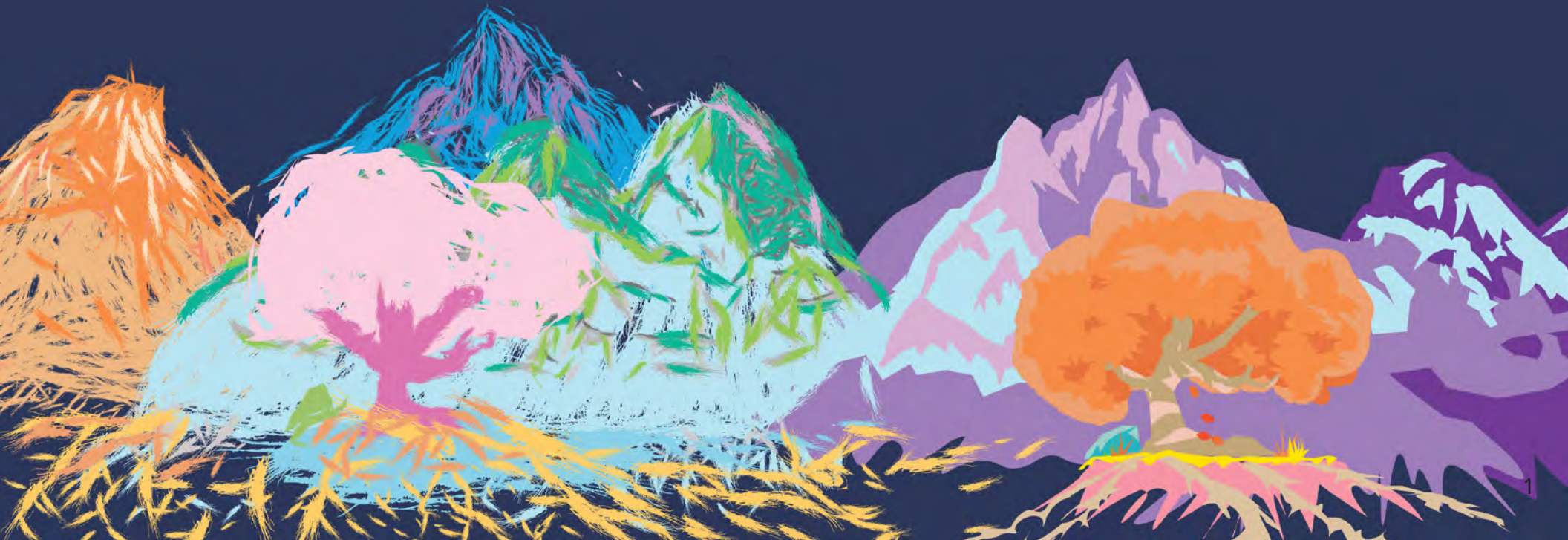
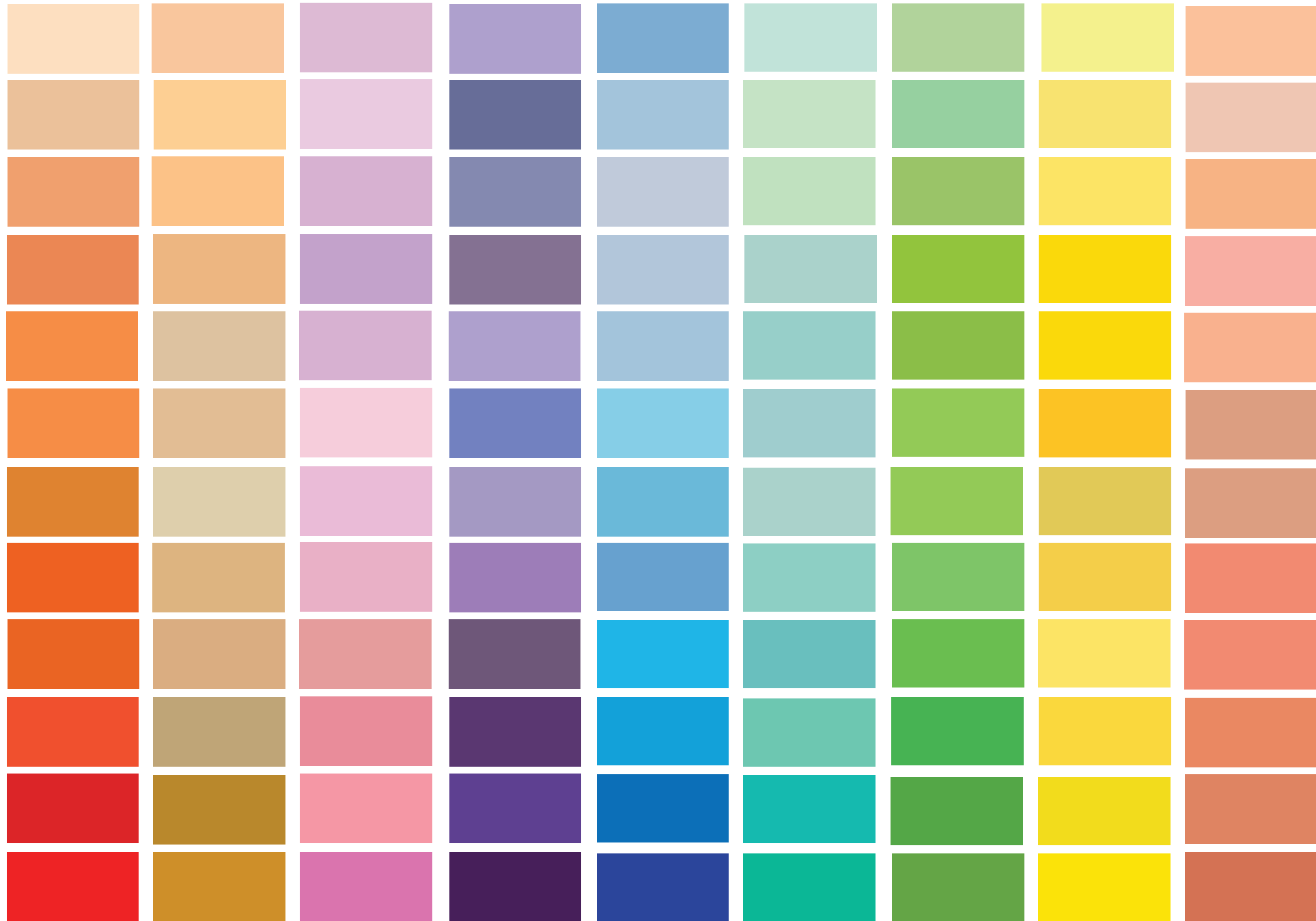


# Land Ho!





*Land Ho!*

September 27, 2015 – January 10, 2016





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# Director's Foreword

As an undergraduate at Clark University, I loved both art history and geography, and graduated with a double major in those fields. Subsequently, much of my professional practice has had a foot in each discipline: as an outdoor sculpture curator, public art supporter, and writer (including an early, somewhat overdone article in the now defunct *Arts Magazine* on the “phenomenology of Surrealist landscape painting”). Thus, I am personally predisposed towards enthusiasm for FAM's **Land Ho!** exhibition.

I'm also excited because **Land Ho!** is a product of the recently rejuvenated Fitchburg Art Museum, and in many ways celebrates our success thus far and points the way to the future. FAM's current exhibition philosophy combines shows from our art historical permanent collection with special loan exhibitions of artworks by contemporary New England artists. **Land Ho!** is the best of both worlds, directly juxtaposing the old and the new so that the past and present directly communicate with one another. Our visitors can see for themselves, without the prompting of reams of text, the differences and similarities in how American artists have thought about and represented landscapes over two hundred years. Very few art museums attempt this, but at FAM we are confident in this innovation because our curatorial team possesses an extraordinary visual acuity that allows this conversation to occur, seemingly without effort. We are so taken with the success of this show and its curatorial approach, that we have written it into our new Strategic Plan. Going forward, FAM will continue to organize exhibitions that combine art history with contemporary art. Stay tuned for our take on portraiture....

FAM's rejuvenation is in great measure the product of strategic partnerships, none more important than our relationship with Fitchburg State University. The full and enthusiastic support of the University's administration, faculty and students allows this Museum to shine, and enabled us to create this wonderful exhibition catalogue that documents the unique visual and intellectual content of **Land Ho!**

Nick Capasso, Ph. D.  
Director



# Acknowledgments

Much like the sailor who excitedly shouts “Land Ho!” after months voyaging on the high seas, we at FAM can’t wait to say “Thank You!” to all the artists, friends, and fans of the Museum who contributed to our landscape-themed exhibition. New England contemporary artists Carrie Crane, Sally Curcio, Leila Daw, Warner Friedman, Michele Lauriat, Sandy Litchfield, Shona Macdonald, and Sue McNally gave FAM cart blanche to intermix and mingle their twenty-first century landscapes with treasured paintings from our permanent collection. Thank you all for sharing your perspectives, and for encouraging FAM visitors to see the world around them through lenses that can be emotional, ecological, kaleidoscopic, hyper-colored, uncanny, and realer than real. We also wish to acknowledge the gallerists and lenders who helped this show come to fruition: Beth Kantrowitz of BK Projects, Joseph Carroll of Carroll and Sons, Joshua Jade of Clark Gallery, Sara Mintz of CYNTHIA-REEVES, and the Fidelity Investments Art Collection.

FAM’s wonderful ongoing collaboration with Fitchburg State and Professor Robert Carr continues to yield far-reaching results, and this semester is no exception. This lovely catalogue, which archives the creative layouts and art historical connections presented in this exhibition,

was designed and executed by students in Dr. Carr’s Fall 2015 Document Design course at Fitchburg State. Thank you Crystal Avila, Delaney Barry, Michaelann Burns, Christopher DiRaffaele, Nicholas Frederick, Jennifer Meli, Vanessa O’Brien, Daniel Rymer, Tabitha Silva, and Melissa Theang for giving us a catalogue that so nicely captures the colors, energy, and essence of **Land Ho!**. FAM is also grateful to student videographers Zaven Donoian, Samantha Magnarelli, Melissa Morris, Daniel Rymer, Tabitha Silva, and Ethan Vara who ventured far and wide to conduct on-camera interviews with the artists and shoot footage for a fabulous **Land Ho!** promotional video. A third team of students generated an online platform for the exhibition, complete with an interactive game, virtual tour, press archive, and all sorts of bonus content. Thank you Rachel Butler, Gwendolyn Casey, Lauren Connolly, Justin Kearns, Joseph Laspisa, Matthew Lewis, Christin Luna Pereyra, Robert O’Kane, Amy Seligman, and Arianna Tello for bringing this exhibition from the gallery to the web!

FAM exhibitions are all-hands-on-deck initiatives and much goes on behind-the-scenes to ready the galleries before the artwork arrives. Mel Bailey patched, primed, and painted FAM’s beautiful bold blue walls for days,

making sure streaks were eliminated and baseboards gleamed. He and Facilities Manager Steve Backholm pulled out every light bulb we owned to make sure this exhibition glowed from top to bottom. Aminadab Cruz Jr. directed the care and conditioning of the artwork (both collection and contemporary), assisted with our Spanish label translations, and was instrumental in the physical installation of the exhibition, too. Special guest preparator Matt Oates made sure this sprawling show was hung in a matter of days. Undaunted by the complex layouts with which we challenged him, Matt measured and mounted the paintings in this exhibition with ease and a smile, and we always feel so very fortunate to be able to call on his incredible skillset.

FAM Trustee Susan Jackson of Harvard Art donated her time and conservation expertise to help FAM clean and restore several of the frames in our permanent collection. Thank you Sue for educating FAM staff and for making several key repairs to ensure that these frames (and the artworks they contain) would shine!

Director of Education Laura Howick put together a Learning Lounge packed with clever ways to see, touch, and explore elements of landscape and the artistic techniques introduced in the exhibition. FAM is grateful for the ongoing support from The Clementi Family Charitable Trust that

makes possible this space for educational enrichment and engagement.

By way of a special thank you, I wish to call out the magnificent efforts of Emily M. Mazzola – our first-ever Koch Curatorial Fellow. The Koch Curatorial Fellowship is a new, year long position at FAM designed to provide an emerging curator with extensive behind-the-scenes museum experience, while supporting the efforts of the Museum’s curatorial department. We are indebted to Mary Levin Koch for sponsoring this remarkable fellowship and thus increasing FAM’s curatorial capacity twofold! Emily joined the FAM team in July, just in time to help me finalize all our plans for **Land Ho!**. From researching and writing illuminating texts about the artists in our permanent collection, to compiling countless exhibition checklists, and co-conceiving the overall look of this show, Emily was a pivotal part of this exhibition in every possible way. Her fingerprints are all over **Land Ho!** (metaphorically speaking, of course), and we are delighted that she is a part of the FAMILY.

Mary M. Tinti, Ph.D  
Curator

# A Note From the Curator

It's always fun to pull back the curtain on the curatorial process and share with audiences a bit about how an exhibition came together. Inevitably, exhibition planning boils down to a magical potion of brainstorming, connection making, risk taking, and luck...and that's exactly what happened behind-the-scenes with **Land Ho!**

**Land Ho!** is the second in a series of exhibitions dedicated to highlighting different aspects of FAM's permanent collection and placing those artworks in direct conversation with New England contemporary art. Doing so reinvigorates the ways that museum-goers can think about a genre – like landscape painting – and offers a visual continuum that links “then” with “now” and invites comparisons between artistic intention, motivation, technique, mark making, perspective, and palette, just to name a few.

The first step in the **Land Ho!** planning process was to look at the paintings in our collection – most of which embrace elements of realism and naturalism, and are of a modest size. Koch Curatorial Fellow Emily Mazzola and I began envisioning these paintings together in clusters. We thought it would be exciting and mutually beneficial to hang these collection treasures side by side with contemporary work that offered more fragmented, fractured, and abstract approaches to interpreting the land.

The eight New England contemporary artists in this exhibition – Carrie Crane, Sally Curcio, Leila Daw, Warner Friedman, Michele Lauriat, Sandy Litchfield, Shona Macdonald, and Sue McNally – were selected for the novel ways they position themselves, and the viewer, in the landscape. They call out new modes of seeing, experiencing, and recording our relationship to the landscape around us using unique blends of observation, imagination, and art historical inspiration. Their paintings, drawings, and sculptures play with scale and perspective, and hint at unnatural interruptions within the natural terrain. Theirs are unexpected landscapes, sometimes rendered in colors one would never assume to see in the wild, or from multiple vantage points all rolled into one. And like the permanent collection works with which they are hung, their images invite us to take second looks, to tease out reality from fiction, and to forge meaningful connections with favorite vistas in the real world.

**Land Ho!** is a show meant to shake up the way we think about and explore landscape. Not just in the museum, but out in nature, too. Since planning this exhibition I have found myself looking differently at the way sparkling sunlight cascades down through a canopy of telephone wires and trees, imagining what it would look like if captured on canvas. I have paid more attention to the terrain during my car commute, noting the different hills and



valleys, twists and turns. And I have discovered a new personal favorite landscape in my neighborhood – a stretch of woods that grows by the banks of a local reservoir and makes the most extraordinary reflections in the water below. I hope that this show similarly inspires viewers to take their curiosity from nature to our galleries and back again. For the artworks in **Land Ho!** not only present aspects of the landscapes that surround us, they invite all who view them to appreciate the natural world with the same creative vigor that any artist would.

Mary M. Tinti, Ph. D.  
Curator



# A Note From the Curatorial Fellow

Placing contemporary art on the wall next to its century old counter part is kind of a crazy thing to do, and not one that many institutions would ever dare to try. As a lover of landscape painting and a devoted student of art history, I was thrilled to have the opportunity to embark on a curatorial mind-bend with Curator Mary Tinti to make this concept a reality.

Every art history student has experienced the dreaded slide-comparison exam: two images placed side-by-side, a dark room, 100 panicked co-eds and 45 minutes to fill up a page. The test is an analytical exercise designed to fine-tune students' abilities to recognize continuities and divisions in creative practice across time, region and genre. **Land Ho!** is the ultimate slide exam—three galleries of artworks placed in juxtaposition to create one glorious mash-up. At FAM, however, our comparisons are not a test—but an opportunity—to explore and enjoy the visual and thematic connections across the generations of artists in **Land Ho!**

FAM's landscape collection plays a critical role in this show. It anchors the contemporary work within the historical tradition of landscape painting and offers insight into how land, place, and its representations have been assigned meanings by artists over the last two hundred years. FAM's permanent collection landscapes are visually pleasing and easily legible—as such, they are easy to misunderstand as ideologically neutral. Through historical context, however, viewers can discern the political leanings and social commentaries underpinning seemingly innocuous farm houses, charming country roads, and rugged peaks.

Take, for example, the eerie, ethereal glow of Hudson River School painter William Anderson Chapman's **Platt River, Colorado**. This luminous canvas is both a testament to the majesty of nature and a pointed argument for westward expansion's divine justification. Another prime example is Yvonne Twining Humber's **Haying**, at once a pleasant scene of a quaint New England farming town and a rebuke of the Great Depression. Humber romanticizes agriculture, as a means of self-sufficiency and an embrace of the Protestant work ethic. Baling is done by hand in Humber's vision of America untouched by industrialization or World War II. Lastly, consider Charles Burchfield's pastoral scene marked by a haunting evergreen. This tree is a hallmark of the artist's personal aesthetic and a testament to the artist's spiritual experience of nature as terrifying, mysterious, and wondrous.



In **Land Ho!** the personal and the political hang along side one another, as the meaning of landscapes real and imagined are repositioned for each passing generation. Calls to actions, questions of regional identity, and moments of deeply personal connection with the natural world join the works of **Land Ho!** together across two hundred years for a celebration of the genre's enduring influence.

Emily M. Mazzola  
Koch Curatorial Fellow



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Land Ho!

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# Welcome

**Land Ho!** celebrates the timeless lure of the landscape in art. From majestic mountains and gently rolling hills to bucolic pastures and dewy, green fields, our landscapes are ever-changing terrains with the power to move, excite, and inspire us.

Artists have been spellbound by the beauty and mystery of the landscape for centuries, and it is a rare and wonderful treat when landscape paintings from generations past hang side by side with works by twenty-first century talents. **Land Ho!** aims to wow FAM visitors with exactly this unique and thrilling art-viewing experience.

**Land Ho!** features artwork by eight New England contemporary artists –Carrie Crane, Sally Curcio, Leila Daw, Warner Friedman, Michele Lauriat, Sandy Litchfield, Shona Macdonald, and Sue McNally – in direct conversation with over thirty landscape paintings from FAM’s permanent collection. The result is a magnificently interspersed, intergenerational, multi-scaled mash-up of landscapes old and new, iconic and fantastic, universal and personal. **Land Ho!** is not your typical landscape painting show, but rather an exhibition designed to reboot and refresh more traditional preconceptions of the genre and place the FAM collection squarely in that mix.

**Land Ho!** and its educational programs are funded in part by the Simonds Lecture Fund.







# Yvonne Twining Humber

Born in New York City but raised mostly in South Egremont, Massachusetts, Yvonne Twining Humber received rigorous academic artistic training at both the National Academy of Design and the Art Students League. Twining worked as a commercial artist before the onset of the Depression in the early 1930s. In December of 1933, the Civil Works Administration started the Public Works of Art Project (PWAP) to support artists during the devastating economic downturn, and Twining was one of the first to enroll in Boston. Twining's professional status gained her access to government funding that other female artists at the time had difficulty obtaining. The PWAP only afforded Twining enough money to support herself and her mother and not much else. Unable to rent a studio, Twining worked outdoors, taking inspiration from Boston's cityscape and the surrounding farmlands. Twining's work from this period, including **Haying**, reflects a national movement toward American modern art free from European influence. Painting in the Regionalist style, at the height of its popularity, Twining's work from the PWAP was widely shown in government-sponsored exhibitions.

“Twining's work from this period reflects...  
a national movement toward American  
modern art free from European influence.”





# Rockwell Kent

The words rugged and vigorous are often used to describe the work of Rockwell Kent. These terms have as much to do with Kent as a hyper-masculine figure in early-twentieth century American art as they do the formal elements of his work. Much of the mythology that surrounds Kent's life and art reflects his time spent isolated in nature and his devotion to hard manual labor as a means of earning a living. Kent painted landscapes in order to convey the beauty he saw in the natural world. Fiercely independent and an avid outdoors man, Kent found inspiration in the forbidding temperatures and stark beauty of New England. **Monadnock Afternoon** was painted in 1909, early on in Kent's career, when he was still a student and first began taking extended painting trips around New England in order to seclude himself in the wild. Kent's use of both subtle contrasts in the foliage of this New Hampshire landscape and severe contrasts between the tree line and the afternoon sky anticipate Kent's mature style.

“...Kent found inspiration in the forbidding temperatures and stark beauty of New England.”

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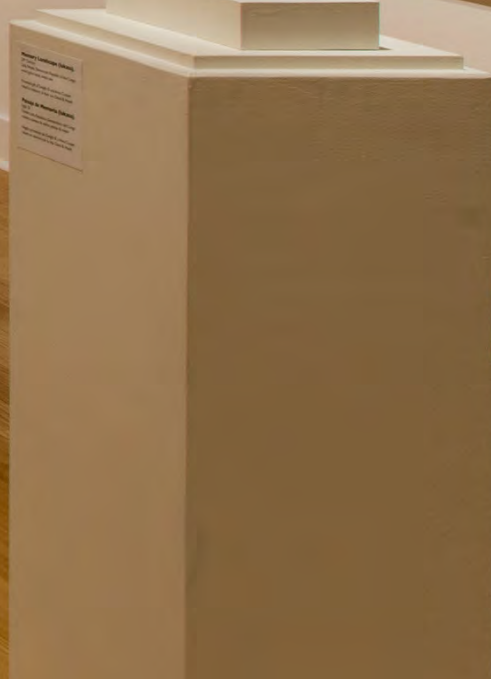
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# Sally Curcio

Snow globes – those miniature, hand-held magical worlds with their own weather systems – are objects of wonder at any age. Artist Sally Curcio remembers loving them. She also recalls being a kid on a swing, looking down at the pebbles beneath her, thinking she was miles high off the ground. These memories of the extreme perspectives of childhood and feelings of nostalgia for sparkling fantasylands combine to astonishing effect in Curcio's **Bubble Sculptures**. Each sculpture is a mixed-media topographical map of places real (**Miami Beach** or the **Happy Valley** of Northampton, MA) and imagined (**Candyland** or the lost city of **Atlantis**) encased beneath a clear dome. Curcio's bubbles invite viewers to think about our landscapes through a playful and sentimental lens, and to remember that the pristine perfection made possible under the dome offers an important contrast to the world we inhabit today.

“...memories of the extreme perspectives of childhood and feelings of nostalgia...”









“The results are surprising and wide sweeping, pulling into focus the evolution of landscape painting, mark-making and myriad contemporary approaches to this genre.”

-Donna Dodson.  
*Artscope*. Nov/Dec 2015

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# Sandy Litchfield

Sandy Litchfield finds inspiration for her dynamic, topsy-turvy landscape paintings in a variety of sources. She mines art historical landscapes, pictorial maps, images of mythic cities, snapshots of forests, and photos from her global travels – to name a few – for connections and points of intrigue across place and time. Litchfield takes excerpts from these sources and collages them together in satisfying and kaleidoscopic ways – all the while skewing perspectives and playing with proportions so that trees and skyscrapers come together at the same scale. She creates countless studies to hone the essence of her ideas, perfecting those smaller works before turning to the canvas. The resulting paintings are entirely original, fictive landscapes that betray Litchfield's love of color and process, her fascination with urban and rural growth and decay, her affinity for melding the past and the future, and her desire to remain faithful to whatever her new environments wish to become.

“...dynamic,  
topsy-turvy landscape  
paintings...”





# Arthur Goodwin

Arthur Goodwin was born in Portsmouth, New Hampshire, and raised in Chelsea, Massachusetts. He began painting in his mid-thirties with determination and gusto. The story often told with respect to Goodwin taking up painting is as follows: Goodwin was in the Boston studio of his friend Louis Kronberg (a Boston painter and key art advisor to Isabella Stewart Gardner). Goodwin was observing Kronberg paint when Goodwin declared, “I think I could do that.” And so it began. Self-taught, Goodwin refused to follow the Impressionist trends of the day, or accept the dictums of any particular style. Painting, for him, was a means of self-expression and a manner of capturing his reactions to his environment. Goodwin found inspiration in the sights of Boston and was drawn to vistas overlooked by other artists. He loved depicting moments where industry and nature converge, the very subject portrayed in this painting.

“Painting, for him, was a means of self-expression and a manner of capturing his reactions to his environment.”







# Helen Frankenthaler

Helen Frankenthaler was part of modern American painting's most elite club: the Abstract Expressionists. Alongside Jackson Pollock, Lee Krasner, and William de Kooning, Frankenthaler lived and worked in New York in the aftermath of World War II and tried to make sense of what had happened through painting. In the process, these artists dramatically changed the course of modern art. Frankenthaler embraced Pollock's ground-breaking method of painting on unprimed canvases, directly on the floor, but she used thinner paints for more translucent effects. Frankenthaler was interested in natural forms and energies, and used a vocabulary of abstract gestures to communicate her desires. Frankenthaler's abstract image may at first appear to be an outlier among the rolling hills and colorful foliage hanging in **Land Ho!**. But **Untitled**, like the work of so many artists in this show, uses color, texture, and active brushwork to reveal Frankenthaler's deeply personal relationship with her environment.

“... uses color, texture, and active brushwork to reveal  
Frankenthaler's deeply personal relationship  
with her environment.”





# Edwin Whitefield

Edwin Whitefield was a prolific illustrator who produced thousands of drawings during his lifetime. As a land speculator Whitefield used his artistic talents to promote settlements along the Mississippi River that desperately needed homesteaders in order to survive. Although his investment in the American landscape exceeded in many ways those of his contemporaries, his efforts brought him neither fame nor fortune. The artist eventually retired to Boston, where he continued to create lithographs for his series **North American Cities**. Whitefield's **Map of Fitchburg, Massachusetts** is charmingly detailed and even includes a locomotive passing through the city. Upon close inspection, small distortions of scale and perspective reveal the hand of a self-taught artist.

“Upon close inspection, small distortions of scale and perspective reveal the hand of a self-taught artist.”







20

Sally Curcio

Philadelphia, PA

Opulence 2012

Mixed media

Glass, metal, acrylic, paint, ink, paper

Mixed media

Mixed media

Mixed media

Mixed media

Mixed media

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# Leila Daw

Intersections of culture, landscape, and climate change crisscross throughout all of Leila Daw's creations. As a result, Daw's artworks are rallying cries for the planet and formidable warnings about the possible extinction of human civilization. In this **Could Have Been a Great City**, Daw presents aerial views of a landscape suffering from extreme imbalance. Daw's terrain (loosely based on drawings done from a plane while flying over St. Louis) is overcome with flood and bookended by draught on either side, suggesting land that may once have been lush and thriving, is now regrettably changed. In **Calling the Earth to Witness**, Daw joins two large river systems: the Ayeyarwadi of Myanmar on the left and the Mississippi (as it empties into the Gulf of Mexico) on the right. The title relates to a moment in Burmese Buddhism when the Earth goddess wrings the waters of the river from her hair and thus proves the Buddha worthy of enlightenment. But it also reminds us that our waterways soak in the harm we perpetuate on the environment. The Ayeyarwadi side of the canvas highlights traditional Burmese tapestry techniques, while the Mississippi side is embellished with painted, discarded foil wrapping materials. The overall result is a luminous, multi-textured land and cityscape that unites two corners of the world and speaks to the spirit and grandeur of our rivers.

"The overall result is a luminous, multi-textured land and cityscape the unites two corners of the world and speaks to the spirit and grandeur of our rivers."





# Memory Landscape

Luba People, Democratic Republic of the Congo

A memory landscape is an architectural model of sorts. It is a kind of residential blueprint that indicates elements of the royal court or capital city and the sacred places within. Memory landscapes convey many layers of information at one time. For example, a large bead encircled by smaller beads suggests an important person within the king's household, while other bead and color configurations can evoke different kinds of people, places, or events from the past. Few people know the true meaning of a given memory landscape, for the actual interpretation is handed down from one court historian to another.





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**Carrie Crane**  
Robert Rauschenberg  
1985  
Acrylic on paper  
100 x 100 in.  
Gift of the artist to the Museum of Modern Art, 1985

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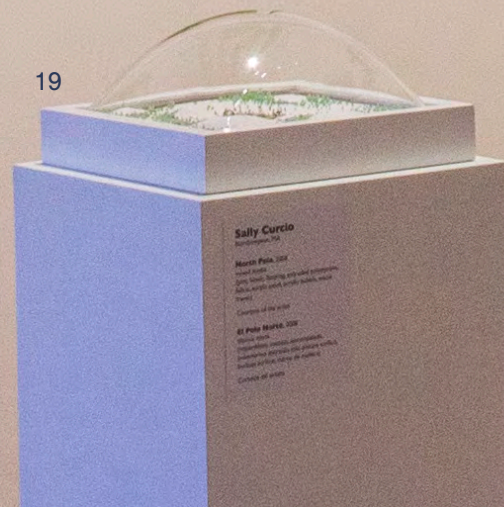
**Charles Burchfield**  
1930  
Oil on canvas  
10 x 12 in.  
Gift of the artist to the Museum of Modern Art, 1930

45



**Robert Rauschenberg**  
1985  
Acrylic on paper  
100 x 100 in.  
Gift of the artist to the Museum of Modern Art, 1985

19



**Sally Curcio**  
1985  
White pedestal with glass dome  
10 x 12 in.  
Gift of the artist to the Museum of Modern Art, 1985

31



**Warner Friedberg**  
1985  
Acrylic on paper  
100 x 100 in.  
Gift of the artist to the Museum of Modern Art, 1985





# Warner Friedman

Warner Friedman's pristine paintings of New England landscape scenery are glimpses at the tranquility of nature that lies just beyond our built environments. Friedman – a trained engineer – uses uniquely shaped canvases and subtle tricks of trompe l'oeil that fool visitors into thinking they are looking at the landscape through an architectural frame (an open door, a window with unusual panes, a lifeguard stand, etc.). The landscapes themselves – complete with placid lakes, quiet meadows, and tall, shadow casting trees – are calm, somewhat empty spaces that seem especially conducive to personal reflection. Friedman's faithfulness to realism, along with a skilled manipulation of light, is what propels the illusion in each painting and results in landscapes that are simultaneously meditative, authentic, and surreal.

“Friedman – a trained engineer - uses uniquely shaped canvases and subtle tricks of trompe l'oeil that fool visitors into thinking they are looking at the landscape through an architectural frame...”





# Charles Burchfield

Charles Burchfield's landscape paintings and drawings were celebrated during his lifetime for his rejection of academic principles in favor of a style that was entirely original and deeply personal. Burchfield painted the environment around him not merely as he saw it, but as he felt it. His gently rolling hills and haunting forests incorporate his reactions, memories, and fantasies of the natural world and reflect the artist's lifelong pursuit of a spiritual communion with nature. Painting nature was a form of worship for Burchfield. By locating the divine in nature, his artistic philosophy echoed the teachings of the Transcendentalists from the previous century.

**“His gently rolling hills and haunting forests incorporate his reactions, memories, and fantasies of the natural world...”**







“They call out new  
modes of seeing,  
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landscape around  
us using unique  
blends of observation,  
imagination, and art  
historical inspiration.”

- Mary M. Tinti, Curator





# Edwin Ambrose Webster

Edwin Ambrose Webster was born in Chelsea, Massachusetts, and studied at the School of the Museum of Fine Arts, Boston. His teachers sent him to Europe as a young man, hoping he would benefit artistically from exposure to different cultures and techniques. Indeed, a dramatic change occurred in his painting. Webster began using vibrant colors (straight from the tube) to capture his reactions to nature, a result of the modern painting he saw during his travels abroad. Drawn to Cape Cod for its majestic light and radiant sunsets, Webster settled in Provincetown, Massachusetts, in 1900. He founded the Summer School of Art out of his cottage, beginning in many ways what would eventually become the Provincetown art colony. A pioneer of modern art in Massachusetts, Webster's bold palette, and flat, layered foliage no doubt led to his invitation to participate in the pivotal Armory Show of 1913, which introduced American art audiences to the international avant-garde.

“Webster began using vibrant colors to capture his reactions to nature, a result of the modern painting he saw during his travels abroad.”





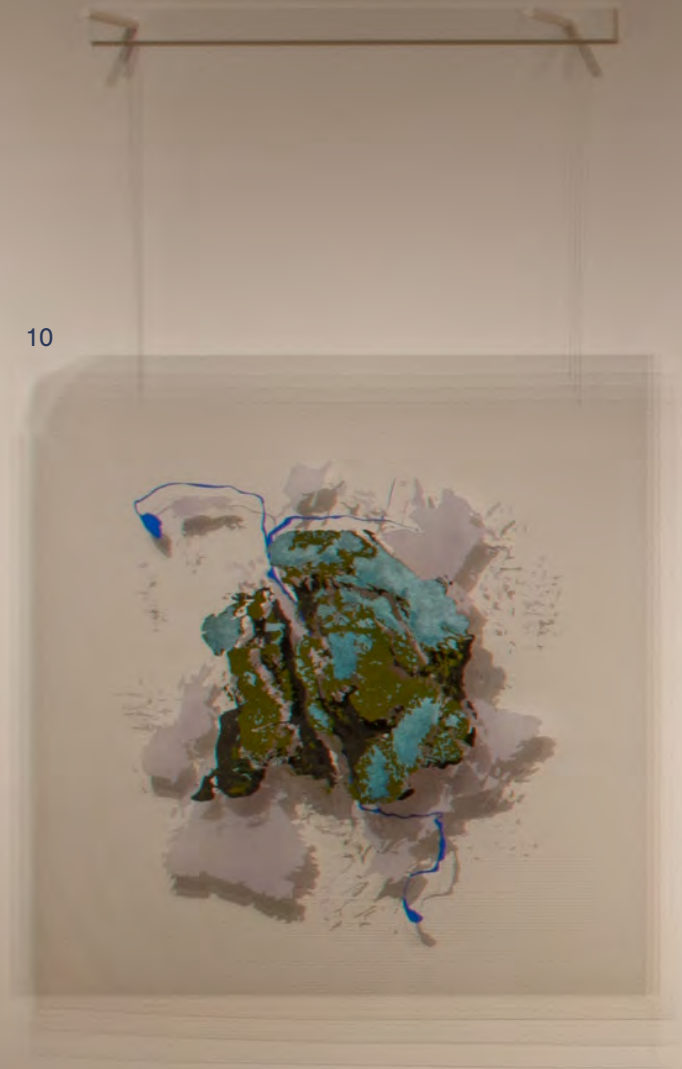








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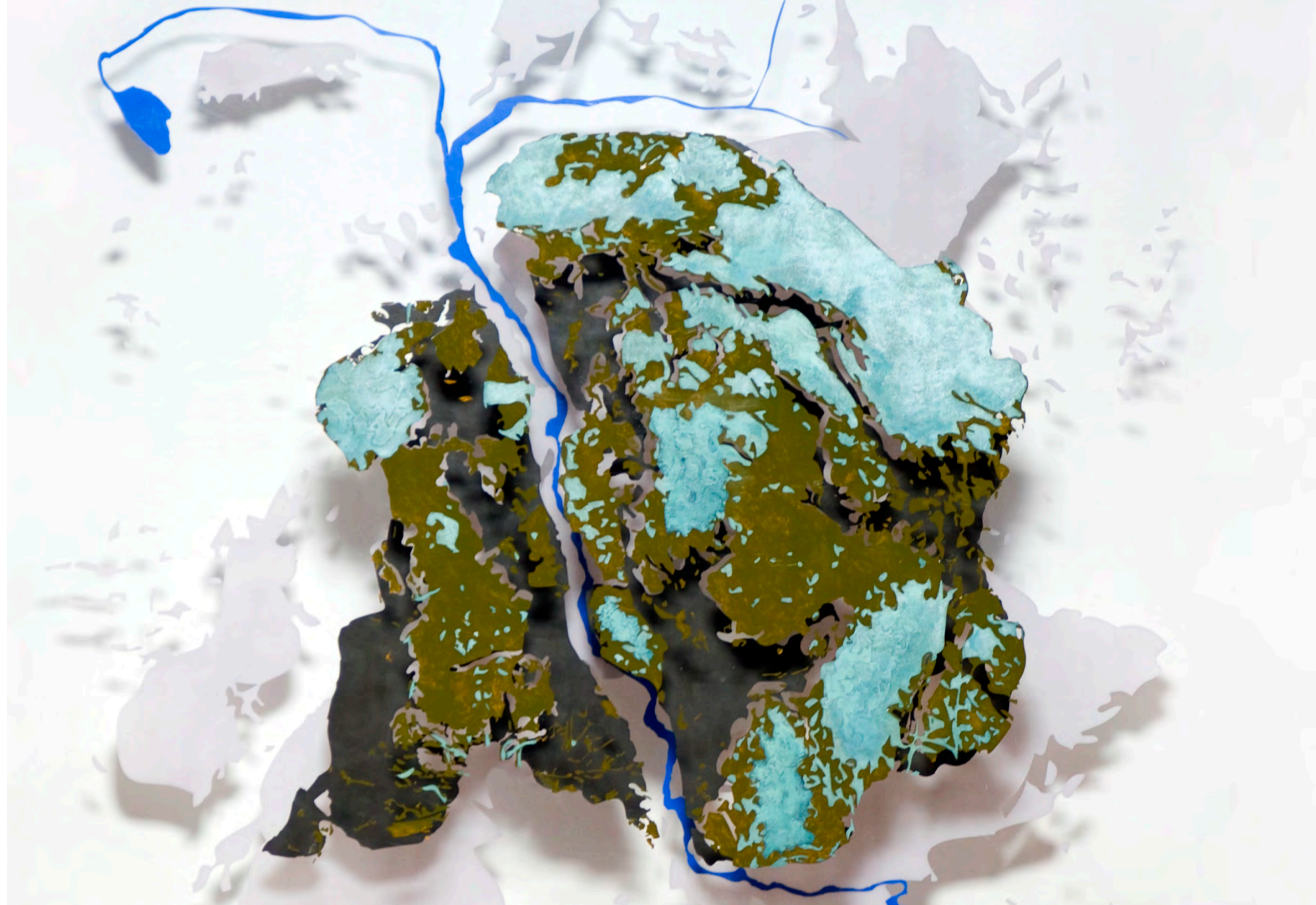




# Carrie Crane

Carrie Crane's **Layered Aerial Landscapes** are maps, whose painted roads, mountains, and waterways hover above one another on separate sheets of Lexan, a clear plastic. Shadows form in the spaces between her suggested geographies, playfully bringing the contours of these abstract terrains to life. Crane's background in cartography fuels this body of work, as does her life-long fascination with the forces of nature that shape our landscapes, and her interest in the multitude of viewpoints made possible by satellite imagery. **Cleavage**, for example, takes the artist's personal photograph of a puddled pothole as a source of inspiration, whereas **Braided Stream Non-conformity** is an amalgam of aerial depictions of the Yangtze River in China and the Great Rift Valley in Kenya. Both micro and macro observations of the world around us are treated as equal in the eyes of the artist, who encourages an ever-curious approach to the way we look at the land.

“Shadows form in the spaces between her suggested geographies, playfully bringing the contours of these abstract terrains to life.”







# John Twachtman

**Riverside Village, Normandy**, was painted during a period of significant artistic development and transition for John Twachtman. In 1883, Twachtman left the Munich Royal Academy for the Académie Julian in Paris, a pivotal switch in both studies and geography that introduced him to Impressionism. Twachtman abandoned the dramatic realism of the Munich Academy for the plein air painting taught in Paris. He became entrenched in Impressionism alongside his fellow American painters and forged lifelong friendships with Childe Hassam, Willard Metcalf, Frank Benson, and Robert Reid. Together, these artists eventually became the core proponents of Impressionism in the United States, forming the group known as the Ten American Painters. The dark palette and broken brushwork of **Riverside Village, Normandy** mark the beginning of Twachtman's exploration of Impressionism. Here, he captures the forms and mood of this French landscape without explicitly rendering either.

“... he captures the forms and mood of this French Landscape without explicitly rendering either.”







# Michele Lauriat

Michele Lauriat's prismatic landscape drawings are fragmented reflections of the natural world. Whether walking her dog in suburbia, hiking familiar forested hills, or simply soaking in the view outside her window, Lauriat keenly surveys the patterns and geometries found outdoors. She notices how shafts of sunlight break through tree branches, for example, or create a shimmering effect on clusters of wind-blown leaves. And she recognizes how architectural forms – rooflines, cell towers, telephone wires, and other man-made interruptions – shift and shape our experience of the environment. Lauriat's multi-media drawings are the result of these observations and make visible the fractured moments of order and chaos in our midst. Her drawings always depict a real and very specific place, while communicating a range of styles, timelines, and personal recollections of the landscape.

“Lauriat's multi-media drawings are the result of these observations and make visible the fractured moments of order and chaos in our midst.”





# John Joseph Enneking

John Joseph Enneking was born in Cincinnati, Ohio, where he first received artistic training. His professional ambitions, however, were curtailed by the onset of the Civil War. Enneking fought for the Union and was badly injured in battle, a derailment that set his artistic development back even further. By 1865 Enneking finally settled in Boston, where he took night classes in painting before traveling to Europe for more instruction. When he returned to the US, Enneking's position as a leading New England landscape painter was solidified thanks to a large 1878 Boston exhibition of his work. In **Summer Sunset on the Neponset River**, Enneking offsets his dramatic light effects with the somber tones of the tree line, a strategy found in many of the artist's most successful paintings.

“...Enneking offsets his dramatic  
light effects with the somber tones  
of the treeline...”











# Shona Macdonald

Shona Macdonald's most recent series – **Uncanny Valley** and **Sky on Ground** – are melancholy, almost ghostly explorations of New England landscapes. The **Uncanny Valley** paintings are lush scenes of greenery punctuated with hay bales and hooked vents, orange reflectors and construction fencing – roadside objects that are commonplace in our fields, farms, and lawns. By isolating these forms in her paintings, Macdonald underscores how ubiquitous, absurd, and familiar these alien shapes have become and how strange it is that we tend to see around them. Macdonald takes a slightly different tack with her second series, **Sky on Ground**. Training her gaze downward, Macdonald photographs and then paints the puddles she finds beneath her. Her final images juxtapose the reflections of trees, clouds, and sky these puddles reveal, with the grass and mud of the earth that surrounds them. Together, these murky, romantic-feeling paintings invite viewers to reconsider that when it comes to the landscape, we rarely see that which is right in front of us.

“... these murky, romantic-feeling paintings invite viewers to reconsider that when it comes to the landscape, we rarely see that which is right in front of us.”





49



27



73



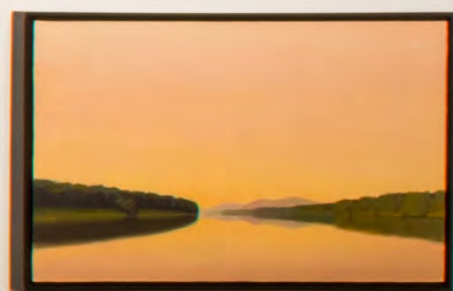
5



6



35







John Constable  
Rain, Steam, and Great Smokes  
1827  
Oil on canvas  
18 1/2 x 24 1/2 in.  
National Gallery, London

John Constable  
Rain, Steam, and Great Smokes  
1827  
Oil on canvas  
18 1/2 x 24 1/2 in.  
National Gallery, London

2



John Constable  
Rain, Steam, and Great Smokes  
1827  
Oil on canvas  
18 1/2 x 24 1/2 in.  
National Gallery, London

62





# Sue McNally

Sue McNally was an awe-struck twenty-two year old when she first drove across the continental US. Captivated by the vastness and diversity of the land, she became sensitive to the ways in which the geography of each state shaped the culture and politics of that place. Her ongoing painting series – **This Land Is My Land** – began in earnest three years ago (almost two decades after that initial trip) as a way to capture the feel of the landscapes that she continues to visit with enthusiastic allegiance. McNally aims to create at least one painting from every state by the time this series concludes. Sometimes McNally paints images of widely recognizable vistas or defining features of a particular state's terrain, and other times she paints places that are personally significant or part of her own connections to the land. More often than not, because of her first-hand knowledge of – and affinity for – so many different places across the nation, McNally finds herself painting both.







**Joseph Foxcroft**  
American, 1857-1957

**Canal Katwijk, 1910**  
oil on canvas  
Gift of Mr. and Mrs. Martin S.  
Hornum of his parents, Holl. and  
2001-40

**Katwijk, Canal, 1910**  
oil on canvas  
Hornum collection, Holl. and  
2001-40

**Regatta del Gr. S. San Martin**  
Hornum collection, Holl. and  
2001-40



# Joseph Foxcroft Cole

Well known within his lifetime but now largely forgotten, Joseph Foxcroft Cole lived and worked during a period of major transition in American art. Cole was part of a significant art world divide between American landscape painters who studied in France, and the Hudson River School artists who prided themselves on their authentically American art form and trained in the United States. Cole embodied this divide as a Boston based painter who spent years in the ateliers of Paris. His French-influenced landscapes were the precursor to American Impressionism and he enjoyed considerable critical and commercial success in Boston and the surrounding region. Despite being celebrated as one New England's preeminent landscape artists, Cole's reputation faded almost immediately following his death. His absence from the histories of American painting is a product of the time when, at the turn of the century, cultural and political interests shifted toward locating the history of American painting in movements established within the United States.









“At FAM, however, our comparisons are not a test—but an opportunity—to explore and enjoy the visual and thematic connections across the generations of artists in **Land Ho!**”

- Emily Mazzola, Koch Curatorial Fellow





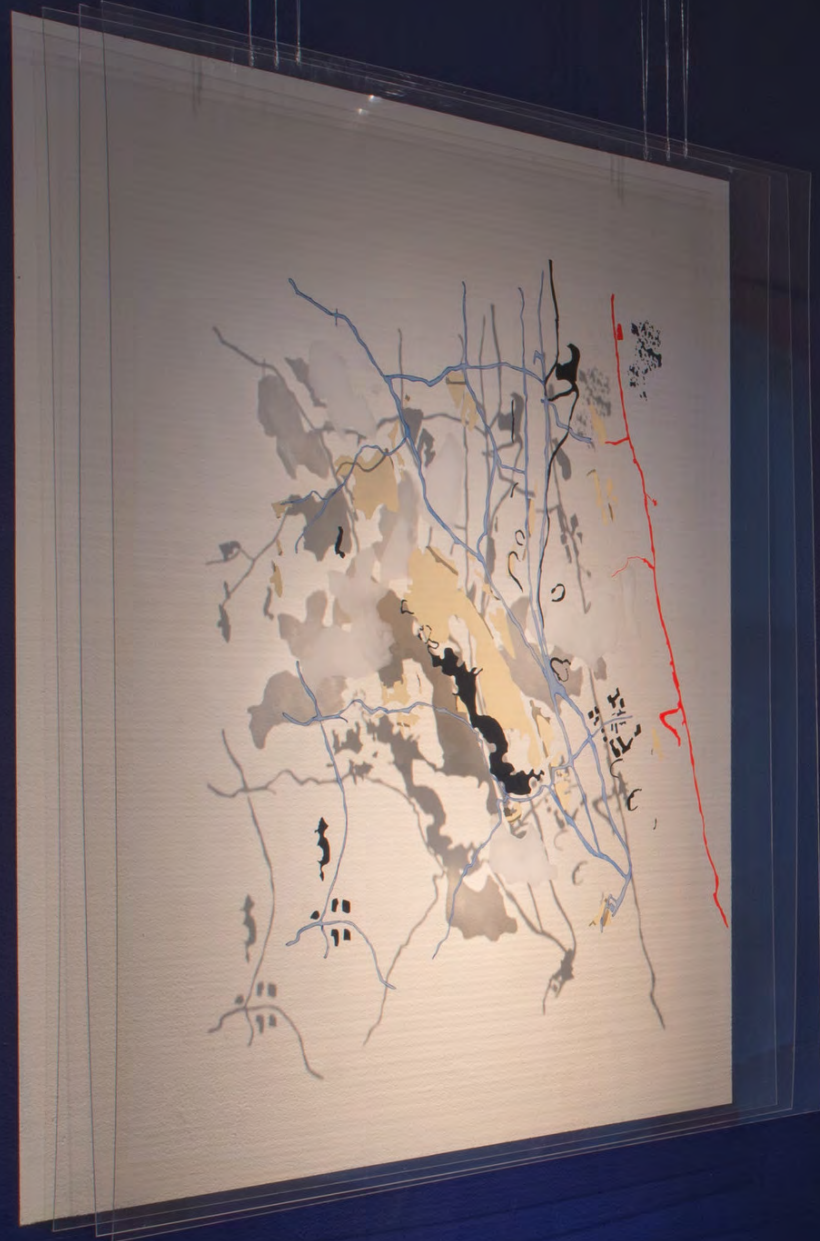
# Gail Boyajian

In this allegorical painting, Boyajian plays with visions of Arcadia across the histories of art, architecture, literature, philosophy and religion. Today the primary definition of Arcadia is life or nature uncorrupted by civilization. Once an ancient Greek city and home to the Greek god Pan, Arcadia became a favorite ideological construct of philosophers, artists, and poets, and its associations with paradises real and imagined span the history of the Western World. Here Boyajian's appropriation of iconic images from Western art history canon creates an image of Arcadia that is anything but utopian. Boyajian complicates the meaning of Arcadia using darkly humorous anachronistic visual references, including: a flying satellite, St. Francis of Assisi, Plato and Aristotle, a figure from Pablo Picasso's **Guernica** (1937), Martin Johnson Heade's botanicals, the Statue of Liberty, the Golden Gate Bridge, and a nuclear power plant.

“Boyajian plays with visions of Arcadia across the histories of art, architecture, literature, philosophy and religion.”









57



11



40







# Edward Hopper

Edward Hopper is one of the most revered and beloved American painters of the 20th century. A student of Robert Henri and the Ashcan School, a group of realist painters based in New York City, Hopper embraced the group's credo – “art for life's sake.” He shared the Ashcan School's interest in everyday life but preferred provincial scenes and intrinsically American subjects to Henri's ambiguous urban spaces. Hopper believed small towns and the country's agrarian past were the loci of national character and he pursued these subjects with unflinching detail. As can be seen here in **Two Lights, Maine**, Hopper's American landscapes are not saccharin or romanticized, but rather bleak and unrelenting in their realism. The artist illuminates the white clapboard houses harshly, bathing the scene in cool blue tones that make the small cottages appear weathered and dingy. Hopper's severe sunlight is complemented by a cropped composition that opens the coastal landscape out like a movie-scene, an eerie effect that highlights the stillness of the image. Dramatically haunting light is a characteristic typical of Hopper's most iconic works.

“...Hopper's American landscapes are not saccharin or romanticized, but rather bleak and unrelenting in their realism.”





81



23



54



78



24



39





# Ken Davies

Ken Davies is an American Realist painter who lives in Madison, Connecticut. He attended the Massachusetts School of Art from 1943-1944 and, thanks to the G.I. Bill, received his B.F.A. from the Yale School of Fine Art in 1950. Davies found early success as a commercial illustrator before dedicating himself exclusively to his first love – oil painting. Davies paints in a style that is all his own, but is heavily influenced by the trompe l’oeil mastery of William Michael Harnett and the Precisionist lines of Charles Sheeler. While the subjects of his paintings range from landscape to still life to interior spaces, old barns are his absolute favorite. (He jokes that “his mother insisted” he was a “barn painter and not a born painter”). The two paintings in FAM’s collection are winter scenes, and both prominently feature Davies’ take on classic New England barns.









“By hanging historical works in dialogue with works by contemporary artists, Tinti creates a conversation of art-historical importance.”

- Donna Dodson

63



86



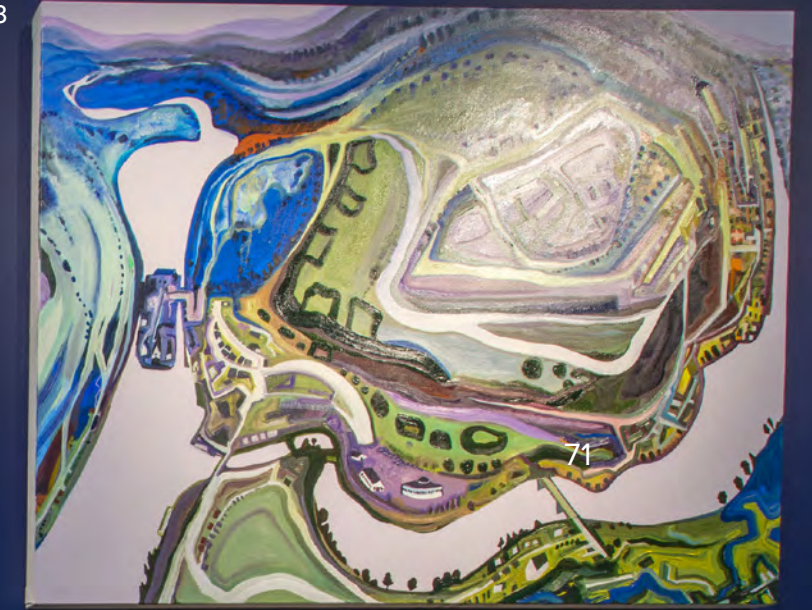
1



66



53



75



71





# Thomas Lyon Mills

Rhode Island artist Thomas Lyon Mills is the only non-archeologist with permission to paint in the Roman catacombs. This dark, damp, ancient location filled with flora, fauna, and subterranean architecture is a perfect location from which to bring his ethereal dreamscapes to life. Mills is an active dreamer and often gets up in the wee hours of the morning to sketch and record his reveries. He uses those notes as the basis for his painted environments, in which he explores all sorts of seen and unseen forces that guide our lives. **Black Icon** is just such an image. Mills began working on this painting in the Adirondack Mountains at a swamp he visits every summer. He then took those initial sketches with him to Rome, and brought them below to the catacombs to continue to work on them in situ. The final product seems simultaneously ancient and alien. Moss and moisture combine with forms that suggest trees and bones, together conveying a sentiment that is mythic, mysterious, surreal, and a bit spooky.

“... he explores all sorts of seen and unseen forces that guide our lives.”





*Land  
Ho!*

79









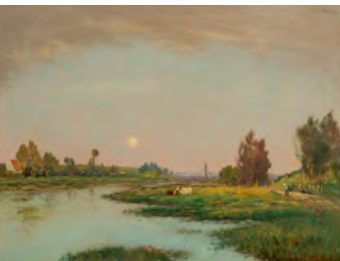
1



Aldrich, George Ames (American, 1872-1941)  
**Landscape with River and Houses**, n.d.  
oil on canvas  
Gift of Frederick Darling, 1984.162



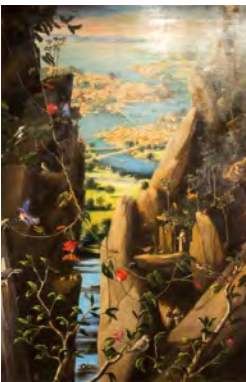
2



Bogert, George H. (American, 1864-1923)  
**Evening, Honfleur, France**, 1897  
oil on canvas  
Gift of the Clapp Estate, 1973.6



3



Boyajian, Gail (American)  
**Arcadia**, 1999  
oil on canvas  
Gift of Martin and Wendy Tarlow Kaplan, 2015.92



4



Burchfield, Charles (American, 1893-1967)  
**Blue Lake**, 1938  
watercolor on paper  
Bequest of Bernadine K. Scherman, 1974.2



5



Chapman, William Earnest (American, 1858-1947)  
**Platte River, Colorado**, 1894  
oil on canvas  
Gift of Anthony Battelle, 1982.9



6



Coffin, William Anderson (American, 1855-1925)  
**Evening**, n. d.  
oil on canvas  
Gift of the Simonds family in memory of Mr. and Mrs.  
Gifford Kingsbury Simonds, 1988.123



7



Cole, Joseph Foxcroft (American, 1837-1892)  
**Canal Katwijk**, 1890  
oil on canvas  
Gift of Mr. and Mrs. Martin Smolin in honor of his parents  
Ada and Jacob Smolin, 2001.45



8

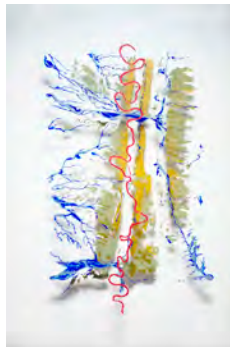


Crane, Carrie  
**Alluvial Fan**, 2010  
acrylic on Lexan  
48 x 48 inches  
Courtesy of the artist





9



Crane, Carrie  
**Braided Stream Non-conformity**, 2010  
 acrylic on Lexan  
 12 x 36 inches  
 Courtesy of the artist



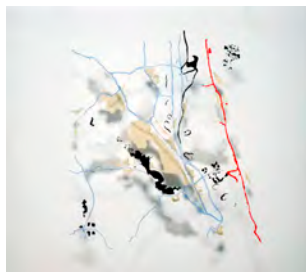
10



Crane, Carrie  
**Cleavage**, 2010  
 acrylic on Lexan  
 48 x 48 inches  
 Courtesy of the artist



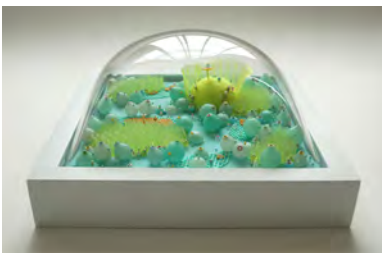
11



Crane, Carrie  
**Rural New England**, 2010  
 acrylic on Lexan  
 36 x 36 inches  
 Courtesy of the artist



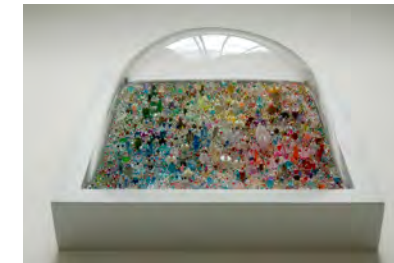
12



Curcio, Sally  
**Atlantis**, 2008  
 mixed media (pins, beads, flocking, plastic, tennis ball, shuttlecock, rubber grapes, snap rivets, bathmat, leather, extruded polystyrene, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



13



Curcio, Sally  
**Candyland**, 2008  
 mixed media (pins, beads, fabric, extruded polystyrene, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



14



Curcio, Sally  
**Happy Valley (Winter)**, 2014  
 mixed media (pins, beads, flocking, extruded polystyrene, fabric, thread, plastic, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



15



Curcio, Sally  
**Metropolis**, 2008  
 mixed media (pins, beads, jewelry, Lite-Brite pegs, rhinestones, fabric, buttons, extruded polystyrene, acrylic bubble, wood frame)  
 9 x 50 x 26 inches  
 Courtesy of the artist



16



Curcio, Sally  
**Metropolis (I)**, 2008  
 Archival limited edition print on Hahnemühle  
 40 x 60 inches  
 Courtesy of the artist





17



Curcio, Sally  
**Metropolis (II)**, 2008  
 Archival limited edition print on Hahnemühle  
 60 x 40 inches  
 Courtesy of the artist



18



Curcio, Sally  
**Miami Beach**, 2009  
 mixed media (pins, beads, flocking, car floor mat, fabric, embroidery thread, plastic, extruded polystyrene, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



19



Curcio, Sally  
**North Pole**, 2008  
 mixed media (pins, beads, flocking, extruded polystyrene, fabric, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



20



Curcio, Sally  
**Opulence**, 2010  
 mixed media (pins, beads, flocking, fabric, chain, ribbon, hair-brush, bottle nipples, perfume atomizer, snap rivets, hair curler, extruded polystyrene, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



21



Curcio, Sally  
**Orbit City**, 2008  
 mixed media (pins, beads, Lite-Brite pegs, hair curler, rubber bands, make-up pad, fish bobbins, hair elastic balls, beads, soap dish, false eyelashes, paperclips, plastic, sports ball, flocking, acrylic paint, extruded polystyrene, wood frame, acrylic bubble)  
 6 x 12 x 12 inches  
 Courtesy of the artist



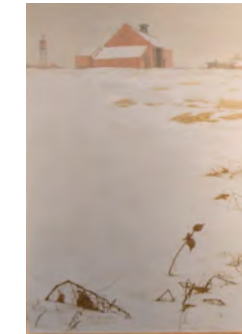
22



Curcio, Sally  
**Sherwood Forest**, 2008  
 mixed media (pins, beads, fabric, embroidery thread, plastic, map tacks, extruded polystyrene, acrylic paint, acrylic bubble, wood frame)  
 6 x 12 x 12 inches  
 Courtesy of the artist



23



Davies, Ken (American)  
**Mid-Winter**, 1969  
 oil on panel  
 Gift of Senator William Hernstadt, 2011.1



24



Davies, Ken (American)  
**On 139 Near 80**, 1975  
 oil on masonite  
 Gift of Senator William Hernstadt.





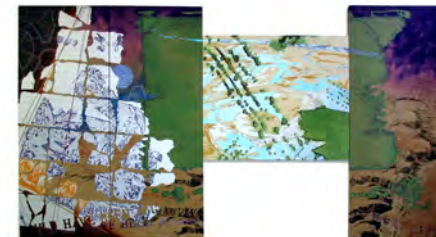
25



Daw, Leila  
**Calling the Earth to Witness**, 2015  
 mixed media on canvas  
 59 x 228 inches  
 Courtesy of the artist



26



Daw, Leila  
**Could Have Been A Great City**, 1994-2005  
 mixed media on canvas  
 90 x 170 inches  
 Courtesy of the artist



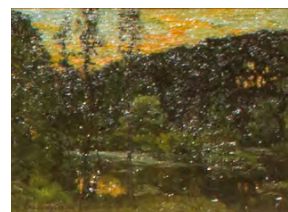
27



Dougherty, Paul (American, 1877-1947)  
**Sunlit Moraine**, 1913  
 oil on panel  
 Gift of Mrs. Carleton S. Coon, 1980.59



28



Enneking, John J. (American, 1841-1916)  
**Summer Sunset on the Neponset River**, 1902  
 oil on canvas  
 Gift of Mr. and Mrs. Bernard Mantel, 1985.24



29



Frankenthaler, Helen (American, 1928-2011)  
**Untitled**, 1980  
 acrylic and crayon on paper  
 Gift of Cia Devan, 2001.44



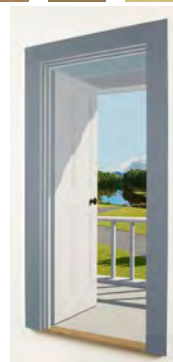
30



Friedman, Warner  
**The Chinese Window**, 2002  
 acrylic on canvas  
 64 x 45 inches  
 Courtesy of the artist and Clark Gallery, Lincoln, MA



31



Friedman, Warner  
**Doorway to the River**, 2004  
 acrylic on canvas  
 90 x 38 inches  
 Courtesy of the artist and Clark Gallery, Lincoln MA



32



Friedman, Warner  
**Summertime**, 2004  
 acrylic on canvas  
 58 x 76 inches  
 Courtesy of the artist and Clark Gallery, Lincoln, MA





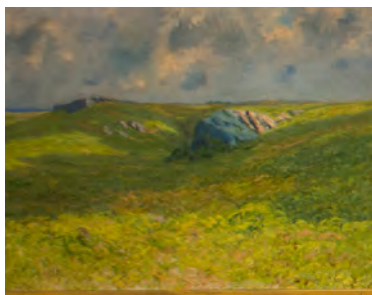
33



Friedman, Warner  
**Young Love**, 2014  
acrylic on canvas  
90 x 84 inches  
Courtesy of the artist and Clark Gallery, Lincoln, MA



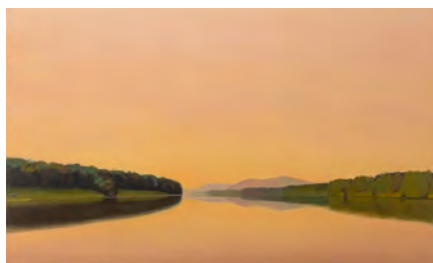
34



Gallison, Henry Hammond (American, 1850-1910)  
**Summer Vista**, 1885  
oil on canvas  
Gift of Amanda Sylvester, 1939.5



35



Gloman, David (American)  
**Yellow Dawn**, 1999  
oil on canvas  
Bequest of Jude Peterson.



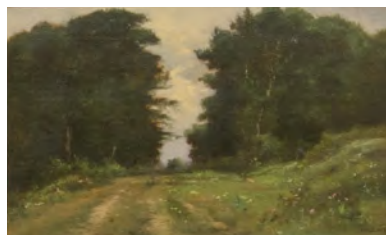
36



Goodwin, Arthur (American 1870-1928)  
**Untitled (Landscape)**, n.d.  
oil on canvas  
Long term loan, 1982.2



37



Hallett, Hendricks A. (American, 1847-1921)  
**Road in the Country**, 1933  
oil on canvas  
Gift of Anthony Battelle, 1982.10



38



Hibbard, Aldro T. (American, 1886-1972)  
**Untitled (landscape)**, n.d.  
oil on canvas  
Long term loan, 1982.3



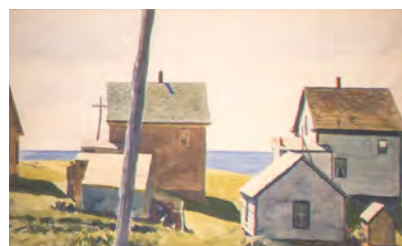
39



Hibbard, Aldro T. (American, 1886-1972)  
**Woods in Winter**, n. d.  
oil on canvas  
Long term loan, 1982.4



40



Hopper, Edward (American 1882-1967)  
**Two Lights, Maine**, 1927  
watercolor on paper  
Bequest of Bernadine K. Scherman, 1974.4





41



Humann, O. Victor (American 1874-1951)  
**Spring Landscape**, n.d.  
 oil on canvas  
 Gift of Dr. Robert Freeman, 1984.161



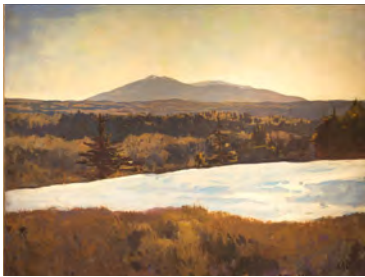
42



Humber, Yvonne Twining (1907-2004)  
**Haying**, 1940  
 oil on canvas  
 Gift of WPA Federal Art Project, Boston, 1941.1



43



Kent, Rockwell (American, 1882-1971)  
**Monadnock Afternoon**, 1909  
 oil on canvas  
 Gift of Mrs. Paul Mellon in the memory of her grandfather,  
 Arthur H. Lowe, 1983.69



44



Lauriat, Michele  
**Untitled** (from the series **Beyond/Return**), 2014  
 mixed media on paper  
 65 x 55 inches  
 Courtesy of the artist



45



Lauriat, Michele  
**Untitled** (from the series **Beyond/Return**), 2014  
 mixed media on paper  
 44 x 30 inches  
 Courtesy of the artist



46



Lauriat, Michele  
**Untitled** (from the series **Phil's Hill**), 2011  
 mixed media on paper  
 90 x 55 inches  
 Courtesy of the artist



47



Lauriat, Michele  
**Untitled** (from the series **Pink Iowa**), 2015  
 mixed media on paper  
 55 x 65 inches  
 Courtesy of the artist



48



Lauriat, Michele  
**Untitled** (from the series **Pink Iowa**), 2015  
 mixed media on paper  
 55 x 55 inches  
 Courtesy of the artist





49



Litchfield, Sandy  
**Ambri Caan**, 2014  
 gouache on paper  
 16 X 20 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



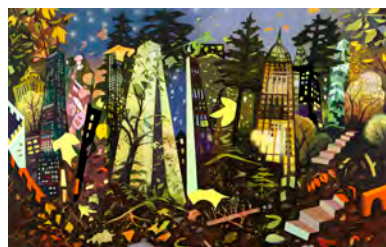
50



Litchfield, Sandy  
**Butter Fed Grass**, 2014  
 oil and acrylic on canvas  
 38 x 54 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



51



Litchfield, Sandy  
**Deciduous City**, 2015  
 oil and acrylic on canvas  
 76 X 114 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



52



Litchfield, Sandy  
**Gossamer Dain**, 2014  
 gouache on paper  
 16 X 20 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



53



Litchfield, Sandy  
**Hook and Swill**, 2015  
 oil and acrylic on canvas  
 38 X 54 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



54



Litchfield, Sandy  
**Nish Nay**, 2014  
 gouache on paper  
 16 X 20 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



55



Litchfield, Sandy  
**Shadow Ranger**, 2014  
 oil and acrylic on canvas  
 30 X 38 inches  
 Courtesy of the artist and Carroll and Sons Gallery



56



Litchfield, Sandy  
**Tabor Shoon**, 2014  
 oil and acrylic on canvas  
 38 X 54 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA





57



Litchfield, Sandy  
**Tang Ku River**, 2014  
 gouache on paper  
 16 X 22 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



58



Litchfield, Sandy  
**Turn Around Town**, 2013  
 oil and acrylic on canvas  
 38 X 50 inches  
 Courtesy of the artist and Carroll and Sons Gallery,  
 Boston, MA



59



Luba People, Democratic Republic of Congo  
**Memory Landscape (lukasa)**, 20th Century  
 wood, glass beads, metal pins  
 Promised gift of Dwight B. and Anna Cooper Heath in  
 memory of their son David B. Heath



60



Macdonald, Shona  
**Amherst Corner** (from the series **Uncanny Valley**), 2014  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



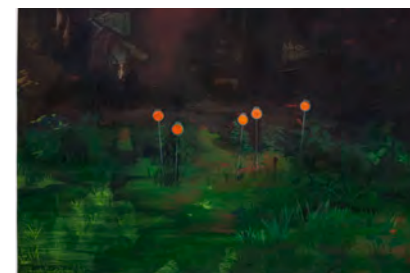
61



Macdonald, Shona  
**An Object in a New England Landscape** (from the series  
**Uncanny Valley**), 2013  
 casein and oil on canvas  
 25 x 37  
 Courtesy of the artist and CYNTHIA-REEVES Gallery, North  
 Adams, MA



62



Macdonald, Shona  
**Facing Reflectors** (from the series **Uncanny Valley**), 2013  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



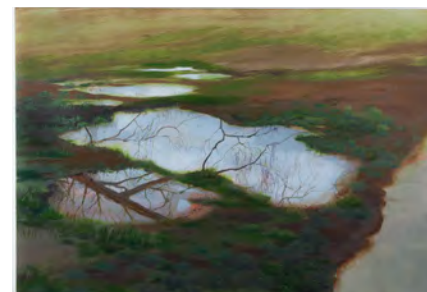
63



Macdonald, Shona  
**Red Flag(s)** (from the series **Uncanny Valley**), 2013  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



64



Macdonald, Shona  
**Sky on Ground #1** (from the series **Sky on Ground**), 2014  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA





65



Macdonald, Shona  
**Sky on Ground #2** (from the series **Sky on Ground**), 2014  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



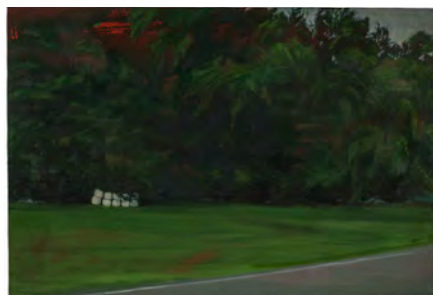
66



Macdonald, Shona  
**Sky on Ground #3** (from the series **Sky on Ground**), 2014  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



67



Macdonald, Shona  
**Teeth in Landscape** (from the series **Uncanny Valley**), 2013  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



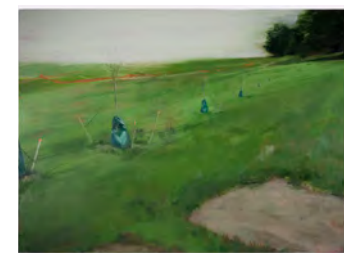
68



Macdonald, Shona  
**Three Objects in a New England Landscape** (from the series **Uncanny Valley**), 2014  
 casein and oil on canvas  
 25 x 37 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



69



Macdonald, Shona  
**Trees, Bags** (from the series **Uncanny Valley**), 2014  
 casein and oil on canvas  
 35 X 52 inches  
 Courtesy of the artist and CYNTHIA-REEVES Gallery,  
 North Adams, MA



70



McNally, Sue  
**Blackwater National Wildlife Refuge, Maryland** (from the series **This Land Is My Land**), 2014  
 oil on canvas  
 64 x 66 inches  
 Courtesy of the artist and Drive-By Projects/bkprojects,  
 Watertown, MA



71



McNally, Sue  
**Cholla, New Mexico** (from the series **This Land Is My Land**), 2015  
 oil on canvas  
 90 x 114 inches  
 Courtesy of the artist of Drive-By Projects/bkprojects,  
 Watertown, MA



72



McNally, Sue  
**Cow Pond** (from the series **This Land is My Land**), 2015  
 oil on canvas  
 70x70 inches  
 Courtesy of the Fidelity Investments Art Collection, 2015





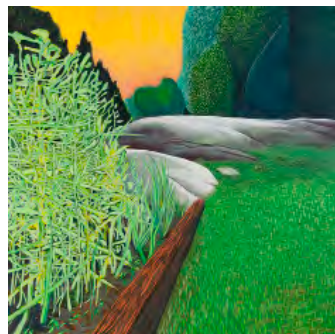
73



McNally, Sue  
**Maroon Bells, Colorado** (from the series **This Land Is My Land**),  
 2014  
 oil on canvas  
 90 x 114 inches  
 Courtesy of the artist Drive-By Projects/bkprojects, Watertown, MA



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McNally, Sue  
**The Princess Garden, Vermont** (from the series **This Land Is My Land**), 2015  
 oil on canvas  
 70 x 70 inches  
 Courtesy of the Fidelity Investments Art Collection



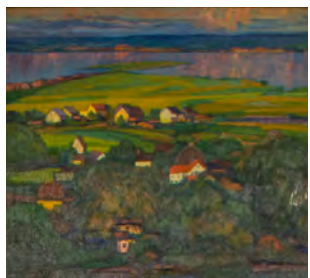
75



Mills, Thomas Lyon (American)  
**Black Icon**, ca. 1996-2009  
 watercolor on paper  
 Gift of Elizabeth Meyer, 2013.21



76



Ostrowsky, Abbo (Russian, 1889-1975)  
**Landscape**, 1923  
 oil on canvas  
 Gift of Allen Cohen, 1983.83



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Parton, Arthur (American, 1842-1914)  
**Untitled (Landscape)**, n.d.  
 oil on canvas  
 Gift of Bancroft R. Poor in memory of his mother,  
 Katherine Poor, 2010.108



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Sheeler, Charles (American, 1883-1965)  
**Farm Buildings in Connecticut**, 1938  
 oil on gesso on paper  
 Bernadine K. Scherman Bequest, 1947.8



79



Stevens, W. Lester  
**Late Winter at Cricket Hill**, n.d.  
 oil on masonite  
 Gift of Mr. and Mrs Heiman Gross 1982.12



80



Twachtman, John Henry (American, 1853-1902)  
**Riverside Village, Normandy**, 1884  
 oil on canvas  
 Museum Purchase, 2009.10





81



Villon, Jacques (French, 1875-1963)  
**Landscape, October**, 1954  
lithograph  
Gift of Gale Simonds Hurd and William Hurd, Jr. in  
memory of their mother, Janet Simonds Short, 1999.4



82



Webster, E. Ambrose (American 1869-1935)  
**Cactus, St. Paul, France**, 1925  
oil on canvas  
Gift of Dr. and Mrs. Edward Sleeper, 1997.3



83



Weigand, Gustave (German, 1870-1957)  
**Dark Day in June**, 1900  
oil on canvas  
Gift of the Clapp Estate, 1973.3



84



Whitefield, Edwin (American, 1816-1892)  
**Map of Fitchburg, Massachusetts**, 1888  
ink on paper  
Gift of Mrs. Harland K. Simonds, 1953.8



85



Wyant, Alexander Helwig (American 1836-1892)  
**Afternoon**, 1888-1892  
oil on canvas  
Gift of Anthony Battelle, 1982.7



86



Wyant, Alexander Helwig (American 1836-1892)  
**Late Autumn Woods**, n.d.  
pastel on paper  
Gift of Anthony Battelle, 1982.8



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