



CLIFF HOUSE

MAINE

CELEBRATE LOCAL ARTISTS AT CLIFF HOUSE MAINE BIOS

JUNE LACOMBE

June LaCombe is an independent arts consultant specializing in sculpture in the New England region. She curates and sites exhibitions of sculpture in Maine and oversees sales, delivery, siting, and installations for clients throughout the country. Her outdoor shows feature sculpture suited for gardens and landscapes in a variety of mediums including granite, bronze, wood, stoneware, and steel. Interior sculpture is included in exhibitions at Hawk Ridge Farm and shown in her country home. Sites have included Coastal Maine Botanical Gardens in Boothbay, The College of the Atlantic in Bar Harbor, Maine, Audubon in Falmouth. The Chewonki Foundation in Wiscasset, Cole Haan's corporate headquarters in Yarmouth and private estates. Exhibition themes have included: Art and the Landscape, In Celebration of Place, Focal Point, The Heart of Matter, Sculpture for this Animate Earth, and Touchstones: Sculpture Participating with Place. She has sited sculpture exhibitions in sanctuaries and environmental studies centers, international corporate offices and grounds, and private estates, and has invited collectors to her home to view gardens and rooms designed for sculpture. June LaCombe has also acted as guest curator for galleries and sculpture courts in Maine including, The Barn Gallery, Turtle Gallery, Greenhut Gallery, Caldbeck Gallery and the Blum Gallery. June's shows demonstrate both the careful placement of sculpture in a variety of settings and the strength and quality of sculpture being created in our region. She states, *"My goal is to find the right piece of sculpture for the setting so that both will resonate in new ways. Sculpture can help us explore our relationship with our environment and give years of contemplative pleasure."* "Buying original art supports the creative economy; living with art nurtures our soul and inspires our own creative spirit." - JL

MARK PETTEGROW

I am concerned with edges in my work. An edge faired to a sweet line. The sweep of a form poised somewhere on the edge between the known and the unknown, between memory and imagination. The Tides Series is showcased at the Cliff House. It is this edge of recognition that I find compelling. I am interested in exploring beauty and desire in form, with the idea that these formal elements can still have relevance in a world where they have either been somewhat trivialized or overly sexualized. I am intrigued by the answers to questions such as: What causes an object to resonate? How can an inanimate object become an object of our desires, a beacon into our past, or a vessel for our dreams? How does a beautiful object become eloquent, or a perfected line lyrical? As an artist, I try to mine memories to distill them into new forms. My childhood summers were spent on a coastal farm in Maine, long settled and long past its prosperity. It was a farm built in another century plus two. The house was neglected but loved well past its prime. The barns and outbuildings, unused for decades, were receding back into the earth. Surrounded by beautiful fields, woods and shoreline, I also found beauty in the farm's decay. In wood silvered, slivered and split, the layers of paint having been peeled by two hundred years of summer's sun and winter's wind. There I discovered objects crafted for purposes unknown, the forms simple and clear, evoking the past in the patina that wear and rust give to the forgotten tool. This is the world that still intrigues me, defining the forms I try to explore. With the formal tools of an artist such as line, texture,

and edge, I try to distill these remembered simple forms into objects that quietly resonate. The calyx, shell or spade reemerge in abstracted form, honed and faired to perfection, allowing the natural texture and surface patina to reflect against the polish and shine of a true faired edge. The difficulty lies in maintaining the simplicity and the resonance of the forms. The balance, arc, and velocity of the edges define the pieces, while the deeply worked and honed surfaces are a result of searching out that sweet edge.

JORDAN SMITH

Stone and I have a long and loving relationship. From when I first developed the ability to pick things up and put them down, I have been playing with rocks. Over the years this became an artistic obsession, and I'm still learning new ways to manipulate and communicate with the material. Whether it is a large installation or a small piece, each project has its own unique challenges and rewards. I try to harness the raw power and beauty of the stone's natural state as an integral part of my work. Listening to the stone is important to the harmony of my process. I work with the stone intuitively rather than forcing it to become something it does not want to be. In the end, the stone is transformed into a new state that evokes questions in the viewer and invites them to explore its mystery.

ERIN MCGEE FERRELL

Classically trained as an oil painter, Erin McGee Ferrell continues to build upon twenty-five years of her profession as a residential and corporate artist. Always having maintained an interest in the merging of science and art, Erin incorporates her Maine surroundings literally into the layers of her contemporary works. "Life shows us a level of complexity and beauty in science that isn't often translated to visual expression through the arts." - Erin McGee Ferrell. Erin is a recipient of a Maine Arts Commission Grant 2017, "Art and Chemotherapy", and a member of The National Organization for Arts in Health. Nationally recognized, McGee Ferrell's paintings are collected by Private and Commercial institutions, including TD Ameritrade, AtlantiCare New Jersey, Jones Lang LaSalle Americas, INC. Philadelphia, The Episcopal Diocese of Boston, the CEO of Royal Caribbean Cruise Lines, professional hockey player Kimmo Timonen, and America's Cup Winner – Robert James Gale. Her work has been highlighted in Arnot Museum, NY and The Wausau Museum of Contemporary Art, WI. She is a graduate of Mount Holyoke and University of the Arts Philadelphia. McGee Ferrell has studied at Pennsylvania Academy of Fine Arts, University of Louisville in Italy, School of International Training in Nigeria, and Maine College of Art. Cliff House is honored to display Erin McGee Ferrell's art in collaboration with Venn and Maker Gallery, in our Ledges Gallery. Her Maine oil paintings can be purchased through Venn and Maker Gallery by contacting marketing@vennandmaker.com. The Ledges Gallery features: Casco Bay Ships, Bridge of Dreams, Cows and Planes, Painted in Plain Air Spurwink Farms, Cape Elizabeth and more.

DANA HEACOCK

Dana Heacock is a Maine artist best known for his paintings for the annual Abacus poster calendar. His fine art reproductions on paper and canvas are on permanent display at Mercy hospital in Portland, at InterMed in the Portland area and in other medical buildings from Biddeford to Virginia. They were exhibited for one year at the Dana Conference center in Portland. More of Dana's work can be seen locally at Abacus in Ogunquit. The Hartwig Foyer showcases: Scenic Lookout, Nubble Lighthouse, Harraseeket Harbor, Beach Stones, Wiscasset Buoys, and Done For The Day.

GRACIELA CASTRO

Graciela was born in Buenos Aires, Argentina. It is not coincidental that the artists goes by the name Graciela. It is that very grace that is evidential on every canvas, in every color, with every brushstroke. Many of the better Argentine artists like Graciela were self-taught. She was greatly influenced by the artistic talents of her aunt, yielding unique and incomparable pieces. The spacial and color patterns are from a special eye, an open heart and a spirited soul. She dedicated herself to painting on canvas and used different mediums like acrylic, oils, and

pastels. She sold her work to clients in Argentina, Israel, Italy, NY, in Florida galleries and design centers. The paintings are designed to enhance the architectural points of your home, as well as the spirit of the surroundings. Graciela is available to create an original piece of art on commission, the passion that she pours into every piece is evident. Graciela was commissioned to paint a small version of this painting “Memories of Cliff House” by her friend as present for his wedding. He had visited the hotel on numerous occasions and decided to get married here on property. Graciela then decided to create this larger replica of her original painting, that is now permanently on display here in our Gallery. Though this particular piece is not for sale, Graciela has noted that she is willing and eager to recreate the piece, or any other view from Cliff House using a picture for reference. Different sizes are available, made to order.

JACK DUFORD

“Life on the Maine coast is the major influence on my work. Bringing the play of water and light to life through my lens is the goal. Childhood summers on the Maine coast led me to making my home in Perkins Cove decades ago. There, the community of painters taught me how light could transform the ordinary to extraordinary, and the patience to wait for it. The fisherman provided their vessels, humor, and the occasional great meal – thanks. Sailing on the historic Maine Windjammer fleet is amazing, each schooner a moving work of art, some over a century old. I try to take you along and dream of the next adventure as the anchor is raised and the sail set. Having received both local and national recognition, the best is from the person that is taken away by these images. Working from my studio in Perkins Cove, these Fine Art Giclee prints made locally and enjoyed globally.” The Hartwig Foyer showcases: Fast and Able, Skiffs, Boothbay Morning, Fairwinds, Wyeth, Peaceful, Working Skiffs

AMY KELLY

In 2015, I asked Captain Bo Kinsman if I could go to work on his Lobster Boat, “Bittersweet”, harbored in Perkins Cove. His stemman Rich was thrilled as his year venture was coming to a close and a replacement stemperson was necessary. Rich began training me as if I were “that person”. Indeed the story of peace, healing, and an experience in nature beyond my wildest dreams begins. Captain Bo over time enjoyed my photo taking. As a young girl our family vacationed at the Jersey Shore. I had an innate and insatiable yearning for the look, taste, and feel for fish of all kinds, in high school working at the Erie Clam house in East Rutherford cooking fish and shucking clams, and a memory of the vast amount of haddock in the cafeteria in Springfield College. Fish is in my blood. I collected thousands of photographs while on the Atlantic with Captain Bo. Through many iterations, feedback, farmers markets, artisan gatherings and social media my photographs of lobster tails, abstracted with Adobe Photoshop have gained an audience with purpose. The lobster is an amazing crustacean to photograph, it seems to have hundreds of moving parts, and each one is unique in color, behavior, size, and shape. When working with just one photograph I see many, many possibilities for art. As I begin to develop and work on a piece it propels, me into a deep meditation, ultimately and intimately filling my soul with joy!