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Visions of land and sea



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Classic to contemporary paintings of maritime scenes and seascapes will be on view during Susan Powell Fine Art's summer invitational *Visions of Land and Sea*. The exhibition, which will feature approximately 70 pieces by 21 award-winning artists, takes place at the Madison, Connecticut, gallery from June 24 through July 29. In describing the work on view, gallery owner Susan Powell says, "Each painting evokes the memory of an everyday summer moment and simple beauty of nature."

Included in the show will be art by Deborah Quinn-Munson, David Dunlop, James Magner, Peter Bergeron, Cindy Prociuous, Curtis Hanson, Carlo Russo, and Dennis Sheehan, among others. The artwork will encompass all aspects of the maritime and seascape genres, with depictions ranging from close-up views of ocean waves to boats docked in a harbor.

Dunlop often paints shorelines because he finds the textures of the grasses to be



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David Dunlop,
Shoreline Meander and Salt Marsh, oil on brushed silver anodized aluminum, 24 x 48"

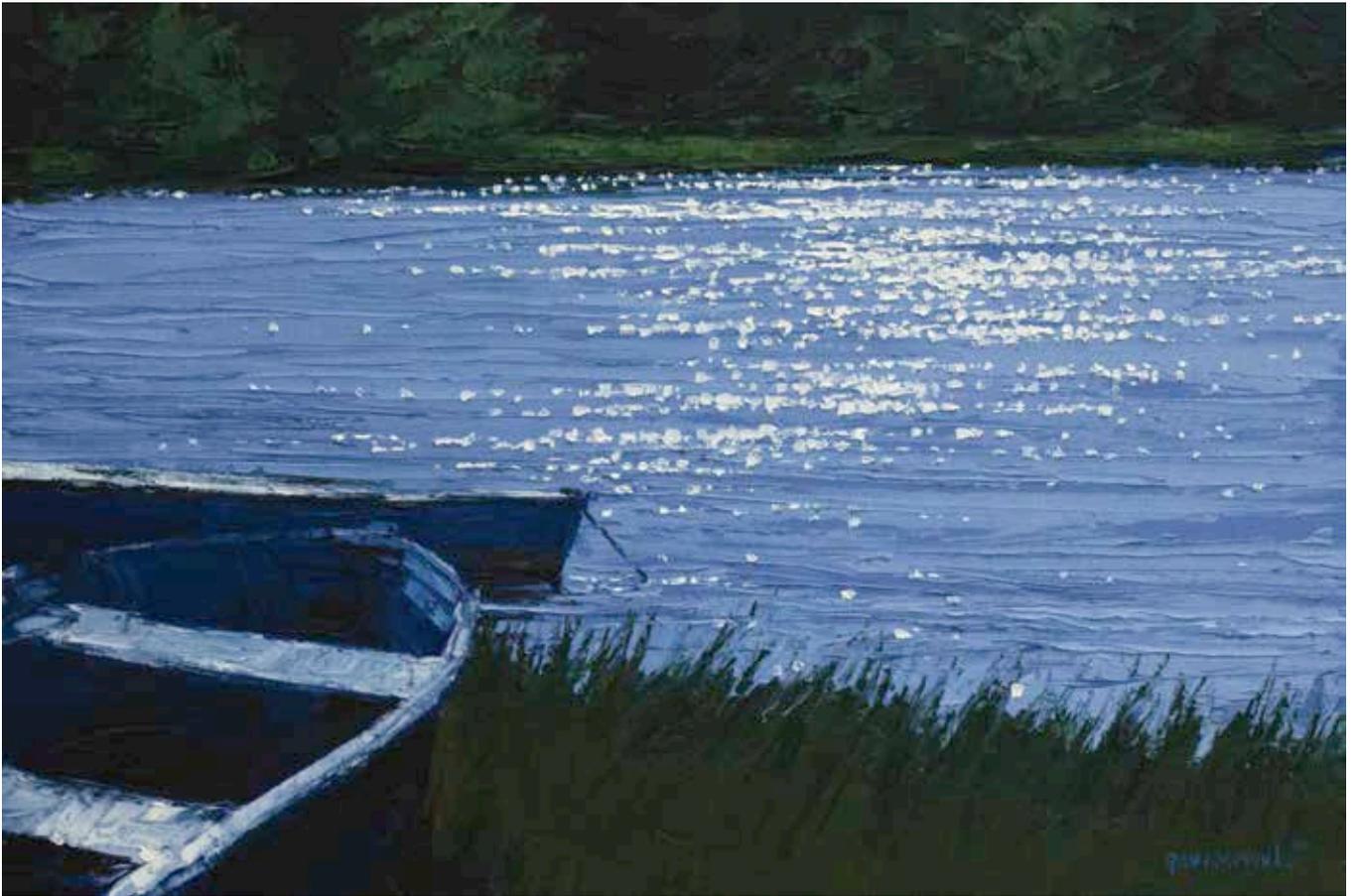
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Deborah Quinn-Munson,
Catching the Sun, oil on canvas, 36 x 24"

3
Deborah Quinn-Munson,
Shimmering Light, oil on panel, 20 x 30"

4
James Magner,
Early Morning Haze, oil on canvas, 15 x 33"

5
Peter Bergeron,
Steel Barge, oil on panel, 10 x 14"





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seductive and tactile. “Shorelines are territories of transition between land and sea. They allude to the infinite uncertainty that stretches out past the edges of the tidewater marshes,” he explains. “Their character, their appearance, changes with fluctuating tides, seasons and weather; they reveal both fragility and tenacity. The dramatic possibilities to be found there are infinite.”

For the exhibition, Dunlop will display *Shoreline Meander and Salt Marsh*, which encompasses much of his attraction to these places. “The meandering serpentine

pattern that undulates from the foreground into the distance, from redder warmer colors to distant blues helps to expand the feeling of space and invoke a feeling of mystery,” he describes. “The dissolving atmospheric perspective further amplifies the feeling of distant memory.”

Catching the Sun, by Quinn-Munson, is a piece that focuses on the way light reflects on the moving ocean waves. “I have spent many hours watching the ocean, entertained and fascinated by the flickering light and changing color on the surface of the water,” she says. “*Catching*

the Sun is painted in oil with a palette knife layered over a thin wash of paint. The curve of a wave can be described with a broad sweep of paint and then, with a tip of the knife, altered a bit to indicate the kinetic nature of the water surface.”

Another by the artist is *Shimmering Light*, which shows one of her favorite spots to paint. “[T]his boat launch has it all—water, sea grass, marsh and, at the right time of day, sparkling sun reflection. My goal in *Shimmering Light* was to convey the feeling I get when there—that this is a hidden treasure, a secret, beautiful place.” ●



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