



PRESENTS: MARK ADAMS/ MARTY DAVIS/ REBECCA DOUGHTY/ NONA
HERSHEY/ TED KINCAID/ THOM LUSSIER/ PAUL STOPFORTH

Exhibition Dates: August 31 – September 24, 2018

Public Reception: Friday August 31, 2018 6 – 9 PM

The gallery is pleased to present an exhibition of new work from six of our artists that make work on a range of surfaces from paper to wood with graphite, paint and camera to and evoke tenderness, empathy, love and motion. Please join us.

MARK ADAMS presents *The ecology of migration and refuge*, a new body of work that represent places he has been and worked, all of which fulfill the idea of “refuge” for people and nature.

This group of new drawings and paintings depict only a few of the many places on this artist’s mind, the margins on the map that he seeks: destinations of pole-to pole migrants (Iceland) or rare islands of isolation that persist despite historical exploitation (Farallon Islands). The particulars of geography and human settlement allow refuges “in between” places, essential to a sustainable world. The work in this exhibition zooms around the map to corners of refuge, destinations for the living populations of people and animals, temporary as they may be, to present a unity of all this movement, man-made or driven by earth systems of atmosphere, water, oceans and islands.

Hatches Harbor in Provincetown is a lesser known retreat for Cape visitors, especially for its channels and pools at changing tides – but ornithologists know it as a staging area for many thousands of migrating birds, swirling flocks of terns that also target this farthest tip of the Cape Cod arm to build energy to launch them south across the continent. Nauset Spit in Eastham is a similar wild pocket surrounded by humanity.

Human migration stories chart the doors between conflict and peace that connect Africa, the Middle East and Europe. These doors are open fleetingly with perilous passages, forced choices made by people under duress. There is a human ecology driving entire communities to risk crossings: Libya to Lampedusa to Italy, Turkey to Greece, North Africa to Spain. The many branches of this “human flow” are circuitous and don’t make sense on a map but result from the heartless climate of war, politics and economics. Global climate change will soon match and exceed these forces, mobilizing the next waves of displaced people, unrecognized by any existing treaties or conventions.

MARTY DAVIS presents new paintings. Joyful and sensual, this new series can be seen as a reflection of nature and the fleeting color found in garden spaces and bodies of water. Davis delights us with a warm rich palette seen in earlier print and collage work that is reminiscent of

morning blooms, deep pools, calligraphy and animal motion contained in a soft light similar to that of a morning or evening sky. These are paintings of possibility; of things in a state of becoming.

Marty Davis studied printmaking at UNC Chapel Hill, The Corcoran College of Art & Design, Pratt Institute, and Provincetown's Fine Arts Work Center. She works with collage, paint, etching, photo etching, drypoint, aquatint and monotypes. Davis works primarily on paper producing images that range from small and intimate to larger explorations of gesture and tone. Recent work includes a series of paintings on Clayboard panels that reflect the imagery and mark making systems seen in her prints, used alongside tones, textures, light and space reserved for the metal printing plates themselves, effectively making works that occupy a space between the printmaking plates, etchings and paintings while addressing all three possibilities. Ms. Davis has exhibited widely throughout the northeast and is represented in collections in Washington, New York and Boston.

REBECCA DOUGHTY's paintings have long used animal characters as the players in her comic and tragic human dramas. In these new small-scale paintings, Tangles, her figures grapple with the complications of their bodily selves, and the limits of the painting edges. Their tangled bodies become the drama, enacting their inner and outer predicaments.

Doughty's drawings and paintings have been exhibited widely, including The Drawing Center in New York, The Boston Drawing Project, DeCordova Museum, Rose Art Museum, and the Courthouse Gallery in Co. Mayo, Ireland. She has received fellowships and awards from the Ucross Foundation, The Ballinglen Arts Foundation, The Massachusetts Cultural Council, The Blanche E. Colman Foundation, The A.R.T Grant Fund, and an AICA Boston Best Show Award. Her work is in the permanent collections of the Provincetown Art Association and Museum, DeCordova Museum, Simmons College, Wellington Management, Fidelity Investments, and many private collections in the US, UK, Mexico and Japan.

NONA HERHEY presents a suite of new works on paper that imagine an invisible city made from the activity of signals derived from ways that we instantaneously analyze, pixelate, and quantify the components of our daily experiences and transform them into digital memory. In her work these signals are made visual and considered with naturalistic clouds. Ultimately these new pieces present the humble meditation of the sublime- those enigmatic sources larger than us: wind, light, and air.

Nona Hershey's work is included in public and corporate collections around the world, including the Metropolitan Museum of Art, NY, Library of Congress, Boston Public Library, Harvard Art Museum, Yale University Art Gallery, Davison Art Center, Wesleyan University, CT, Minnesota Museum of Art, Cleveland Museum of Art, Pennsylvania Academy of the Fine Arts, Corcoran Museum of Art, Crakow National Museum, Museo Civico, Piacenza, Museo Municipal, Caracas, and the National Print Cabinet, Rome. She has participated in over 150 Print Biennials and Group Exhibitions internationally. Numerous solo exhibitions include those at Mary Ryan Gallery, New York, NY; Dolan Maxwell Gallery, Philadelphia, PA; Galleria Il Ponte, Rome, Italy;

Schoolhouse Gallery, Provincetown, MA; Miller Block Gallery, and Soprafina Gallery, Boston, MA. Editions of her prints have been published by the Metropolitan Museum of Art, NY, Associated American Artists, NY, Mary Ryan Gallery, NY, Laboratorio Artivisive, Foggia, Italy, Lario Cadorago, Como, Italy, Associazione Amici dell'Arte, Piacenza, Italy, Il Ponte Editrice, Rome, Italy, Hartford Art School, CT, The Print Club of Rochester, NY, and The University Print Club, Cleveland, OH.

She has had residency grants at the Asillah Forum Foundation, Morocco; Ballinglen Arts Foundation, Ireland; Ucross Foundation, WY; Virginia Center for the Creative Arts; the Vermont Studio Center; and twice at the MacDowell Colony, NH. She taught printmaking at Tyler School of Art in Rome, Italy for 12 years and at Temple University's Tokyo program for one year. Since September 1993, Ms. Hershey has been Professor and Coordinator of the Printmaking Department at Massachusetts College of Art and Design in Boston. She was awarded a Somerville Arts Council Artist Fellowship Grant, A Massachusetts Cultural Council Award and in 2018, a Massachusetts Cultural Council Finalist Award.

TED KINCAID presents 'Academic Nudes (for Thomas Eakins)' a new photographic project that serves as a simple, yet refined coda for a conceptual series of work he has pursued for the past 8 years. Kincaid sources the early history of the photographic process to inform his image-making, continually subverting the notion of an objective photographic record by digitally manufacturing images from scratch to make a new sort of photographic record, even though they are largely wholesale concoctions of his historically-informed imagination.

Here, with this quiet suite, Kincaid presents a straightforward photographic meditation on the classic male form... real photographic documents from an artist who has continually labored to make us question everything we see from his hand. With Academic Nudes (for Thomas Eakins), we observe Kincaid in an almost real time dialogue with an artist who has, for an extended period, continually informed and influenced the process of his image-making.

"Eakins figures, to me, each represent a self-portrait... an attempt to communicate the feeling of self-immersion in experience," Kincaid remarked recently. "In a way, though, all artists project a rather raw version of themselves in the process of rendering 'the subject.' I was just profoundly drawn to, not only Eakins painted depictions of the human form, but his photographic studies as well. For him, it seems, turning the camera on others was the most honest manner in which he could depict himself."

Academic Nudes (for Thomas Eakins) are honest, warm and intimate images from an artist whose entire career has involved throwing his viewers curve balls.

THOM LUSSIER presents a suite of high fire Stoneware Ceramic Vessels. Inspired by a recent trip to the Eastern Sierras these pieces consider the color palette, the textures, the smell of scrub sage and dry earth, the glistening snowshimmer on peaks of rusting ironrock. For someone who lives in the canyons of New York City Lussier thought himself inured to monumental verticality but was deeply moved by the soaring heights and vast distances; the raw majesty of the place.

Upon his return, he found himself digging the experience out of clay to convey the essential spirit of his journey in this new collection of work.

Thom Lussier received his BFA from Massachusetts College of Art before going on to complete his MFA at Yale University. His medium for many years has been photography, where he sought poetic and discursive strategies for camera-made narratives. His photographic work has been exhibited in NYC, LA, Paris, Berlin, London, and many other cities of note. In 2011 Thom returned to the medium of Ceramics. Since then he has been exploring shape and surface in White Stoneware & Porcelain. His finishing techniques include: Terra Sigillata, Sgraffito, washes, low fire, high fire and luster glazes. Thom has been the Creative Director at Cafiero Lussier Event Design & Cafiero Select Interiors for twenty years beginning after its foundation. His commercial work with International Beauty and Fashion Brands has been innovating technology driven strategies for telling their various product stories to the media. Thom works & lives in NYC & Provincetown.

PAUL STOPFORTH is a painter and graphic artist who works in oil, gouache, ink, charcoal, encaustic and lithography. He was born in 1945 in Johannesburg, South Africa. From the age of 19 he studied at the NATD, Johannesburg College of Art, where he graduated in 1967.

He emigrated to the United States twenty-seven years ago where he has since lived, worked and taught in Boston, Cambridge and Provincetown. Throughout his life as an artist Paul Stopforth has created meaning using fragments of the world that reflect larger contexts within which they are found, making paintings and works on paper that continue to demonstrate a willingness to embrace disparate spaces and the objects that inhabit them. From drawings of the hands and feet of martyrs struggling for freedom and dignity in the face of South Africa's apartheid regime, to painted fragments of landscapes within larger landscapes that embody the histories of individuals and their surrounding communities. He often makes use of 2 or 3 distinct pictorial systems, placing them in shared spaces that create luminous, dynamic and color filled paintings.

Stopforth was awarded British Council Scholarship to attend the Royal College of Art in London; he and his wife Carol made the decision to leave South Africa in 1988, perhaps the bleakest year of the state of emergency period. Over the course of his career, he has held numerous one-person exhibitions both in South Africa and in the U.S.A. and has been the recipient of numerous awards and residencies. Public collections holding his works include the Harvard Film Archive, the Constitutional Court of South Africa, Tufts University Gallery, the National Gallery, Cape Town, the Johannesburg Art Gallery, Durban Art Museum, the Pretoria Art Gallery, and University of the Witwatersrand Art Galleries. Stopforth is especially noted for an important series of drawings based on the death of the Black Consciousness leader Steve Biko. He taught in the Visual and Environmental Studies Department at Harvard for 10 years and at the School of the Museum of Fine Arts in Boston, Massachusetts College of Art & Design. Currently he works full time in his studio, teaching and speaking seasonally at Provincetown's Fine Arts Work Center.

For this exhibition he will present 16 new paintings, small scaled portraits made with paint on wooden panels intended to imagine, engage with and witness as many lives through the face as

possible. Stopforth's process involves searching through shifts in paint and color for shapes that define and refine a sense of character, scanning for marks and colors that may reveal hidden purpose, generosity and good faith possibly nestling inside our skin masked faces and our bone masked brains. The works show the human head is the bearer of remarkable histories and maps of experience and memory.

Paul Stopforth will exhibit at the Wallace L. Anderson Gallery at Bridgewater State University in Bridgewater, Ma. from August 27 - October 15, 2018

The Schoolhouse Gallery is located at 494 Commercial Street in Provincetown's East End Gallery District. Contact us at 508 487-4800 and at info@galleryschoolhouse.com