955-57.

**William Thon** (1906-2000) was known for his semi-abstract expressionist cityscape and seascape paintings. He spent much of his life by the water, including a childhood on Staten Island, young adulthood in the U S Navy, and career on the Maine coast. He began his plein air practice as a young adult and was mostly self-taught, spending only a month studying at New York's Art Students League. In 1940, he moved to Port Clyde in Saint George, Maine, with his wife, Helen, and fellow artist and friend, Stow Wengenroth. This new scenery helped Thon develop his evocative landscapes, and over the years his style became looser and more fluid. In *Night on the Capitol Land (Fishing Village)*, the Maine Coast is represented in a series of largely abstract washes suggesting mountains and sky, with paint-laden brushstrokes occasionally suggesting pine trees, ships, and the shapes of buildings.

Thon held residencies at the American Academy in Rome in 1947 and 1955. His work has been exhibited extensively nationally, at institutions including at the Albright-Knox Art Gallery, Buffalo, New York; Art Institute of Chicago; the Corcoran Gallery of Art, Washington, D.C.; National Academy of Design, New York; and Smith College Museum of Art, Northampton, Massachusetts. Thon's paintings are in collections at institutions including the Brooklyn Museum; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Metropolitan Museum of Art, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; Portland Museum of Art, Maine; and Whitney Museum of American Art, New York. He was the recipient of many awards, including from the American Academy of Arts and Letters, New York; National Academy of Design, New York; and State of Maine. Thon was a trustee at the American Academy in Rome and an Honorary Doctor of Arts, Bates College.

**Neil Welliver** (1929-2005) was a painter of the Maine landscape who created small plein air paintings as preparatory works for large-scale paintings painted in his studio. Welliver stated, "To paint outside in the winter is painful. It hurts your hands, it hurts your feet, it hurts your ears. Painting is difficult. The paint is rigid, it's stiff, it doesn't move easily. But sometimes there are things you want and that's the only way you get them." Welliver's *Islands Allagash* is a print of craggy and partly wooded islands under moonlight and surrounded by lightly rippling water. The waves are made with gestural undulating dark lines on the white of the paper, the water made light by the light of the full moon. The milky, full moon is set amidst a rich, navy gradient of a night sky, casting shadows from the trees and island outcroppings.

Welliver earned a BFA from the Philadelphia College of Art (now the University of the Arts) in 1953, and an MFA from Yale University in 1955. He taught at The Cooper Union from 1953-57, Yale School of Art from 1956-1966, and chaired University of Pennsylvania's Graduate School of Fine Art until 1989. Welliver exhibited extensively, including solo exhibitions at Alexandre Gallery, New York; Farnsworth Museum of Art; Rockland, Maine; Fischbach Gallery, New York; Institute of Contemporary Art, Philadelphia; Marlborough Gallery, New York; Stable Gallery, New York; and Tibor de Nagy Gallery, New York. His work is in collections at institutions including the Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. He lived in Lincolnville, Maine from 1970 - 2005.

**John Whalley** (b. 1954) is an exponent of trompe l'oeil (or closely translated as fool the eye), a style that emerged in the beginning of the nineteenth century and became widely popular, and that dates to BCE Greece. He has a keen eye for observation, perhaps cultivated by his artistic mother who was an alumna of the Pratt Institute, and his detail-oriented father, an engineer. This upbringing exposed Whalley to the visual arts from an early age; he completed his first oil painting at eight years old. The two drawings in the collection are nearly photorealistic, enhanced by the layering of his subjects within the images. For example, the primary element in *The Gentleman* is a historic photograph, complete with dogeared corners; a compass and two stubby pencils sit atop, accompanied by drawn shadows which create the believable illusion of objects and three-dimensional space.

Whalley earned a BFA in Illustration, with a minor in painting and drawing, from Rhode Island School of Design in 1976. He has exhibited extensively, at institutions including the Center for Maine Contemporary Art, Rockport; Greenhut Galleries, Portland, Maine; Rose Art Museum, Brandeis University, Waltham, Massachusetts; Spanierman Gallery, New York; St. Botolph's Club, Boston; University of New England Art Galleries, Portland; and Vose Galleries, Boston. His work is in collections at institutions including Colby College Museum of Art, Waterville, Maine; Georgia Museum of Art, Athens; Kemper Museum of Contemporary Art, Kansas City; Museum of Biblical Art, Dallas; Portland Museum of Art, Maine; and University of Wisconsin, Eau Claire. Whalley was awarded a Good Idea Grant by the Maine Arts Commission. He lives in Damariscotta, Maine.

**Charles H. Woodbury** (1864-1940) was a master plein air painter of the late nineteenth and early twentieth centuries. *Marcia in Studio*, is a departure for an artist known for expansive landscapes and seascapes. However, the parallels—whether grass blades or paint brushes, tree trunks or table legs—are evident with his impressionist landscapes. Fittingly, he created and taught a course in Ogunquit, Maine “The Art of Seeing-Woodbury Course in Observation,” and published three books on the topic. He described himself as a realist, saying, “We [paint pictures] primarily because we want to put into visible form some thought or feeling we have in the presence of our subject.” Woodbury spent most of his life along the New England and Nova Scotia coasts; he also traveled to Paris; the Netherlands; and sailed in the Caribbean, bringing new perspectives to his depictions of the natural world.

Woodbury graduated from the Massachusetts Institute of Technology in 1882. He was the youngest member of the Boston Art Club when he was inducted in 1881. Woodbury was the president of the Boston Watercolor Society, founded the Ogunquit Summer School of Drawing and Painting in 1898, where he taught for thirty-six summers, and founded the Ogunquit Art Association in 1928. Woodbury had more than one hundred solo exhibitions at institutions including the Art Institute of Chicago; Detroit Museum of Art; Cleveland Museum of Art; Museum of Fine Arts Boston; and Adelson Galleries, Boston. His work is in collections at institutions including the Harvard Art Museums; Isabella Stewart Gardner Museum, Boston; Metropolitan Museum of Art, New York; Smithsonian American Art Museum, Washington, D.C.; and Virginia Museum of Fine Arts, Richmond.

**William Zorach** (1889-1966) was born in Lithuania, raised in Ohio, and in 1922 moved to New York. An accomplished young artist in many disciplines, in the same year he turned his attention to sculpture. After leaving school and apprenticing with a lithographer to support his family, Zorach moved to Paris. While there, he made paintings that incorporated Matisse's fauvism and Picasso's cubism, and met his future wife, Marguerite, also a modernist artist. Zorach incorporated these styles into his sculptures. Although untrained in the discipline, he was a proponent and instructor of the direct carving method, employing a jackknife to sculpt. He also worked in plaster and terra cotta. Zorach created stylized representations of the figure, and often asked close friends and family to pose, as is the case with *Innocence: A portrait of Dahlov, the Artist's Daughter*, which is modeled after his young daughter, Dahlov Ipcar, who followed in her parents' artistic footsteps.

Zorach studied at Cleveland School of Art in 1905, and National Academy of Design in 1910. He taught at The Art Students League of New York for more than three decades. His art has been exhibited extensively at institutions including The Art Institute of Chicago; Brooklyn Museum; Downtown Gallery, New York; the International Exhibition of Modern Art in 1913 (the Armory Show); Museum of Modern Art, New York; Society of Independent Artists, New York; Whitney Museum of American Art, New York. His work is in collections at institutions including The Art Institute of Chicago; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Modern Art, New York; and National Gallery of Art, the Smithsonian American Art Museum, Washington, DC. Zorach received the Gold Medal from the American Academy of Arts and Letters.