



WILLIAM IRVINE

COURTHOUSE GALLERY  
FINE ART

# WILLIAM IRVINE

## Walking the Line

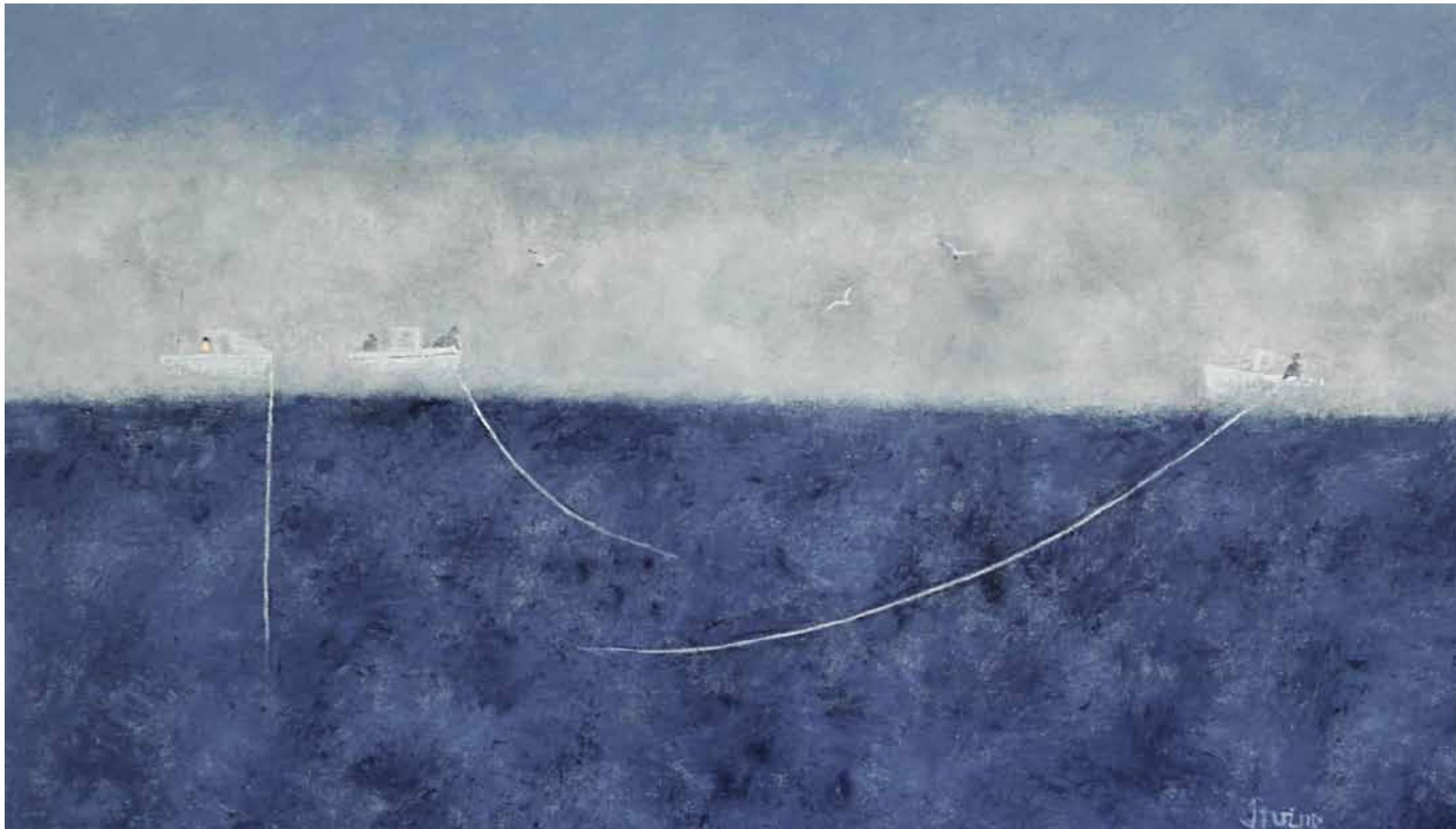
JULY 22 – AUGUST 13, 2017



*Sudden Squall*, 2017, oil on panel, 12 x 16 inches

COVER *Three Boats*, 2017, oil on canvas, 24 x 30 inches

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Irvine likes to cite a fellow painter friend, Robert Colquhoun (1914–1962), who said, “Paint with love and keep it simple.” He is quick to note that the simplicity is not the same as naiveté. Indeed, behind his painting lies a broad knowledge of art—the language of art—and what makes a painting work. . . . Friends have said his paintings of green hills with white houses and churches remind them of Scotland, yet Irvine’s sense of place is not about a point on a map. He seeks to represent something universal, “a place where we feel we have been before, a place we recognize in our psyche.”

—Carl Little  
*William Irvine: A Painter’s Journey*

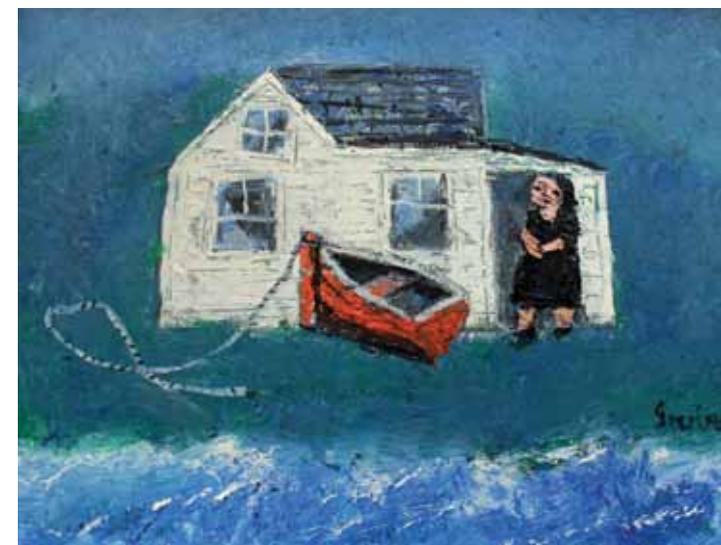
*Hauling in the Fog*  
oil on canvas  
36 x 60 inches  
2017



*Fishing off the Nub*, 2017, oil on canvas, 24 x 30 inches



*Storm Tide*  
oil on board  
12 x 16 inches  
2017



*The Stormy Sea*  
oil on board  
12 x 16 inches  
2017

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## WALKING THE LINE

I paint every day. Going into the studio is at times similar to coming home, comforting and secure. At other times, I approach with apprehension. Monet once said: “Painting is like throwing yourself into deep water to learn how to swim.” These are the days when you risk everything and hope to surface with something unique.

On most mornings, I tiptoe in, keeping close to shore, with old friends that inhabit my personal mythology. These are mostly small works, and although there is a narrative, the abstract plays a large part in the expression. For instance, in *Arriving Home*, the composition is arranged around a white square formed by the sky, the sea, the highlighted building. This concentration of light appears in several paintings of coastal villages; the scene is altered but feels right, enhancing the expression.



*The Resting Cloud*, 2017, oil on panel, 24 x 30 inches



*The Old Mermaid*, 2017, oil on canvas, 24 x 30 inches



*Last Light*, 2017, oil on canvas, 24 x 30 inches

In some paintings the narrative takes off on its own. The girl eating an apple becomes Eve, Adam glimpsed through a window. The old mermaid finds tranquility with age as the business of the world continues without her. A fisherman ties up as his wife appears to greet him. Everyone's homecoming.

And then there are the mornings when I take the plunge, not knowing if I'll ever get to shore. This is risky business, and exhausting. I begin paintings with little narrative and no sense of where they'll end up. These abstracted seascapes are the ones I have gathered from the deep, distillations of the senses, a juggling of line and color—until suddenly they come together, balanced expressions of something deeply felt for which there are no words.

— William Irvine



*Arriving Home*, 2017, oil on panel, 12 x 16 inches



*Morning Gossip*, 2017, oil on panel, 12 x 16 inches



*Table with Lobsters, 2017, oil on canvas, 30 x 40 inches*



*Girl Eating an Apple, 2017, oil on panel, 12 x 16 inches*



*Light Over Tinker*, 2017, oil on canvas, 24 x 30 inches



*Gulls Returning III*, 2017, oil on canvas, 24 x 30 inches



*Boats on the Quay*  
oil on board  
12 x 16 inches  
2017



*Woman with Forsythia*  
oil on board  
12 x 16 inches  
2017

*Woman Hanging the Wash*  
with Mark Bell  
porcelain vase  
2017





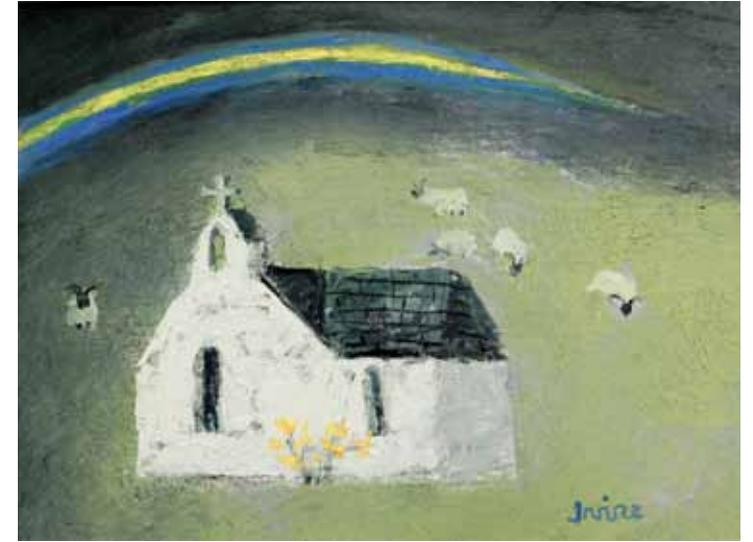
*Morning Sail*, 2017, oil on canvas, 24 x 30 inches



*The Rising Moon*, 2017, oil on canvas, 24 x 30 inches



*The Green Sea*, 2017, oil on canvas, 30 x 40 inches



*Blue Rainbow*  
oil on board  
12 x 16 inches  
2017



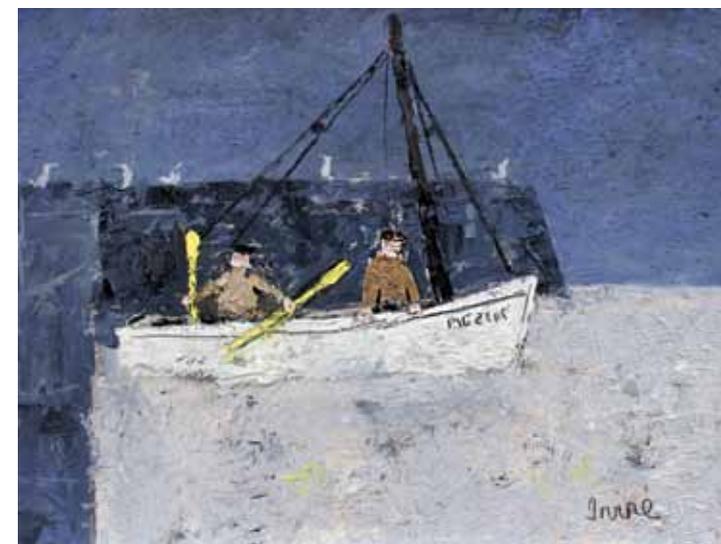
*Rain Over Dundonald Hills*  
oil on board  
12 x 16 inches  
2017



*Heading Out*, 2017, oil on canvas, 24 x 30 inches



*Waiting for the Ferry*  
oil on board  
12 x 16 inches  
2017



*Arrival*  
oil on board  
12 x 16 inches  
2017



*Lighthouse in the Fog, 2017, oil on canvas, 30 x 40 inches*



*View of the Bay, 2017, oil on canvas, 30 x 40 inches*



*Woman with a Cat*  
with Mark Bell  
porcelain vase  
2017



*Dock with Resting Fishermen*  
oil on board  
12 x 16 inches  
2017



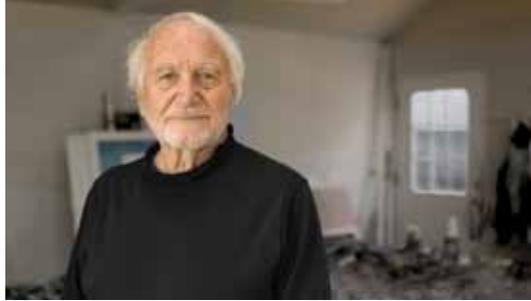
*Man Carrying a Boat*  
oil on board  
12 x 16 inches  
2017



*Two Boats II*, 2017, oil on canvas, 24 x 30 inches



*The Return*, 2017, oil on canvas, 24 x 30 inches



## WILLIAM IRVINE

BORN Troon, Scotland

### ONE PERSON EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2012, '14, '15, '16, '17  
 The Scottish Gallery, Edinburgh, Scotland 2016  
 Marshall Store Gallery, York, ME 2015  
 Gleason Gallery, Boothbay Harbor, ME 2011, '12, '13, '14  
 Leighton Gallery, Blue Hill, ME 1986–2011  
 Firehouse Gallery, Damariscotta, ME 2002–2009  
 Studio E, Palm Beach, FL 2003–2006  
 Shaw Gallery, Northeast Harbor, ME 2003, '05, '07  
 McGrath Dunham Gallery, Castine, ME 2001–2006  
 George Marshall Store Gallery, York, ME 2005  
 Eastland Gallery, Portland, ME 2001  
 Carnegie Museum, University of Maine, Orono, ME 2000  
 Davidson and Daughters, Portland, ME 1996, 1999  
 Leighton Gallery, Westford, MA 1982, 1995  
 Art Alliance, Philadelphia, PA 1993  
 June Fitzpatrick Gallery, Portland, ME 1992  
 Bayview Gallery, Portland, ME 1989  
 Noel Butcher Gallery, Philadelphia, PA 1982–1986  
 John Little Gallery, Clark University, Worcester, MA 1980  
 Rudolph Gallery, Woodstock, NY and Miami, FL 1968–1976  
 Drian Gallery, London, England 1960, 1962  
 Parton Gallery, London, England 1960  
 McLellan Gallery, Glasgow, Scotland 1958  
 Carnegie Library, Ayr, Scotland 1949

### SELECTED GROUP EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2007–present  
 Gleason Gallery, Boothbay Harbor, ME 2011–present  
 George Marshall Store Gallery, York, ME 2007–present

Greenhut Gallery, Portland, ME 2006–present  
 Elan Gallery, Rockport, ME 2007  
 Center for Maine Contemporary Art, Rockport, ME 2006–2013  
 Turtle Gallery, Deer Isle, ME 2006  
 Penobscot Marine Museum at Searsport, ME 2002  
 Marine Environmental Research Institute, Blue Hill, ME 2001  
 Monmouth Museum, Lincroft, NJ 1984  
 Mast Cove Gallery, Kennebunkport, ME  
 Gregory Boon Gallery, Santa Fe, NM  
 Congress Square Gallery, Portland, ME  
 National Endowment for the Arts, Washington, DC  
 Munson Gallery, New Haven, CT 1982  
 American Art Cultural Center, Washington, DC 1978  
 Shore Gallery, Boston, MA 1970–1973  
 Portal Gallery, London, England  
 Artists International Association, London, England  
 Blue Hill Library, Blue Hill, ME  
 Scottish Arts Council, Edinburgh, Scotland 1953

### PUBLIC AND CORPORATE COLLECTIONS

University of Maine Museum of Art, Bangor, ME  
 Courthouse Gallery Fine Art, Ellsworth, ME  
 Hand and Flower Press, London, England  
 Marine Environmental Research Institute, Blue Hill, ME  
 Rouse Corporation, Pittsburgh, PA  
 Scottish Arts Council, Edinburgh, Scotland

### SELECTED BIBLIOGRAPHY

Little, Carl. *William Irvine: A Painter's Journey*. Marshall Wilkes 2014  
*Down East*, Kim Ridley, April 2010  
*Maine Home + Design*, Suzanne McEvoy, August 2008  
*Maine Painters*, Carl Little, editor, September 2006  
*Maine Sunday Telegram*, Philip Isaacson 2001, Ken Greenleaf 1996  
*Maine Times*, Feature Article, Donna Gold 2000  
*Bangor Daily News*, Feature Article 1999, 2000  
*Art New England*, Carl Little 2000  
*Portland Press Herald* 1992, 1999  
*Preview* 1993  
*The Maine Times* 1991  
*The Philadelphia Inquirer* 1983  
*ArtNews*, Ann Jarmusch 1983  
*Maine Life* 1979  
*The London Observer* 1960

### EDUCATION

Glasgow School of Art, DA



*Evening Stroll, 2017, oil on board, 16 x 20 inches*

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