



SUSAN AMONS

COURTHOUSE GALLERY
FINE ART

SUSAN AMONS

TIDAL EDGE

MAY 20 – JUNE 14, 2015

Introduction by Karin Wilkes with
excerpts by Philip Isaacson and Carl Little



Snow Crows II, monprint with pastel, 18 x 18 inches

COVER *Hérons on a Sandbar*, monprint with pastel, 36 x 52 inches

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Egret Over White Sands, monprint with pastel, 26 x 36 inches



Acadian Harbor, Evening Sail, monprint with pastel, 18 x 26 inches

SUSAN AMONS TIDAL EDGE

Introduction by gallery director Karin Wilkes with excerpts by Philip Isaacson and Carl Little



Acadian Harbor with Red Sail, monoprint with pastel, 18 x 26 inches

Enter the annex at Courthouse Gallery during the exhibition *Susan Amons: Tidal Edge*, and you'll find yourself in the midst of a mysterious menagerie of long-legged birds, fearless crows, and roaming beasts. In her panoramic monoprint *Caribou Migration III*, ghosted shapes allude to waves of these majestic animals headed north, one of the greatest wildlife sights on Earth. Amons marches her caribou through a rocky water crossing, blurring the lines between real and surreal much like her wispy marks and shadowed shapes. Here, the caribou intermingle with swimming salmon, and the entire scene drifts by in an underwater spectacle.

Birds inhabit many of her scenes, especially the large wading birds commonly seen in wetlands and along the tidal pools near open water. Like the willowy blue herons and egrets they depict, her avian monoprints are graceful arrays of layered colors, marks, and ghosted shapes. The effect can be otherworldly. Like a dream where the dreamer becomes smaller and smaller, until one awakens inside a massive aquarium—part of the collection— yet, hovering just outside the glass watching this enchanted scene unfold.



Courting Herons, monoprint with pastel, 36 x 52 inches



Night Herons with Green Waterfall, monprint with pastel, 36 x 52 inches

The following excerpt is from “Amons’ surreal, poetic vision,” a review written by former art critic Philip Isaacson for the *Maine Sunday Telegram*, 2003.

Susan Amons’ new monotypes are ethereal. To my eye they begin where Audubon’s essays in the surreal leave off. They have a dreamlike quality that fits that term, but that’s only a part of what I see. I also see Japanese screens and a lyricism that I can’t assign to anyone else. I don’t suppose that surrealism and poetry often find a common home, but in Amons’ work, they are convivial. Her beasts—principally, caribou—and her birds—snow geese, egrets, and heron—share a world that is a touch beyond the real. It isn’t quite a classic Peaceable Kingdom, but there is a tranquility in their world that speaks of that idyll. The motivation is consistent with it, although the presentation draws from Japanese or Chinese suggestions about landscape and depth. In Amons’ most fully realized works, the result is bewitching.

The artist’s use of the monotype process and the scale of the work cater to this. The principal images in the largest prints (actually, they are touched with pastel) find themselves repeated—sometimes in reverse—in restrikes or ghosts and this contributes to the ephemerality, to the vision, of a work. For example, in *Caribou Migration*, the figure of the animal appears in various intensities and on various missions. Your eye tells you that this is one and the same creature, but its reappearance in various guises is the compound from which the surreal arises. One caribou in many places and in many states of substantiality all at the same time moves the work well beyond the real. . . . These are all major works by an artist with a singular and committed vision.



Egret Preening Blue, monprint with pastel, 36 x 26 inches



Sand Piper, Tidal Edge I, monoprint with pastel, 11 x 14 inches



Sand Piper, Tidal Edge II, monoprint with pastel, 11 x 14 inches

The following excerpt is from “Ferae Naturae: Wild by Nature / Susan Amons: New Monotypes” by Carl Little for *Art New England*, 2005.

She [Amons] uses a variety of techniques, including monotype, drypoint, and transfer / chine colle. Cut-out Mylar shapes are inked, printed, and reinked as color layers are built up. Amons frequently works in a large format, joining several sheets to create wall-size pieces that bring to mind Asian screens. . . . The birds in *Contentious Crows III* (2005) fly about or perch on a twisting branch; one can imagine their cacophony. Stately and alert, great blue herons stalking the shallows for minnows (called “schoolies”) appear to float on the water, their plumage a darker blue than the patterned sea. Other animals are accompanied by ghost doubles—like afterimages—lending dynamism to the frieze like presentation. The decorative quality of many of these works takes nothing away from their stunning presence. . . . [Amons] lives on a peninsula [in Maine] where she observes wildlife firsthand; she also camps in the north woods in late summer, adding to her repertoire of animals. Such intimacy sustains the authenticity of her vision.



Contentious Crows I, monoprint with pastel, 36 x 52 inches

Caribou Migration III
monoprint triptych
36 x 78 inches





Egret Preening IV
monprint with pastel
36 x 26 inches



Ledges Great Cranberry Isle IV, monprint with pastel, 18 x 26 inches



Black Swans III
monoprint with pastel
36 x 78 inches



Egret Fishing the Shoals III
monoprint with pastel
30 x 22 inches



Egret on a Sandspit II, monoprint with pastel, 22 x 30 inches

SUSAN AMONS



Susan Amons at Women's Studio Workshop, Rosendale, New York.

SOLO EXHIBITIONS

Courthouse Gallery Fine Art, Tidal Edges, Ellsworth, ME 2015
Liriodendron Mansion, Bel Air, MD 2013
Mast Cove Gallery, Red Tailed Hawks: New Monotypes, ME 2011
Gallery Die Botschaft, Baltimore, MD 2010
Cheryl Pelavin, Night Herons & Atlantic Salmon, NY, NY 2009
Elan Fine Art, Ferae: Naturae: Wild By Nature, Rockland, ME 2005
Babbidge Library, University of Connecticut, Storrs, CT 2003
Aucocisco Gallery, Vernal Migrations, Portland, ME 2003
Women's Studio Workshop, Regeneration, Rosendale, NY 2001
Davidson & Daughters Contemporary Art, Portland, ME 1996, '98, 2000
Between the Muse, Rockland, ME 1996, '99
Sola Gallery, 4 Footed Fantasy: Monotypes, Ithaca, NY 1998
Mythic Memory: Monotype Suites, Portland, ME 1997
Lakes Gallery, Sojourns: Serial Monotypes, South Casco, ME 1996
Cry of the Loon Gallery, South Casco, ME 1994
University of London, London, England, 1989
State Office Building, Maine Arts Commission, Augusta, ME 1988

SELECTED GROUP EXHIBITIONS (abridged)

Courthouse Gallery Fine Art, Ellsworth, ME 2014
Engine Gallery, Peregrine Press, Biddeford, ME 2014
L.C. Bates Museum, Hinckley, Fairfield, ME 2006, '07, '09, '10, 2012, '14
Aucocisco Gallery, The Peregrine Press, Portland, ME 2002, '03, '04
Center for Maine Contemporary Art, Rockport, ME 2004–2008
Marshall Store Gallery, York, ME 2005, '06, 2013
University of New England Art Gallery, Portland, ME 2011, 2013
Southern Graphics Council Int, Peregrine Press, Milwaukee, WI 2012, 2013
Patricia Carrega Gallery, Sandwich, NH 2012
Landing Gallery, Bruce Brown Curator, Rockland, ME 2012
Rose Contemporary, Peregrine Press, Portland, ME 2012
Saco Museum, Saco, ME 2002, '06, '08, '10
University of New England, Selections from the Permanent Collection, Portland, ME 2009
Portland Museum of Art, 2009 New Acquisitions, Portland, ME 2009
Cheryl Pelavin Fine Arts, New York, NY 2008
Governor's State House Gallery, Augusta, ME 1997, 2003, '08
Portland Museum of Art, Portland, ME 2008
University of Maine, Lewiston, ME 2007
Chocolate Church, Bath, ME 2006
Elan Fine Arts, Rockport, ME 2006
Center for Maine Contemporary Art, Rockport, ME 2005
Elan Fine Arts, Rockland, ME 2004–2006
Gallery 928, Pressing Work, Prints by National Association of Women Artists, New York, NY 2004
5th Ave Gallery, National Association of Women Artists Annual, New York, NY 2004, 2003
Banana Factory, National Association of Women Artists Annual Exhibition, Bethlehem, PA 2002
Bates College, The Peregrine Press, Lewiston, ME 2000
Greenhut Gallery, The Peregrine Press, Portland, ME 2000
57 N Fine Art, Washington DC 2000
Maine Coast Artists Gallery, Peregrine Press, Rockport, ME 1993, 1998
University of Southern Maine, Portland, ME 1988, 1993, '94, '95, '98

York Institute Museum, Saco, ME 1995, 1998
Maine Art Gallery, Wiscasset, ME 1997
Akus Gallery, Eastern Connecticut State University, Windham, CT 1996
Frick Gallery, Belfast, ME 1995
State University New York, New Paltz, NY 1994, 1996
Housatonic Museum of Art, Bridgeport, CT 1993
Walt Kuhn Gallery, Cape Neddick, ME 1990
Sigma Gallery, Graphic Arts Foundation, New York City, NY 1990
Art Institute, Boston Printmakers, Boston, MA 1989
Farnsworth Museum, 40th Anniversary Exhibition, Rockland, ME 1989

FELLOWSHIPS

Heliker-Lahotan Foundation, Great Cranberry Isle, ME 2013
Women's Studio Workshop, Rosendale, NY 1992, '95, '96, '98, '99, 2001–2006, '08, 2011, '12
Vermont Studio Center, Johnson, VT 1988, '89, 1990, '91, '94, 2007

GRANTS

Maine Arts Commission Grant 1994
Maine Arts Commission Grant 1993
Regional Arts Grant 1992
Evinor Armington Grant 1992

MAINE PERCENT FOR ART COMMISSIONS

Mural Installation, Noble High School, North Berwick, ME 2002
Mural Installation, Sherwood Heights School, Auburn, ME 1997
Mural Installation, Shapleigh School, Kittery, ME 1996
Mural Installation, Brunswick High School, Brunswick, ME 1995
Mural Installation, Mabel Wilson School, Cumberland Center, ME 1994
Mural Installation, Elementary School, Turner, ME 1992
Mural Installation, Community School, Vassalboro, ME 1992

PUBLICATIONS

Beem, Edgar. "George Marshall Store: New Art in Old York," *Art New England* 2013
Volpe, Christopher. "Maine Women Pioneers III," *Art New England* 2013

Zill, Anne. "Maine Women Pioneers III," University of New England, catalog 2013

Little, Carl. "First Impressions: New Work By Peregrine Artists," *Art New England* 2009
Gilg, Kerstin. "Arts In the Capitol 2008," *Maine Arts Magazine* 2008
Isaacson, Philip. "PMA Show a Jewel, Naturally," *Maine Sunday Telegram* 2008
Konau, Britta. "The CMCA 2008 Biennial Juried Exhibition," catalog 2008
Kramer, Linda Konheim. "First Impressions, The Portfolio Project" catalog 2008
Scott, Gail R. "Prints From Peregrine Press" catalog 2006
Little, Carl. "Ferae Naturae: Susan Amons Monotypes," *Art New England* 2005
Isaacson, Philip. "Amons' Surreal, Poetic Vision," *Maine Sunday Telegram* 2003
Jacks, Shirley. "Peregrine Press," *Art New England* 1998
Isaacson, Philip. "Susan Amons Archaeological Vessels," *Maine Sunday Telegram* 1997
Schwendenwien, Jude. "Monotypes Today," *Art New England* 1996
Isaacson, Philip. "Elegant Mix of Collages, Assemblages," *Maine Sunday Telegram*, 1995
Zimmer, William. "Monotypes Reveal Elusive Freshness," *New York Times* 1990

AWARDS

Public Art Selection, Clynk Recycling Center, Hannaford, Rockland, ME 2013
Peregrine Press Juried Membership, Portland, ME 1998–2013
National Association of Women Artists Juried Membership, NY 2001–2013
National Award for Art in Architecture, Juried by AASA, AIA, CEFPI 1992

EDUCATION

Massachusetts College of Art, Boston, B.F.A., Painting, 1976
Continuing Ed Painting, 1999

Photography of artworks by Jay York, *Courting Herons* by Gary Lowell

Susan Amons developed her unique combination of printmaking techniques while on fellowships at the Women's Studio Workshop in New York, and the Heliker-LaHotan Foundation on Great Cranberry Isle in Maine.



Contentious Crows III, monprint with pastel, 36 x 52 inches



Sandpipers III, monoprint on pastel, 11 x 14 inches

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