

2007

On Island: Women Artists of Monhegan

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ON ISLAND

Women
Artists of
MONHEGAN



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Women
Artists of
MONHEGAN

University of NEW
ENGLAND

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FRONT COVER:

Yolanda Fusco, *Images of Monhegan* (detail), 14" x 21", Watercolor, 2006, (LEFT)

Alison Hill, *Angela*, 50" x 32", Oil on Canvas, 2006 (MIDDLE)

Lynne Drexler, *Harmony*, 22" x 24", Oil on Canvas, 1994 (RIGHT)

BACK COVER:

Arline Simon, *Sunrise Dumpsters* (detail), 16" x 40", Acrylic on Canvas, 2006

in gratitude

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CATHEDRAL WOODS: *giving thanks*

*for the strands of web that wet
my cheek, the autumn ash, its blast
of crimson berry; for the red
belted polypore, the spotted
collybia, the old man's beard
like wooly wire; for the hunch-
backed boulders bearing upon their
shoulders small sprigs of yew;
for slag water sprinkled with leaf,
its funky perfume; for roots
gnarled into knees and roots
bowed into questions I trip over
as I scan the tall spruce, a hopeless
fool for crows; for the braided*

*rope of felled trunk, a leviathan
laid out along a meadow frail
with weed and brown fern;
for all the wounded trees
that succor lichen, the spit
and snarl of broken branches;
for November sky, low, low
and layered grey; for the rain
pools, their time-warped reflections;
for the dull sparrow, the junco,
the cardinal in her dusty coat
and cap, the female jay;
for the half-blown carcass
of a gull wedged between two*

*rocks, its tiny nave of ribs
picked clean; for the maze
of blue mussels, fodder for ducks,
the coins of mottled lichen
along the ridges of the rocks;
for the dispassionate, the dying,
the unbecoming; and for my longing
to be unraveled, unnerved, undone
until I am grey air, sea, stone.
— Jan Bailey*

introduction

After just one hour during my first visit to Monhegan Island, I could understand why this island has possessed a magical attraction for so many major artists of the 20th century. The light changed dramatically six times in sixty minutes — from white to yellow, from mauve to gray to near black, and then to spun gold and translucent pearl. Here was a paradise of inspiration for creative spirits.

With my daughter and niece in tow, I practically ran that day down to Lobster Cove and back up to Deadman's Cove, from the studio of Frances Kornbluth at one end to Kate Cheney Chappell's at the other. Artists en plein air were everywhere in sight along the route, men and women at easel with paintbrushes in hand. At the Lupine Gallery there was a wonderful exhibition of self portraits by artists belonging to an association that was called Women Artists of Monhegan Island (WAMI). I enjoyed as well the deceased women

artists' show at the Monhegan Museum. That there should be an exhibition of the women artists of Monhegan off island, and one that should travel and have a proper catalogue, seemed immediately obvious to me. Longtime island visitors and art aficionados, Jerry and Monique Collins had planted the seed first, however, and have offered valuable insights.

When I racked my brain to come up with major women artists from Monhegan who had been celebrated nationally and internationally, so few came to mind, and too many of these were considered primarily 'wives of'. Looking at Wikipedia's description of the island, the only Monhegan artists mentioned are Edward Hopper, Rockwell Kent and the Wyeths — Andrew, Jamie and N.C. I raised the subject with Kate Chappell and she agreed to be a co-curator (as well as one of the WAMI artists). Over the last two years, with Kate's tireless efforts, we have designed the exhibition and put all the pieces together

to properly celebrate 36 contemporary fine artists for whom Monhegan Island has been a continuing inspiration. Only seven of these artists even got a mention in *Monhegan: The Artists' Island*, by Jane and Will Curtis, the 1995 “comprehensive” history and review of the artists who frequented the island over the 20th century.

Since WAMI’s by-laws permit only 15 members, the exhibition had to look beyond WAMI itself. There are many women artists who live year round or part of the year ‘on island’ who, for one reason or another, are not members of WAMI. In addition, there are recently deceased artists who by any measure are contemporary fine artists, and who ought to be included. Finally, 36 artists is itself an arbitrary number, dictated more by the modest size of the University of New England Gallery of Art, than any conclusion that only these 36 artists are important.

Why do I believe this is a crucial exhibition to mount at this moment in history? There is, it seems to me, an opportunity here to right a wrong. If this unique island has worked its powerful influence upon some of the major male artists of the last century, surely its magic has affected women artists too. Here we demonstrate that women’s artistic talents are just as good as their male counterparts

despite a tendency in the past to relegate women to the category of “lesser artists”.

Moreover, except for having the Monhegan experience in common, these 36 artists could not be more diverse, hailing as they do from all over the world and the United States. Age, income, marital status and professional artistic stature vary hugely; no two of these artists have the same life circumstance. Nor do they belong to a single homogenous school of art, or just one style or technique or medium. They do share the spiritual and aesthetic impact of the light, and views, sounds and smells of the island that is also their most special small hometown for part or all of the year.

I can only speculate how the Monhegan experience has affected their impact upon one another. They have been neighbors after all. They know each others’ families, and some of the triumphs and tribulations. Perhaps they have influenced each others’ making of art too. It is entirely possible that island friendships have caused an artist with great technical skill to be subtly moved by an artist considered more “naïve”, and vice versa up and down the scales of art expressions.

How wonderful to be living at a time when the artistic

contributions of these women can be appreciated at last. Gone is the gender stigma of the mid-twentieth century; gone is the economic limitation when often only the rich and privileged could dabble in art; gone too are the days when art as a commodity was only marketed to the elites. These artists are making works with great competency to be appreciated by all of us everywhere. And in the 21st century we can even unabashedly acknowledge the evidence of 'soul' in the works of these women artists of Monhegan.

Anne Broderick Zill

Curator, University of New England Gallery of Art

preface

My first sighting of Monhegan Island was on a sailing trip from Penobscot Bay in the 1980s. From a distance, the island humps out of the sea like a mother whale, with little Manana Island as her calf. It was a long beat to the island that day, and a rough night at anchor in Deadman's Cove. We never went ashore, but I vowed to return to 'the artist's island' to paint. In 1988, I made my odyssey alone, and knew at the end of that week that I had found my 'soul place.'

Monhegan has been muse for many artists since the 19th century, but it was to the women artists I was drawn. Joanne Scott gave invaluable lessons in life and watercolor painting, emphasizing values, composition, and letting go. Frances Kornbluth and Arline Simon encouraged my experiments with collage and mixed media, and deep conversations with Nancy Brown invited a meditative approach to art-making. I attended Elena Jahn's figure drawing sessions in her

backyard, and in 1994 was invited to join Women Artists of Monhegan Island (WAMI), a group of 15 founded in 1991.

The closer I have become to Monhegan, the more I realize what a rare place it is, with an artistic eco-system as diverse as its flora and fauna. NT Brown's *Tidal Pools II*, shown in this catalogue, strikes me as an apt metaphor for the island as I experience it now: no longer as a distant sighting but as a close-up immersion in the encompassed pool. Here, I have found a generosity of spirit and passion for the work that Monhegan visitor, artist Robert Henri, described as the 'art spirit.' I have tried to encourage this spirit in our WAMI meetings through connecting exercises, poetry, and sharing our stories. Elena Jahn's vivid "50 Years" essay, reprinted in this catalogue, gives one woman's story of how the island and its artists shaped her life.

I was pleased and honored to join Anne Zill in mounting an exhibition that reflects the richness and variety of women artists on Monhegan. From the beginning, we have shared the vision of bringing this strong, fresh, and often surprising work together in a comprehensive show. It was an adventure to discover in private collections, galleries, and the Monhegan Museum examples of the recently deceased artists. Our excitement built as we began to receive

the images we had seen in visits to living artists' studios. Here is the work of 36 women, my friends and fellow artists, assembled for a summer 'off island' in the beautiful space of the University of New England's Gallery of Art, to bring visitors a chance to enjoy the 'on island' experience.

Kate Cheney Chappell

President, Women Artists of Monhegan Island

Co-Curator, ON ISLAND: Women Artists of Monhegan

women artists on island

Emily Grey, Curator, Monhegan Museum

Women artists are an essential part of the art community on Monhegan Island today. Working in a variety of mediums and styles, they approach Monhegan from different perspectives, yet are united by their commitment to this small island twelve miles out at sea. The majority open their island studios to the community throughout the spring, summer, and fall. Some hold hours in studios in or adjacent to their homes, others amidst harbor-side fish houses, a testament to the deep connection between art and everyday life on Monhegan. Several of these artists are, or have been, year-round residents, and their intimate knowledge of the island community is evident in their work. Alice Boynton's portrait of a lobster boat, *Alice B.*, and Alison Hill's portrait of Angela Iannicelli capture the spirit of the year-round working community. Summer resident artists such as Corlis Carroll feature long-standing community traditions in paintings such as *Morning Cribbage*, while Norma Kaplis draws inspiration from

town gardens in *Cottage Gardens on the Harbor Road*.

The artists in this exhibition have nurtured the connection between island art and the island community in numerous ways. Jacqueline Hudson, an artist whose commitment to Monhegan spanned the 20th century, helped to establish and support the Monhegan Museum, which collects, preserves, and exhibits the work of Monhegan artists dating back to the mid-nineteenth century. Hudson's prints and paintings are distinguished by their strong compositions, and dramatic use of color, light and shadow. Frances Kornbluth and Elena Jahn, who have been key contributors to the art community for many years, were instrumental to the foundation of the Women Artists of Monhegan Island (WAMI), which promotes the work of women painters, sculptors, and printmakers on Monhegan. Nature has been a main source of inspiration for these two artists, and elements of the island's landscape often figure into

their work. Kornbluth's luminous painting, *Changing Light: Monhegan Ice Pond*, and Jahn's haunting self portrait, *Missing Part of Myself*, are just two examples. In addition to her involvement with WAMI, Jahn has arranged summer figure drawing sessions, and Dyan Berk, NT Brown, Frankie Odom, and Joanne Scott have organized summer art workshops. In the winter, year-round resident artists gather together for figure drawing and portrait sessions. All of the artists in this exhibition have relied on each other for support and encouragement over the years.

While the majority of the artists represented here are current members of the Monhegan artistic community, this exhibition also acknowledges the influence of past members. Lynne Drexler first came to Monhegan in the 1960s, and in the 1980s began living on Monhegan year-round. She inspired many in this exhibition with the energy and expressionistic color of her oil paintings. Like Drexler, Sue

Rosenthal, who summered on Monhegan for more than 20 years, often abstracted the island landscape and explored color freely in intimate compositions. Jan McCartin, who first came to Monhegan in 1955, painted Monhegan's land and seascapes in muted, subdued tones; her landscapes of the town are suffused with the warmth of summer light. Ruth Boynton, an island artist for more than 60 years, also conveyed the peace and solitude one can find on Monhegan, in sensitive watercolor and oil paintings. While painting has typically been the preferred medium of island artists, Jo Levy, who summered on Monhegan from the 1950s into the 1970s, made small abstract sculptures that capture the spirit of Monhegan in three dimensions. Current sculptor Lucia Taylor Miller continues in Levy's footsteps today, creating figurative works such as *Back to Back*.

This exhibition highlights the independence and individuality of Monhegan's women painters, printmakers, and sculptors. The

works exhibited here are stylistically and conceptually diverse. Some are figurative, such as Elaine Reed's closely cropped, monochromatic *Rocks and Sea Patterns*, Daphne Pulsifer's undulating island-scape, *Manana*, and Victoria Nelson's *Lighthouse*, which depicts the Monhegan Museum bathed in morning light. Florence Martin's richly colored still life, *Yesterday*, and Sylvia Albert's intimate and intricately rendered *Interior with Daisies* present familiar scenes. The latter was painted in Jan McCartin's Monhegan cottage. Other artists have worked abstractly. Yolanda Fusco simplifies form and color in vibrant landscapes such as *Images of Monhegan*, and Kate Cheney Chappell explores organic forms in contemplative works such as *Earth Envelope Evolution*, a work in mixed media which employs monotype, raffia and mylar. Others have employed mixed media as well. Natalie Minewski, whose *Monhegan Memory* is a collage of complex imagery which incorporates photography, is one example. The Monhegan art community has thrived on such diversity since the turn of the

century, when Robert Henri, an American Realist, and his friend, the American Impressionist Edward W. Redfield, first came to the island and painted Monhegan with startlingly distinct results. This spirit of camaraderie and mutual respect set the tone for Monhegan artists throughout the 20th century, and it is alive today.

The island is a place for inspiration and a space for nurturing the creative process. Some works transport the viewer to a specific island locale, such as the harbor, and capture a sense of place through imagery familiar to visitors and residents alike. Carol Raybin's *Manana*, and Sandra Mason Dickson's *Monhegan Moonlight* eliminate all signs of human presence, focusing instead on the quiet harmony of sky, rocks, and sea. Joan Harlow's *Window on the Harbor: Influence I*, which permits a closely cropped view of a boat in the fog, conveys a similar sense of solitude. Donna Cundy's *End of Day*, on the other hand, is teeming with life; its energy expressed with bold lines. Other artists have focused on structures surrounding the harbor. Susan Gilbert's

Path to Fish Beach is structured around the variability of island light, while Maiken Kunces' *Monhegan Fish House* expresses the character of harbor-side fish houses. Arline Simon's *Sunrise Dumpsters* presents an unconventional view from Monhegan's wharf, and explores the forms of utilitarian objects, which are for the artist significant monuments, not to be displaced in a painting of an extraordinary island sunrise.

Other works look beneath the surface of the water. NT Brown's abstracted *Tidal Pools II* draws the viewer down to the shore, and recalls colorful shells and sea-glass gleaming just beneath the surface of the water. Frankie Odom draws from sea life imagery in prints such as *Ocean Currents*, and Joanne Scott's *Cradle* studies the movement of underwater vegetation. Sylvia Murdock's *Horned Pout*, which depicts fish crowded in a bait box, is a dynamic exploration of texture and contrasts.

The island provides a near limitless source of visual inspiration, both for the many artists who work figuratively, and for those who

work in near or complete abstraction. It is a space in which it is possible to become fully immersed in the creative process. Joan Rappaport's intricate abstraction, *M28*, suggests the movement and colors of the sky and sea, and Beth Van Houten's *Corn* brings life to inanimate objects through thick, expressive brushstrokes. These artists and others, such as Helen Prince, whose *Bogside* reveals fluid imagery, and Dyan Berk, whose current exploration of play is represented by *Deep Fun #4*, are all indebted to Monhegan for the space it provides for the full realization of artistic expression.

It is remarkable that such a small island can be host to such a diverse group of artists, where no single style or approach predominates. In spite of their many different viewpoints, styles, and mediums, these artists have created works of art that live well together, as the current exhibition demonstrates. Inspired by the same land and sea, and immersed in the same community, the artists represented in this exhibition together convey what it means to be *on island*.

50 years: growing up artist on monhegan

Elena Jahn, August 27, 1999, Monhegan Island, Maine

I began my life as a painter on Monhegan Island at the age of eleven. I already knew I wanted to be an artist, so when my family decided to buy a summer house on the island in 1949, my fate was sealed. During those formative years I was immersed in an atmosphere of creative energies that had a profound and lasting effect on my artistic life.

In my first few summers on the island I studied with long-time Monhegan artist Sarah McPherson, who lived and worked at a small family-style boarding house along with numerous artistic and intellectual types seeking refuge from the long hot urban summers. This created a lively mix of hard working traditional Downeast fishing villagers and paint-spattered disheveled bohemians, always visibly discussing their work and ideas on the roads, in the store, and in front of the post office.

I worked hard, carried my sketch book everywhere, and got to

know the island and its resident artists of the 1950s and 1960s: Jim Fitzgerald always alone on the rocks looking out to sea; Ted Davis and Morris Shulman at the fisherman's beach painting the constant activity of men, boats, fish and gulls. Murray Hantman, Herbie and Henry Kallem and Zero Mostel playing horseshoes every evening at sunset; Mike Loew, Reuben Tam and Hans Möller standing in the middle of the road having a heated discussion about a painting; Alice Stoddard painting in a meadow under her ubiquitous white umbrella; my neighbors Bill Hekking and Rockwell Kent busy about their daily lives; going out sketching and picnicking with my friends Reuben and Gerry Tam and Moe and Arline Oberman; visiting the studios of marine painters Alfred Fuller and Andrew Winter. Later, Bill and Jan McCartin, Frances Kornbluth and Alan Gussow became neighbors, role models and friends. This diverse group generously shared their ideas and advice with me. They were candid, honest and supportive,

an ideal environment for the education of an artist. When we left the island in mid-September to return to upstate New York where my family lived, I carried with me the spirit of the island's powerful and untamed wildness and its group of dedicated artists.

During those early years, I thrived and strengthened my commitment to painting and Monhegan. The rest followed as a matter of course: a college art degree; a Fulbright grant in painting to Paris; graduate school for a Masters so that I could teach in college. Before I went to art school, my dear friend and mentor Reuben Tam advised me to never depend on my art to make a living. I took his advice and still believe it was sound. Later I encouraged my own students to seek means other than their own art for a livelihood, thus allowing for a more personal experimentation and growth in their art work, and freedom from the whims of a fickle art market.

Throughout my years of teaching and raising a family, I always

drew and painted, sometimes more, sometimes less. When I came to Monhegan with my own family from our various winter homes in Nova Scotia, Rhode Island and Brunswick, Maine, I would reconnect with life-long artist friends and this incredible island with its powerful pull on our creative lives. When away from Monhegan, I continued to work on island themes.

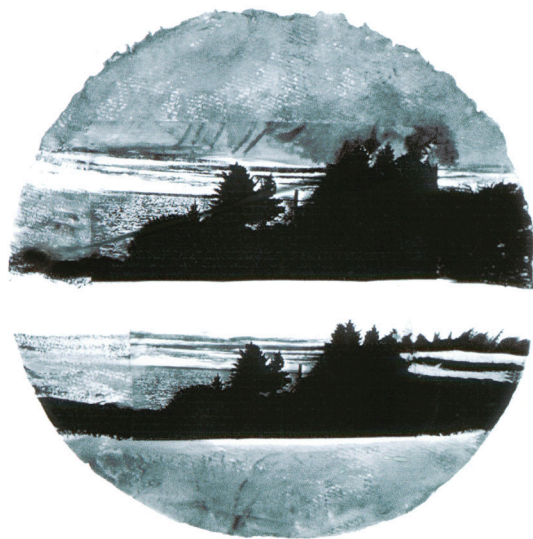
Now that I have left teaching, I am on the island for longer periods each year, and can immerse myself in its unique visual and emotional impact. I am attracted to the island's edges, defined by those great expanses of changing sea and sky and light. I love the aftermath of storms with great masses of green and white water piling up layer upon layer onto rocky shores, the edges of ocean and island meeting and overlapping in continuous dialogue. I love the strong light of early morning and late afternoon as it creates dramatic and massive forms out of cliffs, rocks and trees, with a horizon to hold

it all together. For a few years I painted views from island porches, fascinated by the contrast — orderly architectural divisions of a wild nature beyond. Later on I focused on a single rock, at various times of day and night, abstracted from its setting, floating like an island itself, ethereal and finite, a constant in a sea of change. Another time I made small abstract collages that reflected the light and moods of Monhegan, that was followed by a series of large pieces in oil sticks and graphite based on the collages. Recently, I went back to the edge of the island and did a group of charcoal and wash drawings. I remember a series of intense and introspective self-portraits done in October on Monhegan after a death in the family in 1987. At the invitation of the Art Museum at Bowdoin College, I fulfilled a fantasy by constructing and painting a 6 x 10 foot, three-dimensional freestanding folded image. This led to four more and a large show in Portland.

Throughout my many years as an artist on Monhegan I've drawn from the human figure. Recently I've started to incorporate the figure into the landscape. I'm particularly interested in the innovative possibilities of this juxtaposition, as well as combining both my passions for landscape and the figure.

As I review the many facets of my work, I see that they are all threads connected to my inner core. Each change reflects an urge to move out into unknown territory, leading to the place where I find myself now.

RIGHT: Frances Kornbluth
Island: Dusk and Day, 20" x 20", Acrylic on Paper, 2004



artists

SYLVIA ALBERTS



I am a self-taught painter, a native New Yorker with a strong commitment to Monhegan. Although I have been painting for more than forty years now, I date my serious involvement to 1973, my first full summer on Monhegan.

When my husband and I first came here in 1967, the land and seascape was overwhelming, intimidating, too big for me. All the paintings I had done to that point were small, primitive, and obsessively detailed. It took me about ten years for my vision to broaden enough to include some

elements of the island, especially the sky — and of course the Monhegan Museum.

Among my strongest influences: Reuben Tam, whose generosity in looking at my work was a great encouragement; Ralph Steiner, whose cloud photographs directed my eyes upward; and Joe de Martini, whose lifelong devotion to painting remains an inspiration.

Since 1973, I have spent the summers living and working in the studio built by Andrew Winter.

Interior with Daisies
24" x 24", Oil on Canvas, 1992

Play is one of the most basic and primal elements of the human psyche. My work is simply a deep and essential play. It is the result of an instinctual urge to recreate color and form as one does as a child. What is reflected in the forms, color and images is a by-product of the journey that has taken place. The true product is the personal transformation that takes place within the experience itself.

As an artist, I have cultivated a responsiveness to what is taking place in the immediate and present moment. I understand that there is a creative intelligence that will find its own way. I try to collaborate and remain sensitive to what is happening and to respond unconditionally to that awareness.

Imagination thrives in the unknown. My images are spontaneous, abstract, and bio-morphic. I am interested in the dialogue between organic and inorganic forms. There seems to be an unlimited potential for humor, movement and play in the expression of this relationship. The use of translucent mylar and colored gels allows for versatility of placement as well as the layering of pictorial symbols. These materials allow the immediacy of expression that is important to the aliveness and vulnerability of the work.

I am satisfied when the work has the freedom and freshness of a child's painting; when it takes one back to the basics of playfulness, joy, spontaneity and imagination.



Deep Fun #4
30" x 40", Mixed Media, 2006

ALICE BOYNTON



I try to solve problems posed by traditional plein air painting. If I can satisfy the rules of traditional western style painting and put ch'i, the eastern requirement of life, or breath, into my work, then I feel that I have accomplished my goals.

Alice B.
12" x 16", Oil on Canvas, 2000

I work outdoors, usually on four paintings at a time: morning sun or clouds, afternoon sun or clouds. The wild, intricate tangle of foliage and woods, and the wonderful pattern of rocks and cliffs intrigue me most. Although the result is realistic, I approach the painting as an abstract, emphasizing varying color and design.



Along the Road
19" x 24", Watercolor, circa 1985

NT BROWN



Tidal Pools II
8" x 8", Collagraph/Mixed Media, 2006

My quest in life has been to understand the spiritual Oneness of the individual with the Absolute. The essence of my work is about that Oneness. The inspiration for my work is derived from my life-long experiences in Nature as an artist-naturalist exploring and observing the life that exists around me. From these experiences have come the realizations of our unique relationships with the natural environment and our inseparableness from it. I believe that without cultivating these relationships we can have no true

understandings of life, in all its infinite variety of forms, including one another.

As in Nature, where things are in a state of constant change, emergence and unfoldment, so it is in my work and life. Since the need to communicate is basic, my experimental abstractions invite the viewer to engage in sincere, contemplative dialogue with the work, to go beneath the outer surface, to discover an infinite sense of life in all its beautiful, mysterious aspects both visible and invisible.

CORLIS CARROLL

I paint what I see and I do pretty much what I feel like doing. I have said that I don't ever expect for the artwork to bring me wealth, but I do expect for it to bring me joy. The work is not easily categorized as I prefer to allow circumstance and the unbridled spirit to direct the subject and the medium. From that origin, I invite the science of color theory and compositional interest to direct my movement through the painting. If I am moved by what I see, I paint it. In recent years, with more time devoted to working in the studio, the work has taken

on the character of still life, not my favorite subject matter, but nonetheless, instructive. I am overwhelmingly moved by the work of Edward Hopper, Lucien Freud, Paul Cezanne, and Claude Monet. Beyond the painting, I like to write poetry but one of my greatest joys is reading to the children in the summer months on Monhegan on the lawn outside the library under the lilac bush.



Morning Cribbage
11" x 8", Watercolor, 2000

KATE CHENEY CHAPPELL



Earth Envelope/Evolution
30" x 22", Mixed Media, 2006

I look for patterns and connections, the striking similarities that the Chinese call “Li”: a branching oak tree, a single brain neuron magnified, marks left by tidal water on stone and sand. The natural world and our interdependence with it is a source of imagery and meaning for me. As a younger woman, I was drawn to the woods, stones and cliffs of Monhegan Island, and wanted only to paint that landscape. Since the death of both parents, I find myself exploring an interior landscape, the landmarks, and wounds, the healed-over places. I am trying new forms to ask the ultimate questions about life

and our purpose on earth. I have been making “Earth Envelopes” since 2002 in response to the degradation of the environment that sustains and envelops us. These mixed media pieces begin as monotypes made on a printing press with oil-based ink, and end as collaged and folded womb-like shapes that create interior space as they hang from the wall. Monhegan is a microcosm of our relationship with the earth and each other. It is a place that sustains my creative spirit through strong friendships and shared passion for art, and through the wild beauty of the island.

■ The more I work with children,
the less I worry about where my
art comes from.



End of Day
16" x 20", Charcoal on Paper, 2006

LYNNE DREXLER



Harmony
22" x 24", Oil on Canvas, 1994

Living here (Monhegan Island) with a sea around me that literally controls my life—I don't come or go from this island unless the sea cooperates—makes me very much aware of a higher power controlling a given individual and intensifies my own sense of spirituality.

(American Artists Magazine, May 1988)

YOLANDA FUSCO

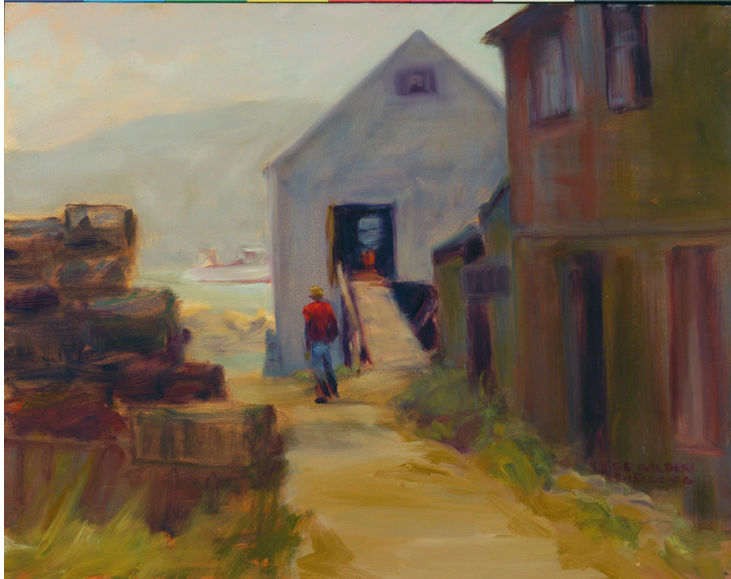
My concern is establishing the mood, character and basic structure of the subject in its simplest form. I am interested in volume, space and energy and their relationship to color.

Abstract art in itself does not have enough meaning for me. All my work has its beginning in nature, sometimes diverging into the abstract if it will create the illusion I am trying to express. Like poetry, I believe that a painting should be the essence of thought and vision . . . whether in form, color or movement. Reproduction of subject matter is not enough. An artist should reassemble and recreate subject matter into the realm of feeling and imagination.

Images of Monhegan
14" x 21", Watercolor, 2006



SUSAN GILBERT



Path to Fish Beach
11" x 14", Oil on Board, 2006

I have dedicated most of my life to painting on porcelain, paper and canvas. As a child, I fell in love with paint and its colors, and found a lifetime of interest in these mediums: oxides on clay, watercolor on paper, oil on canvas. A desire to register my visual experience—the plants, insects, animals in my environment, still life, figure, landscapes that surround me provide endlessly inspiring subjects for my art.

I have loved the natural beauty and mystery of Monhegan from my first visit, a camping trip in September of the last year that

was allowed on the island. Back the next May for an affordable art students vacation at the Yew, thus began a pattern of returning: to work for Josephine Day, later a few years of residency, now continued visits in all seasons. I have noted daily patterns of weather, fog, boating, roses, cliffs, water and sky with charcoal, pencil, watercolor, and lately, oil.

Living with the tides I find an atmosphere saturated with history: art, fishing and hard work. Monhegan's gift to me is a constant inspiration to renewal, to make art.

JOAN HARLOW

My painting to date would fall mostly into the old fashioned category of landscape oils. It gives me great pleasure to choose sites to paint which have a special feeling at certain times of day. The way the light falls is more important to me than how big the surf is. A glimpse through the window can be as interesting as an impressive vista.

It is my job as an artist to recreate that special sense of place so that a viewer may see what I saw. I start en plein air with sketches in pencil to set the composition. Then I go straight to paint and finish the sketch to lock in the colors that I want to use to capture that specific day. I note any particularly unusual juxtaposition of color or highlights

both in paint and in pencil notes to myself on the side. I take several photographs to bracket the scene and be reminders of what I saw. I use photographs to correct architectural aspects if I haven't drawn them in detail, and to confirm spatial relationships in the final drawing.

The rest of the work is done in the studio. I will do at least one and sometimes as many as three or four small paintings of the same scene, during which I solve any compositional problems and work out the palette for a larger painting. When I do the finished piece, it can go very quickly, actually faster than the sketches, because I've already made decisions and worked out problems.



Window on the Harbor / Influence I
20" x 16", Oil on Canvas, 2006

ALISON HILL



Angela
48" x 30", Oil on Canvas, 2006

Painting has become my way of moving through this world, expressing and responding to what I feel and see. It is my interpretation, using color, stroke, and line, to evoke the mood I'm receiving from the subject in front of me. Whether a person or a landscape, I want to recreate what I am receiving.

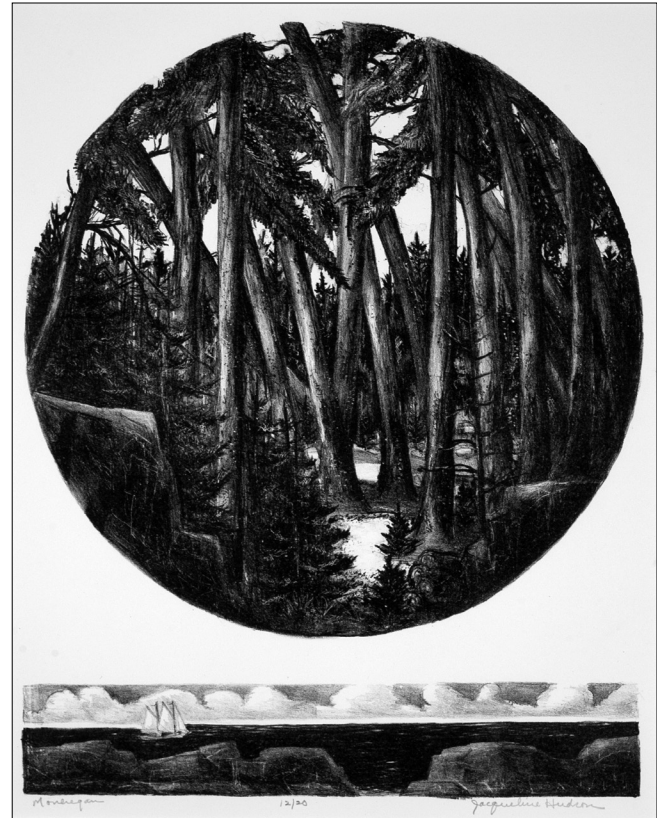
Through some fortunate circumstances, I am now living

on Monhegan Island, Maine, with my new husband, artist Theodore Tihansky. In the summer, we run a studio open to the public; during the winter, we paint and travel, doing portraits and other art-related endeavors. Monhegan offers endless inspiration, no matter what season, and I feel fortunate to call this home.

JACQUELINE HUDSON

“As an artist, I enjoy and see things through this medium [lithography],” she notes. “I love working on stone. It is a statement that must be put down correctly.”

(From an interview with Bunny Gill, *Brush Strokes*, August 1963)



Monhegan
20" x 15", Lithograph, circa 1985

ELENA JAHN



Missing Part of Myself
28" x 40", Mixed Media Oil on Paper, 1988

My preoccupation has always been with the landscape and a sense of place. Since I began painting I have traveled the fine line between personal, lyrical abstraction and figuration, moving back and forth between the two. Primarily, I work with all two-dimensional media, including drawing, painting, collage and photography, often incorporating more than one medium into a piece. In addition, as long as I can remember, I have always drawn from the live model and kept a current notebook of writings and sketches and ideas for future projects.

NORMA KAPLIS

I began painting on Monhegan Island in 1989, buying my first paper and watercolors from Ted Davis at the Monhegan House. I took my first six paintings to my favorite artist, Larry Goldsmith. He was very positive and supportive of my style, especially my use of glitter and iridescence. He told me to avoid formal training, and I have taken his advice.

Over the years, I have worked one-on-one with Larry in a sort of meditation through painting side by side. Otherwise, my work has evolved primarily on its own. I usually work outdoors, always on Monhegan, creating “in the moment” works of colorful brilliance, passion, and what I call spiritual essence. The latter refers

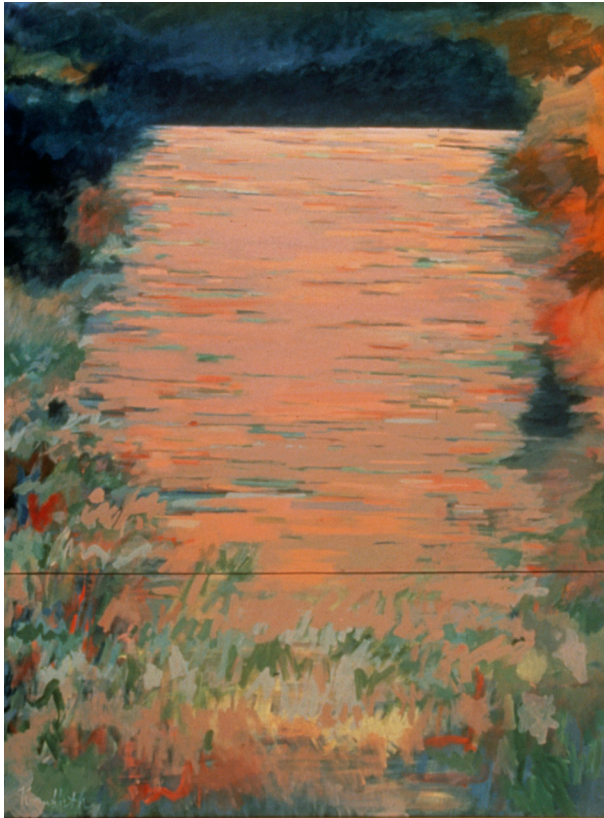
to my sense of a higher power guiding me from within whenever I work.

My painting is total joy, and I paint only when inspired. The work includes seascapes, florals, collages, and mixed media whimsy combinations.



Cottage Gardens on the Harbor Road
9" x 12", Mixed Media, 2006

FRANCES KORNBLOTH



Changing Light, Monhegan Ice Pond
60" x 46", Diptych/Acrylic on Linen, 1989

The natural environment has been my ongoing source of imagery and inspiration. Over the years, working in different mediums and at various sites in my studios on Monhegan Island, Maine, and rural northeastern Connecticut, I developed a visual vocabulary of form, shape and color that expresses my personal vision along with the intensity of my feelings about the landscape and art. It is important that my paintings resonate in terms of my individuality, the tradition of art and artists from which I follow, and the time in which each work is created.

MAIKEN KUNCES

The magic of Monhegan Island has provided the inspiration for untold artists for decades. The history of the enduring fish houses attest to the generations of hardy fishermen and lobstermen that have faced the ocean's challenge. The cottage, the one-room school house, the library, chapel, lighthouse and numerous other dwellings are a testament to the sturdy families in the close-knit community of Monhegan. These have been my inspiration.

—*In remembrance of Professor William Hekking (marine painter)—*

Dr. William Hekking spent his summers on Monhegan. He was a much respected teacher at Syracuse University. I was fortunate to be one of his students.



Monhegan Fish House
6" x 8", Linocut, 2001

JO LEVY



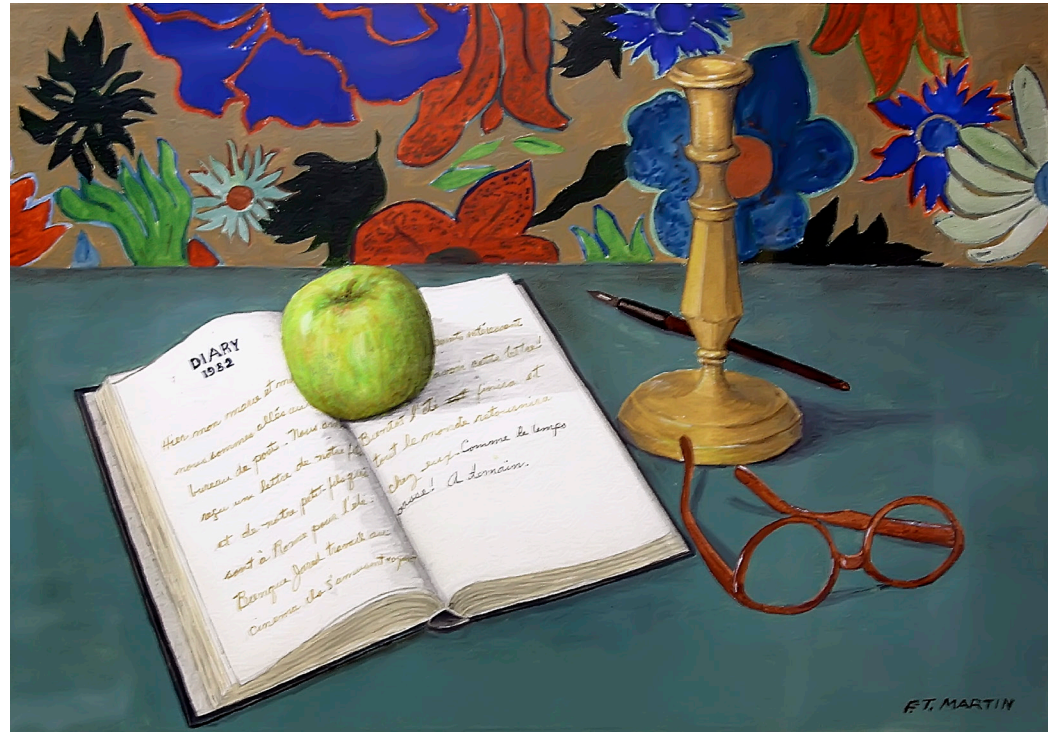
Untitled
3½" x 5" x 10½", Bronze Sculpture, mid-20th century

During World War II Jo took on a job in the electronics industry, and went as far as a woman could go in that field without an engineering degree. "Enough of that," she says, "I'm now concentrating on what I enjoy doing—my sculpture!" Instead of the huge sculptures she previously created, she now confines herself to small, exquisite works of bronze, wood, and alabaster.

(Naomi Flax Tepfer, *Morningside Gardens News*, 1972)

FLORENCE MARTIN

I enjoy small things seen in repose, glimpsed through a window or scattered across a table, placed there and half-forgotten, bearing mute testimony to the blind passage of time.



Yesterday
13" x 19", Oil on Canvasboard, 1982

SANDRA MASON DICKSON



Monhegan Moonlight
24" x 30", Oil on Canvas, 2004

My path was set early by the influence of my grandmother, Mary T. Mason, and her artist friends in Philadelphia, Bucks County, Pennsylvania, and on Monhegan Island, Maine. Exposure to the French Impressionists and the work of William Merritt Chase, the portraiture of Cecilia Beaux and John Singer Sargent, the seascapes of Winslow Homer and Jay Connaway, and the animal art of Rosa Bonheur and Daniel Garber led me past the lure of commercial art toward a more personal journey of self-expression.

Primary among my interests and clearly reflected in my artwork are preservation of the character and natural resources of Maine's coastal areas and farmland, people

in the community, and animals, especially horses.

A sense of character, of place, of daily life in our community is symbolized by portraits of friends, their dogs, their horses; by a neighbor's laundry hung out to dry; by two friends chatting by the post office; or by neighboring lobstermen hailing each other from their boats.

Monhegan Island holds my earliest memories of lobster dinners, fiery sunsets, night sky filled with bright stars, northern lights and all phases of the moon. It is the place I always come back to, where the people in the village — both summer and winter — are my extended family.

JAN McCARTIN

For many of us, Jan McCartin was like a Bodhisattva — the embodiment of beauty and peace. I see her now sitting on the porch at the McCartin cottage, straight in posture, radiating contentment and concern. Open and responsive to others, her warm laughter occasionally punctuates her attentive calm.

It was on Monhegan that Jan began to paint in earnest. She was an oil painter who worked primarily on canvas, with an occasional work on paper. Using a warm, soft and penetrating

style that involved layers of paint smoothly applied, Jan's evocative paintings were typically of views out her window or of interior spaces, perhaps with a person or a cat. The colors were subtle, the mood soothing.

(Ed Deci, Monhegan Museum, from an obituary for *The New Monhegan Press*)

Sky-Sea Series #3,
5¾" x 7¾", Oil on Paper, circa 1950



NATALIE MINEWSKI



Monhegan Memory
11" x 15", Collage/Mixed Media, 2002

My relationship to Monhegan Island began when I first set foot on that magic place in 1963. In 1966, I married Alex Minewski, an artist who had been coming to Monhegan for 10 years. Monhegan was central to our lives emotionally, artistically and professionally. After his death, in 1979, I have continued to come to the Island every year. I have explored the Island visually in many different media — Fiber, Etching, Monotypes, Collage, Scratchboard, and exhibited my work in Maine as well as extensively in the Hudson River Valley in New York.

I was one of the founders of the Women Artists of Monhegan Island group and gave it the name WAMI.

Someone asked me what I thought great art is. To me, if it warms the heart, fills an empty soul or moves the spirit in some small way, I feel the artist has succeeded. Do I think that this is what I create when I paint? I can only try, so I give it my best.

Yes, I have grown as an artist and I am reminded of how the instinctive need to transform experience into image is one of

the things I've recognized through living my artistic life on Monhegan. I also recognized the artistic growth in the artwork when I view my slides. I realize that the power of painting is dependent not only upon my technical skills but also upon my emotive powers, and when you put it through the heart, head, and hands of an artist, you might come up with a painting that moves you.

Horned Pout
14" x 18", Watercolor, 2006



VICTORIA NELSON



Lighthouse Morning, Monhegan
13¾" x 20¾", Watercolor, 2006

Painting captivated me in ways that are difficult to put into words. The best way to describe my experience is this way, when painting, time disappears. Hours fly by without my noticing. When not painting I feel diminished and restless. Since 1994, I've poured my whole heart and time to figuring out how to create works without any real attachment to the outcome. It's still that way today. In 1994, I visited Monhegan as a day tripper. It was love at first sight. I walked and hiked as much of the island as my time allotted. On that trip, I made reservations to return the following year for a week. Since then, I've returned to Monhegan every year, staying

longer every year. . . . When I quit my high-powered job to pursue painting, my family and friends thought I had lost my mind. In a way, I had. At that time, my soul demanded that I pursue my dream of becoming an artist and of living a contemplative life. It's been fourteen years since I took that leap into the unknown. My life as an artist has exceeded all my hopes and dreams. The light and contrasting colors in Sedona in the winter is a daily source of inspiration. Summers in Monhegan, the sea, Lobster Cove, the lighthouse museum building, life nude drawing sessions at Josh Mostel's studio are an endless source of inspiration.

I experience the beauty of Monhgean as a microcosm reflecting all of nature. This awesome selection of land, sea, and sky symbolizes for me the forces defining human nature. I relate the philosophy of Haiku poetry to the intention of my work. These simple, modest lyric Japanese verses of three lines connect to a deeply personal and subjective art involving all aspects of nature and the seasons. By downplaying description, I work to see and feel the combined power of light, dark, color, and form and how they affect our memory and senses.



Ocean Currents
8½" x 15¾", Monotype with Chine collé, 2005

HELEN PRINCE



Bogside
18¾" x 15½", Watercolor on Yupo, 2005

I approach painting, as I do writing poetry, with perplexity. Something needs resolving that logic cannot manage. Painting clarifies my sense of the world, opens up elements of who I am in the world. In the unexpectedness of art I find, as I did in studying medieval literature, a world of origins, larger than the particulars in my life. I find pleasure in a growing grasp of the medium and enjoy sharing my painting with others.

DAPHNE PULSIFER

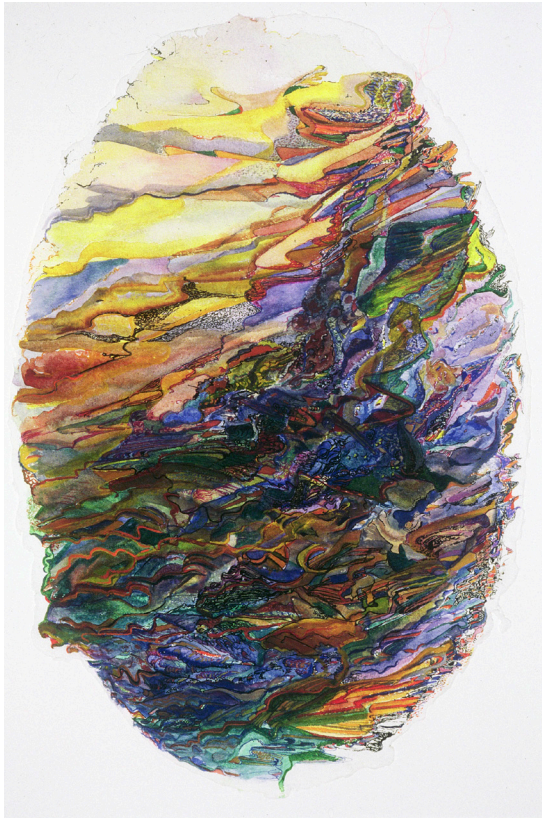
As a child, I did not find God in my mother's church. I was too busy wondering who had carved the amazing statues of the saints. Now, I know I am blessed to wake in the morning to the cry of the gulls, to see the sun glisten on the ice-covered branches, or to stand drenched in a summer rain and witness a rainbow spanning from Lobster Cove to Greenpoint. I believe in the magic of the full August moon, seen from

Whitehead, rising over the open Atlantic while the sun sets on the distant mainland. And I believe in the community that happily shares the paths I travel. On Monhegan I have found something my mother might have prayed for me to have. It is not in a building. It is in the earth and sky and water; a place that provides both sanctuary and the nurturing that helps my family grow. Grace is there for everyone.



Manana
24" x 25", Pen and Ink, 2000

JOAN RAPPAPORT



M28
19" Diameter Oval, Watercolor, 2006

Since my first visit to Monhegan in 1979, my time spent on this island greatly expanded as the need to be surrounded by the nature of the island became stronger. The Monhegan experiences created a shift from Color Field Painting to pursuing a more personal, unique art form. My works have evolved, and continue to evolve using pen and ink and watercolor on archival paper. I continue to work on each image until I feel that it is complete.

■ For me, there is an emotional affinity with the landscape (trees, rocks, and sea) of Monhegan Island. I want to find in the forms of the landscape, the atmospheric conditions or the changing light effects parallel to an expression of a feeling or mood. I especially admire the American landscape painters of the Luminist and Hudson River Schools, as well as Corot and the Dutch and English landscape painters of the 1800s.



Manana
10" x 14", Oil on Canvas, 1996

ELAINE REED



Rocks and Sea
29" x 20", Watercolor, 2006

I love to paint on location whenever possible. I often use the observed landscape as my starting point. I always select locations that I know well and feel strongly about; this emotional connection to my subject is essential to my work. I am energized by the sounds, the scents and the powerful beauty that surrounds me. The ever changing effects of light, the natural drama of the landscape and the powerful atmospheric moods of Monhegan provide me with this inspiration.

While on location I create a series of value studies, next I select and simplify the one that best conveys the mood or emotions that I wish to create. My paintings are started on location and completed later in my studio. Every summer for the past 23 years I have made my way to Monhegan Island, like many artists before me, it is here that I am challenged to create some of my strongest works.

SUSAN ROSENTHAL

Sue was a small, energetic woman, usually identified by a white sailor cap, special walk, and way of greeting people. Bob Casper remembers Sue's work as semi-abstract, expressionistic line drawings, portraits, and island images using pastels, watercolors and charcoal. Sue was very direct, not concerned about what others thought, and strong on what she chose to do.

Sue Rosenthal did not work to sell, she worked to make a statement.

(Excerpts from an interview with Joan Rappaport, 2007)



Untitled
15" x 22", watercolor, n.d.

JOANNE S. SCOTT



Cradle
30" x 24", Watercolor, 2005

I came to the Island in the early '80s to paint the sea. I thought I would never understand its beauty unless I had endless time to be with it, by it. I have returned now for 27 years to paint my images, and the island still unfolds the mystery to me summer after summer. As I am drawn into the auras of forests, flowers and fog, the rocks and boulders resonating with strength and timelessness, I am truly in awe of this gift of the sea.

ARLINE SIMON

Drawing is the basis of my art whether it takes form in representational and abstract painting, collage, or three-dimensional construction. I began my career as an illustrator and graphic designer. In the early 1980s, on the advice and encouragement of my friend and mentor Reuben Tam, I changed the direction of my experience in art to become a full-time painter. Five months of the year I work in my studio on Monhegan Island, Maine. The rest of the time is spent in my studio in Yonkers, New York. The contrast between these two visual and cultural locations and the two artist-in-residence grants (the Dominican Republic and

Spain) provide me with constant inspiration and challenge. I paint what I know, returning to themes of nature, commonplace objects and memorable landmarks (which seems to about cover everything).



Sunrise Dumpsters
16" x 40", Acrylic on Canvas, 2006

LUCIA TAYLOR MILLER



My work derives from the human figure. I try to translate the body into shapes that not only suggest something of the original model but are also masses of light and dark, suggesting the serenity of rocks. I enjoy patterns which change as the viewer moves around the piece, and which change as the light changes. Light and shadow are important to my work. Settings, which include plants or stones and create relationships with the sculpture

are nice. Although these are small works I like to think they look monumental.

Endless possibilities exist with three-dimensional work. My interest in it started with the discovery that smooth stones on a windowsill offer exciting possibilities for groupings. My early years on Monhegan found me gazing at huge masses of rock which changed dramatically as the sun moved across the sky.

Back to Back
11½ x 11" x 19", Terra cotta, 2006

My painting is primarily about color, but it is also about trying to transmute the essence of whatever moves me to paint into the essence of paint. I am the happiest when the resulting image dances on the edge between representation and abstraction.



Corn
12" x 18", Oil on Linen, 2002

artist biographies

SYVIA ALBERTS

Sylvia Alberts was born in New York City in 1928. She has been a member of the Monhegan Artists Association since 1977. Her solo exhibitions include the Frank J. Miele Gallery and Jay Johnson Gallery in New York City as well as the Washington Gallery of Art in Washington D.C. Her work has been featured in group exhibitions at Stephen Gamberling in New York City, the Kerygma Gallery in Ridgewood, New Jersey, the Lupine Gallery on Monhegan Island and the Brickhouse Gallery in Boothbay Harbor, Maine. Her work is also in the collections of the American Museum in Bath, England, and UNUM in Portland, Maine.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

DYAN BERK

Dyan Berk was born in Chicago in 1949. She received a B.A. in Art and Education from the University of Miami in 1970 and attended the Portland School of Art in 1983 and 1989. Her work has been shown throughout Maine, including solo exhibitions at the Nan Mulford Gallery in Rockport, Davidson and Daughters in Portland and the Goldsmith Gallery in Boothbay Harbor, and group shows at the Lupine Gallery on Monhegan Island, the Elements Gallery in Rockland and the Firehouse Gallery in Damariscotta. Most recently, she exhibited at CMCA in its "Time Out" Show. She attended numerous residencies at the Vermont Studio Center. She has taught at the Farnsworth Museum's Summer Program and at Monhegan Island workshops. She

currently resides and works in Lincolnville, Maine, and on Monhegan Island.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

ALICE BOYNTON

Alice Boynton received a B.F.A. with honors in Studio Art and Art Education from Ohio University. She did an apprenticeship in weaving and ceramics in Germany and studied Sumie Painting with Masako Yamamoto in New York City. She also studied drawing with Lynne Drexler and painting with Don Stone on Monhegan Island. She sold textiles and assorted crafts in Winter Works on Monhegan Island and in Boothbay Harbor, Maine. She worked as a textile designer and colorist in New York City, and her textiles and ceramics have been sold in German craft shops. She has exhibited at the Lupine Gallery on Monhegan Island; the Genzyme Corporate Gallery in Boston, Massachusetts; the Genzyme International traveling show in Japan and Portugal; the KOHO Gallery in New York City; Ohio University in Athens, Ohio; the Blaine House Governor's Mansion in Augusta, Maine; and the New York Public Library in New York City.

RUTH BOYNTON (1915–2003)

Ruth Boynton was born in East Boston, Massachusetts. She studied at the Boston Museum School on scholarship while going to high school and then at the Massachusetts College of Art where she received a B.F.A. in 1936. At

different times throughout her life, she designed greeting cards; taught at the elementary, high school, college, and adult-education levels; and did commercial art, illustration and portraits. She first painted on Monhegan in 1938. She visited Monhegan regularly since 1948 when she and her husband bought their house at Deadman's Cove. Her art is in the realist tradition, yet she approaches the paintings as abstract art emphasizing color and design. She worked in watercolor and oil and was most interested in rocks along the coast and the tangle of woods and foliage inland. In the mid-1950s, she and her family moved to Saigon, Vietnam. She taught art at the American School and returned to Monhegan during the summer. In 1963, her family moved to Pakistan. Later, she and her husband spent time in Jordan and Haiti. Her health prevented her from painting after the late 1990s.

PAST MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

NT BROWN

NT Brown (a.k.a Nancy Thompson Brown) is one of the original founders of Women Artists of Monhegan Island and a recently appointed "Emeritus" member in 2006. She purchased her Island summer studio "Candlelight" in 1981 where she conducted private workshops in collage and mixed media as well as exhibiting her work publicly from her open studio. This continued until 2003 when she sold "Candlelight."

Her first visit to the Island was in 1971, shortly after

her good friend and early mentor, Rockwell Kent passed away. Prior to his death, visits with Rockwell and his wife Sally (on their farm "Asgard" in Au Sable Forks, New York) were memorable. It was at this time that Kent encouraged Brown to explore the environs of Monhegan where he had once lived and painted. Kent was a strong influence in the development of her work and lifetime experiences.

In earlier years, Brown was awarded a scholarship to Abbot Art School in Washington D.C. In later years, she was the recipient of three fellowships from The Helene Wurlitzer Foundation in Taos, New Mexico. During her three to six month residencies, she had many opportunities to explore the Southwest. She became fascinated with the incredible mountain ranges, brilliant light, changeable weather patterns, the vast uncluttered space and different life forms. The decision to move to northern New Mexico was made in 1996 where she now lives and works from her studio/gallery.

The artist's small abstract paintings, monotypes and collages are of a spiritual, mystical dimension reflecting the essence of an inner and outer place. Although her work is constantly changing, her interest in her relationships with nature and all life forms remains consistent.

Brown's work has received numerable awards and recognition from outstanding jurors over the years and may be found in private collections throughout the United States, Canada, and Europe. She is represented on the east coast by the Carla Massoni Gallery in Maryland and exhibits at the Millicent Rogers Museum, the Harwood Museum in Taos and the Santa Fe Museum of Fine Art in New Mexico.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

CORLIS CARROLL

Corlis Carroll was born in Green Island, New York. She is a 1994 Phi Beta Kappa graduate of the University at Albany, majoring in art with concentrations in painting and photography. In 1997, she began living and working on Monhegan Island. Her work is in private collections in the United States, Europe and Australia. She holds dual American and Irish citizenships and has traveled extensively in Ireland, working there for two months in 1998. Currently, she operates the Hitchcock Carroll Internship Program on Monhegan which offers college credit for undergraduate and graduate students in the study of art and studio operation.

KATE CHENEY CHAPPELL

Kate Cheney Chappell was born in Hartford, Connecticut, in 1945. Her early training was in painting and printmaking in Paris in the 1960s at l'Atelier Goetz and the Sorbonne, and with Vaino Kola at Chatham College in Pittsburgh. After moving to Maine, where she co-founded Tom's of Maine with her husband Tom and raised a family, she completed a B.A. degree at University of Southern Maine in 1983. She came to Monhegan in 1988 to attend Joanne Scott's workshop, and later became a summer resident. In 1994, she joined Women Artists of Monhegan Island and has served as president since 2001. Chappell brought Monhegan artists and poets together in a collaborative show, "Island Visions/Island Voices" which traveled to the mainland in 2001. Her further education includes Maine College of Art, Haystack, and printmaking residencies at the Vermont Studio Center. Chappell is a member of Peregrine Press, and has exhibited in New England since 1984 with group shows at Greenhut and Aucocisco in Portland, The Center for Maine Contemporary Art in Rockport, River Tree Arts in Kennebunk, and solo shows at Harvard

Divinity School in Cambridge, Massachusetts, and Round Top Center for the Arts in Damariscotta, Maine. An award-winning landscape painter, she has been working primarily in oil-based monotypes, sculptural mixed media and artist books for the last 10 years. "Chappell creat(es) cerebral and challenging art that reflects her focus on what she calls 'the inner terrain'" (*Art New England*, Feb/Mar 2004). The review also sites "her prowess as a printmaker, her willingness to take esthetic risks and her ability to tap the creative forces of fellow artists." Her work is in numerous private collections, as well as Bates College Museum of Art. She is represented by Mast Cove Galleries in Kennebunkport and the Lupine Gallery on Monhegan.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

DONNA CUNDY

Donna Cundy was born in 1964 and grew up on Monhegan. Her island roots go back more than four generations and include her great-grandfather Captain William S. Humphrey who delivered the mail by sail on his schooners. Her father Donald D. Cundy has been a lobsterman on Monhegan for more than 50 years; for three years she was his sternman. Donna received a B.A. degree at Colby-Sawyer College. She won "The President's Award" her senior year for her ceramics. She currently lives on Monhegan year-round. In the summer, she has a studio and is a laundress at the Trailing Yew, and in the winter, she works as an Ed-tech at the Island school and teaches Art, Drawing and Web Design.

LYNNE DREXLER (1928–1999)

Lynne Drexler was born in Newport News, Virginia. She studied at Richmond Professional Institute, William and Mary College, and Hunter College, where Robert Motherwell encouraged her to pursue painting a career.

She later studied with Hans Hoffman in Provincetown and New York. In New York City in the late 1950s and 1960s, she was friends with many of the abstract expressionists and avant garde painters. Her work was relatively abstract at the time but in later years it became more directly representational. She met and married John Hultberg and first went with him to Monhegan in the early 1960s. In 1971, she became half owner of the house that he had had on the island and began living there year round in 1983. She painted large oil on canvas and also did small fully rendered colored pencil drawings on paper, both using strong colors in a Fauvist-like style. She has exhibited in Maine at the Jameson Modern in Portland, the Barridoff Gallery in Portland, the Greenhut Galleries in Portland, and the Judith Leighton Gallery in Blue Hill, in Virginia at the Richmond Museum of Fine Arts and the Chrysler Museum in Norfolk, and in New York City at the Anita Shapolsky Gallery, the Veydras Gallery, the Tanager Gallery, the Alonzo Gallery, and the Landmark Gallery. Her work is in the collections of the Portland Museum of Art in Maine, the Farnsworth Museum of Art in Rockland, Maine, and the Bates College Museum of Art in Lewiston, Maine, and at the National Gallery of Art in Washington, D.C.

YOLANDA FUSCO

Yolanda Fusco was born in Czechoslovakia in 1920 and came to New York City at the age of 10. She started painting at the age of 12. She received a full scholarship to the Art Students League, where she studied with Ernest Fiene, Harry Sternberg, and Vaclao Vytlačil. After attending Pratt Institute, she worked in textile design and taught oils and watercolor in adult education. She first visited Monhegan at the urging of an artist friend in the summer of 1959. Her one-woman exhibitions include the Village

Art Center Gallery in New York City and the Art League of Daytona Beach. She has been in a number of group shows, including the National Association of Women Artists Group and the Lever House, the Audubon Artists, and Adelphi University in New York City. She works in watercolor, oil, and lithography. She is a member of the National Association of Women Artists, and is listed in *Who's Who in American Art*.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

SUSAN GILBERT

Susan Gilbert graduated from the Boston Museum School of Fine Art in 1971. She helped to build a 55 cubic car loading gas-fired kiln in the Boston area in 1975 in which she produced a line of production stoneware tableware. Summer visits to Monhegan Island evolved into year-round residency in Maine, and a commercial porcelain business. For the last decade, painting in watercolor and oil has become her most dedicated focus. She taught ceramics at the college level at Tufts Boston School of Occupational Therapy. She has exhibited at the Lupine Gallery on Monhegan; Davidson and Daughters in Portland, Maine; Americana Artisans in Hancock, Massachusetts; The Philadelphia Flower Show; and the Maryland Designer Craft Show. In 2007, she opened her Monhegan studio to the public.

JOAN HARLOW

Joan Harlow received a B.A. from Brown University and a M.L.S. from the Columbia Library School. She has worked as a music librarian, singer, restaurateur, and food critic. She received instruction and encouragement from Sylvia Alberts and Arline Simon on Monhegan and Stuart Ober and Norma Machado in New Hampshire. She has exhibited

at the Kerygma Gallery in Ridgewood, New Jersey; the Family Tree Gallery and the N.W. Barrett Gallery in Portsmouth, New Hampshire; and the Wentworth Coolidge Gallery in New Castle, New Hampshire. She received First prize at the PPAF juried show at the Currier Museum.

ALISON HILL

Alison Hill received a B.A. in Psychology with a minor in Art from the University of Rhode Island, a M.A. in Art Therapy from Lesley College, and a M.A. in Art Education from Rhode Island College. She studied with Daniel Greene, Caleb and Don Stone, and Dean Keller. In 1999, she attended the Art Students League in New York. Her work has been exhibited at the Lupine Gallery on Monhegan Island; the Greene Gallery in Guilford, Connecticut; the Mars Hall Gallery in Tenant's Harbor, Maine; the Elizabeth Moss Gallery in Falmouth, Maine; The Clown in Portland, Maine; and the Boulevard Gallery in Newport, Rhode Island.

JACQUELINE HUDSON (1910–2001)

Jacqueline Hudson studied at Columbia University, the Arts Students League of New York and the School of the National Academy of Design. She spent nearly every summer of her life on Monhegan. She often spent time with her painter father, Eric Hudson, when his friends, such as George Bellows, Robert Henri, Randall Davey, Chauncey Foster Ryder, and Henrietta Shore, visited the Hudson house to discuss art. Her solo exhibitions include the Burr Gallery in New York City; the Present Day Club in Princeton, New Jersey; the Rockport Art Association in Rockport, Massachusetts; the Maine Art Gallery in Wiscasset, Maine; the Moulton Union at Bowdoin College in Brunswick, Maine; and the Gallerie Salambo in Paris, France, as well as others. She has been featured in group

shows including the Allied Artists of America in New York City; the Library of Congress in Washington, D.C.; the Lupine Gallery on Monhegan Island; the National Academy of Design in New York City; the Pennsylvania Academy of Fine Arts in Philadelphia; and the Portland Museum of Art in Portland, Maine. She has received awards, including one from the National Association of Women Artists. She is a member of the Art Students League of New York and the National Association of Women Artists. She is also listed in *Who's Who in American Art*. Hudson and her sister, Julie, were instrumental in founding the Monhegan Museum.

PAST MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

ELENA JAHN

Elena Jahn was born in 1938 in Idaho and raised in upstate New York. In 1949, at the age of 11, she began spending her summers on Monhegan Island. She has been a year-round Maine resident since 1976. She now divides her time between her Monhegan studio and Puerto Rico. She received a B.F.A. from Syracuse University's College of Art and earned a Ms.F.A. from the University of Wisconsin's graduate art program. She continued her art studies in Paris on a Fulbright Grant. She has taught in college and university art departments in Wisconsin, Nova Scotia, Norway, and Maine. In 1991, she was invited to have a solo exhibit in the Maine Perspectives series at the Portland Museum of Art, showing five years of work from Maine and Puerto Rico. Her work is in private, corporate and public collections in the United States, Canada, Norway and France.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

NORMA KAPLIS

Norma Kaplis was born in Connecticut. She attended the University of Maryland as an undergraduate and the School

of Dental Medicine, followed by postgraduate training in public health at Harvard. She has been a practicing dentist since 1980, as well as a teacher at the University of Pennsylvania School of Dental Medicine, and a dental public health specialist. Norma began to paint in the late 1980s. She has created her own unique clothing line "Norma's Vintage Delights," which she sells on Monhegan Island along with her paintings during the summer season. Norma developed an interest in African drumming in the 1990s, and currently studies with teachers in Philadelphia. She is known to drum at the Monhegan Church whenever there is a Jamboree.

FRANCES KORNBLOTH

Frances Kornbluth was born in 1920. She received a B.A. from Brooklyn College in 1940. She studied at the Brooklyn Museum Art School from 1955–1959 and received a M.A.E. from Pratt Institute in 1962. She has received many awards, including being recognized as one of the Outstanding Individuals of the 21st Century by the International Biographical Center in Cambridge, United Kingdom, and a Lifetime Achievement Award from the Brooklyn College of the City of New York. Her solo exhibitions include Quinebaug Community & Technical College in Danielson, Connecticut; Arts/Worcester in Massachusetts; the Slater Memorial Museum in Norwich, Connecticut; and the Galeria Principal, Altos de Chavon, and La Romana in the Dominican Republic. Her work has been featured in group exhibitions including the NAWA Gallery in New York City. Her work is in the collections of Colby College in Waterville, Maine; the Hudson River Museum in New York; the Gestalt Institute in Cleveland, Ohio; the Doctor's Council in New York City; the Chrysler Museum in Norfolk, Virginia; and Jamie Wyeth's collection, as well as

other private collections in the United States, Canada, the Dominican Republic, England, Italy, and Israel.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

MAIKEN KUNCES

Maiken Kunces was born in Stamford, Connecticut in 1925. She received a B.F.A. from Syracuse University and an M. ED. from Bridgewater College. She works as a printmaker in linoleum, wood, etching, lithograph, oil, and watercolor. She has been in group exhibitions at the Round Top Center for the Arts and the Main Street Gallery in Hallowell, Maine. She worked as an Art Instructor at Bridgewater College in Massachusetts. Her prints are in private collections.

JO LEVY (1904–1995)

Jo Levy was born in Pittsburg, Illinois. She studied at Carnegie Institute, the Arts Students League with Maine sculptor and painter William Zorach, Leo Lentelli, and Robert Laurent, the National Academy of Design, the Atelier Archipenko, and in France and Italy. She worked in the WPA Sculpture division from 1936–1941 and exhibited with the Woodstock Art Association, the Worlds Fair, the WMAA, the Federal Art Gallery in New York City; the United American Sculptors; the New School for Social Research in New York City; Rockefeller Center in New York City; the Rockland Foundation in Nyack, New York; the Gordon Gallery in New York; Manhattanville College, in Purchase, New York; the 20th Century West Gallery in New York; the Whitney Museum in New York City; and in the Portland Museum of Art in Portland, Maine. She married artist Murray Hantman, and they spent summers on Monhegan from the 1950s through the early 1970s. In 1970, she received the MacDowell Colony Fellowship.

FLORENCE MARTIN

Florence Martin was born in Boston in 1910 but relocated to New York as a young child. She attended the Art Students League for several years in the early 1930s, studying under Homer Boss. After marrying the artist Charles E. Martin, she continued sketching and painting privately for the next 40 years. In the late 1970s, she renewed her concentration on art and produced a long series of still lifes and nature studies in both oil and watercolor. She lives in Philadelphia, Pennsylvania, and visits Monhegan every summer, where she lives in the Yellow House across the meadow.

SANDRA MASON DICKSON

Sandra Mason Dickson was born in Pennsylvania, but she has life-long roots on Monhegan Island. She experienced her first Maine winters in Yarmouth in the early 1950s and has lived in Maine year-round since 1970. She began training with her grandmother, Mary Townsend Mason, who studied with William Merritt Chase and Cecilia Beaux at the Pennsylvania Academy of Fine Arts. Following Sandra's academic and art training at Solebury School in New Hope, Pennsylvania, and Cazenovia College in New York, she studied creative writing at San Francisco State College, communication, film, children's literature and journalism at the University of Maine and children's book writing and illustration at a Portland School of Art workshop. In 1988, she received a B.A. in Liberal Arts with a focus on writing and children's book illustration at the Vermont College Adult Degree Program in Montpelier. She has annual exhibits with the Derbyshire Group in Tenant's Harbor/Martinsville and at her Port Clyde and Monhegan studios.

JAN McCARTIN (1909–2002)

Jan McCartin was born in Vancouver, British Columbia. She moved to New York in 1926 to study sculpture and painting at the Art Students League. She first came to Monhegan in 1955. She learned of Monhegan from the photographer Ruth Lewis. McCartin and her husband, fellow artist Bill McCartin, were drawn into the circle of New York artists who summered on the island. They bought a house on Monhegan near Lobster Cove in 1963. When her husband retired, they began spending full summer seasons on the island, devoting much of their time to painting. In 1990, both her children died in a short period of time, which dampened her enthusiasm for the island. In 1997, her health prevented her from returning to the island during her final years.

NATALIE MINEWSKI

Natalie Minewski was born in New York City in 1927. She attended Cooper Union Art School and the New School for Social Research in New York City; the Grande Chaumiere in Paris, France; and Poitiers Université in France. In 1975, she received a B.S. in Art Education from the State University of New York at New Paltz. She first visited Monhegan Island in 1966 and most of her artwork since then has been inspired by Monhegan. She has had exhibitions in New York City at the National Arts Club and the 55 Mercer Gallery; in Hudson River, New York at the Gallery; in New Paltz and the Mohonk Preserve Gallery, New York; and in Maine at the Gallery By the Sea in Port Clyde.

SYLVIA MURDOCK

Sylvia Murdock was born in Barre, Vermont, in 1963. Primarily self-taught, she has painted seriously since the time she was 12 years old. Born and raised in the rugged

countryside of northern Vermont, she was first introduced to Monhegan on a painting vacation. Murdock entered her first watercolor in a juried show at the age of 16, capturing the Blue Ribbon and selling the painting. A signature member of both the Pennsylvania Watercolor Society and the New England Watercolor Society and an Associate member of the American Watercolor Society, she became the Acting President of Women Artists of Monhegan Island in 2000. She has exhibited at New England WC Society Group Shows, the Pennsylvania WC Society Juried Shows, and the Penobscot Marine Museum, "The Art of Lobstering" group show. Shows in Maine include the Round Top Center for the Arts, WAMI group shows, the Lupine Gallery on Monhegan Island, and Mars Hall Gallery in Port Clyde. She lived and worked on Monhegan for 20 years. She now has a home and studio in Port Clyde.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

VICTORIA NELSON

Victoria Nelson was born in the Dominican Republic, which is where she first fell in love with the sea and the outdoors. Her family migrated to the United States in the early 1970s. After the death of her father, she pursued a career in the corporate world. She graduated from Arizona State University in Tempe, Arizona, in 1985 with a B.S. in Economics and began working in the computer industry. In 1993, the death of her mother from colon cancer inspired her to quit her successful career and become a full-time artist. She now lives in Sedona, Arizona, with her husband, who is also an artist, and enjoys visiting Monhegan in the summer. She has exhibited her work at the Lupine Gallery on Monhegan Island; the Élan Gallery in Rockport, Maine; and Bonnet David in Scottsdale, Arizona.

FRANKIE ODOM

Frankie Odom grew up in Lakewood, Ohio. Following graduation from Miami University Ohio, with a degree in Art Education, she moved to Maine, where she taught art, grades 5–12. She received a degree in Fine Art from the Portland School of Art (now the Maine College of Art), where she majored in painting. For 30 years, she has been painting full-time. She has a studio in the Bakery Building in Portland, and also belongs to Peregrine Press, the only cooperative artists' press in Maine. In July and August, she works in a small fish house on Monhegan Island. She is a member of the Women Artists of Monhegan Island, opening her studio to island visitors each Tuesday and Thursday afternoon and Sunday mornings. Frankie has exhibited in a number of Maine galleries, including the Blaine House Governor's Mansion, Maine Coast Artists (now Center for Maine Contemporary Art), The Frick Gallery in Northeast Harbor, Reed Art Gallery in Presque Isle, Eastland Aucocisco Eastland Gallery in Portland, and the Lupine Gallery on Monhegan Island.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

HELEN PRINCE

Helen Prince divides her year between Madison, New Hampshire, and Monhegan Island. As a painter, she uses the technique of "vitreous flux," introduced to the New Hampshire Mount Washington Valley by artist David Baker, who encouraged watercolors or oils to flow over an inclined nonabsorbent Japanese watercolor paper. She opened her studio, Under the Arch, in 2000 on Monhegan Island. She has exhibited at the Mount Washington Valley Arts Association Holiday Art Shows and the Cider Painters of America International Exhibit of Miniature Art held at the Waterlily Gallery in Shavertown, Pennsylvania. Her

work is also in the Underground Gallery in Conway, New Hampshire.

DAPHNE PULSIFER

Daphne Pulsifer was born in Maine in 1963. She attended the College of Art and Architecture at Carnegie-Mellon University and the Maine College of Art. She also studied bronze casting with William Duffy at Heartwood College of Art. Her work has been exhibited at the Kennebunk River Club Juried Show and the River Tree Center for the Arts in Kennebunk, Maine; the Mast Cove Gallery in Kennebunkport, Maine; the Lupine Gallery on Monhegan Island; the Core Gallery Invitational Show in New Paltz, New York; and the Davidson and Daughters Contemporary Art Invitational Show in Portland, Maine.

JOAN RAPPAPORT

Joan Rappaport was born in Washington, D.C., in 1941. Her family moved to New York in 1946. She studied with Mario Cooper at the Art Students League, and received scholarships and a B.F.A. from Pratt Institute and a M.F.A. from Brooklyn College. She continued to explore abstract painting, working and studying with Milton Resnick and Carl Holty. She was a founding member of the Atlantic Gallery, which was established in the 1970s and is now located in the SoHo section of New York City. Her professional career includes video and photo documentation of research projects, creating new programs for small school settings, and teaching at the High School of Art and Design in New York City. She spent many summers working on a small farm in the Catskills during the 1960s, and in South Paris and Avon, Maine, in the 1970s. Living and working in nature has always been important for her. The paintings of this time developed into large Color Field canvases, evolving

from her strong love and appreciation of nature. Joan came to Monhegan in 1979 and became a member of the Women Artists of Monhegan Island. She has exhibited at the Arts Students League, Brooklyn College, Pratt Institute, the Museum of Modern Art, the Modern Art Armory Exhibition, Bive Hall Gallery, and the Atlantic Gallery in New York City, and in Maine at the Elizabeth Moss Gallery, the Monhegan Artists Invitational at the Blaine House in Augusta, the Round Top Center for Arts in Damariscotta, and the Lupine Gallery on Monhegan Island.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

CAROL J. RAYBIN

Carol Raybin received a B.F.A. from the Cooper Union Art School and a M.F.A. from Pratt Institute. Her work has been exhibited at the Lupine Gallery on Monhegan Island; the Elizabeth Moss Gallery in Falmouth, Maine; the Poughkeepsie Art Museum in New York; the Hamilton Fish Library in Garrison, New York; the Washington County Museum of Fine Art in Hagerstown, Maryland; the Delaware Art Museum in Wilmington, Delaware; and the Shelter Rock Island Gallery in Long Island, New York.

ELAINE REED

Elaine Reed was born in New Jersey in 1949. She spent summers at the Jersey Shore, which created a life-long love for the power and beauty of the ocean. This has profoundly influenced her work over the years. She has been a painter and a teacher for over 35 years. She studied at the Arts Students League in New York, and had a painting residency at the Vermont Studio School. Elaine studied with Betty Lou Schlemm and Leo Brooks, and both artists have had a tremendous influence on her development as an artist. She has taken classes and workshops with Mario Cooper,

Frank Webb, Hal Lemmerman, Guy Corriero, and Judi Betts among others. Each of these artists has contributed to her growth as a painter. She holds a B.A. and M.A. in Art Education from New Jersey City University. Her paintings have been shown in galleries in Maine, Vermont, New Hampshire, and New Jersey, and her work appears in many private collections throughout the states. She and her husband reside in Chester, Vermont, where she maintains a studio and gallery.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

SUSAN ROSENTHAL (1905–1997)

Susan Rosenthal studied in the studio of James Lechay, at the Art Students League, and at the School of Fine and Industrial Art in New York. She came to Monhegan with her husband Max, a photographer. On the island, she became friends with the artists Jean Liberte and Joe DeMartini. She often liked to draw and exchange portraits with close friends, Evelyn Davis and Anne Hubert. In 1970, Rosenthal expanded a small outbuilding into a cottage and studio for herself, where she shared her work with islanders and visitors, and spent full summer seasons until the mid 1990s.

PAST MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

JOANNE S. SCOTT

Joanne S. Scott was born in 1928. Her exhibitions include solo exhibitions at the Adkins Arboretum in Ridgley, Maryland; the Island Inn on Monhegan Island; the DeMatteis Gallery in Annapolis, Maryland; the Coryell Gallery in Lambertville, New Jersey; and group exhibitions at the Lupine Gallery on Monhegan Island and the Blaine House Governor's Mansion in Augusta, Maine. She has served as both Art Director and President of the Printmaking Council of New

Jersey, and President and Co-Founder of the Princeton Art Alliance.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

ARLINE SIMON

Upon graduating with a B.F.A. from The Cooper Union in New York City, Arline Simon began her career as an illustrator and graphic designer. In the late 1970s, encouraged by her friend and mentor, Reuben Tam, she changed the direction of her experience in art to become a full-time painter. Arline is a founding member of the Women Artists of Monhegan Island and of the Upstream Gallery in Dobbs Ferry, New York. She has exhibited her work at the Hudson River Museum in Yonkers, New York; the Queens Museum, in Corona, New York; Round Top Center for the Arts in Damariscotta, Maine; and the Lupine Gallery, as well as in Westchester, New York; New York City, Europe, and the Dominican Republic. She is represented in *Monhegan, the Artists' Island* (Downeast Books). Among her awards are two artist-in-residence grants, Altos de Chavon in the Dominican Republic and Fundacion Valparaiso in Mojacar, Spain. She is currently the Artist of the Year 2007 at the Island Inn on Monhegan and is preparing for a solo exhibition at the Upstream Gallery November–December 2007. Her work is included in corporate and private collections.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

LUCIA TAYLOR MILLER

Lucia Taylor Miller was born in Madison, Wisconsin, and began summering on Monhegan Island when she was five. Her parents had met on the island, married and built a cottage there in 1923. She spent every childhood summer after that on the island. Her family boasted numerous

painters, and her parents encouraged her interest in becoming an artist. She was taught how to paint in oils at the age of 10 by her aunt, Edith Taylor. In 1944, she spent a month working as a summer helper for, and studying oil painting with Louis Bouché in Connecticut. In 1945, she entered the University of Wisconsin. She majored in Studio Art and Art History, interspersing her university work with portrait painting studies with Jerry Farnsworth in Sarasota, Florida, and North Truro, Massachusetts, and with Robert Brackman in Noank, Connecticut. She married Harry Miller in 1947 and moved to Illinois where they raised five children. In 1972, she discovered figure sculpture, taught by Nelli Bar at the Evanston Art Center. Sculpture remains her principal focus. In 1995, she began spending her summers on Monhegan Island again.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

BETH VAN HOUTEN

Beth Van Houten was born in 1945. She divides her time between Baltimore, Maryland, and Monhegan Island, Maine. She received a B.A. in French from Mary Washington College and spent her junior year abroad in Paris. She attended the Corcoran School of Art, where she studied with Janice Goodman and Leslie Exton, and the Washington Studio School, where she studied with Henry Finkelstein, Lee Newman, Maggie Siner, and Jo Weiss. She had a business career in the financial sector for more than 25 years but left the corporate world at the age of 50 to focus full-time on painting. She also has a strong interest in music and dance and remains passionate about France, where she goes to paint, "museum", and live the culture. She worked as the curator of the seasonal Monhegan Historical and Cultural Museum. She has exhibited at the Chestertown Arts League Open Juried Art Shows in Maryland, the Baltimore City Hall Court and Galleries, and the Upstream Gallery in Dobbs Ferry, New York.

MEMBER OF WOMEN ARTISTS OF MONHEGAN ISLAND (WAMI)

a brief history of WAMI

The following history of Women Artists of Monhegan Island is drawn from a document prepared by Joanne Scott, and from interviews with many of the original members.

— Kate Cheney Chappell

Women Artists of Monhegan Island (WAMI) was formally organized in 1991, with by-laws and officers; informally, some members recall meeting as early as 1987 for figure drawing or other group activities. The original charter limited membership to 15. Members had to be year round or living on island in the summer, and part of the community, not just visitors. The purpose was to show work in group shows, to exhibit together off island, to qualify to show at the National Museum of Women in the Arts, and to support each others' art-making. Elena Jahn hosted a regular life drawing group on her porch during this time.

An early document lists "Original Members: Sylvia Alberts, Nancy Thompson Brown, Ruth Boynton, Evelyn Davis, Yolanda Fusco, Elena Jahn, Frances Kornbluth, Natalie Minewski, Sylvia Murdock, Susan Rosenthal, Joanne Scott, Arline Simon." In early group shows at the Kendall Gallery (now Berk-Stiler Gallery) on Monhegan, Joan reports that Florence Martin, Jan McCartin, and others were invited to show as guests.

Members who joined and are no longer part of the group: Anne

Seelbach, Judy Gomez, Robin Young, Jacqueline Hudson (1910–2001), Ruth Boynton (1915–2003), Sue Rosenthal (1905–1997), Evelyn Davis (1905–2000).

Members who joined after 1994 and are still active: Dyan Berk, Kate Cheney Chappell, Lucia Miller, Frankie Odom, Joan Rappaport, Elaine Reed, and Beth Van Houten.

"Monhegan Energy" was the name of the first WAMI group exhibit off island at the Round Top Center for the Arts, Damariscotta, Maine, featuring the work of six members: Elena Jahn, Frances Kornbluth, Joanne Scott, Sylvia Murdock, NT Brown, and Arline Simon. A video of this show was made by David Cowain of Movieland Video.

Early documents describe the mission and purpose of the group as follows:

Mission: The Women Artists of Monhegan Island is a group of professional artists who have joined together to exhibit work in diverse media originating from or having been inspired by Monhegan Island.

Nationally and internationally known, many of these artists come from all over the country to work on the island; some are year-round residents. The connecting link of their work is Monhegan Island, twelve miles off the mid-coast of Maine and, for more than a century, a haven for artists who have shaped the American scene. Exhibiting together since 1991 on and off the island, they have shown strong work, which reflects the island in various idioms.

The Island Inn has hosted a summer-long small exhibit of WAMI members on its porch, from the early 1990s to the present. Works are

uniform in size, 17" square framed, any medium and subject, one for each artist, to showcase the work and interest tourists in visiting the artist in her studio during open studio hours, or to purchase the work directly from the Inn. The Monhegan House dining room was added as a second venue after it was acquired by Holden Nelson in 2001. Since the late 1990s, WAMI has had a group show every summer upstairs at the Lupine Gallery (every other year since 2002). Some had themes like "Painting Here/Painting Away" (2003), described as "representing the diversity among us. Each artist has chosen a piece painted on or inspired by Monhegan, and a second which reflects her winter 'habitat' or space away she has painted" (from the poster for the show).

Shows mounted off island include: Round Top Center for the Arts, Damariscotta (1994 and 2001); Weatherend Gallery, Rockland (1993); Gallery by the Sea (1995); participation in the Blaine House Show, Governor's Residence, Augusta (1996).

In 2000, Kate Cheney Chappell had the idea of mounting a WAMI show in collaboration with island poets. Fifteen WAMI members and 14 women poets participated; each work of art was hung next to a framed poem that resonated with it. This show was called "Island Visions/Island Voices," and was dedicated to Reuben Tam, Monhegan artist and poet, and mentor to many. The opening included a reading by the poets at the Monhegan Library. The following year 2001, WAMI mounted "Island Visions, Island Voices II" and Stone Island Press published *Island Voices*, a limited edition letterpress book of the poems in the show. The entire show

(over 80 works) traveled to the Round Top Center for the Arts that same summer, with a poetry reading the night of the opening.

In summer 2005 WAMI mounted a group exhibit, "Women Artists of Monhegan Now", at the Lupine Gallery, to complement the show at the Monhegan Museum comprising the work of (deceased) Monhegan women artists. Anne Zill, director of the University of New England Gallery of Art attended the shows that summer and approached the group to do a show at the University in summer 2007. In addition to current WAMI members, the exhibit includes deceased women artists who died after 1995, some who were WAMI members: Jacqueline Hudson, Sue Rosenthal, Ruth Boynton, Jan McCartin, Lynne Drexler, and Jo Levy. Additional living women artists were drawn from both from the strong year-round community and summer residents, some well-known, others emerging, 36 artists in all. The show, "On Island: Women Artists of Monhegan" opens July 26, 2007, and runs through September 23, 2007.

WAMI Members, current and active today (2007):

Sylvia Alberts; Dyan Berk; NT Brown (Emeritus); Kate Cheney Chappell; Yolanda Fusco; Elena Jahn; Frances Kornbluth; Lucia Miller; Sylvia Murdock; Frankie Odom; Joan Rappaport; Elaine Reed; Joanne Scott; Arline Simon; Beth Van Houten.



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