

**Lorrie Fredette: *The Great Silence*  
Bank of America/ Hunter Gallery**

**through January 8, 2012**

*“Like tales of big fish, it is often distorted and misrepresented in the telling. My installation, The Great Silence began with the study of the smallpox virus, an epidemic which is presumed to have killed 75 percent of the original residents of Cape Cod between 1614 and 1617. With smallpox as my host, I set out to uncover the story around this epidemic, and the altered memories associated with it thorough years of re-telling the story. Thus, The Great Silence is the most current factual version of a grossly eroded memory and its progression. ”*

- Lorrie Fredette

Lorrie Fredette creates site-specific installations that are influenced by the distortion of memory and experience. Many of her works are inspired by stories from the medical community, both from modern and historical events. Her installations have investigated such events from the Spanish, Swine or Avian flu to the increase of Poison Ivy as the amount of greenhouse gases increase. Before designing an installation, Fredette conducts vigorous research in order to fully understand the incident, and to gather images that will help bring the project to life. Once the research has been completed, Fredette creates an installation that alters, examines and rejects previous images so that the original ideas are overthrown, and no longer maintain any likeness to their original source.

Fredette’s installation, *The Great Silence* addresses an event that had a great effect on the population of Cape Cod before it had been settled by British colonists. The telling and re-telling of this story has altered the truth, and Fredette has sought to shine a light on the truth of this horrific, yet often forgotten event in our local history. The installation is made of beeswax, tree resin, muslin brass, as well as steel and nylon line; and hangs suspended from the ceiling of the gallery.

Fredette’s installations have been shown across the east coast, including exhibitions at Mass MoCa, (Williamstown, MA), Gallery Ehva (Provincetown, MA) and the University of Virginia (Charlottesville). Fredette earned a BFA in sculpture from Herron School of Art, Indiana University.



**Cape Cod Plein Air Painters Bilezikian Gallery**

**July 9 – September 11**

*“The Lord blessed me with a talent to pain. I hope I use it wisely and well.”*

- W. J. Maloney

Boston born artist Bill Maloney has created a number of impressive paintings during his career, many of which feature the landscape of Cape Cod or Boston. He has also created paintings of the landscapes of Maine, Italy and Ireland. Maloney earned his B.F.A from Massachusetts College of Art and has been a professional painter for over 40 years. Maloney also studied under Don Stone, a nationally known painter of marine subjects. He is also the retired Art Director for the Raytheon Company. Maloney is currently teaching art on Cape Cod.



Bill Maloney is part of the Cape Cod Plein Air Painters; a group that was founded in 2004 by a number of local Cape Cod artists who decided to make it a priority to paint together each week. Their works aim to capture a particular light or time of day, subject or even a reflection of their own mood. They try and capture an exact moment as it appears in front of them, painting quickly before the scene is lost.

**Joyce Zavorskas Polhemus Savery Dasilva Gallery July 16- September 11**  
***Random Distribution***

*“I want to transform ink into sand and sea, to construct layered surfaces that become cliffs or ocean or clouds, or remain abstract rhythmic patterns. Layers of pigment on paper relate to layers of land observed over time. My recent monotypes and paintings concern the possibilities of arranging earth’s colors and forms in an enclosed composition, recording aspects and oddities of erosion, and fixing in time the face of the beloved before its demise. The build-up of ink imbedded intimately into the fibers of the paper attempt to connect the viewer to the activity of erosion, and to perhaps scrutinize the configuration of our society, under siege from wars, recession, climate changes, and indifference to the fragility of our environment”*

- Joyce Zavorskas

Joyce Zavorskas was born in Weymouth, MA and spent many summers on Cape Cod. Since 1983 she has lived year round on the Cape, as well as maintaining a Fenway Studio in Boston for the past ten years. The images Joyce paints and the monotypes she creates are abstracts that are created from her observations of the land. Recent paintings have focused on the erosion of landforms that she observes along the coastline, or other images she sees while hiking the cliffs. Zavorskas’ paintings of erosion show the transformation of the coast line caused by both gravity and nature. Joyce Zavorskas believes that this damage we see suggests wider global issues.

**Matthew Schulz      Bank of America Hunter Gallery      August 6- September 4**  
***“Chasing the Light: Landscapes, Wildlife and Sporting”***

*"My Grandfather has always had a huge impact on my life. From the time I was a little kid, when I would long to be old enough to go to Maine with him. And today when I drag him to come with me places and do things that he "doesn't have the ambition for" which translates to 'I'll go, if you drive.' So it should be of no surprise that I use him as subject matter in my paintings. I use him because he has a certain gritty appeal that all great characters have. It's the weathered skin, the crisscrossed patterns on his neck and the old beat up hands that have history; that is what he gives to a painting, history. He was there for all my Outdoor firsts."*

- Matthew Schulz

Matthew Schulz grew up hunting waterfowl with his grandfather along the Kennebec River and in the salt marshes of Barnstable. This bestowed within him a great love for the outdoors, as well as for the sports in which people participate in nature. Many of his paintings reflect these early activities featuring the landscapes of the marshes, hunting and the local New England wildlife. In 2006 his rendering of a Goldeneye decoy was chosen to be the Massachusetts Waterfowl Stamp of 2007. Matthew Schulz has had his work shown in New York, Boston, Mystic and Wisconsin, as well as here on Cape Cod. In Wisconsin his painting of a Great Blue Heron was included as part of the prestigious Birds in Art exhibit at the Leigh Yawkey Woodson Museum.

Color and light have always been a great fascination of Schulz. In his paintings he tries to reflect a specific emotion; combining color and light with emotion are essential to the successful completion of his paintings. Being strongly influenced by the great 19<sup>th</sup> century painters Fredric Edward Church and Albert Bierstadt, it is no surprise that he uses light and brilliant colors to bring emotion to his paintings. He has also been influenced by contemporary painters Joseph P. McGurl and Robert Bateman, as well as the late Paco Young.



**Frank Cardozo Nicholas     Bank of America Hunter Gallery     Sept. 10 - Nov. 27**

*“When I came to live on the Cape more than 30 years ago, like many artists I had already been swayed by its natural beauty, open skies and wide-stretched shores. The extraordinary quality of light here has been well remarked on for a long time and I appreciate it as a natural mystery, one that reflects the relationship of light with the many waters of this place. It is a challenge and a glory to paint as even the sands boast a spectrum of tone and color. I have never failed to be amazed at the constantly changing natural wonders of Cape Cod and the Islands.”*

- Frank Cardozo Nicholas

Born in Washington, DC, Nicholas was educated in art at the Pennsylvania Museum School, Pratt Collage, the Art Students’ League, and the Brooklyn Museum School before becoming a commercial artist illustrating trade books and text books, and then moving onto greeting cards. In 1970 Cordozo moved to Cape Cod, and by 1978 he was working full time as an artist, which he did for the next 25 years creating more than 200 paintings. His works have been exhibited across the Cape and throughout the country as well.

Many of Nicholas’ paintings featured the landscape and people of Cape Cod; he also studied the Native Americans, as well as reflecting on his African American heritage. His works sought to reflect the human condition. He painted both the common laborer as well as ballerinas, striving to show his love of nature, justice, freedom, music, dance and the sea bringing it all together to reflect the beauty and diversity that is America. Nicholas painted laborers in the field, American Indians in ceremonial dress and fishermen working against the violent sea. He created his paintings using mixed media of oil, acrylic and casein to illustrate his diverse subjects.



“The Big Meadow”

## **Rosemary Simpkins: Remember... A 9/11 Trilogy Honoring the Victims**

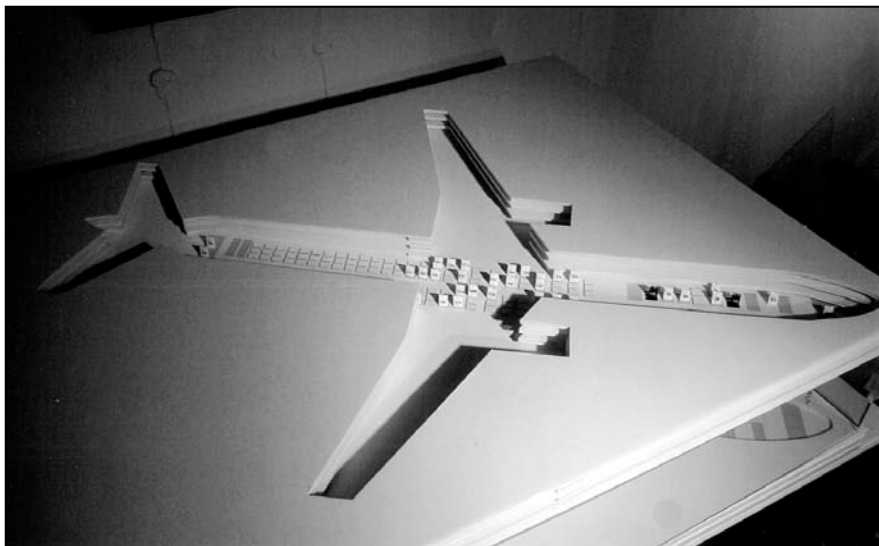
**September 11 - October 9, 2011**

Gallery Talk by Rosemary Simpkins, Saturday, September 10, 11 am

Rosemary Simpkins received her degree in graphic design from Parsons School of Design in New York, and her Master of Arts/Book Arts from the London Institute's Camberwell College of Arts. She has been a member of the Center for Book Arts in New York City since 1993. Born in Mexico City, Simpkins and her husband, Bud, lived in New Jersey, Connecticut, New York City, across from the World Trade Center, and London, before retiring to Cape Cod in 1997.

In 2002 she created an interactive sculptural book entitled, *Twin Books*, as a memorial to the victims of the World Trade Center attack on September 11, 2001. *Twin Books* was exhibited at CCMA in the fall of 2009 on the 5th anniversary of 9/11. At the time of that exhibit Simpkins read an article in the Boston Sunday Globe stressing that the people who died on 9/11 deserved to be remembered. This exhibit, combined with *Twin Books* strives to remember those who were lost.

Five years in the making, two new projects join *Twin Books* on the 10th anniversary of 9/11 to remember all the victims killed on that horrific Tuesday morning. *Crater of Tears* is a sculptural interpretation of United Airlines flight 93 which crashed near Shanksville, PA. *Pentagon Red (They were engulfed by fire)* pays tribute to the 125 Pentagon workers who were killed on 9/11. *Pentagon Blue (They came from the sky)* describes the ordeal of the passengers and crew of American Airlines flight 11 before it crashed into the west side of the Pentagon.



*"Crater of Tears"*

*"It is easy to get lost in Cindy Kane's map series ... Distressing for the navigational eye, each collage of countries, colors and geometric shapes leads everywhere and nowhere at once. Squiggles collide with severe shards of soft color, pinned down by webs of jagged lines. Like a smattering of yarn, glass, and sticks, everything is chaotic."*

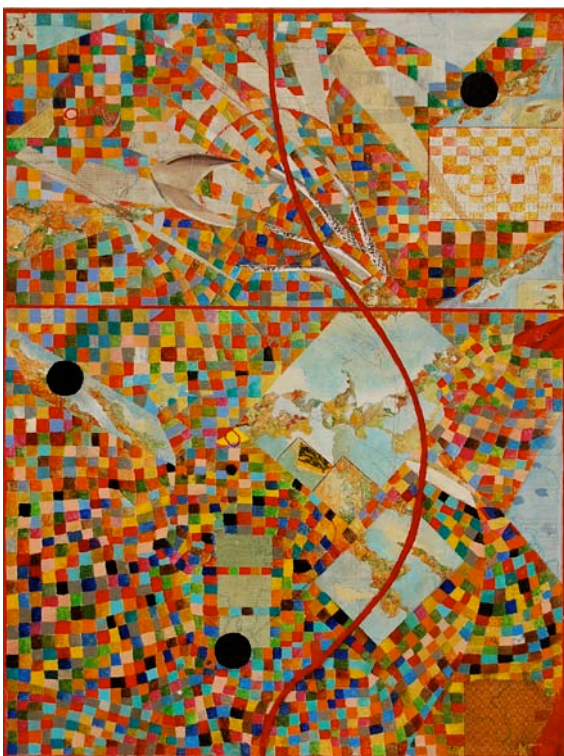
- Sara G. Levin

*"They are about my sense of displacement, and more political, concerned with the tumult of our times,"*

- Cindy Kane

Living on Martha's Vineyard, Kane is a self-taught painter whose maps reflect her own sense of the world. She has created her own works of art ever since she was a child, and many of her works today contain some of the artwork of her own children. Her work is shown and sold locally, as well as in San Francisco, Chicago and Santa Fe.

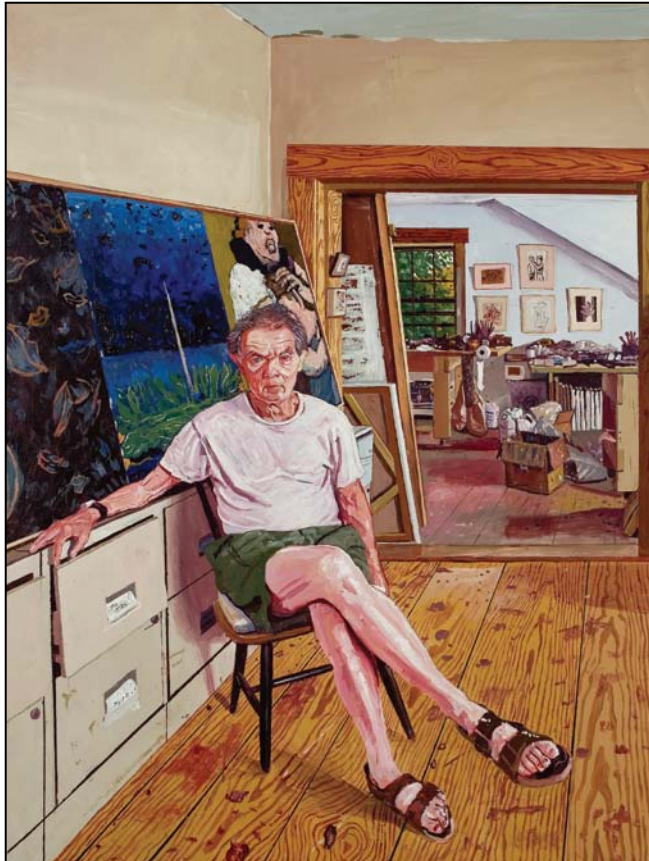
One type of artwork that Kane is most recognized for are her maps. Her creation of maps grew partly out of the connection she felt to the Middle East, her husband and his family is from Israel. Kane's maps respond more to political feelings and the world around us, than to traditional maps. In her maps she responds to war and conflict by combining images of fire with world maps and newspaper headings. She has also addressed extinction by painting images of birds on sheet music. Other subject she often reflects upon are her personal heroes, writers, thinkers and leaders both politically and spiritual; Kane brings her feelings to life in her works of art.



"Hallelujah"

**Mel Leipzig with Daniel Finaldi and Linda Pochesci      Hope McClennen Gallery**  
**September 17 – December 4                      From New Jersey to Cape Cod**

This exhibit features the works of the renowned artist Mel Leipzig, along with two of his former students who are both talented and well-known artists in their own right, Daniel Finaldi and Linda Pochesci. Each artist has their own style, but all show a deep emotional connection to the place they are painting. All summer on the Cape, and live in New Jersey; at times they come together to paint.



**Mel Leipzig**

Born in Brooklyn, New York Leipzig went on to study art at the Museum of Modern Art in New York City after receiving a scholarship. He then went on to study art at The Cooper Union, Yale University and the Pratt Institute. Over the course of his career Leipzig has had over forty one man shows at museums, university galleries and art cents across the United States. In 2007 he was elected to membership of the National Academy. He is currently a professor of Painting and Art History at Mercer County Community College, and has taught at other institutions as well. His paintings always come from realistic drawings, never using photographs to recreate images. However, since 2009 he has stopped working from preparatory drawings and has just painted the scene he wished to create. Leipzig's paintings frequently use a limited color palette often using no more than eight colors; since 1990 he has only used four,

dark red, blue, yellow and white. Leipzig says that, "Before 1995, all the people portrayed in my paintings were my students, my friends or members of my family including my children...The environments were in or around my home in Trenton or the grounds of the school where I teach. Starting in 1995 I altered my direction. I painted other people, many of whom are artists, architects, teachers and religious leaders, sometimes with their families, in their environment, their home, studio or house of worship."

**Daniel Finaldi**

Reviving his Bachelor of Fine Arts from S.U.N.Y at New Platz, and his Master of Fine Art from Brooklyn College, Finaldi was also student of Mel Leipzig. Finaldi's paintings are created from direct observation of reality, and in connection to the tradition of figurative painting in Western

Art. In the recent years Finaldi has been working to discover the mood of a particular place and to paint just what he was feeling at the time, as well as the visual experience he was having. In



the past 9 years he has started to paint more of the people that occupy the places he paints. Often Finaldi paints his family, students and friends that are a part of his life and environment. Finaldi is in his own words, "Devoted to observing people as they are and as I perceive them in their space. I wish to paint what I believe to be beautiful; space, air color and the spark of life and the dignity that is in every person. There is a glow and essence and a soulfulness that I perceive and I hope to capture."

"Coming of Age", 2008

### **Linda Pochesci**

Born in Massachusetts, Linda Pochesci moved to New Jersey as a child where she grew up and went to college at Montclair State College. It was at Montclair where she received a BA in Art and studied under Mel Leipzig. Pochesci then attended Massachusetts College of Art where she received her Master's in Painting, and studied with the artist George Nick. Exhibiting across both New Jersey and Massachusetts she has also received many grants for her painting. Pochesci paints light, summery scenes depicting interiors and landscapes in which she focuses on the architectural elements of the space. Often she looks closely at the tiled floors, windows or the walls of the space, yet Pochesci's works have such a light quality to them that they often have a sense of the outdoors. She currently lives in New Jersey where she teaches Painting and Studio Art, her summers are spent on Cape Cod.



"Studio Mirror"

**“America the Beautiful” artwork inspired by Katherine Lee Bates’ Song**  
**Bilezikian Gallery/Polhemus Savery Dasilva Gallery September 17 – December 11**

*“Americans all see the country from their own point of view. ‘From different vantage points, we look out at this beautiful land... It takes our breath away- and invites us to breath together, side by side, our cultures diverse yet interwoven.”*

- From Cape Experience article by Debi Boucher, quoting weaver Katie Hickey

“America the Beautiful”, written by Falmouth born Katherine Lee Bates in 1885 as a poem and then put to music, by Samuel A. Ward, in 1910 has been a favorite patriotic song of Americans for over a century now. In this exhibit painters and weavers from Cape Cod have created works of art that artistically reflect their interpretation of different lines of the poem. Collaborating together are eleven painters and eleven weavers. Some painters are creating their work as an interpretation of a weaving, while some weavers are interpreting the painting of their partner. This exhibit is being shown around the state beginning at the State House in Boston before continuing to the Cahoon Museum of American Art in Cotuit, and then coming to the Cape Cod Museum of Art this September.

In creating this exhibit the artists hoped to interpret and honor the song as well as celebrate the beauty and diversity of America. Proposed by Shawn Nelson, an artist from Dennis, the exhibit is meant to celebrate the beauty that is America, and even though the country has flaws, there is still much to be proud of and rejoice. For the twenty-two women from Cape Cod who worked together on this exhibit it was a unique and enjoyable experience. The artists, worked together to draw on different lines of the song to come up with a way to show just what makes America beautiful.



Flag Weaving by Beth Minear, inspired by the line, “O beautiful for patriot dream”

**Mary Moquin and Mark Kundmann**  
**November 19 - January 29**

**Ocean Edge Gallery**

*"I'm trying to paint the universal connection that makes people feel centered and believe that life is okay...There are moments out here when you feel so connected."*

-Mary Moquin

*"I'm very concerned about the composition and the emotional quality of color...The painting has to make some sort of sense. I want each person to bring their own relationship to the painting. I hope people become a third or fourth character in the work. I want them to put themselves in it".*

- Mark Kundmann

**Mary Moquin**

Growing up in the farmland of Middleborough, Moquin has always felt a deep connection to forests, felids and nature. She received a Bachelor of Fine Arts from Southeastern Massachusetts University and as a Masters of Fine Arts in 2009 from the University of Massachusetts Dartmouth. She currently lives on Cape Cod, and spends her summers in a cottage along the beach on Sandy Neck which can only be reached by boat or four-wheel-drive. Her time spent out on this beach has been a strong influence on her works, often featuring the dunes and the barren trees that line the trails out to her summer home. Moquin strives in to illustrate the connection between the beauty of the land she paints, and the deeper meaning of the light the shines through the trees or clouds found in many of her paintings, moving past the physical characteristics of the places. Moquin's style is influenced by the Post-Impressionists and the Abstract Expressionists, using cold wax, china marker, crayons and oil paint to create her works.



"Cloud Mysteries, 2009"

**Marc Kundmann**



"Beach Shack"

Born in Minneapolis Kundmann did not originally plan on becoming an artist. Gaining his fine arts degree from the University of Illinois, Urbana, Champagne, in graphic design it was not until he moved to Truro in 1998 that he began to paint. Until this point Kundmann had never had any formal training in painting, although he had done some in high school. Along with his self-instruction, he studied with Jim Peters at the Provincetown High School annex. Starting out he worked in oil, but soon began creating landscapes featuring buildings that reached out to the viewer with dense texture and creative colors. Kundmann creates his works on wood panels, often birch, starting with charcoal before moving onto the wax. Working quickly with the wax he must make sure that the layers of wax combine with the others beneath them, and he uses different techniques such as oil sticks to add color to his works.

**Nancy Craig      Bank of America / Hunter Gallery      December 3 - January 22**  
***Of Face and Body***

*"She paints from imagination, often beginning with poses recorded in her sketchbooks over the years. Many of her subjects are taken from Greek myth or the Renaissance iconography of such painters as Titian or Raphael. She is attracted to these epic themes, she says, because "the Greek myths embody extreme universal truths—" And oddly enough, playing with the imagery of gods and goddesses, you begin to find they're more alive than you'd ever imagined. Zeus to the Greeks wasn't god of the sky, he was the blue sky itself; Venus not goddess of love but the carnal potency itself; and they actually seemed to be born again for me in almost exact proportion to each painting's belief." -Berta Walker Gallery Summary*

Born in New York, Nancy Craig attended a progressive school that allowed her to express herself freely, and it was there she discovered her skill at drawing and painting; often of forms that were larger than life. Later, Nancy attended Sweetbriar College in Virginia, as well as Bennington in Vermont. She then went on to study at the Art Students League in New York, and the Academe Julien in Paris where Nancy learned the techniques of painting that she needed to transfer her drawings into paintings. Her teachers include many impressive painters such as Hans Hoffman, Edwin Dickinson and Frederic Taubes. Nancy obtained international notoriety early on as a portrait painter which led her to travel the world painting royalty, celebrities and the common people she saw in her travels. In the 1970's Nancy moved to Truro, Massachusetts and secluded herself from the world because she felt that the praise she was obtaining came too easily, and she wanted to have a chance to be forgotten and then become known again for her new work.

Although Nancy Craig was famous for her portraits, she was also drawn to painting scenes from the Bible and Greek mythology. Her large paintings featuring such iconographical subjects are reminiscent of the works of the great Italian Renaissance painters. Her works are larger than life and seem to capture images of both pain and glory. Nancy Craig's paintings are action filled and seem to burst out of dream like backgrounds. Her works are impressive both for their great size, and the immense talent that Craig has for the art of painting.



Flora, 2000



Homage to Leonardo, 2006

**Through Young Eyes: K – 12 Cape Cod Student Art Exhibition**

**Hope McClennen Gallery**

**December 10, 2011 - February 19, 2012**

**Exhibition Reception: December 15, 5:30 - 7:30 pm**

Student artists steal the spotlight during *Through Young Eyes*, a Cape-wide student art exhibition. This annual exhibition features artwork created by Cape Cod students in grades K-12, and runs December 10th, 2011 through February 19, 2012. The exhibition represents a large-scale collaboration between the CCMA and schools from Provincetown to Falmouth. For this show, teachers select up to three pieces of artwork created by students. The artwork, matted, framed and prepared for hanging prior to installation at CCMA, is a comprehensive selection of drawings, paintings, prints, pottery and sculpture that traces the creative development of young artists from the region.



Kimberly Kalis, Barnstable Middle School

Mei Lee Amend, Barnstable High School



*(Images from 2010-11 exhibition)*

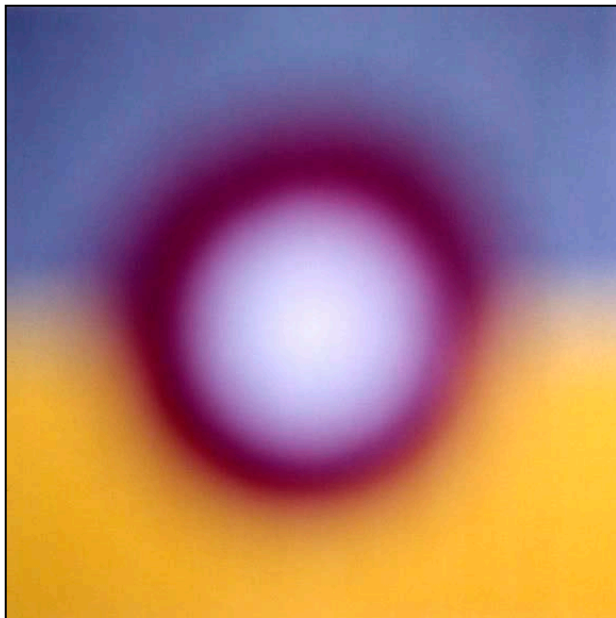
**Bill Armstrong   Polhemus Savery Dasilva Gallery   December 17- February 12**  
**Photography**

*"A world just beyond our grasp, where place may be suggested, but is never defined, and where the identity of the amorphous figures remains in question. It is a world that might exist in memory, in dreams, or, perhaps, in a parallel universe yet unvisited."*

-Bill Armstrong, on his *Infinity Series*

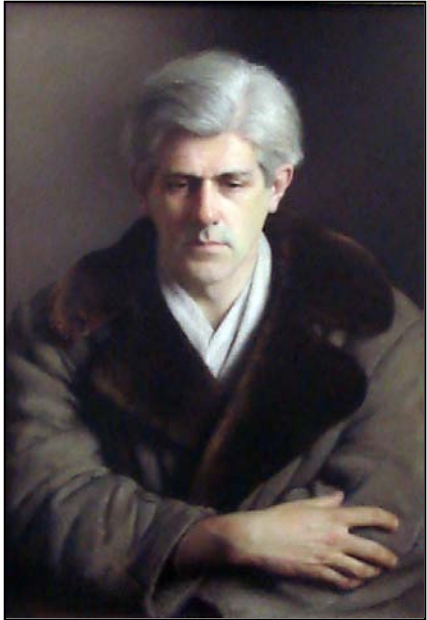
Bill Armstrong is a New York based artist who received a BA in Art History, and an MBA from Boston University. His works have been shown across the country as well as abroad. His photography has a very unique quality to it; Armstrong plays with the photography and manipulates the image through a number of different processes including, photocopying, blurring or even changing and re-photographing a picture to create images that are very different from their original state. His photographs include both abstractions and images of figures.

In his *Infinity* series Armstrong uses his skill and style to create a very unique body of work. *Infinity* is a body of work that Armstrong has been working on since 1997, becoming the overarching title to a number of smaller series that deals with the same ideas. In it he creates a body of work that takes images and manipulates them into something that has a completely new meaning from the original figure. Armstrong creates collages of images, and by blurring the seams of the photographs he is able to erase those divisions and create images that appear to come from another world. With these images being hard to place in a particular context the subjects become unsettling to the viewer, and allows one to respond to the image emotionally rather than through pre-set expectations. It is a fascinating series that shows both Armstrong's skill at manipulation, and the many techniques that can be used to alter photographs.



*Spirit, from the Infinity series*

**Recent Gifts and Acquisitions from 2011**      **Bank of America/ Hunter Gallery**  
**January 30 – April 1**



Each year, CCMA acquires additional art works for its permanent collection. Gifts to the museum must be accepted by the Acquisitions Committee, and meet the stated mission of the museum, which is to, “collect, conserve, study, interpret and exhibit works by outstanding artists associated with Cape Cod and the Islands.” This exhibit will showcase our most recent acquisitions to our collection.

Robert Cormier, *Man with a Fur Collar*, pastel

*“My paintings are a result of combining my foundational studio training with my interpretive spirit. For many years I have developed my imagination to think creatively and have experienced great personal satisfaction in creating from my mind’s eye.”*

- Carl Lopes

Carl Lopes, an art teacher at Barnstable High School as well as the visual arts director, Lopes spends his day interacting with art. Lopes received his Bachelors of fine arts at the University of Massachusetts Amherst in painting and his Masters of Fine Arts in Painting at the Pratt Institute in Brooklyn New York in the 1970’s. Since that he has attended a number of schools to continue his education in order to teach art to high school students. He also teaches art part time at University of Massachusetts Dartmouth. Lopes has also received a number of awards for both his artwork and his teaching of art since the 1980’s, including Arts Educator of the Year from the Art Foundation of Cape Cod in 2007; and from the Pratt Institute in 2000. Lopes has been named Outstanding Art Educator by Scholastic Art & Writing Awards in 2007, 2001 and 1995. For his own painting Lopes was named Best in Show at the Bierstadt Gallery in 1990, as well as a number of other art awards. His exhibitions have been held both solo and in groups throughout Massachusetts and in New York and Colorado.

In his paintings Lopes strives merge his visual ideas with personal feelings to create very individual pieces that can at times surprise people. His paintings have a rhythm to them, and he tries to balance the work visual and patterns. His training is in realism so Lopes tries to create an idea of being able to touch the patterns made from abstract geometric forms, and makes use of the space, as well as shadow and light.



## **POSTPONED**

**Frank Anigbo** ————— **Ocean Edge Gallery** ————— **March 31 — May 13**  
Paintings

*"I returned home from Spain ... and destroyed all my unsold pictures — about 30 canvases. I began teaching myself how to paint pain, abandonment, loneliness, images and emotions that have haunted me all my life; the expression of helplessness at injustices I could not prevent or forget. ... to express human suffering in its most basic form, and to celebrate the life of the forgotten person in pictures and in words. Velazquez, Goya, and Rembrandt showed me how to to speak in a manner that is direct." — Frank Anigbo*

Born in Nigeria, Frank Anigbo was interested in drawing from an early age. Early on Anigbo would copy images from his family Bible and recreate the images that were around him. Later, when entering an American University to study computer science, Anigbo was introduced to the paintings of the impressionists. However, his paintings truly took on their own style after he visited Spain to view the paintings displayed in the Prado. At 33 years old Anigbo changed directions in his paintings and sought to show the pain and suffering of those who do not get the chance to speak for themselves. In recent years he has lived in Barnstable Village on Cape Cod.

One group of people that Anigbo seeks out to paint in particular are the homeless, spending time with them in Europe, Los Angeles and Cape Cod. Many times the people he paints are drug addicts, or alcoholics as well as homeless. Anigbo's goal is to understand how these people ended up in their current situation, this exhibit features people who are often forgotten and pushed to the sidelines of society. This exhibit will display a number of paintings of the homeless who Anigbo has painted through the years.



James in a Quilted Coat, 2007

The Devil and the Addict, 2008



*“The structure of a painting rather than formalities, sequence, and limitations is usually the format I follow. Creating somewhat of a paradox of past and present events in everyday life. Taking an ordinary item, and reshaping the physical aspects then, placing that item in unusual setting, seems to be a good precedent for a surreal painting. I believe it is essential for the painting to arouse curiosity.”*

*-Thomas Eaton*

Born in Schenectady, New York in 1948 Eaton became interested in painting at an early age, and is a self-taught artist. Later on while exploring the different styles of art Eaton was introduced to the Boston Schools as well as the “isms”, but upon reflecting on these different styles he created one that was distinctly his own. Spending anywhere from four to seven hours a day in his studio Eaton works in surrealist, contemporary and traditional styles on canvas and board. When painting Eaton begins with an ochre under wash which he develops into a predominant theme with many layers of paint. He has named his style of painting, “contemporary surrealist impressionism”. In this style “A unique focused personally symbolic take on the realities that lie beneath the surface of our minds” is created. Eaton is reflecting on our daily lives in his own personal way. Eaton is a member of the Provincetown Art Association, the Cape Cod Art Association and the Cape Cod Museum of Fine Arts. He has won many awards, and has had multiple one man shows across Cape Cod where he now lives. His paintings can be found both in museums and in homes across the country.



“Beach Day”

**Donald Stoltenburg      Bank of America Hunter Gallery      April 7 – May 13**

Born in 1927 in Wisconsin, Donald Stoltenburg received his Bachelor of Science from the Institute of Design of the Illinois Institute of Technology in Visual Design Art in 1953. He then worked as an industrial designer and illustrator for Raymond Lowey. In 1954 he relocated to Boston where he worked as a graphic designer at the Container Corporation of America. In 1960 he set up his own art studio on Commercial Wharf in Boston and began devoting himself full time to painting. Working on Commercial Wharf inspired Stoltenburg to paint marine art, concentrating on sailboats and steamships, particularly focusing on the study of the classic ocean liners of the 20<sup>th</sup> century. The next decade would find him perfecting his craft and painting many different subjects in an abstract expressionist style.

In 1957 Stoltenburg began to teach art at the DeCordova Museum School in Lincoln, Massachusetts where he taught oil painting, watercolor and printmaking. In 1962 he was the Visiting Critic at the Rhode Island School of Design. At the same time Stoltenburg was teaching across Cape Cod. He taught printmaking at the Castle Hill Center in Truro, and at the Falmouth Artist Guild, as well as printmaking and drawing at the Cape Cod Conservatory of Music and Art. He has also authored two books on printmaking and the environment of the artist. In 1980 he began to teach privately at his studio attached to his Cape Cod summer home where he relocated permanently in 1967. Over the years he has exhibited across New England as well as in a number of other states, also having won a number of honors for his unique style of painting. Today Stoltenburg continues to produce art as a member of the American Watercolor Society and the New England Watercolor Society. He is also a Fellow of the American Society of Marine Artists. His marine works of Cape Cod illustrate many images of the ocean in a style that is distinctly his own.



*Nantucket Roofs, 2009*

**Art Internship Hope McClennen Gallery/ Ocean Edge Gallery May 12 – June 3**

The 15<sup>th</sup> annual *ArtWork* exhibition features artwork produced by students during the course of their partnerships with renowned local artists. The School-to-Careers Art Internship program pairs junior and senior high school students with successful working artists for eight weeks, working in collaborative environment that promotes creative growth and offers insight into the lives and routines of professional artists. A reception for the artists and their mentors is May 10, 2012.

**Tides of Provincetown                      Bank of America/ Hunter Gallery; Ocean Edge  
Polhemus Savery Dasilva Gallery                      Bilezikian Gallery                      May 18- August 26**

The *Tides of Provincetown* is a year-long traveling exhibit that begins at the New Britain Museum of American Art, and will end here at the Cape Cod Museum of Art. This exhibit will focus on the influence the Provincetown art colony has had both on individual artists, and the wider art community in the more than one hundred years since the founding of the Cape Cod School of Art. The Cape Cod School of Art was founded in 1899 by Charles W. Hawthorne, and his works, as well as many artists who have been influenced by the Cape Cod School or Art will be the feature of the exhibit. Artists that will be part of the exhibit include local artists such as Milton Avery, Henry Hensche, Hans Hofmann, Blanche Lazzell, Robert Motherwell, and E. Ambrose Webster as well as artists who have just passed through the Provincetown Art Colony. Those artists include Stuart Davis, Willem de Kooning, Charles Demuth, Red Grooms, Edward Hopper, Jackson Pollock, Mark Rothko, and Andy Warhol who, although they did not spend a long time in Provincetown, were influenced by the Art Colony.

The exhibit will be broken into eight sections highlighting major years in the art colony and reflect the importance that Provincetown has played in the history of American art. The first section is the start of the Cape Cod School of Art in 1899. The next section will be the Provincetown Art Association and the “Modernist Split” that took place from 1914-1927. The third section will be Modernist breakthroughs, featuring Blanche Lazzell, Ross Moffett and the “Early Moderns.” The next period of time from 1935-1966 will feature Hans Hofmann and the establishment of his school and his inspiration to the generations of his students. The 1950s will also be featured and will show the Academic and Impressionist trends that developed during the rise of Abstract Expressionism. The sixth section will show how the Tirca Karlis Gallery brings “big name” artists to Provincetown from the period of 1958-1974. The period from 1968-1998 will show how the artists of Provincetown took action to restore the colony to its former glory. Finally, the last section will cover 1999-2011 and will show how the Provincetown art colony stands today. This exhibit is the largest collection of work by the Provincetown art colony in the last 30 years, and demonstrates just how influential the artists of Cape Cod have been on the larger world of American Art.



BACKSTREET, PROVINCETOWN, 2011 BY JOHN DOWD



VIEW FROM THE STUDIO, PROVINCETOWN, CA. 1919, BY E. AMBROSE WEB

**Auction Bank of America /Hunter Gallery August 18 – September 2**

The annual Auction consists of more than 120 items that are available to purchase and bid on. Some of the artists represented have been Sarah Holl, Marieluise Hutchinson, Joseph McGurl, Robert Douglas Hunter, Karen Buckley, William Davis, and our own Michael Giaquinto. Works of all media are included, from oil painting and photography, sculpture to jewelry. There is a piece of art for everyone, plus some artful experiences, whether you are intending to purchase, or just want to see what artists on Cape Cod are creating right now.

*See the website for more information on the following exhibitions:*

**Judith Shahn, Printmaker Bilezikian Gallery Sept 1 – Nov 11**

**Rediscovering Artists of Southeastern Massachusetts 1875 – 1975  
Bank of America /Hunter Gallery Sept 22 – Oct 21**

**Milton Wright Paintings Ocean Edge Sept 22 – Nov 18**

**Pennsylvania Academy of Fine Arts Alumni Hope McClennen Gallery  
Sept 22 – Nov 25**

**Cape Cod Potters Bank of America /Hunter Gallery Oct 27 – Jan 6, 2013**  
Juried Show

**Enamel Guild (Northeastern) Bilezikian Nov 17 – Jan 27, 2013**

**Benton Jones/Thomas Watson/Kate Sidwell Hope McClennen Gallery  
Dec 1 – Feb 3, 2013**

Glass sculpture, paintings, Printmaking