Winter Member Juried Show Part 2
Juror: James Craig, Executive Director, Rockport Art Association

Sam Sargent Best in Show Award
Carole Holcroft, Seaside
Pastel

At first blush Ms. Holcroft’s Seaside may strike us as being a modest, even primitive composition. And it is. But this is exactly where the formidable power of this piece lies. With its minimalist approach to composing the landscape, its woolly lines, and jolly colors—traits that make this painting more than akin to the work of Milton Avery—this piece evokes yearnings for the simple days of our childhood. Like a vague, dreamy reminiscence from our distant youth, it speaks to us of halcyon days spent by the shore with family and friends. It whispers memories of a time when the summer seemed endless and our lives were uncomplicated. A time when we were young. And free. And it beckons us to return to that time, and live like this once more…

Newburyport Bank Best in Acrylic Award
Grace Burr, Between the Lines

Engaging in its unique perspective, Between the Lines captures its subject with a devotion to detail that flirts with matching the masterwork of such maritime artists as Fitz Henry Lane and William Bradford. You can almost feel the coarse texture of the canvas sails, can almost hear them rumple and snap! with the freshening breeze. Down below, a sailor looks up as he works the capstan, a chantey whistling past his lips as he witnesses the sails overhead being unfurled. The breeze is picking up. The ship is warping out of its berth. Yet another voyage has begun.

Dore & Whittier Architects Best in Digital Art Award
David Stone, Zakim Bridge

Digital art is a new form of expression, one that is still “finding its legs” as it gains acceptance by artists and the public alike. Transformative in ways our minds have only begun to process, the world of digital art is still largely amorphous. Vague. Borderless. And in David Stone’s subtly profound Zakim Bridge we catch a glimpse of what digital art is doing to us. Indeed, as depicted here, this new form of expression is both a bridge to new lands and a rabbit hole down which we are beckoned to adventures new and strange. Dare we take the plunge?
Strem Chemicals, Inc. Best in Mixed Media Award
Jacqueline Harrington, *Zinnias and Cherries*
pressed flowers

Take a look. Nice piece, right? Now take a closer look. Do you see it? That’s right: this piece isn’t painted. It is composed of pressed flowers!

While certainly novel, Ms. Harrington’s technique of using pressed flowers to craft a composition is not the reason this piece was awarded Best in Mixed Media. Rather, it merely adds to a work that shines through its superb use of color, and the charming “folk” quality it exudes, even as the artist’s technique resonates with the intricate complexities that are the hallmark of a fine artist.

The Hemphill Family Foundation Best in Pastel Award
Margery Jennings, *The Kitchen Door*

Nighttime. An empty back alleyway in an exotic city. Is this Marrakesh? Are we lost amidst the labyrinthine streets of the Casbah? No matter. The burble of conversations and sudden clatter of pots as the staff in some nameless café clean up floats towards us from out of an open kitchen door. A busboy loiters outside on the step, stealing a moment’s peace at the end of yet another long shift before his duties drag him back in…

*The Kitchen Door* is a remarkable work, transporting us to distant, romantic lands dripping with mystery while simultaneously remaining immediately human and relatable, for who hasn’t witnessed a similar scene countless times on a Friday or Saturday night in any city, anywhere? And that street! It hums with all the aching beauty and haunting emptiness of an Edward Hopper creation. And yet the creator of this work has not made a slavish homage to Hopper. Rather, Ms. Jennings has built off of Hopper’s vision, all while imbuing this painting with a vision that is uniquely theirs.

The H. Patterson Hale, Jr. Charitable Foundation Best in Photography Award
Frederick Bloy, *Parting Stones*

Historically, it has been pointed out that unlike a painting, where the artist draws your attention onto certain portions of the canvas by glossing over other sections, in a photograph ALL details are given equal attention, making for an experience where the viewer’s eye can become distracted or overwhelmed.

Not so in *Parting Stones*. In Mr. Bloy’s piece we the viewer are witness to a vista that nearly defies belief, so saturated is it with the beauty of the natural world. Yet, with the skill only a true photographer can muster, it does not overpower us. Through his perfect framing of the shot through natural land forms he simplifies the vista, making it possible for our feeble human brains to take in the divine splendors of this scene.

Honorable Mentions

Linda Hefner, *New England Barn*
Acrylic
Law Hamilton, *Cloud Detail No. 2, Gold Leaf*
Mixed Media

Janet Bornemann, *Sunlight on Flat Rocks*
Pastel

Robert Pecchia, *The Three Angels*
Photography