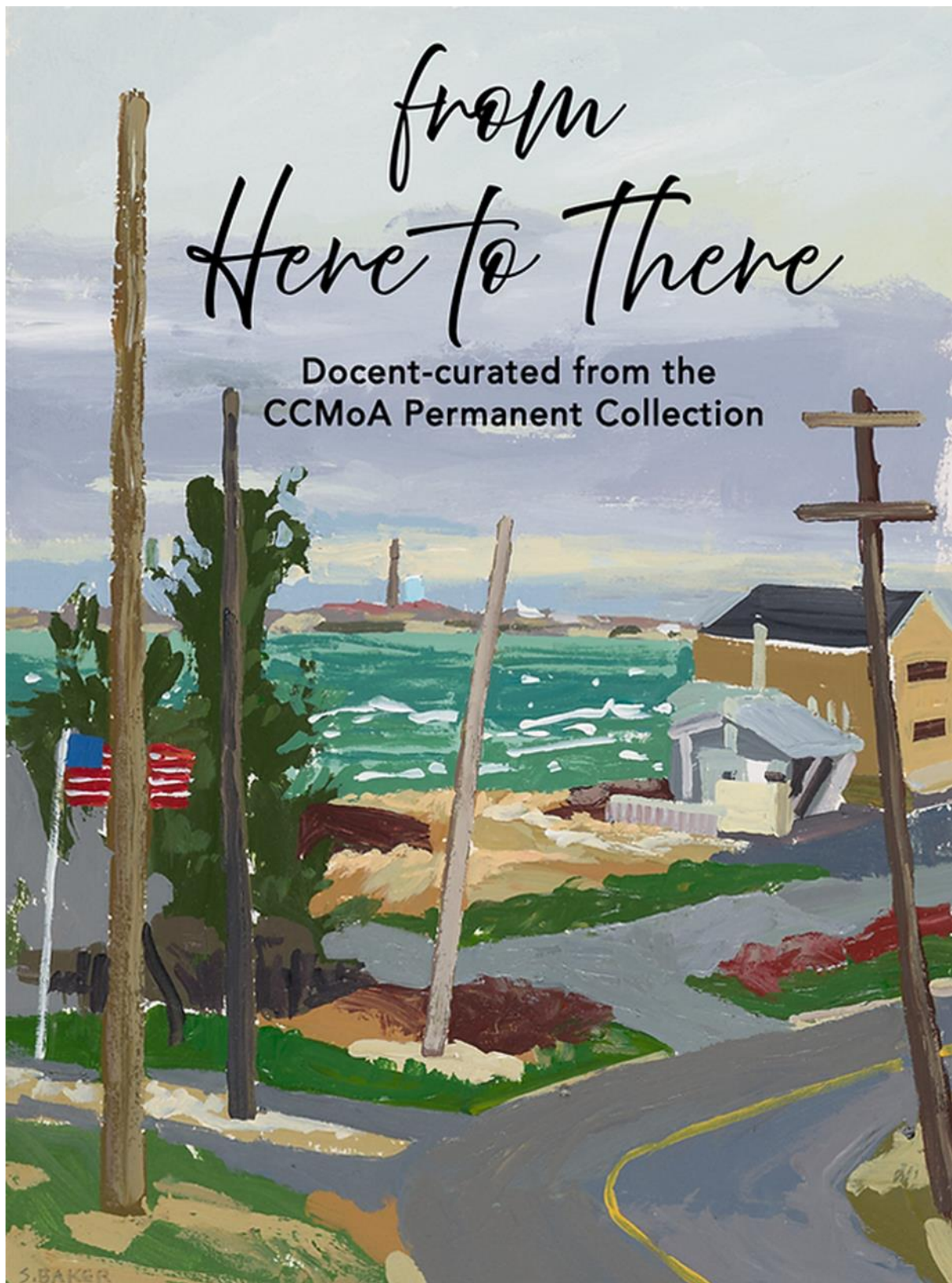


from Here to There

Docent-curated from the
CCMoA Permanent Collection





SUSAN BAKER (born 1946)

Knowles Crossing, n.d.

Gouche, acrylic on paper

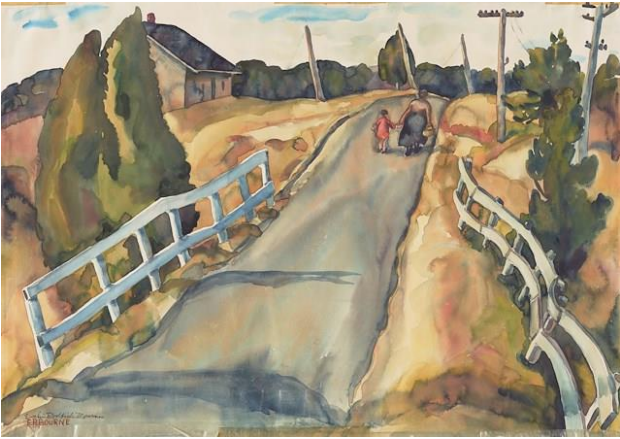
Gift of Richard Polak, 2004.61.7

A graduate of Rhode Island School of Design (RISD) with a BFA in Painting, Susan Baker has lived, studied and painted on the outer Cape for many years.

Here in *Knowles Crossing* (in North Truro), Baker's landscape is vibrant and moody, an effect she created by slashing on thick dashes of color using bold strokes. In this view of Provincetown, often referred to as "Lands End," a brisk wind slices across the water, a harbinger of a storm brewing. Everything is in motion: the waves whipping up into a frenzy, the clouds scattering wildly across the sky and the flag snapping to attention. Even the towering wooden poles appear to sway.

In addition to painting, Baker penned and illustrated several humorous books about her beloved Provincetown and its inhabitants of both the human and canine variety.

Docent: Gina Lowe



EVELIN BODFISH BOURNE (1892-1954)

***Up Hill*, n.d.**

Watercolor on paper

Gift of Roy Mennell, 2004.50.2

By 1923, having settled in Buzzards Bay, Evelin Bodfish Bourne was exhibiting her work at the Provincetown Art Association and Museum (PAAM), which she continued to do for 30 years.

Here in *Up Hill* are a woman and child climbing upward towards the horizon, perhaps to the house. It seems to watch them with window-eyes and door-nose. Several aspects draw our eyes from the foreground up the hill: the road converges to a point in the distance; the fences, trees and utility poles all direct our eyes to the pair; the child's red clothing offers a distinctive drop of color; and the wavy fence creates a sense of the motion of heading uphill. The watercolor medium also adds to the fluidity of the scene.

Docent: Judy Hadley



MARK CHESTER (born 1945)

***Swan and Cygnets, Switzerland*, 1981**

Silver gelatin print

Gift of the Artist, 2014.4.1

Photojournalist Mark Chester operates from an intuitive awareness. He says, “Always be aware of what’s in front, behind and to the sides of you.” Street photography is his focus, and always in black and white. Why? He says he does not respond to color, because he's color blind.

Swan and Cygnets, Switzerland would translate very differently in full color. Here, blue water presents as murky, ominous charcoal-colored swirls. The bright white contrast of the feathery creatures, as they emerge from near black into lighter shades of gray, creates a graphic and dramatic angular image.

One lucky cygnet hops a ride on Mama’s back, posing perfectly perpendicular to the path created as they leave a shadowy trail behind them. “Why not take pictures of things that make you smile?” asks Chester.

Docent: Carolyn Duch



ROBERT CIPRIANI (1939-2014)

***Blue Field*, 2009**

Acrylic and modeling medium on canvas

Gift of the Artist, 2009.14.1

An abstract expressionist painter and graduate of Rhode Island School of Design (RISD), Robert Cipriani was influenced by his career as a notable graphic designer. His endless curiosity and experimentation inspired him to produce a variety of titled series to explore and satisfy his creative mind.

An accomplished photographer, Cipriani was drawn to the outer Cape where he took photos of fields in different seasons and conditions. His paintings became reconstructions of his photographic views, and in them he abandoned traditional three-dimensional effects in favor of dramatically simplified areas of pure color and strong pattern. Using modeling medium mixed with acrylics and a palette knife, he built up a raised textural dimension. *Blue Field*, part of his *Dreamfield* series, is illustrative of his creative journey ***From Here to There***.

Docent: Maureen Callahan



ARTHUR COHEN (1928-2012)

***Brooklyn Bridge*, 1983**

Aquatint on paper

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.91

New York City native Arthur Cohen is known for his scenes of New York City and Provincetown, Massachusetts. He studied in New York at Cooper Union and the Art Students League. Cohen lived his entire life in New York City, apart from annual stays in Provincetown. His frequent subjects included the *Brooklyn Bridge**, Flatiron Building (NY) and Provincetown Harbor and shore.

Cohen said, "The paint is its own subject, and light is almost all of the answer. Once I'm into the work, light becomes paint and a pathway to the painting."

**The Brooklyn Bridge looms majestically over New York City's East River, linking the boroughs of Manhattan and Brooklyn. Since 1883, its granite towers and steel cables have offered safe and scenic passage to billions.*

Docent: Christina Petruska



WILLIAM R. DAVIS (born 1952)

***Summer Sailing on Nantucket Sound*, 2001**

Oil on panel

Gift of Joseph McGurl, 2003.27.1

William “Bill” Davis is enamored with a bygone era where life was less complicated. Many of his paintings employ techniques used by 19th century luminists, such as Fitz Henry Lane and Martin Johnson Heade. Largely self-taught, Davis also learned much from fellow artists.

The full sails in *Summer Sailing on Nantucket Sound* indicate the sailboat is moving at a good clip through the waves. However, there is a feeling of calmness created by the uniform glow that infuses the entire painting, an effect achieved by the painting of a rosy undertone. The sky has soft, undulating light patterns. In this painting, Davis pays homage to the luminist style by presenting a smooth surface with no visible brushstrokes as well as a horizontal composition with a wide expansive sky.

Docent: Karen Pryce



ARTHUR DAY (1923-2019)

Elevated Subway, Queens, n.d.

Oil on canvas

Gift of the Artist, 1994.6.1

In Arthur Day's *Elevated Subway, Queens*, the swooping curve of the underside view of an elevated track takes our eye from the upper left quadrant of the painting to lower right edge in one quick motion. Strong vertical lines with intersecting diagonals of the steel supports give strength and stability to the image. Day's playful use of light and dark shapes create patterns across the canvas, adding vitality to a city scene devoid of people.

After his retirement from the Foreign Service and then the United Nations in 1985, Day studied painting at the Art Students League in New York. In his words, "I try through representational art to capture the salient characteristics of the environment I am most familiar with – New York City and Cape Cod."

Docent: Priscilla Hutchinson



THOMAS T. EASTWOOD (1902-1958)

Derrick 6/8, n.d.

Lithograph on paper

Gift of Evelyn Eastwood, 1990.4.2

Thomas T. Eastwood spent his childhood in New Bedford, Massachusetts. This was a large, working port, and he was exposed to constant hustle and bustle as he grew up.

The shades of black and gray in *Derrick* convey the grittiness of a loading dock. The machinery is idle, the scene devoid of workers. Implied is that the dock is merely at rest and will soon be humming with activity. Soon the machines will spring to life and stevedores will arrive to handle the goods going ***From Here to There***.

Docent: Gina Lowe



THOMAS T. EASTWOOD (1902-1958)

***Sixth Avenue and West 3rd*, 1933**

Oil on canvas

Gift of Evelyn Eastwood, 1989.12.2

Thomas T. Eastwood spent his childhood in New Bedford, Massachusetts. This was a large, working port, and he was exposed to constant hustle and bustle as he grew up.

In *Sixth Avenue and West 3rd*, an industrial dock is bustling with activity. As the day dawns, workers march across an iron bridge, shouldering their tools. In the dark underbelly of the warehouses, men fuel work vehicles before heading out for the day. Two traffic lights wink stop or go, orchestrating the comings and goings of this vital workforce.

Docent: Gina Lowe



DEL FILARDI (born 1929)

Kangaroo (*Scissor series*), 1972

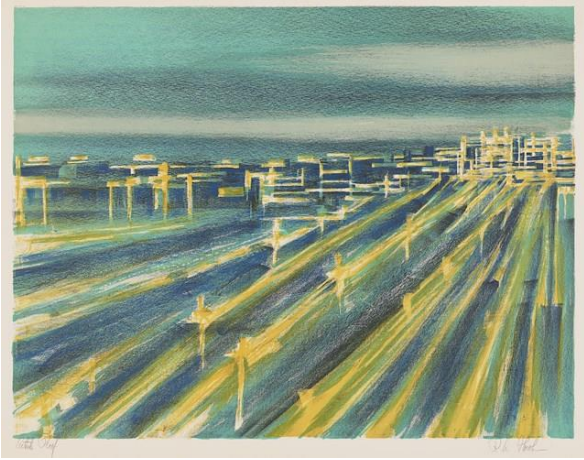
Steel found objects

Gift of Del Filardi and Harriet Rubin, 2012.9.4

Truro artist Del Filardi is perhaps best known for her highly detailed Corten steel and bronze bird sculptures. An avid naturalist, she relishes observing birds in their natural habitats. With degrees in health and physical education plus a master's degree in dance from New York's Columbia University, she taught for 20 years before taking up sculpture, strictly as a hobby at first. She started welding and working with metal, making and selling her jewelry on Cape Cod in the 1960s.

Kangaroo (*Scissor series*) represents a dramatic departure from Filardi's usual subject of birds, as well as a departure of materials. She has added found objects – scissors and metal discs - to her petite and playful kangaroo. He almost invites you to hop along with him!

Docent: Barbara Gray



RICHARD FLORSHEIM (1916-1979)

Untitled (Jet Approaches) AP, n.d.

Lithograph on paper

Gift of Richard Florsheim Art Fund, 2004.60.15

Painter Richard Florsheim said, "Visually I don't forget anything. It comes out as a synthesis of experience. If I paint a city, it's all cities. If I paint the sea, it's all the seas I have experienced. A specific place modifies things, but I am looking for the universal, not the particular."

Heir to the Hertz corporation, Florsheim abandoned his legacy and followed his own artistic muse. His acute visual imagination tied the figural to elements of abstraction. His works are active, with a sense of dynamic motion. In *Untitled (Jet Approaches)*, Florsheim manipulates strong line with the interplay of light to produce an irresistible energy where time, movement and speed are encapsulated – literally taking the viewer ***From Here to There.***

Docent: Judy McElroy



ROY N. FREED (1917-2014)

***Rising Pheasant*, n.d.**

Steel

Gift of Roy and Anne Freed, 2006.1.1

"Sculpture is where you find it." That is the philosophy of respected lawyer, artist and co-founder of the Cape Cod Museum of Art, Roy Freed. As a found objects sculptor, he searched for his materials in welders' junk piles, the metal recycling element of public dumps and along curbs on rubbish collection day.

In *Rising Pheasant*, Freed employs an array of welding tools to create an abstract sculpture from the most basic shapes. He's said of this work, "It is hard to tell what this is, but somehow it came out of my mind that I should set up this angle here to give a certain tension, a certain upward motion... Someone said it looks like a pheasant flying... I just think it's nice as a work of art."

Docent: Nikki Alexander



XAVIER GONZALEZ (1898-1993)

***Chinese Junks, Aberdeen, Hong Kong*, n.d.**

Watercolor on paper

Gift of Mary A. Eisenberg, 2008.8.5

In *Chinese Junks, Aberdeen, Hong Kong*, Xavier Gonzalez uses line, shape and the structural geometry of cubism, especially in the sails, to create texture and give the illusion of gentle movement of a sailing ship over the water. The junks and smaller vessels tied to the dock, encased in darkness, appear serene. An Asian influence is evident in the color palette, and use of chiaroscuro (strong contrast between dark and light) draws the viewer into the painting.

An immigrant from Spain, Gonzalez was a versatile modern artist working figuratively and abstractly to produce murals, watercolors, sculpture and jewelry. Influenced by Aztec, Spanish baroque, Chinese and Japanese art, his work spanned decades. He spent summers in Wellfleet on Cape Cod, founding a painting school there in the 1940s.

Docent: Barbara Hoos



GORDON HANSEN (1904-1972)

***Planes*, 1945**

Oil on canvas

Gift of Shirley M. Hansen, 2004.43.3

Gordon Hansen planned to be a naval architect. Instead, he both studied and taught at Boston's School of the Museum of Fine Arts. Later a journalist, he worked for the *Boston Evening Transcript* and was a full-time artist and draftsman at the *Boston Herald*. He illustrated children's books and created covers for the *New Yorker* and *Cosmopolitan* magazines.

A gifted portrait and landscape painter, Hansen was trained in the classical tradition and influenced by the impressionists. He served in the U.S. Air Force during World War II. During his free time, he painted in the French and English countryside. He also painted every plane in which he flew. In this subdued painting, *Planes*, Hansen salutes two once powerful masters of the air with a sense of melancholy fondness and respect.

Docent: Peter Adams



MARION CAMPBELL HAWTHORNE (1870-1945)

***Canal Venice*, 1906**

Gouache on paper

Gift of the Estate of Audrey Harris, 2010.35.1

Marion Campbell Hawthorne was noted for her distinctive handling of watercolor and gouache (opaque watercolor). She and her husband, painter and Cape Cod School of Art founder Charles Hawthorne, traveled often to Italy, where she painted scenes from their time in Venice. She was skilled at applying thin washes of color across the paper. Her impressionist style has been described as "delicate, sensitive, unpretentious and genuine."

In *Canal Venice*, an empty gondola awaits gondolier and passengers. The canal is quiet, as is the bridge spanning it. The mood is tranquil, yet expectant. Hawthorne's characteristic emphasis on light and color suggests movement yet to come. The shimmering water in the foreground and hues of turquoise and brown create an atmosphere of calm before the inevitable business of getting ***From Here to There***.

Docent: JoAnn Phillips



PETER HUNT (1896-1967)

Untitled (Nautical Theme), n.d.

Ink on paper

Given in memory of Donald B. Foresman and Robert Y. Foresman, 2018.8.1

Provincetown artist Peter Hunt painted in the folk art or primitive art style. He gained recognition in the 1940s-50s for colorful peasant designs reminiscent of European and Pennsylvania Dutch folk art. Hunt has a loose, free-flowing style, as seen here in *Untitled (Nautical Theme)*. Later works featured vibrant colors painted freehand on household furniture. Many hearts, whimsical angels and peasants adorned his pieces. A commercial success, he also published several how-to decorating books and a cookbook and was featured in popular magazines of the day.

The simple black inked lines seen in this painting create motion and interest for the viewer. The man with blowing scarf and nearby animal seem securely planted on firm ground. Curves and wavy lines create the feeling of motion in this flat plane.

Docent: Barbara Cole



LESLIE GILLETTE JACKSON (1921-2013)

***Leaving Rome by the Midnight Train*, 1990**

Acrylic and pencil on paper

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.104

Leslie Gillette Jackson was a painter and a poet. This abstract, *Leaving Rome by the Midnight Train*, is from her Verrazzano Series, part of a vibrant and moving collection inspired by her time in Europe, primarily in Italy. She traveled to Rome every year to paint and exhibit her work.

Jackson was a deeply spiritual person which was reflected in her work. She painted with dark reds and blues, reminiscent of traditional, Renaissance and medieval periods. Her work was very contemplative. A world traveler, place was important to Jackson, and she expressed the feeling of place in her writing and painting. Born in Rochester, New York, she later lived in Connecticut. Summers were spent in Truro on Cape Cod, and she taught at Truro Center for the Arts at Castle Hill for 30 years.

Docent: Christine Young



JOSEPH KAPLAN (1900-1980)

***Provincetown Dock*, n.d.**

Oil on canvas

Anonymous Gift, 1991.23.1

Joseph Kaplan immigrated from Russia to the United States at age twelve. He studied in New York City at the Educational Alliance Art School, the Art Students League and the National Academy of Design. In the 1920s he was a student of Charles Hawthorne in Provincetown, and he regarded Provincetown as his summer studio. Early in his career, he worked on several WPA (Works Progress Administration) federal art projects.

Kaplan worked mostly in oils and watercolor and became noted for his land and seascapes. He's recognized as a printmaker, photographer and teacher.

Provincetown Dock captures Kaplan's love of the Provincetown coastal scene. He has the viewer energetically traveling down the dock. Perspective is shown in a bold and vibrant color scheme.

Docent: Barbara Potzka



RACHEL KAUFMAN (1913-2001)

***My Candlestick*, n.d.**

Pastel on paper

Gift of Rachel Ellis Kaufman, 1993.19.4

One of Rachael Kaufman's favorite subjects was her grandparents' summer home, Orchard Side Farm, in Sandwich on Cape Cod. Although she did not grow up on the Cape's sandy shores, she did have her roots here: she was related to two of Sandwich's oldest families, the Hoxies and the Ellises.

Kaufman's style of regionalism and her reflections of her past are evident in *My Candlestick*. She painted her childhood memories through the eyes of an adult, translating innocent and fantastical images with a sense of magic and mystery that only children can see. Using pastels, she compresses the space using shadows and light, leaving us with that sense of mystery. She was also a poet. Her daughter, Heather Blume, is an artist based on Cape Cod.

Docent: Shawn Dahlstrom



KARL KNATHS (1891-1971)

***Flight into Egypt/The Universe Maharishi*, n.d.**

Oil on canvas

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.44

Karl Knaths was a significant figure in the Provincetown art colony as one of the first modernists to challenge traditionalist biases. Influenced by Cézanne and the cubists after seeing the 1913 Armory (modern art) show in New York City, Knaths settled in Provincetown, drawing inspiration from his environment. He painted regularly with sister-in-law Agnes Weinrich, who had learned modernist techniques in Europe.

Cézanne's influence is seen in the blocks of color out of which Knaths built his compositions, as evidenced in *Flight into Egypt/The Universe Maharishi*. He used mathematical formulas and the structure of music in the development of a system of color selection. It is ironic that his critical success fell off in the 1950s with the rise of Abstract Expressionism as he began to seem conservative, a pathfinder rather than an innovator.

Docent: Ellie Freedman



PHILIP KOCH (born 1948)

The Morning II, 2005-2007

Oil on Gessobord panel

Gift of the Artist, 2009.15.1



PHILIP KOCH (born 1948)

Edward Hopper's Road (Triptych), 1998

Pastel on paper

Gift of the Artist, 2003.19.1

Following in the footsteps of Edward Hopper, realist landscape painter Philip Koch came to Hopper's beloved Cape Cod, seeking inspiration. Having found it, he spent seventeen summers as the resident artist in Hopper's South Truro studio. He feels that his realistic paintings draw people in and show them something new about themselves or their world.

The horizontal composition of *Morning II* evokes a panoramic view of the flat Cape landscape. For Koch, the sky is a most important consideration as he manifests an awakening morning with warm yellow and deep blue hues. Fascinated by the contrasting white sand, green vegetation and hues of the sea, he uses bold colors and strong forms to create a beautiful harmony.

In *Edward Hopper's Road (Triptych)*, Koch studies the topography and movement of air and sky. He watches cloud formations as various light effects advance the scene from morning to late afternoon. He blends the lines of pastels into soft, velvety areas of color that seem to dissolve into the atmosphere as brilliant northern lights fade and evening shadows fall.

Docent: Diane Depczenski



BETTY LANE (1907-1996)

***Approach*, 1973**

Oil on board

Gift of Nicholas and Nicky Noxon, 2004.34.2

An inveterate traveler, artist and diarist, Betty Lane lived in many exotic and distant places before settling in Brewster on Cape Cod, where she enjoyed interactions with fellow artists. *Approach* depicts a favorite route to Provincetown and captures the essence of being on the move. Notice Lane's bright palette: road signs in yellows of varying textures, sizes and intensity; the beckoning destination of sandy dunes dominating the horizon; an aquamarine pond; and splotches of crimson and orange off to the right.

Lane's stylistic preference has been described as "the merging of graphic clarity with painterly passages". Ann Wilson Lloyd, curator of a Lane retrospective, said, "Fresh colors and modernist forms expressed her often witty way of looking at the world."

Docent: JoAnn Phillips



ELLEN LEBOW (born 1951)

Underwater, n.d.

Papercutting

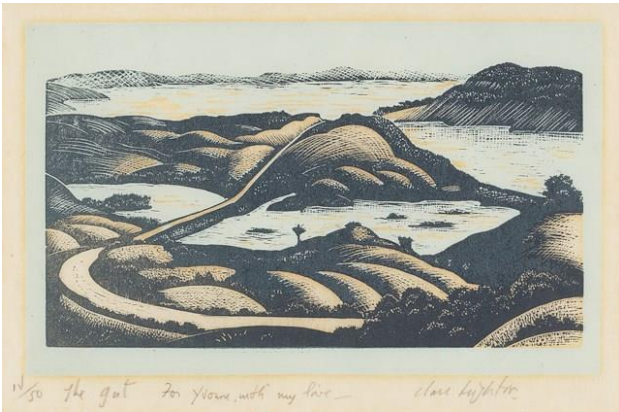
Gift of Richard Polak, 2004.61.6

Mixed media Artist Ellen Lebow says of her inspiration, “In the 1980s I spent my first months in Haiti where artists didn't own - and didn't need - fancy or expensive materials to make artwork. It was the creative act that saw it through, not the ‘thing’ alone. Haitians made their vivid work from anything that was around, from house paint to scrap iron to chicken feathers.”

“I came home and began cutting figures out of the flattened sides of aluminum soda cans people were still tossing on the street. Also, paper of any kind, then origami paper for its fineness and colors.”

Lebow’s traveling art supply is a pair of scissors, which is what she used to create *Underwater*. The cut green, undulating forms direct our eyes around the piece; it is never static.

Docent: Shawn Dahlstrom



CLARE LEIGHTON (1898-1989)

The Gut 11/50, circa 1950s

Engraving on paper

Gift of Yvonne Backus, 1988.16.1

Clare Leighton, famous artist, writer and illustrator by the time she emigrated from England to the U.S. at age 41, eventually settled part time in Wellfleet on Cape Cod.

In *The Gut* we are viewing a specific place. Standing on a rise, we look over the flowing water of the gut to a strip of land connecting Great Island in the distance to mainland Wellfleet. The road changes direction to take us up over a hill. Notice how Leighton narrows the path in the middle-ground to show it is moving away from our view. Wood engraving, a process favored by Leighton, is a relief-print process. The technique allows for great detail, as seen in the tiny highlights on the trees in the foreground and the curving highlights on the hills.

Docent: Judy Hadley



REGINALD MARSH (1898-1954)

3rd Avenue L, 1932

Etching on paper

Gift of David Kaplan, 2006.28.1

Born in Paris, the son of artist parents, Yale-educated, financially secure Reginald Marsh chose as his muse the seedier side of the city that never sleeps. Sketchpad in hand, he prowled the Bowery, Coney Island, burlesque parlors, dance halls, back streets and subways, capturing Manhattan's bustling energy and surging crowds for his finished work.

A successful illustrator and political cartoonist, Marsh turned to printing and painting in the early 1920s, becoming a renowned chronicler of 1930s and 40s New York. Inspired by the Old Masters, he adapted traditional compositional formats, techniques and spatial arrangements to his tawdry, satiric, yet sympathetic scenes. His figures are generally treated as types, although he enjoyed singling out an occasional individual, like the woman in *3rd Avenue L*, who stares out at the viewer (or the artist?) with a challenging gaze.

Docent: Nikki Alexander



ALICE MONGEAU (born 1952)

***Between Eastham and Orleans*, 1983**

Oil on canvas

Gift of Eugene F. Kelly, 2000.2.1

Long time Cape resident Alice Mongeau studied at the School of the Museum of Fine Arts in Boston and the Gloucester School of Fine Arts on Massachusetts' North Shore. Her appreciation of the spectacular landscape of Cape Cod is evidenced in her painting. Using techniques that Mongeau describes as "impressionist with a classical bent," a visceral sense of place is evoked in her works.

Mongeau paints en plein air as well as in her studio and aims to preserve our collective mindfulness of the area's beauty while documenting moments in time in a place endangered from the vagaries of erosion and climate change.

Who has not relished the joy of walking the shore at low tide as *Between Eastham and Orleans* brings to mind, and sought to reawaken that feeling of serenity?

Docent: Ellie Freedman



ROGER PONTBRIAND (1933-2012)

Indian Neck - Wellfleet, 1999

Oil on canvas

Gift of the Artist, 2000.3.3

In Roger Pontbriand's words, "I started out, a long time ago, trying to paint Cape Cod. I attempt to express visually how I feel emotionally about a place. I hope these emotions are represented in my work. Wellfleet contains all the visual delights I like to paint."

Pontbriand received a BFA from Rhode Island School of Design (RISD) where he later served as head of the Department of Painting and Illustration. He was also a freelance illustrator in New York City.

Pontbriand's paintings are executed with clear, intense color; strong compositional elements; and the use of perspective, providing the viewer with immediate entry into the piece. His masterful handling of color strongly evokes perfect weather and atmosphere. Combined with the vertical thrust of the white sand road, the observer is placed on the road to *Indian Neck - Wellfleet*.

Docent: Judy McElroy



AIDEN LASSELL RIPLEY (1896-1969)

***Flight by the Lake*, n.d.**

Watercolor on paper

Gift of Richard S. Cuda, 2016.14.2

Aiden Lassell Ripley began his career as a portraitist. When his sales dropped during the Great Depression, his friends encouraged him to paint what he loved. He was an outdoor enthusiast, in particular ruffed grouse hunting. In *Flight by the Lake*, Ripley captures the flying woodcocks attempting escape from hunters.

Ripley had a keen sense of observation and recall. He sketched en plein air and re-created the scenes in his studio. He possessed a delicate touch and a sensitivity to the effects of light. His paintings were in high demand due to his technical skills and knowledge of hunting scenes.

After serving in WWI, Ripley returned to Boston where he attended the School of the Museum of Fine Arts. He studied under Frank Benson and Philip Hale and eventually adopted their loose impressionistic style.

Docent: Karen Pryce



CURTIS F. ROSSER (1927-2005)

***Provincetown*, n.d.**

Watercolor on paper

Gift of the Artist, 1988.13.2

Curtis Rosser was an artist of many talents - from medical illustrator to commercial illustrator, from businessman to painter of hauntingly beautiful scenes. He described his technique as an adaptation of impressionism, an attempt to “capture the reflection and refraction of light on textures of an organic nature and structured artifacts.” To counteract too much crispness and precision, Rosser used a larger brush, adding fluidity and spontaneity to his style. Yet an almost Neoclassical composition creates a carefully controlled balance in his work.

As visually poetic as he was technically proficient, Rosser captured the magic of the ordinary in *Provincetown*. The architectural elements of wharf, telephone wires and beachfront cottages direct the viewer’s gaze across the natural elements of sea and sky, to a distant tower almost lost in the mist.

Docent: Nikki Alexander



PAUL SCHULENBURG (born 1957)

Refueling, 2000

Oil on board

Gift in Memory of Richard Sanford Hickok, 2001.3.1

“There's a connection between fisherman and art dating back to the beginning of time,” says Paul Schulenburg. “Humans caught fish for nourishment; they drew in sand or on cave walls for pleasure or communication.” *Refueling* emphasizes the geometry of the scene with hard edges and angles of the pier and boat; the view from above flattens the space. The elements of color, light and shape direct a viewer’s eyes to spiral around the painting. The blue borders provide a stark contrast to the white of the deck, making it pop, and highlighting the fisherman in the boat.

A graduate of Boston University School of Fine Arts, Schulenburg is influenced by Edward Hopper and W. C. Wyeth. His portraits, landscapes, urban exteriors and fisherman paintings are featured in numerous collections.

Docent: Barbara Hoos



WILLIAM ROSS SEARLE (1936-2017)

***Towards Wasque*, 2001**

Acrylic on canvas

Gift of the Artist, 2002.9.2

Often described as “Cape Cod's poet laureate in paint” and “The Cape’s own Andrew Wyeth”, William Ross Searle was born and raised on Martha's Vineyard. A realist painter, his native environs inspire his paintings. Known for his sensitive sea and landscapes, Searle’s serene paintings quietly express the spiritual relationship between man and nature. There is a quiet, contemplative mood to his seasonal scenes, after summer visitors have left. Only a haunting echo of human presence and a lonely beauty remains.

Searle says, “I attempt, in my paintings, to suggest a sense of that easily approached, continuous strain of reality which confronts and moves us, individually and collectively, in straightforward, unfettered terms.” Like the winding country road in *Towards Wasque*, the artist invites the viewer to join him in a journey that unites humanity with its surroundings.

Docent: Nikki Alexander



JUDITH SHAHN (1929-2009)

Yellow Pickup 83/98, 1979

Silkscreen on gray paper

Bequest from the Estate of Judith Shahn, 2011.3.90



JUDITH SHAHN (1929-2009)

Green Pickup 68/100, 1979

Silkscreen on paper

Bequest from the Estate of Judith Shahn, 2011.3.91

Truro artist Judith Shahn was a representational artist working in several mediums: painting, drawing and printmaking. She was the daughter of social realist painter Ben Shahn. Although she shared her father's politics, she stayed away from social realism and turned to images of everyday life. Silkscreens *Yellow Pickup* and *Green Pickup* evoke a simpler 1950s time period where one can imagine the driver singing Patti Page's "Old Cape Cod" on a warm August morning, driving at a leisurely pace along Cranberry Highway.

Shahn spent her childhood summers on Cape Cod. Under her father's direction, she drew everything she saw. She grew to appreciate everyday objects, which became the focus of her prints. The *New Yorker* magazine published many of them.

Docent: Maria Ianzito



MAYO SORGMAN (1912-2006)

***Regatta*, 1980s**

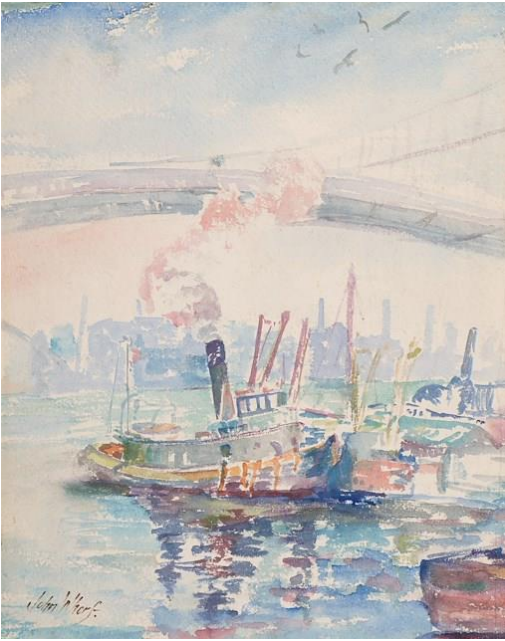
Acrylic on canvas

Gift of the Sorgman Family, 2004.30.4

In *Regatta*, we see wind catching the sails of boats racing towards a finish line. With his seemingly effortless application of paint and delicate use of line, Mayo Sorgman captures the essence of a perfect summer day.

As he aged, Sorgman's work became more abstract and expressive. He was influenced by the impressionists and certainly by the work of John Marin. Just prior to his 26th one-man show, which occurred at The Cape Cod Museum of Art in 2003, he wrote, "My work at 91 is still evolving... Once I have completed a painting, I do not change it, as it is a record of my thoughts and feelings of that particular period of time - color and rhythm, spatial relations and possibly image."

Docent: Priscilla Hutchinson



JOHN WHORF (1903-1959)

Brooklyn Boatyard, n.d.

Watercolor on paper

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.84

John Whorf was a nationally and internationally acclaimed artist. Although he started with oils, his favored medium was watercolor, and he was fortunate to study with watercolor master John Singer Sargent. Born in Winthrop, Massachusetts, Whorf was drawn to Provincetown early in life; here, artists and writers lived away from the conventional norms and expectations of society. He eventually settled there with his family.

Whorf was a realist; he painted accurate and detailed depictions of his subject. We see the realism in *Brooklyn Boatyard*. We can feel the hustle and bustle of this industrial environment. We also see smoke spewing from the boat, which gives an indication that it has departed. There is an overall glow in a pastel palette – sunrise? One imagines unseen workers setting off for another adventurous day at sea.

Docent: Mary Ann Harward



SOL WILSON (1896-1974)

The Sidings of Provincetown, circa 1950

Oil on canvas

Gift of Robert and Irene Wright, 1995.3.1

Sol Wilson was a renowned romantic expressionist painter who achieved much of his success in the late 1940s. He came to Provincetown from New York in the summer of 1947 and returned every summer until his death in 1974. His primary focus was on marine paintings.

Absorbed in his environment, Wilson painted what he saw, but painted it like a romantic expressionist; by distorting the images, he made them more beautiful. Through his use of vivid colors – here, reds and whites against a dark blue and red sky – he elevates the scene in *The Sidings of Provincetown* to be more attractive to the eye.

The title hints that the trains are stationary on the sidings, but we still wonder, where did they come from and where are they going?

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