

# The Art Guide 2017

To SOUTH COAST MAINE and SEACOAST NEW HAMPSHIRE

Galleries

Museums

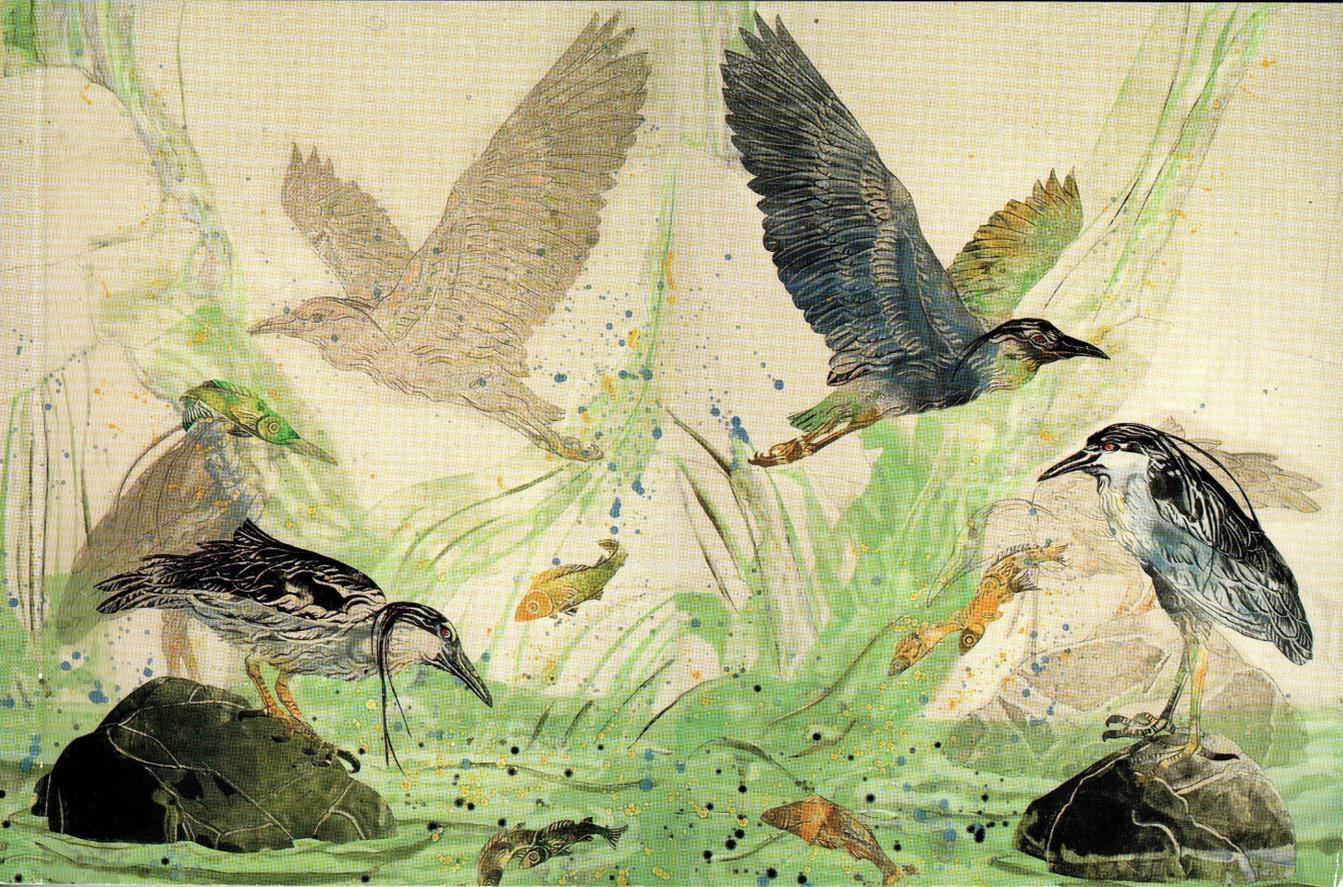
Artists/Studios

Theatres

Schools

Framers

Fine Crafts



## A Note from the Publishers

Welcome to our sixth edition of *The Art Guide*! It continues to be the only publication in our region devoted to the artists, craftsmen, studios, galleries, museums and others working in the arts.

You'll notice there are no restaurants, no hotels, no banks, no car dealerships, no pharmaceutical ads included in our pages. Only the arts. In these troubled times, the arts give us inspiration and hope, beauty and imagination, creativity and human expression. It gives us the impetus to move forward, to believe in a future that celebrates our diversity and allows for differences in viewpoint and ethnicity. Our arts community helps us to see all that we are or can be. That needs to be celebrated, especially now.

In this issue you'll find articles featuring Seacoast sculptors, contemporary oil painting technique and the art of the portrait. You'll learn about new programs in Biddeford for future artists, the bicentennial of a treasured Institution in Portsmouth and unseen painted objects at Strawberry Banke Museum.

We thank all of you who have been involved with *The Art Guide* through the years, both in your sponsorship and your readership. We urge you to support the artists and institutions that provide the visual, theatrical and historical presence that makes this region so creatively vital.

Bill Hamilton

Susan Kress Hamilton

## IN MEMORIUM

Katherine Clark, *Painter*  
Stratham  
1940-2017

Arthur DiMambro, *Painter*  
Durham  
1928-2016

Mary-Leigh Smart, *Friend to the Arts*  
York  
1917-2017

Norman E. West, *Painter*  
Ogunquit  
1952-2016



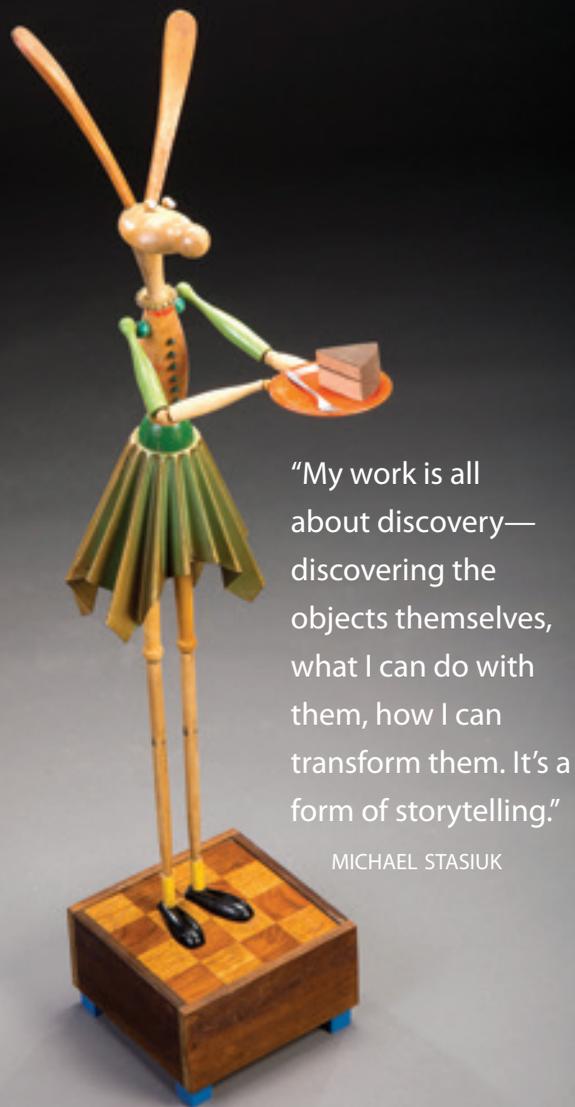
*On this year's cover:*  
Susan Amons, *Night Herons With Green Water-fall*, Monoprint with pastel, 36" x 52", printed at Womens Studio Workshop. Photo: Jay York

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“My work is all about discovery—discovering the objects themselves, what I can do with them, how I can transform them. It’s a form of storytelling.”

MICHAEL STASIUK

# Seacoast Sculpture from Material to Masterwork

Richard M. Candee

Michael Stasiuk, *Bunny with Cake*  
Found Object Assemblage

Sumner Winebaum took Rodin bronzes and the ideals of other world-class artists for his model. Jane Kaufmann discovered a totally personal method of expression in ceramic sculpture and drawing, while Michael Stasiuk has explored for nearly 30 years the art of found objects to “animate them into toy-like figurative sculptures.”

This retrospective exhibition at Discover Portsmouth (July 7 – October 1) explores works by these 3 seacoast sculptors, contrasting the diversity of their working methods and materials, as well as the ideas that guide them. All three have found inspiration in what surrounds them: Sumner in the “everlastingly rich subject” of the human form, Jane from everyday life and politics, and Michael with bits and pieces he recycles from flea markets and elsewhere.

Winebaum, a Portsmouth native, and Stasiuk both graduated from University of Michigan some 30 years apart—Sumner with a degree in English and Michael with a BFA in painting and sculpture. While Sumner went on to New York and Europe before returning to New Hampshire, Michael was born in Connecticut and arrived in Portsmouth in 1984. Stasiuk was soon collecting disused materials from the scrap pile at the State

Pier. His whimsical art uses such everyday items like old tools or children’s toys to turn them into bunnies, men or women doing all kinds of things—everything but portraits of specific individuals.

The daughter of a military father, Jane Kaufmann graduated from the University of New Mexico



Jane Kaufmann, *Iris Orb*, Ceramic, 2010

with a BA in English. There she met and then married physicist Richard Kaufmann, who took a teaching position at the University of New Hampshire in Durham. Between 1968 and 1988 she studied painting with Jayne Dwyer, ceramics with Gerry Williams, printmaking with Scott Schneff and worked with many other artists as members of the League of NH Craftsmen (and women), NH Art Association, and NH Potters Guild.

All three sculptors have worked in “series”, exploring a single idea through multiple sculptures. Winebaum says “I believed strongly from the first in Picasso’s practice of working in series—that is to say, stay on one subject until you wear it out.” Thus he has explored in multiple works such ideas as “Hands,” “Ladies at Home,” and “Children at Play.”

## “...stay on one subject until you wear it out.”

SUMNER WINEBAUM ON WORKING IN A SERIES



Sumner Winebaum, *Hands* installed at York Hospital, Bronze

Jane Kaufmann’s ceramics include her famous orbs made in her raku kiln, figures in bed, finger puppets (in multiple series), vehicles, and social commentary—often with titles and texts to confirm her visual puns. She had her first solo show at Colby-Sawyer College in 1969, and first exhibited her ceramic sculpture in a two-person show at Grace Casey’s Gallery One in Portsmouth.

Among my favorites are her story pillars. The earliest ten were ceramic images of people or buildings placed on a wooden base like that on *South Meeting House* (1990) with words carved



Jane Kaufmann, *Story of Knowledge*, Ceramic, 2011

and painted over all four sides. Soon thereafter she began to make the story towers in clay because the wood “took a couple of weeks to make which made the price too expensive.” See *Story of Knowledge* at left.

Both Kaufmann and Winebaum have also created portraits, either as visual commentary or upon commission. Kaufmann’s style lends itself to cultural satire and political criticism as in “*Acid Reign*”, one of her 1984 series of portraits of Gov. John Sununu that states on the back “New Hampshire Drizzles on the Arts.”

Winebaum has used his portrait commissions as a chance to really get to know his subjects. Unlike some sculptors, he enjoyed talking to his subjects during sittings to better understand them. Besides the sittings, he worked from photographs of all sides of the head. For the Portsmouth Athenaeum he did three portraits: philanthropist Joseph G. Sawtelle (see image on page 34), antiquarian Athenaeum past-president Joseph William Pepperrell Frost, and the library’s first Keeper, Jane M. Porter.

After more than three decades of sculpting clay by hand for personal pleasure, Sumner Winebaum took on his third career as a sculptor. His first career began in the 1950s while he was one of the original New York advertising agency “Mad Men” and the second began when he returned to New Hampshire in the late 1960s to run Winebaum News Service. While his new career as a sculptor began after he sold the family business, he *first* fell

in love with clay while he was working at Young & Rubicam in New York City. He began life drawing classes at the Art Students League soon after he got to the city.

“One evening I wandered down to the basement. Here was where the sculpting studios were. I saw the great wooden boxes of clay, the students putting clay on armatures and finally the smell and the dust of the place and I decided this was for me. I had always ruined drawings.... It was a revelation and I could do it pretty well from my first try.”

Indeed, he says, “Since those first days in New York, I have never *not* sculpted. I always made the time to sculpt.” But his love affair with clay with limited formal training meant that he always worked the clay with his hands rather than relying on tools, as some sculptors do, to shape his figures.

His mentor in the big business of advertising was George Gribbin, the head of Young & Rubicam who sent him to Europe for almost six years in the 1960s. While establishing offices in Milan, Italy he had less time for sculpting, but in Paris he worked with a model. This continued when he returned to Exeter, New Hampshire to take over Winebaum News Service in 1967. One of his favorite models there was Jane Niebling, with whom he worked in his barn studio for three years. “Modeling demands teamwork,” he notes. “The sculptor gets inspiration and strength



Sumner Winebaum, *Joseph G. Sawtelle* (1928-2000), Bronze, 16" x 8" x 11"

from the attitude of the model. It should be a kind of synergy between artist and model. Jane had it.”

Michael Stasiuk’s witty repurposing of discarded wooden or metal objects establishes “a feeling of nostalgia that combines a sense of work and play. It also fits well with my work habits and approach to what I think of as story telling.” While not a formally trained woodworker, his art school training informs his use of color and

his understanding of the human figure. “I also have an understanding of craftsmanship from spending time with other artists at places like Haystack Mountain School of Crafts in Deer Isle, Maine.” He credits an artist of a clay course there for allowing him to follow his own vision and. from the next summer’s class in jewelry by J. Fred Woell, he learned the importance and satisfaction of an inventive and well-crafted connection in creating his multi-media sculptures.



Michael Stasiuk, *The Sidewalk*, Found Object Assemblage



Jane Kaufmann, *Queen Victoria's Secret*

## *Jane's ceramics often have titles and texts to confirm her visual puns.*

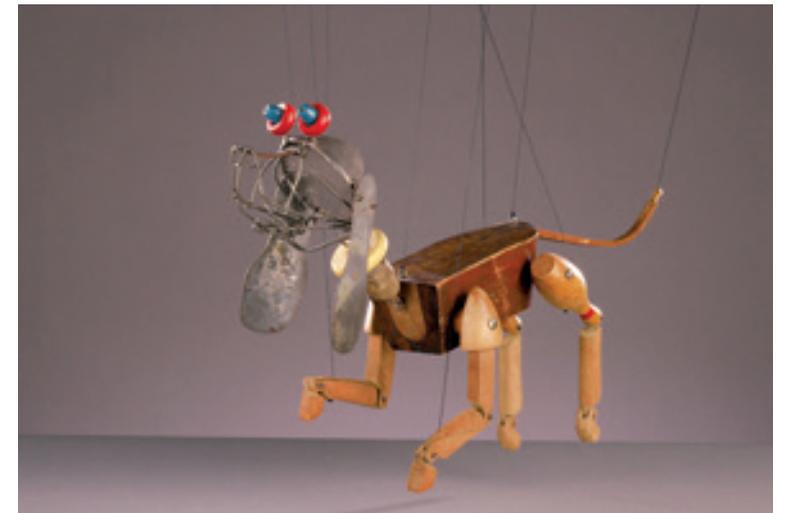
RICHARD CANDEE

As Stasiuk says, his quirky work “is all about discovery—discovering the objects themselves, what I can do with them, how I can transform them. It’s a form of storytelling.” In his hands old wooden organ pipes become grumpy faces, piano keys become neckties, and colorful recombined parts of miscellaneous things become a three-dimensional picture. “I generate ideas by writing down titles, sketching out ideas, and playing directly with the parts.” Selection of the color of old wooden pieces and metal fragments turns his animated objects into something new. “Its about color; taking some shades and putting them together.”

“I also care about the story of the objects before I discovered them. It is satisfying for me when I can tell a story that honors the original story of the objects. An example is a wooden snowshoe that I cut to make the runners for the Bobsled Bunny. Both are wintery stories, and they both live in what I created.”

“The work of children inspires me,” he says. “This explains partly why I have taught at the elementary level part-time” at the New Durham School and elsewhere “for the past 30 years. The uninhibited and direct approach children have is something I want to hold onto in my own work.” For 27 summers he has also been prop master for a children’s theatre troupe for the Telluride Academy in Colorado.

This other part of Stasiuk’s artistic life as theatrical prop master and maker of masks, puppets, and props for children’s theatre has taken him all over the world—from the Bahamas to Vietnam, Ethiopia and India. “I am still happy being an object maker. It’s the most honest way that I have found to tell my story. It also puts me in a joyful



Michael Stasiuk, *The Beagle*, marionette, Found Object Assemblage

world where I can still play. Possibly, Mr. Potato Head is still my greatest inspiration.”

The cast bronzes, fired ceramics, and repurposed wood and metal works of these three local masters represent the beauty, delight, and humor of sculpture in the seacoast region during the past half-century. Supported in part by the New Hampshire State Council on the Arts and several individual and corporate sponsors, *Seacoast Sculptors* expands the annual exhibitions at Portsmouth Historical Society’s Discover Portsmouth into the third dimension.

Quotations from—  
Sumner Winebaum: *Some Things That I Remember  
In No Particular Order*, (2012);

Jane Kaufmann: *Jane Kaufmann Unframed* (2012);

Michael Stasiuk: *New Hampshire Chronicle*,  
WMUR, Jan. 11, 2017 “An Animator of Objects”,  
*Found Object Art I*, Dorothy Spencer ed. (2007):  
222, *Found Object Art II* Tina Skinner ed. (2009):  
216 and the artist.

RICHARD M. CANDEE is Professor Emeritus of American & New  
England Studies at Boston University, Past President of the  
Portsmouth Historical Society and a former chair of the Warner  
House Association.



Sumner Winebaum,  
*Food*, Bronze

## Seacoast Sculpture from Material to Masterwork

**An Exhibition at Discover Portsmouth**

Portsmouth, NH

**July 7, 2017 to October 1, 2017**

Curated by Allison Galliher,  
Past-Director of Exhibitions, Discover Portsmouth

For monthly lectures and programs, see  
[www.portsmouthhistory.org](http://www.portsmouthhistory.org)



Entanglement, Archival Photograph, 11" x 14", 2016

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