

## UPCOMING GROUP SHOW

Up to 40 works on show

Feb.13-March 15, 2009

AddisonArtGallery

43 Route 28

Orleans, MA 02653

(508) 255-6200

• SHOW LOCATION ORLEANS, MA

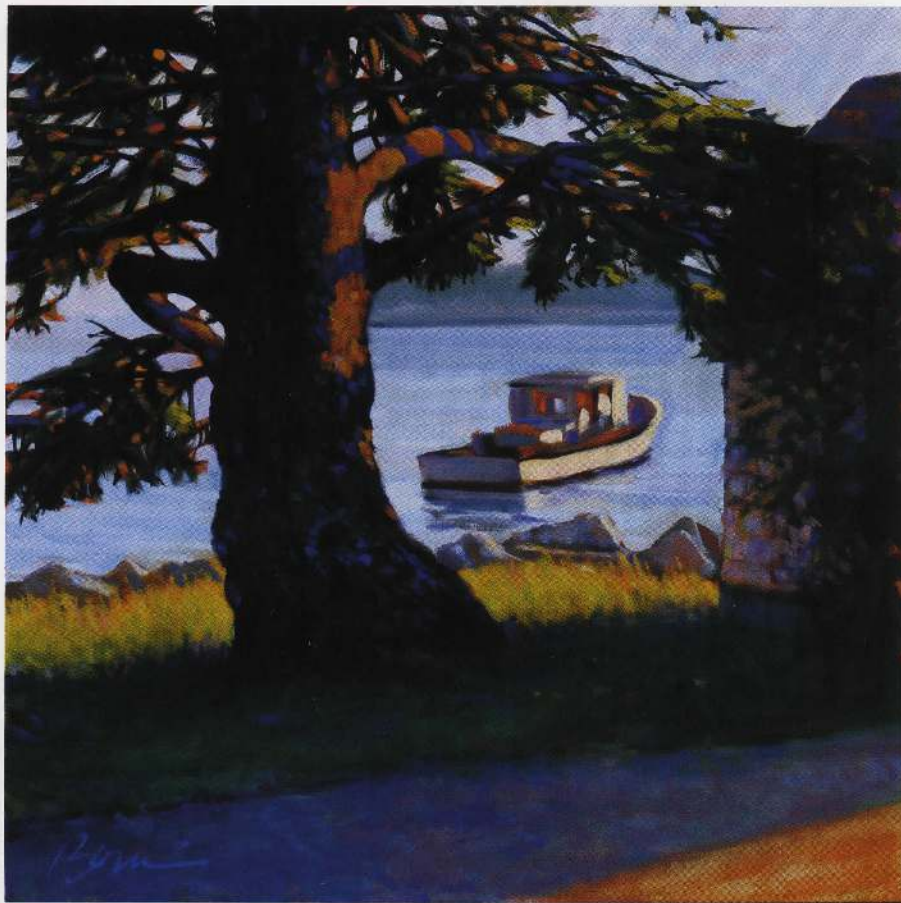
# Maine stay



PARTICIPATING ARTISTS JEFFREY BONASIA, GLENN DEAN, FRANK GARDNER, JEROME GREENE, LOGAN HAGEGE, PETER KALILL, JEREMY LIPKING, ERIC MERRELL, ERNESTO NEMESIO, COLIN PAGE, PAUL SCHULENBURG AND LANCE WALKER.



PAINTAPALOOZA PARTICIPANTS WALK TOWARD MONHEGAN ISLAND WITH PLEIN AIR GEAR IN HAND.



JEFF BONASIA, *STANDING WATCH*, OIL ON CANVAS, 16 X 16"

For decades, artists have spent the summer setting up easels on the craggy coasts of Maine in places like Monhegan Island and Port Clyde to record the beauty of what has always been one of the most visually dramatic places in the United States. However, this past summer, painting in Maine will never be the same as a group of 12 artists—ranging from old pros to some of the brightest, emerging stars painting in the realist tradition today—descended upon those hallowed places in an attempt to bring new life and vibrancy to this rich summer tradition.

Calling the event *Paintapalooza*, the

artists, over a 10-day period, painted together, ate together, slept under the same roof, exchanged strategies, mixed paint and stayed up late conversing about everything from politics and history to approaches to painting outdoors. The artists on the trip included **Jeffrey Bonasia** (Charlestown, MA), **Glenn Dean** (Santa Fe, NM), **Frank Gardner** (San Miguel De Allende, Mexico), **Jerome Greene** (Eastham, MA), **Logan Hagege** (LA, CA and MA), **Jeremy Lipking** (LA, CA), **Peter Kalill**, (Eastham, MA), **Eric Merrell** (Rosemead, near Pasadena, CA), **Ernesto Nemesio** (Berkeley, CA), **Colin Page** (Union, near Camden, ME), **Paul**

**Schulenburg** (Eastham, MA) and **Lance Walker** (South Dennis, MA).

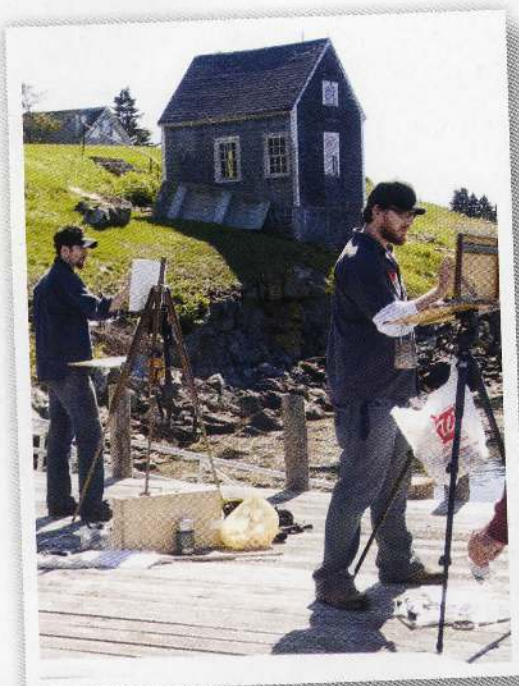
"The creative stimulus was high," says Frank Gardner. "For me, the challenge of painting different subjects in a different light than what I am used to really pushes me creatively. Being around a group of painters, many of them challenged by the new environs as well, helps to push that creative energy even higher."

After painting for 10 days, the artists all sent works to the AddisonArtGallery in Orleans on Cape Cod, where they will be on exhibit February 13 through March 15. Additional work will also be

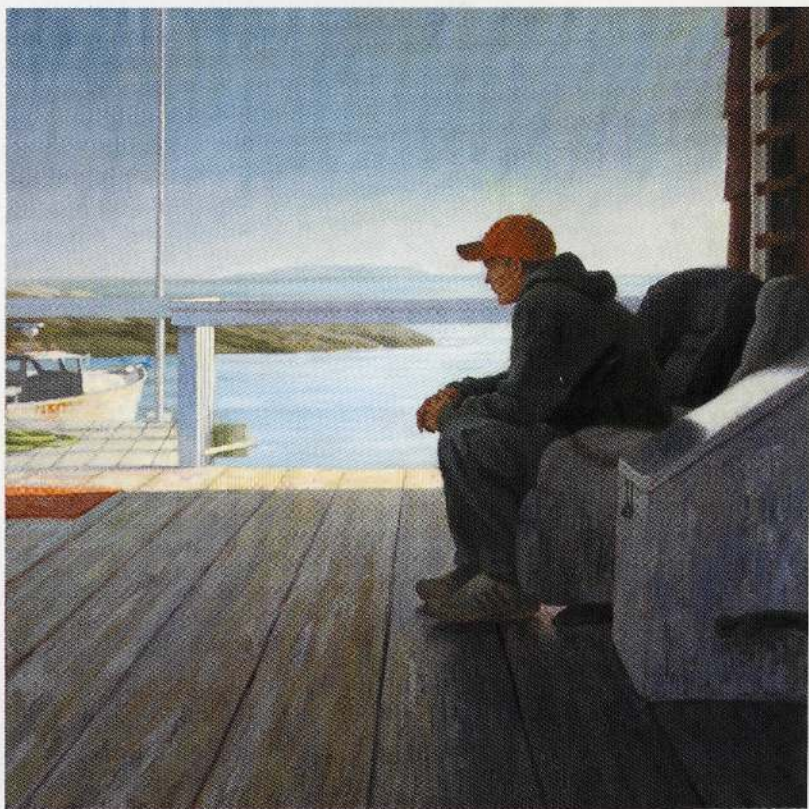




JEROME GREENE, MONHEGAN COTTAGES,  
GOAT ISLAND, OIL ON CANVAS, 9 x 12"



DREAM TEAM: CASEY BAUGH AND  
JEREMY LIPKING ON MONHEGAN.



PAUL SCHULENBURG, ON THE WHARF AT SPRUCE HEAD, OIL ON CANVAS, 36 x 36"



JEROME GREENE,  
ROCKS AT MARSHALL POINT,  
OIL ON CANVAS, 9 X 12"



FRANK GARDNER,  
AT THE PIER,  
OIL ON CANVAS 11 X 14"



FRANK GARDNER, GULL ROCK,  
OIL ON CANVAS, 8 X 10"

JEROME GREENE, GULL ROCK,  
EARLY LIGHT, OIL ON CANVAS, 9 X 12"

on display at the Cape Cod Museum of Art in mid-January. Addison artist Paul Schulenburg organized the trip but was somewhat tentative at first in getting the whole event started.

"I was a little apprehensive putting this trip together," says Schulenburg. "Twelve guys in one house. Half of them had never met the other half. West Coast and East Coast. I was pretty confident that it would work out and that we would have fun but a part of me was worried that something would go wrong. The weather. Personality clashes. Whatever."

Schulenburg was prophetic, at least for the beginning of the trip, as the first few days saw gray skies and frequent downpours. But the unpredictability of the weather conditions only seemed to inspire the artists more.

"It rained the very first day and still everyone went out to paint," says Schulenburg. "No excuses. No complaining. Well, maybe a little. There was at first a bit of distance between the two groups, which is probably bound to happen. Being thrown into the melting pot of this 'house of art' prevented us from

being strangers for long. In short order, we became one group of friends."

Immediately upon arriving at the home and Port Clyde, the artists, particularly those from the West Coast, were taken by the charm and strong artistic heritage of the area.

"Port Clyde has a different pace and a different lifestyle than most cities and towns that I have visited in the past," says Logan Hagege. "So to have Port Clyde as our base for the trip was great. It seemed like everyone in town knew each other and we even spotted Helga, from the





PAUL SCHULENBURG, BRINGING IN THE DINGHY, OIL ON CANVAS, 16 X 12"

Wyeth paintings, in front of us in line at the general store. All of the townspeople were very friendly and open to us painting in their small fishing village."

The group also found time to meet and get to know some of the other artists who are more permanent residents in the area.

"On the day we went to Monhegan, some of us were walking across the island to paint Gull Rock, but we weren't totally sure of how to get there," says Jeff Bonasia. "As we passed Don Stone's house—it had a sign—a guy came out of the porch and walked to the road as we were passing by. It turned out to be a friend of Don's, another painter, but he gave us perfect directions to Gull Rock."

And, it turns out, the artist had not only already heard of the group's presence in the area but let it be known that news of their arrival had spread to all corners of the island.

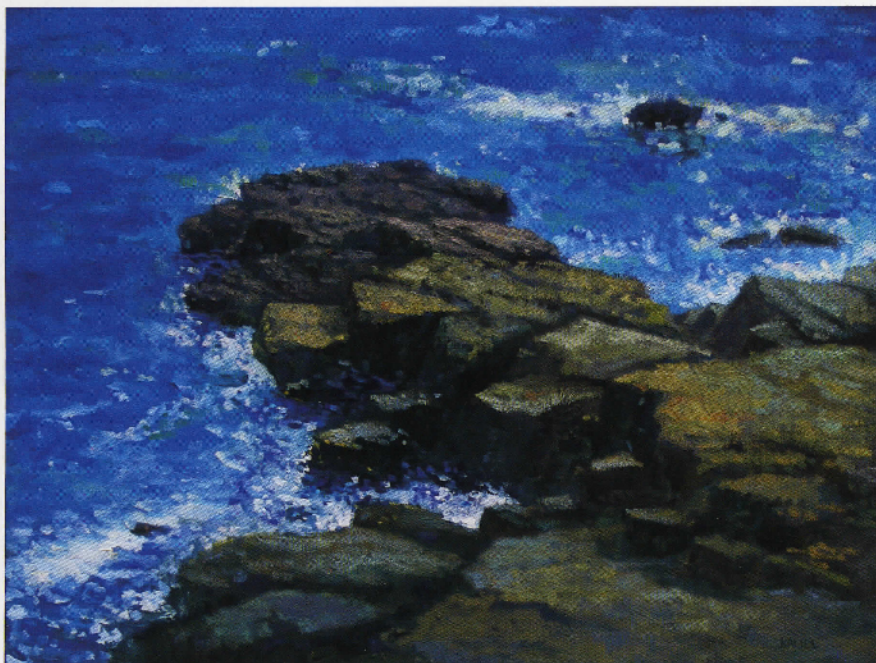
"He said, 'Hey, you guys aren't part of the Port Clyde 12 are you?' We replied that we were but that we didn't know the group had a name," says Bonasia. "We chuckled together later and wondered how word had spread to Monhegan of the large group of Port Clyde painters."

Lipking, who calls Southern California home, fell in love with painting the area, especially Monhegan.

"It's probably the most popular painting location I've ever painted," says Lipking. "You can't take 10 steps there without running into a plein air painter. Glenn dubbed the island 'Workshop Island.' There is a good reason for this popularity, too, as everywhere you look, you can see a painting perfectly composed, no need to move shapes around or re-design rocks and trees. It is all there—waiting for me to put it down on my canvas."

And, while the trip was only 10 days long, some of the artists immediately saw how the group began learning different techniques and styles from one another.

"I could really see the influence →



PETER KALILL, ROCKY SHORE, OIL ON CANVAS, 16 X 20"









1. Colin Page on the harbor. 2. Art in all directions. 3. Jeremy Lipking and Eric Merrell. 4. Rowing away from shore. 5. Longtime friends Jeremy Lipking and Glenn Dean share a moment between canvases. 6. Peter Kalill and Colin Page find a nice outcropping of rock to capture a particularly interesting scene. 7. Paul Schulenburg, Casey Baugh, Jeremy Lipking and Eric Merrell. 8. Paul Schulenburg painting under a tarp on a rainy day. 9. Varying weather conditions provided for a range of scenes and locations. 10. Jeremy Lipking, Paul Schulenburg and Ernesto Nemesio heading out to sea. 11. Even heavy rain didn't stop the painting trip. 12. More rainy day moments. 13. Dinner was a time to discuss strategies and exchange stories. 14. Ernesto Nemesio finds a little platform all to himself. 15. Jeremy Lipking and a particularly dramatic coastline. 16. Setting out for the day. 17. California-based artist Eric Merrell on Monhegan Island. 18. Eastham-based Jerome Greene finds a quiet moment to paint. 19. Colin Page painting on location. 20. Paul Schulenburg steals away to capture Wyeth's studio. 21. The artists were driven to this part of the country because of the storied light and atmospheric effects visible on the light hitting this group of rocks along the shoreline.





JEREMY LIPKING, CHANGING TIDE,  
OIL ON LINEN, 16 X 20"



ERIC MERRELL, SPANNING LAND AND SEA,  
OIL ON CANVAS, 18 X 24"



LOGAN HAGEGE, GLENN DEAN AND  
ERIC MERRELL ON MONHEGAN ISLAND.



COLIN PAGE, ICE CREAM SHOP, OIL ON CANVAS, 16 X 12"

➔ of the Bay Area artists on the West Coast guys, like heavy paint and a lot of soft colors and subtle changes in tone, or same tone but different colors, especially in the work of Eric Merrell," says Jerome Greene. "Ernesto was up and out the earliest most days and returned the latest with a whole creel full of keepers. Jeremy—what can you say? The guy is a master, and he laid down strokes with calculated precision. His colors were always clean and crisp."

Other artists, like Santa Fe-based painter Glenn Dean, really enjoyed the camaraderie that came out of the whole experience.

"Painting with friends is always fun,"

says Dean. "Maine provided us with a lot of honest subjects to paint. It was quite a short trip for how much there is to work from. We worked pretty hard—painting all day and sometimes night. Those quick trips are kind of like scarfing down food at a fine restaurant. I hope to go again for a longer stay."

While the rain made the early part of the trip somewhat difficult, it still provided for a richer experience once the entire excursion came to an end.

"Remarkable of what happened when 12 guys met on a little peninsula in Maine to paint plein air," says Lance Walker. "We painted to the point of exhaustion in conditions that ranged

from cold, wet, windy and raw to blazing sun and heat and completed over 300 paintings. What's even more remarkable was the sense of connection shared by these artists who came from completely different places. Maine was merely a place to meet—a place with great light, scenery and history. I could imagine these 12 artists painting anywhere and enjoying a sense of camaraderie that I will not soon forget." ●

For a direct link to the  
exhibiting gallery go to

[www.americanartcollector.com](http://www.americanartcollector.com)

