



**FRIENDS OF THE
VINEYARD HAVEN PUBLIC LIBRARY
2ND ANNUAL GROUP
ART SHOW**

Welcome to the 2nd Annual Friends of the Vineyard Haven Public Library Group Art Show.

This year we have a range of artists from amateur to professional working in a variety of media. Many of the pieces have a strong sense of narrative. There are stories to be told. Martha's Vineyard is a common theme in show with about half of the entries using the Island as subject matter. It has been a true pleasure working with the artists and I hope you enjoy their art as much as I do.

Because we have no overarching theme to the show, I have chosen to pair pieces with common mediums and/or subject matter to create conversations. Sometimes pieces that seem to have nothing in common share the same ideas; conversely pieces that look similar can be about wildly different topics. I hope this format showcases what is unique and wonderful about each work.

Jeri Larson's "Edgartown Beacon" and **Christopher Wright's "Lucy Vincent by Moonlight"** are black-and-white photos of the coast defines us as an island. These pictures are unpopulated but marked by us, the inhabitants, either permanently with a beacon or temporarily by our footprints in the sand. Both subjects deal with illuminating our quiet and lonely nights. Ms. Larson's lighthouse shines out to sea while Mr. Wright's supermoon lights up the beach.

These photos are both artfully done capturing the light beautifully and showing a wide range of tones from black to white with many grays in-between.

"Running Before The Wind" by **Joe Doebler** and **"Garden Series I"** by **A. M. Dropick** both show iconic images of Martha's Vineyard summer pastimes. The boat and the tomato are symbols of two of Islanders favorite activities. We can smell the salt air and loamy soil, feel the wind and the sun when we look at the beautiful color photos

Marlyn Miller's "Day Dream" and **Harvey John Beth's** untitled butterfly picture both depict the moment of surprise, when we turn a corner and come upon something unexpected. These moments bring us back to ourselves and seem a little magical. The images are single puzzle pieces that suggest a larger story. Like the previous pair these picture are also without people, but they are not unpopulated. The boat and the butterfly can both be seen as characters on a voyage and as symbols of transformation.

"Doyle Walking on South Beach after Oberlin" by JoAnn Rice and **"John" by Maggie Shannon** are both photos of mystery men looking out to sea. Their identities are hidden but hinted at, leaving us to wonder who they are and what they are thinking. Both images reveal details that make the subjects individuals. These are contemplative pictures. The subjects are on the edge of the world and we are behind them as voyeurs to their private ruminations. These seem to be moments of transition, the end of a journey before a new one is undertaken.

The titles are important in both **"The Accused" by Patricia Williams** and **"You'll Always Be A Part Of Me" by Jessica Soliel**, they hint at the larger story since the subjects are presented without context on simple white backgrounds. I chose these pieces from the series both artist submitted because of the strong emotions conveyed. These artist are telling a story and we get a clear sense of character from each picture.

In "The Accused", we, like a jury, are already making up our minds about the figure we see before us. The subject seems defiant and a little beat up by life as if he has been accused many times before. Who is he? What is he accused of? Is he guilty? If so, what made him do it?

"You'll Always Be A Part Of Me" is deceptive in its apparent simplicity. The apple and its missing slice have a complex relationship. How did they get separated? Are they mother and child? Lovers? Is the slice simply a part of the apple's self that no longer fits? The apple isn't whole without the slice but the slice seems independent yet unable to stand on its own two feet. What will happen when the

slice gets up? Will it leave or rejoin the apple?

These pieces are engaging not only because they raise so many questions but because the characters in them seem real and sympathetic.

In contrast **“Vineyard Rooster”** by **Sarah L. Delaney** and **“Vineyard Boatyard”** by **Bill Buckley** both show us quiet moments and simple times. These beautiful illustrations of island life are like a quiet Sunday morning when we can appreciate the details and everything is right in the world. The rooster and the boat are both comfortably situated in their surroundings. A blue sky fills the backgrounds of these solid pictures. The images are recognizable and comforting. It is the easy-going life connected to nature that many of us enjoy about living on Martha’s Vineyard.

“Tashmoo Path” by **Susan Johnson** and **“Sunset Over Sengekontacket”** by **Ruth DeWilde-Major** capture different faces of our island. We recognize these places. Looking at these pictures we know where we are and can imagine the sounds and the scents that would surround us. Like these previous set of paintings, these are images of home.

Both artists have captured the atmosphere, a certain quality of light. Even more than landscape, it is the light that defines place. It is different everywhere you go. These are Vineyard skies.

We live on an Island, we are surrounded by water. In both these pictures land and water are layered, woven together, enforcing the relationship. Although placid, the water has movement a slightly shifting surface.

The vegetation is Vineyard vegetation, our own scraggly trees and marsh grass, a path worn bare by daily walks.

Although we are considered a summer destination, these pictures take place during cooler weather. They show a love of home rather than an appreciation of foreign beauty.

I put **“La Flor de Key West”** by **Anne Caldwell** and **“Garden” City** by **Karen E. Dutton** together not only because of their depiction of flowers but because of their attention to detail. These artists are looking closely at things they love. The artist’s hand shows in these images as well as the pleasure in their creation.

I love the nearly fractal character of **Michael Wooley’s** and **Kathleen Poehler’s** work, how they create images of nature from natural material. There is a definite sense of play in these pieces as well as a deep appreciation for nature in both the micro and macro. These images are beautiful regardless of how they were created.

Paulette Hays’ “Hijab Matters” and **Wilfred Dantis’ “At the Beach”** give us windows into cultures that are in the public eye. Ms. Hays’ piece is political and brilliant in subtext. She uses fabric to make her quilt. Her subject matter is about women being subjugated by fabric, wrapped in yards of material to conceal their identity. She reproduces the image over and over so that no woman is an individual. Quilting is generally seen as a woman’s art and Ms. Hays uses it to talk about women’s issues. The use of text in her piece not only gives us context (the quote from the Quoran instructing women to wear a veil) but also makes a statement when she contrasts words like “equality” and “obedience”.

Mr. Dantis’ piece is idyllic, showing life on his island to be very much like our own, yet we know that Haiti is undergoing difficult times. The Artist chooses to show us the positive, the good times. In its own way it is political in its choice to show us positivity when so many of the images we see are negative. Harvey John Beth’s Butterfly photo (pg.9) is also an image of Haiti. We are lucky to have an opportunity to see this country’s beauty.

Both artists use strong blocks of color and simple shapes to create their images.

Barney Zeitz's "Torso" and **Jennifer Langhammer's "Relic"** both explore the natural world and its pathos. Mr. Zeitz torso examines the human condition while Ms. Langhammer's pieces refers to decay in nature. Texture and surface is important in both these monochrome pieces.

"A Martha's Vineyard Summer Day" by **Laura Beebe** and the decals by **Anonymous** are all about fun, something often missing in art. Ms. Beebe whimsical piece celebrates a summer beach day. Her inclusion of real objects with the quilt is humorous. The decals just showed up on our book drop box. The skunk first and the rooster. The fact that the skunk is on a computer seem particularly apt for the library. Coming upon art in the environment, where and when you least expect it seems like a gift. Both these artists are giving us an opportunity to look twice and smile about what we see.

Jennifer Langhammer



Edgartown Beacon
Jeri Larson

As a painter and a photographer, I am inspired by the unique challenges posed by each medium, and my work in watercolor hones my eye behind the lens.

I am always aware of the interplay of light and color, the shimmer of textures and the sense of movement, of rhythm. Through the square lens of my Canon, I search for new ways of looking at the familiar objects that surround us beach rocks, reflections in water, contrast of light and dark.

For me, art, music and dance are what make life beautiful.



Lucy Vincent by Moonlight
Christopher Wright

{A rare lunar occurrence known as ‘Supermoon’ that last happened 18 years ago}

“I think of myself somewhat as a hybrid photographer, combining elements of my past history in charcoal drawing, and my appreciation for painting and other art mediums with my passion for photography.

I started taking pictures at the age of eight, and while I respect those who have chosen the path of formal education in photography, it just wasn’t mine. Being self taught, I feel, allows me to be freer to push boundaries, as I simply don’t see any. When I see a setting that I’d like to photograph, what I see is more similar to a drawing or a painting. It’s as though a window opens up where it feels right to take a photograph, and the scene takes on a life of its own, alive and interactive. I could describe it as being magic. It’s truly one of the most amazing things I’ve ever experienced, and something I’m extraordinarily grateful for.

Life is full of magic, and to be able to carry a piece of that through a photograph for others to feel is what I hope to achieve and exactly why I am doing this. With that and with gratitude, I think I will step out of the way and let the pictures speak for themselves.



Running Before The Wind
Joe Doebler

A local scene - Vineyard Sound:



Day Dream
Marilyn Miller

A surreal moment at Chilmark Pond, a dinghy floats in the grasses.

I am a long-time amateur photographer. I love trying to capture the light of a special moment, an everyday view that is extraordinary. My perspective is often myopic, like my eyesight . . . I notice the miniscule, the detail. Living on Martha's Vineyard is a visual delight, for which I am grateful.



Harvey John Beth

This piece is interesting because it was done in Haiti where both flowers and butterflies are quite scarce these days

In 2008, Harvey John Beth embarked upon one of the most meaningful adventures in his photography life. He went to Haiti and helped promote the efforts of several Vineyarders and a few other people in their efforts toward the improvement of life through economic development projects. The principal project, known as “Haiti PeaceQuilts”, has become one of his primary focuses. A significant contribution to the development of this project was the publication of a photojournal book entitled “Patience to Raise the Sun” --”Art Quilts and their Power to Change Women’s Lives.” The book depicts the history of the project, the women who were the initial participants and the beautiful art quilts they created. The book and some of Harvey John’s images contained within the book have been exhibited at several museums across the USA and are scheduled to continue to be on museum tour through 2013.



Doyle walking on South Beach after Oberlin
JoAnn Rice

Doyle Walking Along South Shore After his Graduation from Oberlin. It tells a story but only in the attitude of the figure as seen from the back. As I caught the feeling of “Where to Next?” In our son’s body and attitude of gazing downwards. Who knows what was going on in his mind. A very insightful and thoughtful young man who is now the editor of the weather for USA Today, father of two children, married to a very active teacher/wife. Now with 2 new kittens



**John
Maggie Shannon**

I am exploring the complexities and contradictions in the American landscape and home while highlighting the tension between the banal and beautiful. Through these images, I hope to convey a landscape that is beautifully disturbing.



A little sun got its start two years ago after a friend gifted me a set of watercolors. I had never painted before, just a handful of craft projects, but at the time, I was in need of distraction and a form of creative self-expression. I'd love to say I had a clear vision with an even

deeper purpose when I began to paint, but really, I was intimidated by art and what I thought was the artist way.

Instead I let the colors guide. Green. A pear. But one pear looked lonely. I added a second so it would have company. Then my romantic side spoke up. These were not just pears, but two lovers locked in a moment of tender adoration. "We Make a Great Pair," it was! Red. The apples. "You'll always be a part of me." I've been asked whether the paintings are autobiographic. In some sense yes, they come from an emotion within me, but I am heavily influenced by the experiences of others.

The a little sun paintings may appear simple in nature, but a lot of detail and care goes into the stories behind each character. The gentle

and whimsical nature that can be expressed in produce is a continual inspiration. The traveling leek sports an armband tattoo, the Rasta beet holds a beaded dream catcher, and the potato clutches a souvenir Eiffel tower keychain. I let you create the story so it will transcend my own. And that is art to me - your story.

If these images invoke an emotion, whether a smile, a laugh or a sigh then they've succeeded in spreading a little sun.



The Accused
Patricia Williams

By profession, I'm a lawyer, no longer in practice; painting is my hobby, my release. The works presented below are from a series of portraits called "The Trial."



Vineyard Rooster
Sarah L. Delaney

I studied art at Lyme Academy in Old Lyme CT and at Yale's School of Art in Norfolk, CT.

I have been painting and drawing all my life - since age 5 actually.

I work in all mediums, and especially enjoy painting landscapes and animals



Vineyard Boatyard
Bill Buckley

My name is Bill Buckley and I would like to share with you my enthusiasm for painting. Through the forty years I have been painting I have found countless points of inspiration allowing me to work in various mediums. As a painter I work mostly in acrylics, oils and mixed media, but I also enjoy drawing, print making and sculpture. I am interested in contrast in colors, the geometry of lines and circles, and visual imagery. My influences are many, and include Picasso, Monet, Gauguin, Botticelli, Magritte, Hopper and Dali to name a few. Much of my subject matter comes from inner visions and dreams and looking at the world through an abstract eye. I have recently been painting more on location and I use the Martha's Vineyard scenery as inspiration.



Tashmoo Path
Susan Johnson

I am a practicing studio artist and a graduate student in the Boston University Graduate Art Education on-line program. The island landscape is the primary subject in my studio artwork, and exploration of place is at the heart of my art-teaching practice. I will be focusing on my studio practice this summer with Boston University in Tuscany Italy, and in my thesis research this coming fall.

Landscape painting encompasses the study of history and identity, or place. I have been working within the genre of plein air over the past few years. I work within a context of a kind of dialog between social and individual identity. By this, I mean I am aware of local history and identity, and also of my own unique identity and personal perspective. The plein air genre is about what is personally experienced in a moment in time.

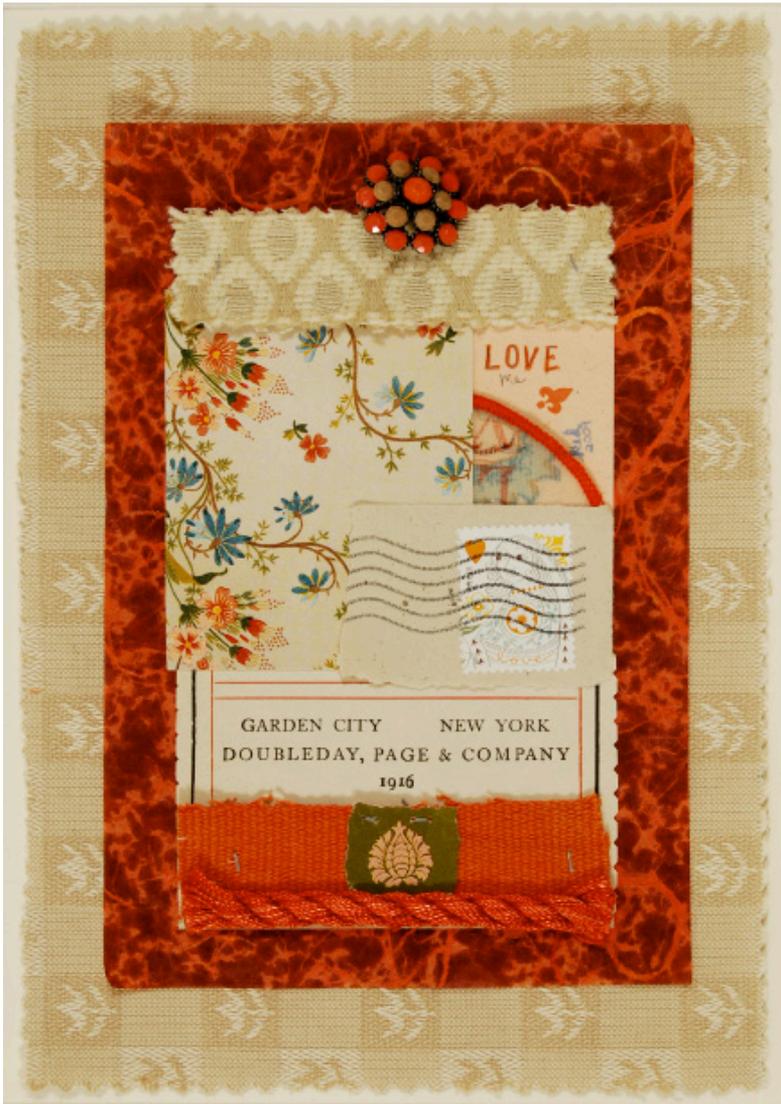
For me, the landscape is the ultimate subject. Our society has adopted virtual environments in every aspect of daily life. I feel that while examination of the notion of place has always been a source of

fascination to artists and their audience, it is now critical to acknowledge and nurture place as a both a physical, emotional, and intellectual component in personal and social identity. Beauty and history have both been important sources of motivation for my studio work. While both subjects are intriguing on their own merit, through my Boston University courses I am developing a deeper understanding of the complexities within how interactions between beauty and history factor in identity and place. I feel that this is a crucial sensibility for a contemporary artist-teacher to nurture.



Sunset Over Sengekontaktet
Ruth DeWilde-Major

The colors of the sky reflected on the water, the faces of angels, Vineyard sea and landscapes, trees, flowers, rural farm scenes, light houses and animals - These have a timeless, tranquil quality with an inner light which I strive to reveal in my painting.



Garden City
Karen E. Dutton

In my collages, incorporating my love of words, pattern and color, I try to express my sincere intent to live a life that honors the act of being kind.



La Flor de Key West
Anne Caldwell

Anne has degrees in graphic design and Illustration, receiving her BFA from the University of Massachusetts at N. Dartmouth. From there she pursued a Master's Degree in technology and education and has 15 years of teaching under her belt. Her style of art ranges from soft and detailed pencil or pen & ink drawings and paintings of nature and renderings of architecturally interesting buildings, to more whimsical and bold children's book illustrations. After moving to the Vineyard and starting a family, Anne has been able to pursue both her interest in photography and love of children's books, and is currently focussing on combining her skills to write and illustrate children's books of her own.



Family Tree
Kathy Poehler

In my collages, I've merged an understanding of the limitations of my medium with the possibilities for self expression. The process of creating these pieces is as important to me as the work itself. Being in the ocean observing the seaweeds movement in its natural state and trying to stay true to that feeling as I work with it on paper is an important part of what I hope to reflect in my work.

My collages are created the same day the seaweed is gathered to maintain its color and structural integrity. I may have a vision or direction I would like to move in, but ultimately I listen to the seaweed and the finish pieces reflect that balance. They vary from the abstract to the more sculptural depending on the specifics of the seaweed I am working with at any given time.

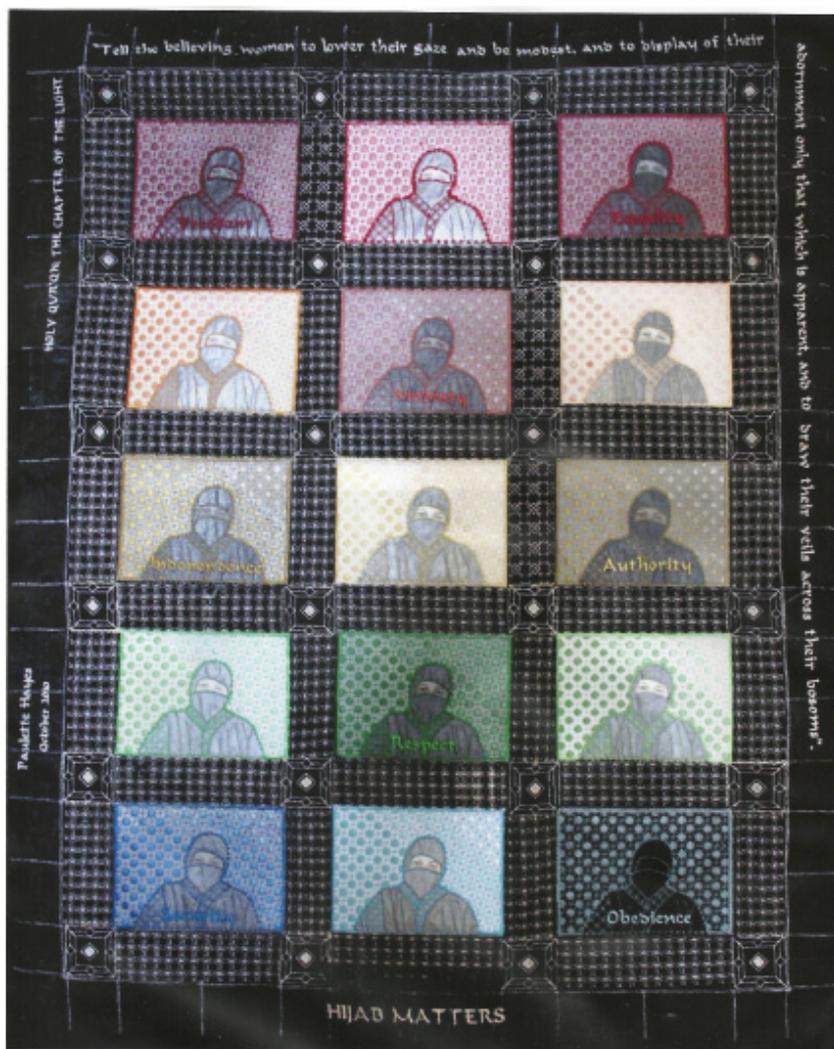
I grew up on the island with parents who instilled an appreciation and understanding of our natural habitats. I accompanied my father as he collected classified and mounted seaweed (Algae), for teaching purposes and I've acquired a deep understanding of individual seaweeds and their properties.



Magic Reef
Michael Wooley

I have been a visual artist my entire life and have worked in many mediums throughout my life. In university I studied arts and sociology. A leading arts institution, SUNY Purchase gave me the freedom to experiment in many forms. There, I received my BA in Art and Soc. in 1986.

The collages are a compilation of a lifetime of collecting. Each piece was hand-collected by me and none have been altered. They have been kept in their inherent state, and reflect the biodiversity of Earth. No Painting, cutting, etc, has taken place. The materials expand six continents of our beautiful planet. Natural materials like jade from California, mother of pearls from New Zealand, astounding shells from Australia, driftwood, stones, and other items are part of these presentations. Look up close at each ones beauty and then step back to see the image created.



"Hijab Matters"

32" x 40"

Paulette Hayes

October 2010

I make art because I could not imagine a day without photographing or drawing something that interests me, or putting a few glorious pieces of fabric together and joining them with a few stitches or just getting some paint out and onto something - anything. Writers write about an experience - my narrative is told with color and texture and juxtaposition and pattern and shape and tone and the changes in light. When I am creating I feel joy and peace and 'rightness' to my world. But yes it can be pretty frustrating as well.

The materials I use are generally plain white cotton or silk. I prefer the feel of natural fibers and they take dye and paints - whether brushed on or cooked

up in a pot - very well. I like the idea that I can start with something that did not exist - something that I made, something that is important to me.

My art tends to be deeply personal but how can you be constantly making decisions about subject, materials, colors, threads, finish, images, sizes and paints without this being not just personal, but part of me.



At the Beach **Wilfrid Dantis**

Wilfrid Dantis is a self-taught artist from Port-au-Prince, Haiti. He began his painting career in Haiti as a street artist in the Haitian vernacular. As he gained more skill and was exposed to different kinds of painting he developed a powerful style of his own.

Wilfrid enjoys painting scenes from everyday Haitian life; often his canvases depict the hard work and challenges faced each day by the “common people”.

Mr. Dantis says, “Sometimes I put onto the canvas things that I’ve experienced in my life, and it is through my paintings and their vivid colors that I can express myself, share my culture, and offer the stories of my country. I hope to convey something of the Haitian spirit.”

Born December 27th, 1980 in Port-au-Prince, Orphaned at age 11, Wilfrid has 2 sisters, 2 brothers and 3 half-sisters.



Barney Zeitz has lived solely off the sale of his artworks in glass, metals and drawing since 1972. Most of this work has been built on commission for public spaces and private residences across the United States. He is proficient in both leaded and Tiffany techniques, but since 1977, has developed a style of fused and bonded stained glass that is truly unique.

His skills as a welder/fabricator of metals developed over many years of making frames and screens for his glass projects. Since designing and building his studio/ home/ showspace on Martha's Vineyard, he has fabricated metal furniture, lighting fixtures, trellises and ceremonial objects for the home.

Torso 1 **Barney Zeitz**

Memorial Museum in Providence, R.I. on a competition basis. This design for an outdoor, abstract steel and bronze sculpture measuring 144" tall was unanimously chosen by members of three organizations. This sculpture was dedicated on November 9, 1993, the anniversary of Kristalnacht, and was the subject of a documentary video by Ian Ellerby.

In 1993, Zeitz designed a memorial for the Holocaust

He has since been commissioned by the Wang Center for Performing Arts in Boston, to design and build a sculpture in metal and glass in memory of Walter Suskind, a Dutch Jew who saved 1200 children during the Holocaust. Barney Zeitz feels that it is his responsibility as a public artist to produce work appropriate to each situation, yet stay true to himself as a contemporary artist.



Relic

Jennifer Langhammer

My work is organic abstraction. As a child I walked with my eyes on the ground, searching for treasure, which I often found in small natural objects. I still find the patterns and details of things like seeds, bark, and leaves beautiful and extraordinary. I am curious about the function of spirals and overlapping feathers; fascinated that similar shapes and patterns repeat on different scales and in different organic material.

I started working in clay in 2009. My process is meditative. I begin with a vision of a finished piece, based on the building block element. I let the piece evolve organically, placing each part where it seems to belong. Paper Clay (a slip strengthened with paper) makes it possible to bond the small parts and edges together. At some point in the process the piece becomes a cohesive whole with presence and movement. Often the piece takes on a life of its own surprising me with the finished result.



A Martha's Vineyard Summer Day
Laura Beebe

This wall quilt is hand appliquéd and hand quilted. The Vineyard Beaches provide me with inspiration in my quilting all year long



Anonymous

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MARTHA'S VINEYARD