

Betsy Bennett (1928-2007)*Flora & Fungi*, 1986

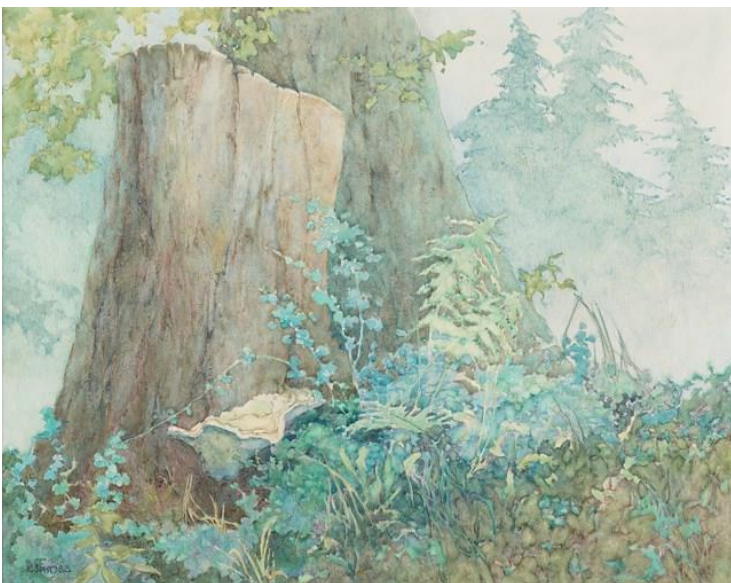
Watercolor and Prismacolor colored pencil on paper

Gift of the Artist, 2004.58.1

When Betsy Bennett was seven, her father bought her a set of pastels to help her get serious about her art. She eventually received a four-year scholarship to Philadelphia-based Moore College of Art & Design where she mastered the use of egg tempera and watercolor. Later studies with Robert Vickrey solidified her colorist style.

Impressionists such as Bennett found beauty in the smallest and most commonplace things. As a Cape Cod watercolorist and art teacher, she said, "You never really look carefully at the world until you start to paint it. In fact, it can almost be a religious experience if you look closely." A disciplined and inventive artist, she taught her students to make the most of "happy little mistakes," which was especially important advice for the challenging medium of watercolor.

Docent: Maria Ianzito



Evelin Bodfish Bourne (1892-1954)*Old Factory at Sandwich, n.d.*

Watercolor on paper

Gift of Roy Mennell, 2004.50.1

An early 20th century pioneer in American Art, Evelin Bodfish Bourne was a vital member of the Provincetown art colony. In 1918, after studying in New York City at both the National Academy of Design and the Metropolitan Museum of Art, she married and moved to a bucolic Buzzards Bay farm.

Inspired by her beloved gardens and animals and the weathered architecture of Cape Cod, Bourne embraced the immediacy of watercolor. Her style is modern with a heightened sensitivity to form, movement and perspective. *Old Factory at Sandwich* shows a cubist influence as she stacks blocklike geometric forms. The flattened perspective, with its pyramidal composition, draws the viewer's eye upward. Curving green and gold swaths of color soften the building's muted palette. The feeling is intimate rather than industrial.

Docent: Judy McElroy



Naomi Bradford (1948-2013)*Dream Weaver*, 2001

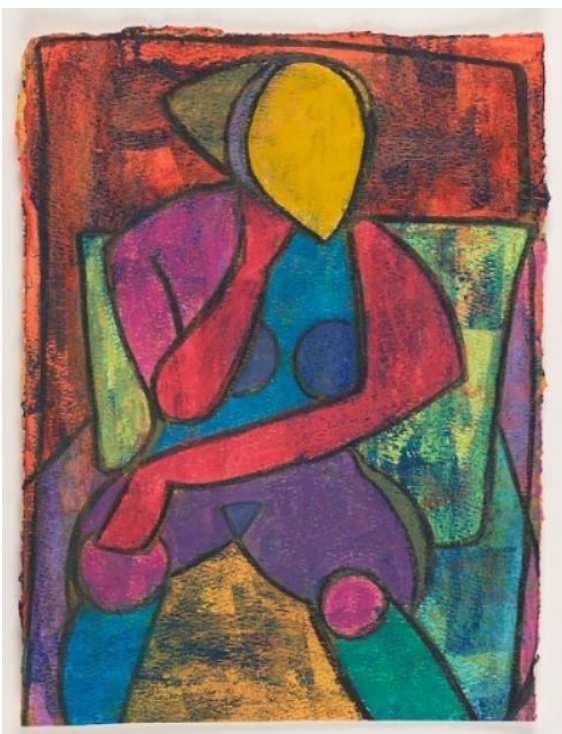
Acrylic on paper

Gift of Gregg Harper in Memory of Naomi E. Bradford, 2014.1.1

Naomi Bradford's creativity seems to have known no bounds. In her Cape Cod studio, located in a former cranberry-sifting warehouse, she explored many mediums including paint, collage, assemblage, photography, ceramics, screen printing, textiles and jewelry design. (She was also a musician and actor!)

As Bradford said, "Life is a tapestry woven together by humanity." In *Dream Weaver*, she paints on heavily grained paper to enhance its fabric-like texture and the perceived weight of woven cloth. The abstract figure is of a seated woman, legs confidently astride, her face and figure made up of brightly colored sections. As she sits in her throne-like chair, head in hand, is she looking back on a full and richly lived life or dreaming a reverie of adventures yet to be lived?

Docent: Deborah Jacobs



Jean Calhoun (1903-1991)

Drawings for Parents Magazine, 1940-1950

Pen and ink on paper

Gift of Roy Mennell, 1991.27.1a,c-f

Graphic artist and illustrator Jean Calhoun took an unexpected path after graduating from the Horace Mann School for Girls (and “marriageable young ladies”). Determined to hone her craft, she continued her studies at a New York City art school. A successful career followed, one that spanned McGraw-Hill Publishing, Hallmark and freelance assignments for popular magazines of the day.

These two 1940s illustrations from *Parents* magazine capture Calhoun’s whimsical style and technical prowess. In the first, a determined housewife tackles a canvas with unexpected results. In the second, a woman finds herself literally up a tree. Each story is told with an economy of line and layout. Calhoun’s fluid pen and ink strokes are confident, her compositions elegantly balanced. In 1976 she moved to Cape Cod, where she continued to delight with her whimsical vignettes.

Docent: Christina Petruska



Michele Dangelo*Respite II*, n.d.

Oil on canvas

Gift of the Artist, 2002.13.1

For Michele Dangelo, home is literally where the art is. Her iconic shapes, often houses, evoke a sense of hidden intimacy. These ordinary buildings seem to challenge the viewer to discover what is not represented. She says, “The painting may be situated anywhere and nowhere; there are no people, because their presence would instigate a tale, and these images are wordless.”

Here we see a weathered salt box which seems familiar, yet is it? Where is the door? Why the mere sliver of a window? Have we found a place of security, a retreat from the external world? The emptiness around the structure seems amplified. Instead of triggering melancholy, the shades of blue evoke a feeling of warmth and comfort. Perhaps we are viewing a remote family cottage filled with memories.

Docent: Gina Lowe



Georgia Dearborn (1952-2024)*Mrs. Fontneau's Rockers*, 1987

Acrylic on canvas

Gift of Mr. & Mrs. Richard B. Dearborn, 1994.9.1

After raising her six children, Georgia Dearborn departed Illinois for a new life on Cape Cod. She opened her own gallery in Harwich Port in 1976, and in 1978 she founded the Guild of Harwich Artists, which is still in existence today.

Dearborn loved to travel for inspiration, sometimes on her own, sometimes on commission. These journeys took her throughout England, Scotland and France. Along the way she took many photographs which provided reference and inspiration as she created her watercolor and acrylic paintings and pen and ink drawings.

In this quiet scene, the simplicity of composition, lines and moody colors give us a feeling of solitude and isolation. The long shadows, coupled with dormant sea grasses beyond the porch, indicate the summer season is well over and winter approaches.

Docent: Mary Ann Harward



Del Filardi (b. 1929)

Roseate Spoonbill, 1984

Corten steel on walnut base

Gift in Memory of Helene C. Miller, 1989.5.1



Owl, n.d.

Brass on painted corten steel base

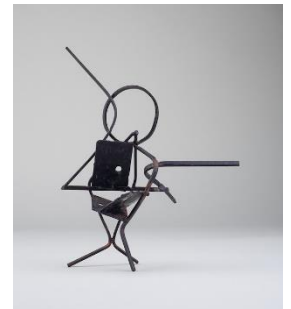
Gift of Constantine Filardi, 2009.16.1



Old Cello Player, 1967

Steel

Gift of Del Filardi and Harriet Rubin, 2012.9.5



Del Filardi, a nationally recognized sculptor of endangered species, transforms rigid corten steel into freeze frames of grace, gravity and vulnerability. A background in physical education and dance gave Filardi an expert understanding of figures in motion. Years of bird watching on Cape Cod gave her a fascinating subject. Mastering the blowtorch gave her the ideal medium. As she put it, “I get a thrill working in steel.”

Three pieces in this exhibit offer evidence of Filardi’s prowess at turning sheets of steel into living presence. *Roseate Spoonbill* illustrates the detailed dynamism and movement of this powerful bird. *Owl* combines stately posture, delicately crafted feathers and an alert expression to convey its attitude. *Old Cello Player* captures both musical flow and old age with simple curving lines and abstract shapes.

Docent: Marianne Triplette

Lisbeth Firmin (b. 1949)

Bagnardi's, Early Afternoon, 2007

Oil on wood panel

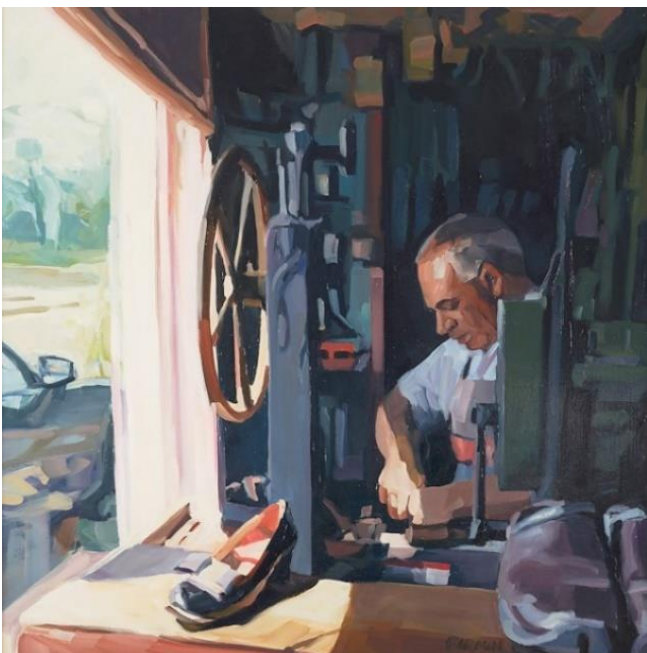
Anonymous Gift in Memory of Robert Douglas Hunter, 2014.10.3

Marrying abstraction and realism, Lisbeth Firmin depicts introspective, often solitary individuals in urban settings. She paints quickly, using large brushes and bold colors. Painting the light is what she savors most.

In *Bagnardi's, Early Afternoon*, a solitary shoemaker is so engaged in his work he appears almost meditative. Coral-red brush strokes form a subtle halo around his skilled movements. A lady's shoe and the blinding pink-white light filtering through a window create angles directing our eyes to his hands and brow. Finally, his own downward gaze guides us back to these hands, for it is the hands that form the centerpiece of this portrait: hard working, dedicated hands.

Firmin's early studies brought her to Provincetown, and she has maintained a connection with Cape Cod, teaching painting seasonally at Castle Hill in Truro.

Docent: Carolyn Duch



Miriam Fried (1916-2014)

Untitled (Abstract Still Life), n.d.

Oil on paper

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.21

Miriam Fried considered her early work structured but later thought of herself as an action painter. She said, (my) “...painting is abstract when the absence of any other form of sensible reality compels us to regard it purely as painting and as nothing else, and to judge it according to values that have nothing to do with representation or with the imitation or reproduction of some other thing. Then the work has nothing to convey to us except the pure elements of composition and color.”

In *Untitled*, the canvas is somewhat divided into five rectangles with superimposed fluid shapes of vivid mottled color outlined in black. This creates movement across the surface and depth of space on the canvas. Primarily self-taught, Fried was inspired by Japanese woodblock prints. She was also a poet.

Docent: Sara Jane Porter



Franny Golden (b. 1942)

Two Figures at Caracalla, 1986

Oil on canvas

Gift of Jay and Marine Golden, 1987.20.1

A well-traveled artist and noted instructor in painting, drawing and art history, Franny Golden divided her time between Cape Cod and France. In *Two Figures at Caracalla* (an ancient thermal spa in Rome), we see the classical subject of bathing women interpreted in an abstract figurative style.

Joined together hip to thigh, the two figures form a single curving shape, even their elbows almost touch. Their poses mirror each other. The composition is deeply slanted, the perspective flat, the palette lush, yet limited. The strong outlines define not just the figures, but the negative space surrounding them. Thick layering of paint and broad, energetic brush strokes give the entire painting a shared energy. They capture Golden's comment about her work, "Almost certainly some forms are archetypal – probably personal statements about being a woman."

Docent: Christine Young



Dorothy Lake Gregory (1893-1975)*Untitled (Geisha)*, n.d.

Mixed media collage on paper

Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.49

Primarily known for her children's book illustrations, pen and ink drawings, prints, oils and watercolors, Provincetown artist Dorothy Lake Gregory also experimented with mixed-media collage. In this Japanese-inspired work, washes of watercolor sweep across an abstract kimono-clad geisha. The watercolor paper "canvas," layered with patterned papers and metallic trim, creates a rich visual texture. An array of geometric shapes, defined by inked outlines, contrast with free-flowing brush strokes of sheer color. The overall effect is deliberately decorative and one-dimensional. The finely-drawn face (accented with a tiny red paper pout) and dainty hand add a charming doll-like delicacy. One can almost hear the score of Gilbert and Sullivan's "The Mikado" playing as Gregory's delightful "little maid" takes center stage.

Docent: Nikki Alexander



Ann Guiliani (b. 1937)

Studio Dialogue, c. 1993

Monotype on paper

Gift of the Artist, 2004.59.1

Ann Guiliani likens her approach to still life as interior landscapes akin to the immediacy of painting en plein air in that they are created directly from observation and not prearranged. *Studio Dialogue* is the first in a series of monotypes, unique one of a kind prints. Using a plexiglass plate and lithographic inks, a preliminary layer of ink is rolled over the plate and modified with colored inks along with magnesium carbonate and plate oil to vary the viscosity and enable working directly with brush, brayers and rollers. Arches 88 printmaking paper is then placed over the plate and a press transfers the image to paper.

According to Guiliani, the "Dialogues" have evolved into over twenty "Happenstances" and reflect both emotional and psychological approaches to creating both interior and exterior spaces.

Docent: Ellie Freedman



Megan Hinton (b. 1974)*The Cove*, 2011

Oil on linen

Gift of the Artist, 2011.10.1

Megan Hinton, whose art encompasses painting, collage, sculpture, installation, photography and performance, is inspired by the ever-changing landscape vistas of Cape Cod. She typically works in seriality, creating a series of related pieces. Through sketches and notes, she collects ideas from the natural world, merging reality with abstraction. Focusing on the formal aspects of painting, she uses shape, line and color to emphasize what she calls the “attitude” of the cove.

In this example, a geometrical construction of the cove appears, encompassing stained areas and thick swatches of paint. She says, “I am concerned in my painting with challenging the way people see. I convey a sense of in-betweens, something both abstract and representational, something painterly and graphic, something dimensional that at the same time reiterates the flatness of field painting.”

Docent: Shawn Dahlstrom



Brenda Horowitz (b. 1932)*Orleans Night*, 2008

Acrylic on canvas

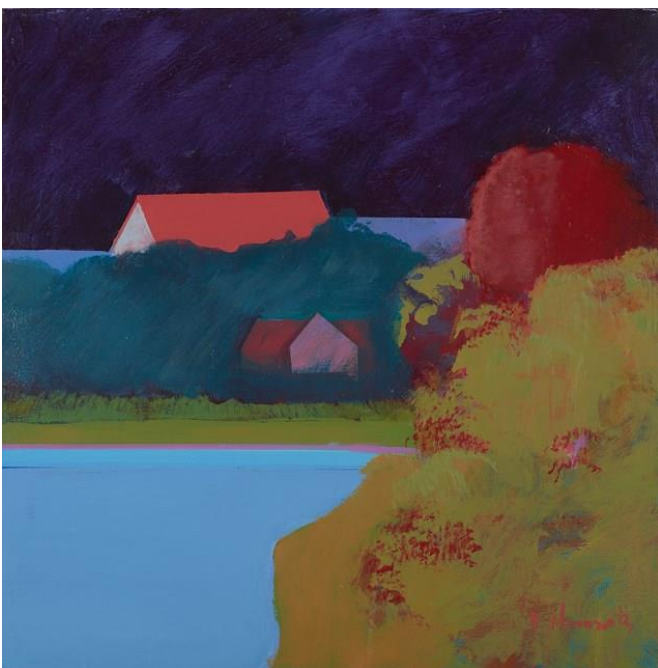
Gift of the Artist, 2015.7.1

Brenda Horowitz has been sketching since she was twelve years old. Now in her nineties, she is still dedicated to drawing and painting landscape scenes every day. She said, no matter the circumstances, "I don't stop, I love the process".

Horowitz is a native New Yorker who grew up in Manhattan but after studying with Hans Hofmann, an Abstract Expressionist artist and teacher at the Provincetown art colony, she decided to spend summers in Truro to paint the landscapes of the Outer Cape.

In *Orleans Night* we acquire, as she does, a deeper understanding of the land, water and sky and their relationships to each other. Her use of bold, bright colors defines a semi-abstract style of composition. We become attentive to the scene and can't help but become enamored of the mysterious setting.

Docent: Mary Ann Harward



Rachel Ellis Kaufman (1913-2001)*Top of the Stairs*, c. 1990s

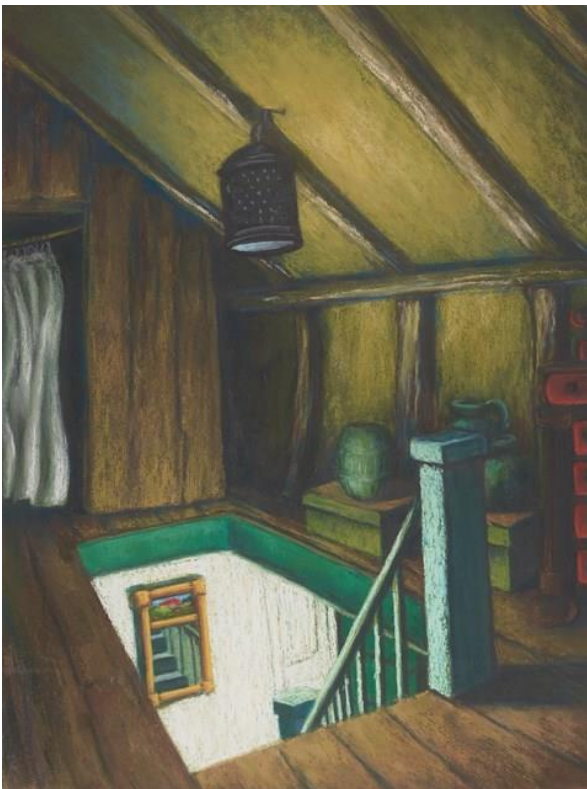
Pastel on paper

Gift of Rachel Ellis Kaufman, 1993.19.3

After a lifetime of travel, former textile designer and oil painter Rachel Ellis Kaufman captured childhood memories via poetry and pastels. *Top of the Stairs* is one of thirteen evocative scenes of her beloved family home, Orchard Side, in East Sandwich. Her poems suggest that Kaufman was happy here, having felt both magic and mystery.

Imagine young Rachel venturing into the angular attic with its solitary overhead lantern. She tugs at a dresser drawer, tests the heft of a green jug, and feels the ocean breeze as it gently sends a wispy white curtain into dance. Grasping a slim blue banister, she tiptoes down steep stairs into the light. At a looking glass, she is enchanted by the reflection of a red roof, its color mirroring the red drawer she opened moments earlier.

Docent: JoAnn Phillips



Corita Kent (Sister Mary Corita Kent) (1918-1986)*Benedictio*, 1954

Serigraph on paper

Gift of Rev. William G. O'Brien, 2006.32.2

Corita Kent was a nun and teacher at Immaculate Heart College in Los Angeles. She left the order in 1968 when her politics were deemed too controversial. She played a significant role in the activist movements of the 1960s and 70s, including the Anti-Vietnam War movement and the Civil Rights and Women's Rights campaigns.

Kent's artwork primarily took the form of serigraphy (silkscreen) and was strongly influenced by Andy Warhol and the Pop Art movement. She combines bright colors, text and images taken from spiritual and consumerist sources. This is seen in *Benedictio*, which features a highly stylized praying figure, brilliant color and the use of lettering.

Well-known works include the Rainbow Swash design on Boston's LNG storage tank and the 1985 Love postage stamp design for the USPS.

Docent: Sue Altman



Luise Kornsand (1876-1962)*Portrait of Emil Kornsand, 1941*

Oil on canvas

Gift of Priscilla Tyler, 1993.28.1

German Impressionist painter Luise Kornsand's bold, decisive brush strokes are emblematic of her inspirational life. In this portrait of her son Emil, a violin rests against his heart; his hands are relaxed and gentle. Enveloped by the warm, richly textured aura of ochre oils, he gazes away from us with more than a hint of sadness in his eyes.

Luise was Protestant, her husband Jewish, their son "Mischling" in Nazi terminology. In 1938 when commanded to segregate from her Jewish neighbors, Luise refused. At her insistence Emil, a virtuoso violinist, escaped Germany. On the very day of his departure, the Gestapo arrived to arrest him. The following year, Kornsand joined Emil on Cape Cod. This portrait of survival exudes a mother's love and captures a son's inner essence.

Docent: Annie Gerrity



Betty Lane (1907-1996)*Miss Porter's School, 1960*

Oil on board

Gift of Nicholas and Nicky Noxon, 2004.34.1

When artist Betty Lane found herself teaching art classes at Miss Porter's School, she found a new subject. Known for her vivid character studies, Lane captures an intriguing dynamic between two women of decidedly different ages.

Bolstered by strong composition, line and color, Lane sets the stage. The two protagonists sit front and center. Behind them are three rows of tables. White-haired matrons in black contrast with teenaged girls in pastels. The overall palette is muted, with bright red orbs (apples?) leading our eyes around the canvas. What is the story connecting the older and younger women in their matching pearls? Why does one look so happy and the other so sad? Are they the same person? Observe the structure of the painting as you create your own story about these characters.

Docent: Shawn Dahlstrom



Lorraine LaPointe (b. 1965)

Cloud Land, 2006

Oil on canvas

Gift of the Artist, 2006.30.1

Lorraine “Lorrie” LaPointe sets out to capture the ephemeral in nature. She is inspired by her surroundings as she walks the marshes and beaches near her Wellfleet home. Her paintings have a meditative, moody quality that transcends time. In her words, “In my landscape work, I try to reveal a fragile instant of either quiet equilibrium or violent tension between earth and sky.”

The focal point in *Cloud Land* is the peaceful, multi-hued marsh juxtaposed with the darkening, turbulent sky. Framed by banks of threatening clouds, the sky dominates the composition, towering over the marsh below. The glimmer of light on the water reflected from a disappearing sun is giving way to a powerful impending storm.

Docent: Priscilla Hutchinson



Ellen LeBow (b. 1951)

Mona Lisa (Study), 2008

Ink on incised clayboard

Anonymous Gift in Memory of Robert Douglas Hunter, 2014.10.2

Ellen LeBow creates monochromatic images inspired by many cultural traditions. She is known for a technique using an X-ACTO blade to draw through black ink to a white, clay-coated surface below. *Mona Lisa (Study)* draws on her personal experiences in Haiti as well as her fascination with the stylized figures of Russian Orthodox iconography. She says, "Black and white reduces things to basic dynamic elements and a good drawn line feels alive."

In this powerful "portrait", an elder woman is posed as a Byzantine icon of the Madonna. The penetrating eyes, bold lines and detailed patterns invite a closer look. LeBow says, "Visual art unfolds itself the longer it is looked at. The more you look, the more you see, the more you don't analyze, the more you feel."

Docent: Barbara Hoos



Clare Leighton (1898-1989)*Codfishing, 1952*

Wood engraving transfer on ceramic Wedgwood plate

(9 of 12 "New England Industries" Wedgwood plate series)

Gift of Yvonne Backus, 1988.16.16

English-born Clare Leighton described herself as “a Britisher by birth” and a Cape Coder for a decade. An author and illustrator, she was best known for her wood engravings.

In 1948 Leighton was commissioned by the Wedgwood Company to create wood engravings commemorating twelve New England industries. In the wood engraving process, the carved areas appear light while the untouched areas retain ink and appear dark. Pressure applied to paper laid on top of the carved woodblock results in the final printed image. Leighton’s prints were transferred onto ceramic plates and sold by Wedgwood as a set.

Leighton said of the commission, “This was my opportunity to discover New England. Always, I have found, we best learn the life of a land by working with it, whether it be with pencil or plow.”

Docent: Judy Hadley



Barbara Melcher (1927-2014)*The Wave*, n.d.

Collagraph on paper, 3/100

Gift of the Artist, 1988.4.1

Former co-owner and director of Pleasant Bay Camp on Cape Cod, Barbara Melcher loved sailing and the sea. In this collagraph print she glued a variety of different sized and textured materials to a rigid surface in order to create a printing plate. This plate was then put through a press and transferred to paper. The resulting print is a lively representation of the artist's lifelong love of the ocean and interest in playing color against color.

Captured in a circle of blue, Melcher depicts the constant motion of the sea through waves of various sizes in shades of blue-green and white. An active cluster of bubbles seems to playfully rise, swirling upward from the center. The viewer is almost tempted to tip-toe in and enjoy!

Docent: Barbara Gray



Carol Odell (b. 1943)

Ancient Refrain, 2005

Oil on panel

Gift of Ann Harrison, 2006.27.1

Chatham artist Carol Odell uses oil paint as her preferred medium for its working qualities and richness of color, though the body of her work also includes monotype and encaustic works. Although Odell draws upon her immediate environment in her creative process, her approach is intuitive and improvisational with the emergence of a harmony of elements and color celebrated in her paintings.

Odell explains that *Ancient Refrain* is a representation of space, mood and movement. The title refers to forms that are primitive, vaguely structured and somewhat mysterious rather than a specific narrative. The color changes and bands of color lead the viewer through the gap in the standing forms to the distant glow. Texture was achieved in the gesso surface before applying paint which emphasizes the physical nature of the material.

Docent: Ellie Freedman



Anne Packard (b. 1933)

A Summer Place, 2006

Oil on canvas

Gift of the Artist, 2006.12.1

Anne Packard paints simple, sparsely rendered scenes of the Outer Cape and Europe. Using line, color and texture, she conveys the energy of nature. Her paintings depict long, unbroken stretches of beach with the occasional rowboat or vague structure off in the distance. Packard never paints people in her work as she considers her boats as individuals with a special personality. Viewers are drawn into her lone boat, sand dune or blade of grass to pause and reflect into a deeper meditative space.

Packard's paintings contain great expanses of ocean and shorelines and often incorporate cool moss-green tones to evoke an emotional coolness within the landscape. Packard said, "I do paintings that are alone, not lonely. It's an inner world of emotions and yearning. I yearn to express solitude."

Docent: Diane Depczenski



Mirosława Pissarenko (1909-2006)

Untitled, c. 1970s-1980s

Two bas-reliefs in polychrome carved wood

Gift of Peter Michael Martin, 2021.4.2 and 2021.4.3

Born to an aristocratic family in Kovel, Poland, Mirosława Pissarenko experienced the Russian Revolution first hand, traveling by foot at night to the Polish Border. She moved to Paris to study horticulture, remained for forty years, then immigrated to America in 1968 to seek medical attention for her son. On Cape Cod she is remembered for her “paper cut” decorated eggs and her beautiful gardens. She created “wycinanki” (Polish Paper Cuttings) in her own intricate style, using only a pair of cuticle scissors.

Pissarenko joined the Society of Cape Cod Craftsmen, where she learned to create woodcuts. Primitive in style, these charming scenes capture the bustling life of the Cape’s wharfs, boats and buildings. Colorful paint further enlivens the settings. The frames were created with driftwood she collected at the beach.

Docent: Ann Wolf



Elizabeth Hayes Pratt (1927-2015)

Rock Plant, 1986

Watercolor on paper

Gift of the Artist, 1988.17.1

Elizabeth Pratt said, "Inspiration comes to me in many forms: color, a word, nature, or a simple act of holding a pencil. I love the living world in all its forms, the temporal and changing nature of being, the wild, mysterious and the unknown."

Pratt embraced the spontaneous and experimental possibilities that watercolor permitted. She loved to soak her paper with water before painting, using various brushes, tools and implements – even kosher salt – to create her effects.

In *Rock Plant*, Pratt directs our gaze downward to the silent struggle of a tenacious plant emerging from a bed of rocks. The rounded stones, in subtle hues of grey and rose, contrast with the plant's leafy green. Centered by the plant and surrounded by a wreath of stones, the image suggests a petaled flower.

Docent: Maria Lanzito



Clare Camille Romano (1922-2017)*Pebbles and Tide Pools of Truro*, n.d.

Collagraph on paper, AP

Gift of Beverly Sugerman, 1999.31.1

Clare Camille Romano was an internationally known printmaker of lithographs and intaglios as well as a painter and teacher.

When visiting artists in Yugoslavia in the 1950s, she learned a collagraph technique used when metal plates were not available. Using this technique, she adhered cardboard shapes to a cardboard surface, then incised marks and scratches. She then rolled paint onto the cardboard plate, laid paper on top and ran it through a printing press to produce this monoprint, a one-of-a-kind work of art.

In *Pebbles and Tide Pools of Truro*, Romano creates a feeling of constant pushing, pulling and rolling. Small pebbles have been transformed into massive boulders, barely contained within the space. Incised lines between the forms animate the sound of crashing into each other, grinding off smaller pieces as they collide.

Docent: Sara Jane Porter



Judith Shahn (1929-2009)

Andean Women, n.d.

Silkscreen on paper, 48/100

Bequest from the Estate of Judith Shahn, 2011.3.64

Judith Shahn's father, artist Ben Shahn, encouraged her to draw everything she saw, every day. As a young artist, she worked in oils, but later turned to acrylic, which was easier to travel with, and graphic design. Simple, colorful images, created with a blend of painting and silk screening, became her signature style. She found inspiration in commonplace objects such as chairs and flowers. Her drawings were published almost weekly for over thirty years in *The New Yorker* magazine.

Andean Women exemplifies Shahn's mastery of color and technique. The vibrant traditional costumes are captured in flat planes of strong color. The two women are stationary, statuesque. Their faces are stylized. Together their shawled figures form a single curving form. They could almost be two views of the same woman. But are they?

Docent: Cathy Hagopian



Suzanne Simon (1910-1996)*Sentinel*, n.d.

Oil on paper

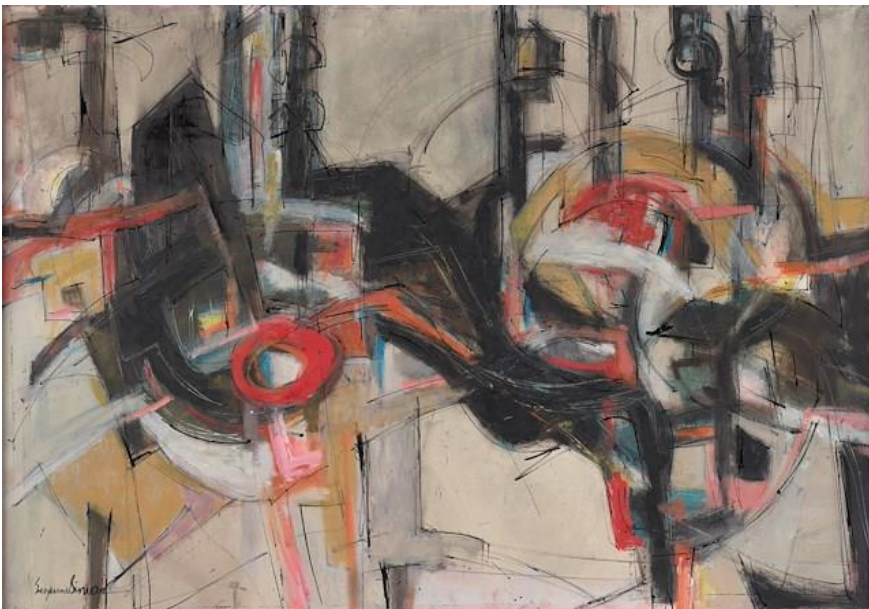
Anonymous Gift in Honor of Mr. Robert Duffy, 2009.9.113

Born in Paris and raised in Chicago, prominent fashion illustrator and artist Suzanne Simon led a spirited life as expressed in the exuberant energy of this painting. Lively lines contrast with definitive brush strokes. Dashes of red, pink and yellow chase hints of blue. The influence of her studies with Hans Hofmann is evident as we travel in, out and around *Sentinel*.

Simon raised five children, served as President of San Francisco Women Artists, taught at San Francisco City College, worked with Marc Chagall and helped found Art for Recovery, a cancer advocacy program.

A “sentinel” lymph node biopsy determines if cancer has spread. The hefty structure and bursts of hopeful color in *Sentinel* may reflect Simon’s personal experience with breast cancer.

Docent: Annie Gerrity



Maurine Sutter (b. 1953)

Windswept, printed 2016

Archival pigment print photograph, 3/5

Gift of the Artist, T2025.1.1

Fine Art Photographer Maurine Sutter photographed *Windswept* in 1998 in the backshore area of Provincetown known for its stark landscape, beauty and dunes. The day after a summer storm, she hiked to the top of a tall dune, carrying two cameras loaded with 35mm black and white infrared film. In her words, “Reaching the summit, I surveyed a surreal, otherworldly sight. As far as the eye could see were the dunes, covered in distinct, perfectly patterned rivulets of sand. Being careful not to step into a part of the scene my wide-angle lens might include, I began photographing.”

While Sutter embraces digital innovations in photography, she limits the use of technological advances to the actual printing of her images. She does not, as a rule, manipulate the photos themselves.

Docent: Barbara Cole



Sabina Teichman (1905-1983)*Components*, 1948

Oil on canvas

Gift of Wendy and Kent Levine, 1990.20.2

Figurative abstract artist Sabina Teichman was the first living American artist to be included in the collection of the Vatican Museums in Rome. In her early work, the artist's Jewish heritage and concerns about World War II and the Holocaust influenced her choice of subject matter. Spiritual or religious allusion featured prominently.

In *Components*, Teichman experiments with rich expressive color, light and shadow and elements of Cubism to tell the story of an artist in turmoil. Looking upward, hands clasped in prayer, we can feel the struggle as the figure stands almost naked before us. Is Teichman giving voice to her inner angst: how to capture on canvas, with emotional resonance, the overwhelming story of fractured human beings?

Docent: Maureen Callahan



Selina Trieff (1934-2015)*Two Figures, Black and Red*, 1996

Oil and gold leaf on canvas

Gift of the Artist, 1999.13.1

Selina Trieff's otherworldly paintings defy true categorization. Having studied with Mark Rothko and Hans Hofmann, she first considered herself an abstract artist. After developing her original style of figuration and abstraction, Trieff explored these mysterious images throughout her prolific artistic career.

Both visually appealing and perhaps disconcerting, Trieff's figures are somewhat autobiographical oil portraits of androgynous human forms. Richly introspective, her paintings provoke a powerful sense of mystery and myth. Vibrant, flat planes of oils are contrasted with gold leaf accents. Her figures are uniquely situated for the viewer to surmise the painting's story.

Trieff's husband, painter Robert Henry, says of her work, "Her figures always looked alive. You could communicate with them" What story do you believe these characters are telling?

Docent: Barbara Potzka





Twenty-One in Truro member artists

Twenty-One in Truro portfolio, 2016

Various mediums on cradled wood panel

Gift of Twenty-One in Truro, 2016.2.1-21

TWENTY-ONE IN TRURO is a group of professional women artists formed in 1999 to develop supportive friendships and foster creativity. The members engage in a yearly retreat to Truro in early fall, where they reside for one week in cottages along the banks of the Pamet River. The idyllic setting provides an ideal spot to paint outdoors, with new vistas every day and ever-changing light.

The creative energy fostered by this sisterhood inspires the women to start afresh, explore, share ideas, engage, honor women, experiment, appreciate nature, enjoy camaraderie and affirm one another. The ritual of this treasured time away also serves as a springboard for new work. Their mission statement ends with these words: “During this time, dedicated to joy and ease, we support one another in meeting the challenges of leading a creative life.”

This is the third group exhibition at Cape Cod Museum of Art for TWENTY-ONE IN TRURO.

Docent: Gina Lowe





M'Lou Sorrin
Renewal
 Acrylic



Kate Nelson
Hurtled Through Air
 Oil stick



Rosalie Nadeau
Sweet Scent
 Oil



Linda Young
Corn Hill
 Acrylic



Jane Lincoln
Early Light
 Acrylic on paper



Susan Hollis
Coming Around
 Oil



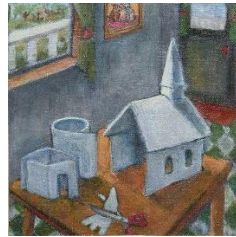
Michele Dangelo
Moonless
 Oil



Maryalice Eizenberg
Hot Day, Cool Water
 Oil



Julie Olander
Cherrystones
 Acrylic



Heather Blume
Paper Play
 Oil on canvas



Jane Eccles
Pathway
 Oil



Carol Odell
Wander the Beach
 Oil



Sarah Fielding-Ricci
Golden Threads
 Oil



Lorraine Trenholm
Guinea Fowl
 Pastel / mixed media
 on paper



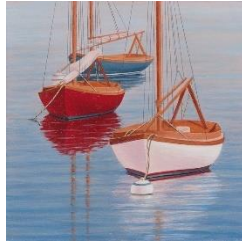
Jerre Moriarty
Get up and Go
 White-line woodcut
 on paper



LaVerne Christopher
Blue Skies
 Oil



Suzanne M. Packer
Walking Balston
Oil on canvas



Christine Velesig
Reflections of Summer
Oil



Jo Ann Ritter
Beach Day
Oil



Joyce Zavorskas
Great Dunes
Oil



Martine Jore
Santa Fe Impression
Archival pigment print
on paper