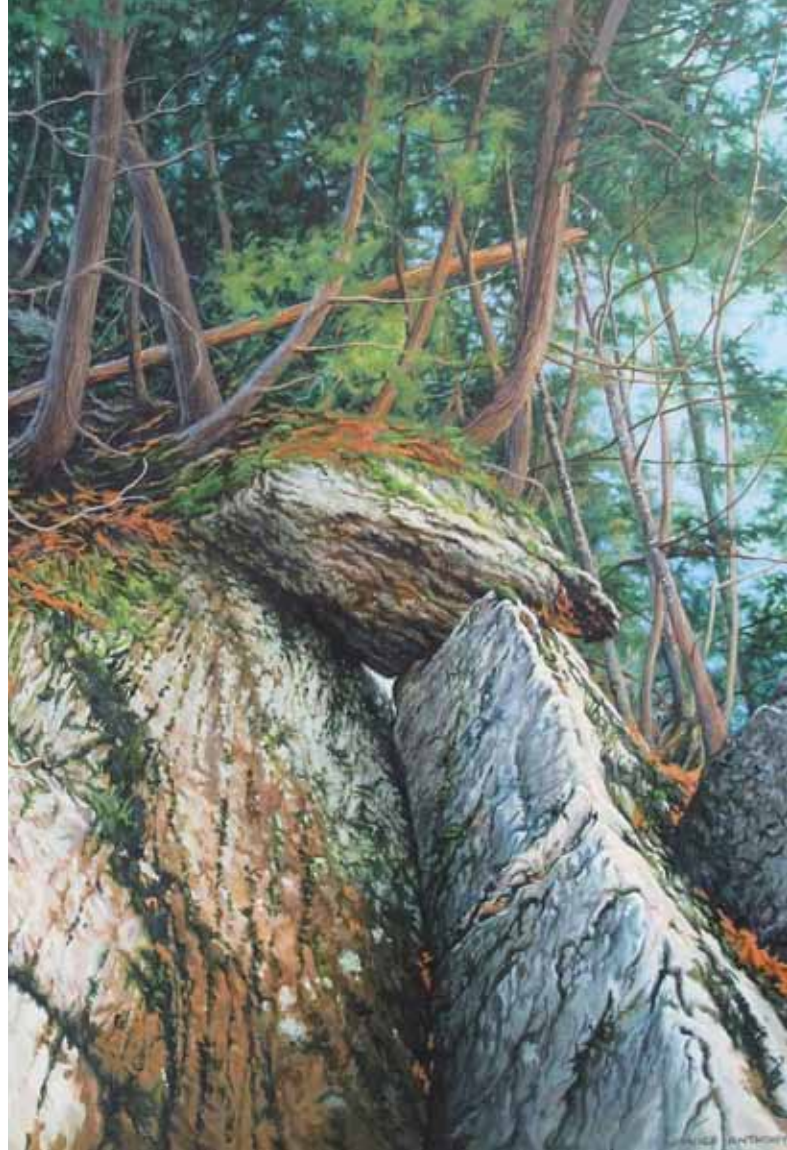




ANTHONY / RECTOR



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JANICE ANTHONY AND ALISON RECTOR

How the Light Gets In

AUGUST 16 – SEPTEMBER 12, 2017



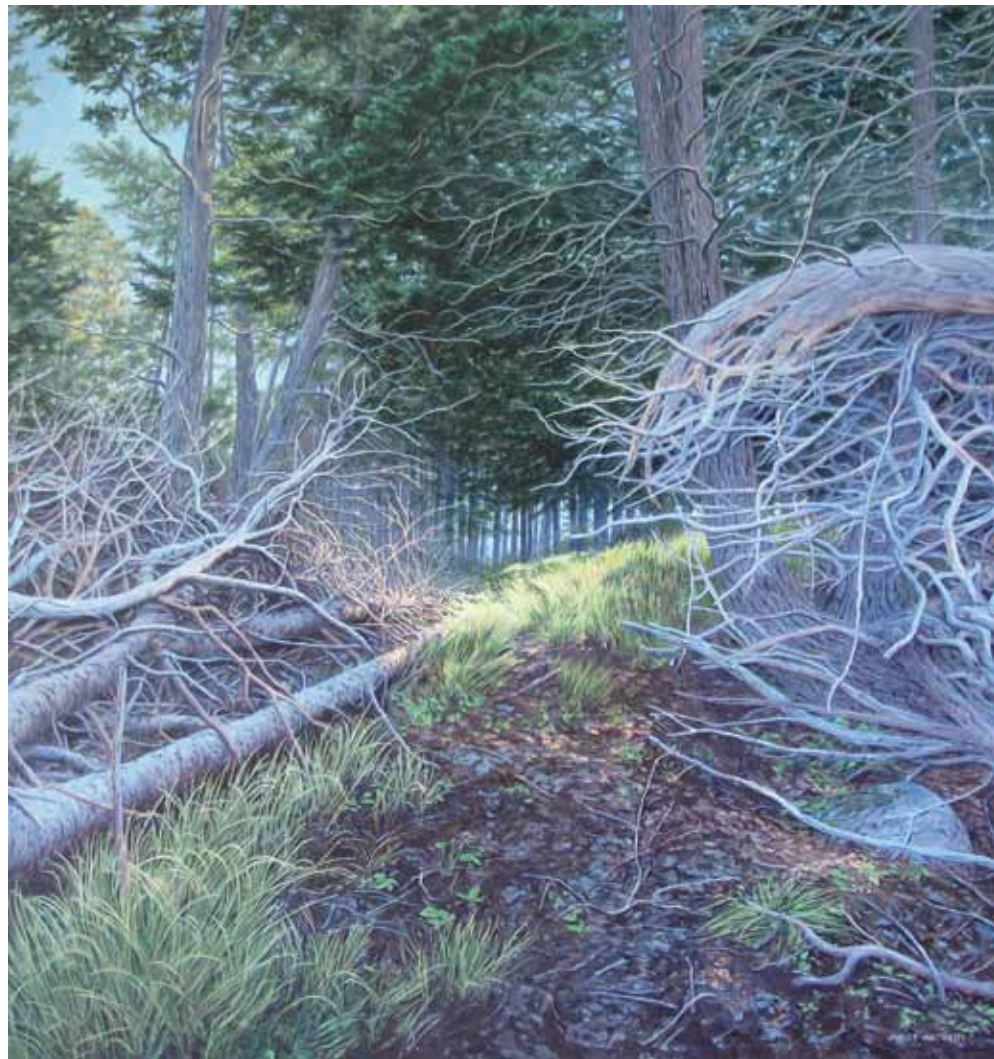
ALISON RECTOR *Sunset Swim*, oil on panel, 14 x 14 inches

COVER ALISON RECTOR *Reverie in the Boathouse* (detail), oil on linen, 38 x 28 inches

COVER JANICE ANTHONY *Balancing Rock* (detail), acrylic on linen, 18 x 18 inches

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JANICE ANTHONY *Entrance*, acrylic on linen, 28 x 30 inches



ALISON RECTOR *Spring Sweeping*, oil on panel, 12 x 16 inches



JANICE ANTHONY *Disappearing Stream*, acrylic on linen, 20 x 40 inches

Ring the bells that still can ring

Forget your perfect offering

There is a crack in everything

That's how the light gets in

— Leonard Cohen, *Anthem*

*I choose the rooms I live in with care
The windows are small and the walls almost bare
There is only one bed and there's only one prayer
I listen all night for your step on the stair.*
— Leonard Cohen, *Tonight Will Be Fine*



ALISON RECTOR *The Fragrance of Afternoon*, oil on linen, 28 x 28 inches



JANICE ANTHONY *Cobble Beach, Schoodic*, acrylic on linen, 14 x 36 inches

JANICE ANTHONY AND ALISON RECTOR

How the Light Gets In

Janice Anthony (landscapes) and Alison Rector (interiors) spend their days contemplating the illusion of light. They study how light gives form to an interior space as it moves across a room through windows and doors, or how shafts of light illuminate the ferns and wild plants that flourish below an impenetrable canopy of trees.

Anthony and Rector found apt inspiration for this show in the lyrics of Leonard Cohen, the late great singer, songwriter, and poet. In his song *Anthem*, Cohen wrote:

*Ring the bells that still can ring
Forget your perfect offering
There is a crack in everything
That's how the light gets in*

Cohen was speaking about more than the physical properties of light in *Anthem*. He was addressing life and political unrest. The sadness and wisdom of his words are mighty. Humans are flawed. *There is a crack in everything.*

In painting, the illusion of light is derived from the manipulation of an opaque material (paint) on a flat two-dimensional surface. Both painters transform these benign materials into remarkable works of art brimming with mood and emotion. For Anthony and Rector, light is their glimpse into an overlooked quiet space, the hidden mysteries of a cool hollow, or the extraordinary colors of pebbled beach—a reminder to look for the beauty in, and beyond, the *crack*.



ALISON RECTOR *How the Light Gets In*, oil on panel, 14 x 14 inches



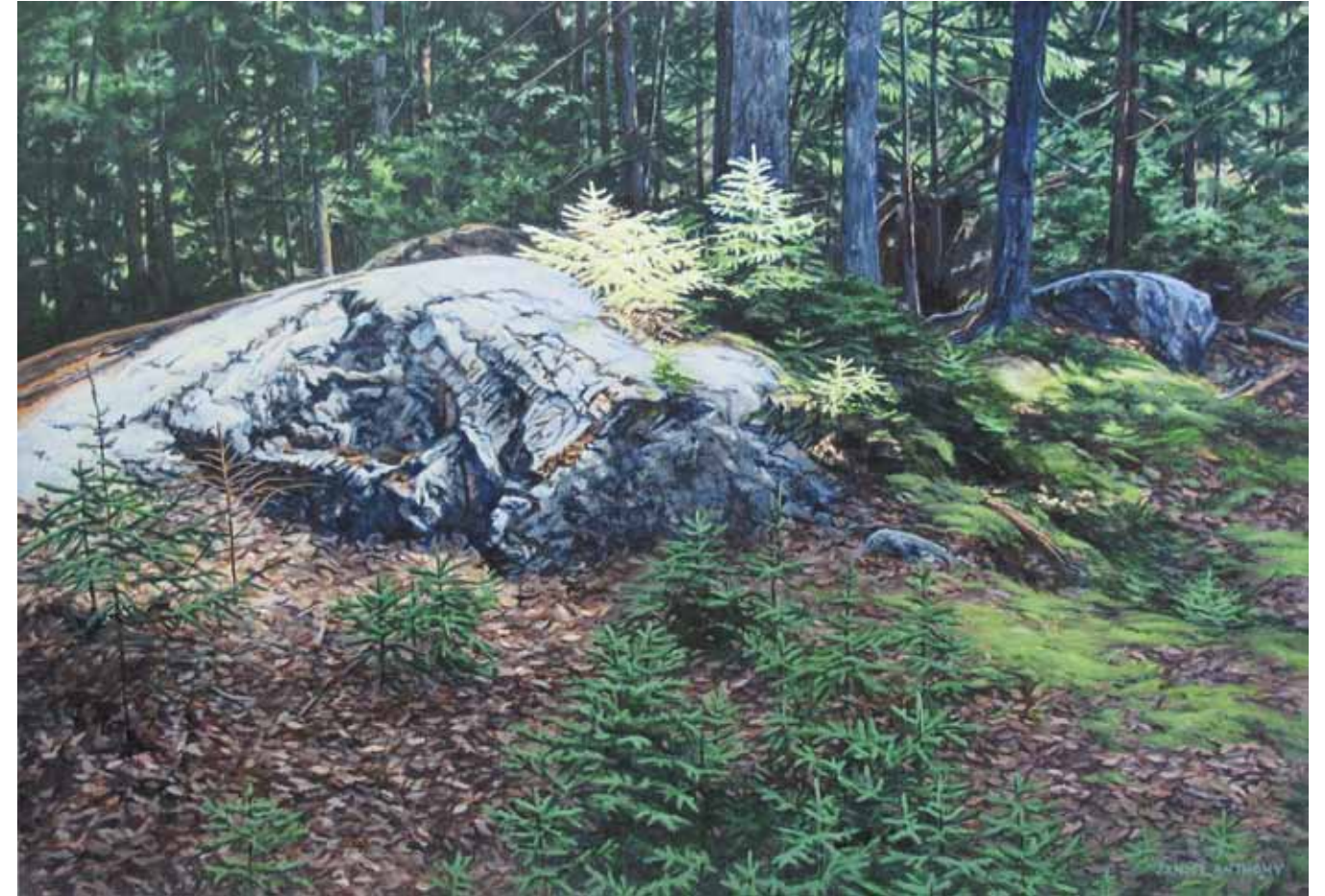
ALISON RECTOR *Reverie in the Boathouse*, oil on linen, 38 x 28 inches



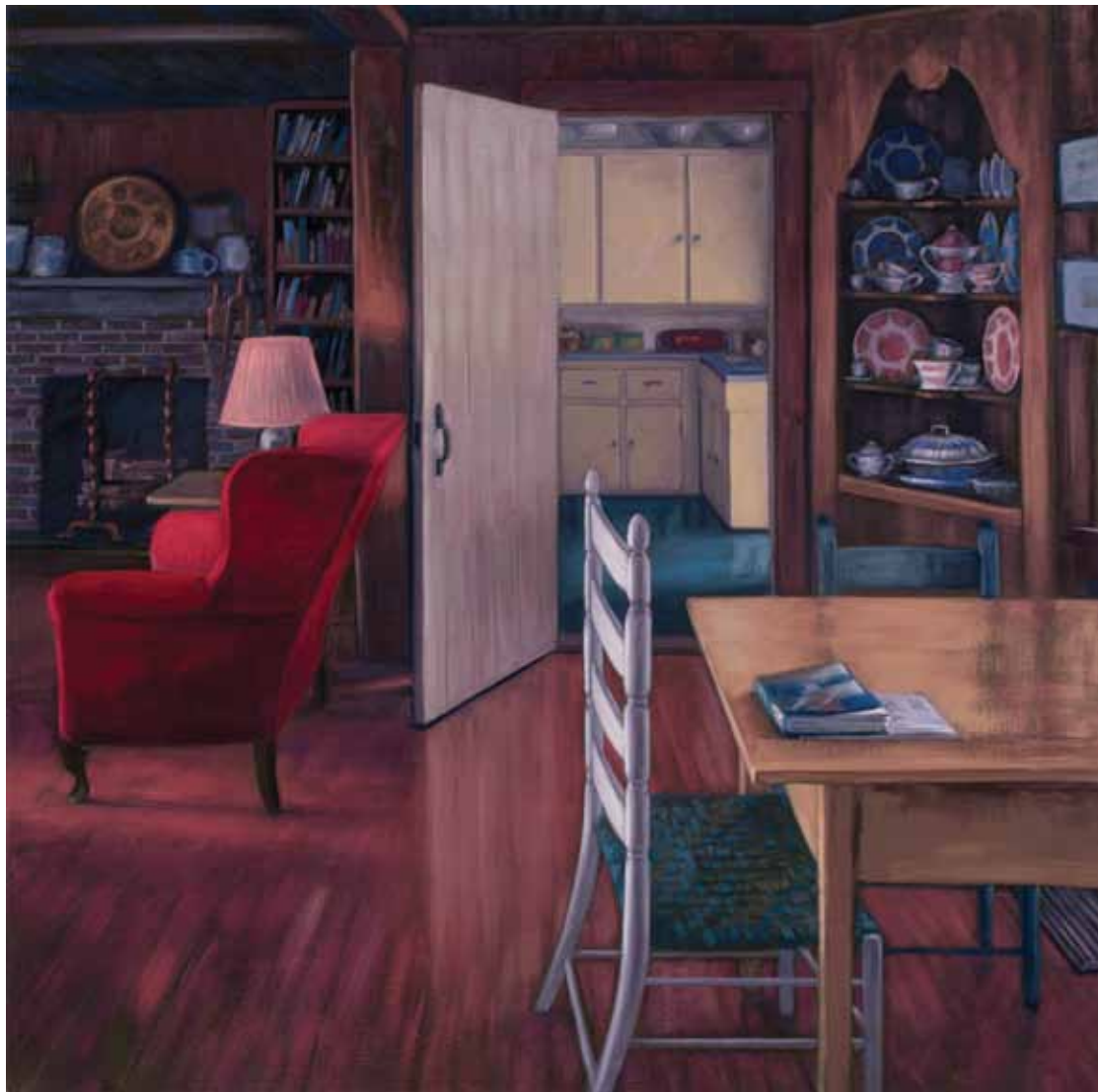
JANICE ANTHONY *Balancing Rock*, acrylic on linen, 18 x 18 inches



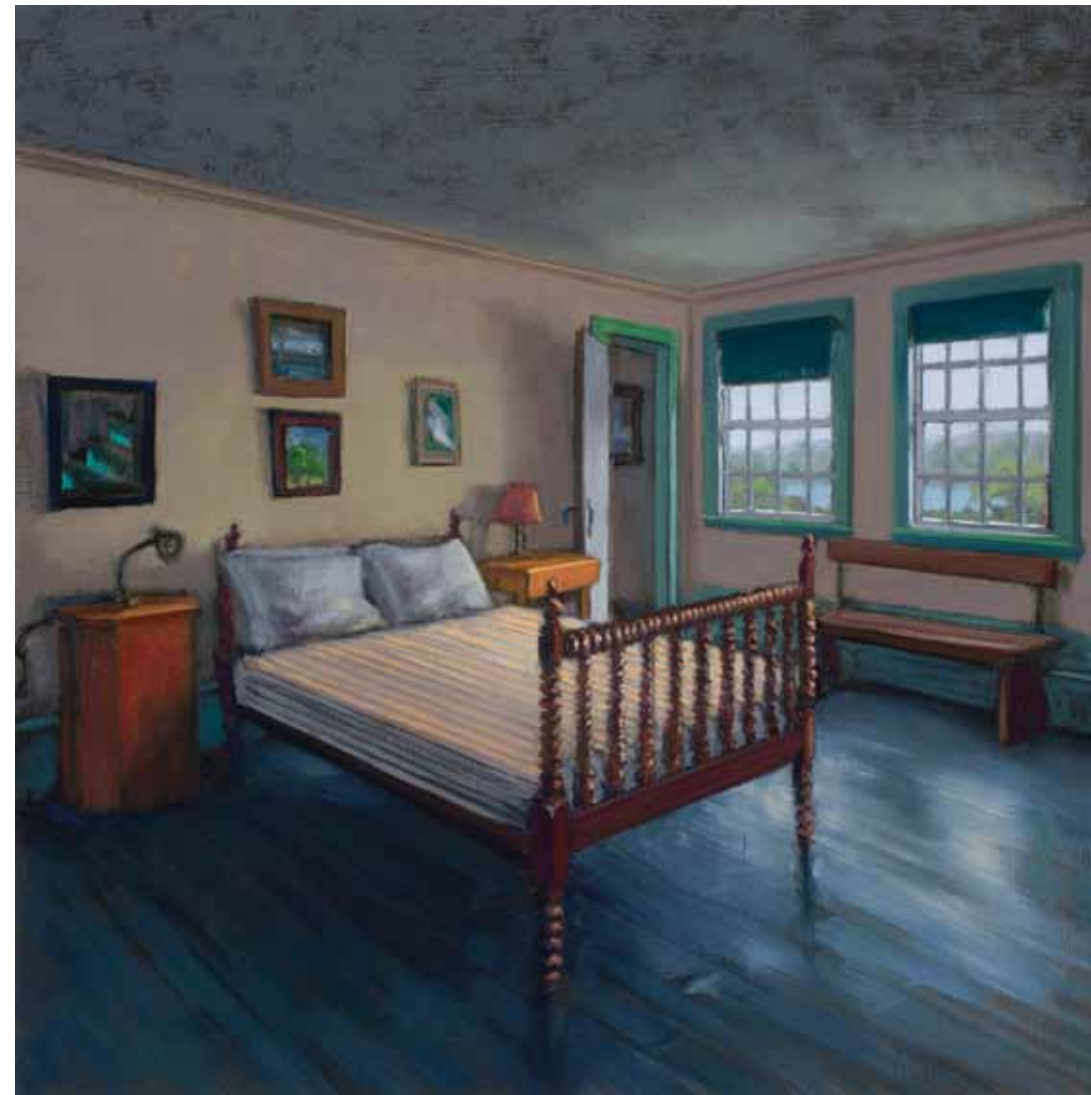
JANICE ANTHONY *Dawn Light*, acrylic on linen, 9 x 12 inches



JANICE ANTHONY *Forest Light*, acrylic on linen, 14 x 20 inches



ALISON RECTOR *Garnet in the Gloaming*, oil on linen, 30 x 30 inches



ALISON RECTOR *Lingering*, oil on panel, 14 x 14 inches



ALISON RECTOR
The Radiant Island
oil on linen
22 x 48 inches



JANICE ANTHONY
Island Interior
 acrylic on linen
 16 x 12 inches



ALISON RECTOR *The Quiet Hour*, oil on panel, 14 x 14 inches



JANICE ANTHONY
End of the Day, Echo Lake
acrylic on linen
24 x 40 inches



ALISON RECTOR *Day Dream*, oil on linen, 36 x 36 inches



ALISON RECTOR *Breakfast Elegy*, oil on linen, 30 x 30 inches



JANICE ANTHONY *Pemetic and Cadillac from Schoodic Mountain*, acrylic on linen, 12 x 32 inches

ALISON RECTOR



Alison Rector is a representational painter and silkscreen printmaker, who is best known for her luminous painting of interiors. She paints with oils and uses light falling across objects or filtering through windows and doors to create a sense of atmosphere and allure. Rector’s paintings are psychological portraits of forgotten places. She often looks for ordinary or neglected spaces in order to depict an extraordinary moment.

Rector holds a BA in painting from Brown University. She has been featured in *Art New England*, *The Gettysburg Review*, *Maine Home + Design*, and Carl Little’s book *More Paintings of Maine*. Rector’s work has been featured in numerous exhibitions, including several biennials at the Center for Maine Contemporary Art, and the 2003 biennial at the Portland Museum of Art. Rector’s work will be highlighted in a solo exhibition at the Ogunquit Museum of American Art, Ogunquit, Maine, from September 1 – October 31, 2017.

When I study [Rector’s] paintings, I sense that I am standing in them in real time, smelling new paint or old must, feeling the sea breeze luffing the curtains or the dry heat rising from a woodstove, hearing the creak of the stairs or the whistle of the kettle, tasting meals long ago eaten at now unoccupied tables. Like James Joyce’s prose, Alison’s art stimulates all of our senses, elevating the prosaic to the majestic, which is why her work inspires ekphrastic responses—poems that comment on another work of art such as Keats’s Ode on a Grecian Urn.

— Bruce Pratt, *Courthouse Gallery catalog 2014*

JANICE ANTHONY



Janice Anthony is a realist painter whose works are inspired by the natural world. She focuses on formal elements when she paints, such as patterns, shadows, reflections, and the contrasts of light and dark. Anthony begins a new piece by working first from sketches or photographs of her subject, but once she has an image from existing sources she continues to remove, add, and edit, until the painting takes on a separate life of its own.

Her mother was a naturalist who fostered a love of nature within Anthony by taking her on wilderness camping expeditions as a child and teaching her the wonders of botany and geology. The woods became a lifelong source of inspiration and refuge. Anthony explores nature by painting, and her mastery as a technician of realism breathes life into her paintings while making her visions believable.

Anthony’s paintings have been chosen for numerous regional, national, and international exhibitions, including “Masterworks from the 2015 International Guild of Realism,” a traveling museum exhibition; “Re-Presenting Realism VI,” at the Arnot Museum, Elmira, New York; the 2011 Biennial Center for Maine Contemporary Arts, Rockport, Maine; and the 2008 Contemporary Realism Biennial, Fort Wayne, Indiana.

Anthony holds a BFA from Boston University. She was a recipient of a Pollock-Krasner Grant. Her work has been included several books, including three books by Carl Little and Arnold Skolnik: *Paintings of Maine*, *Paintings of Maine Islands*, and *Paintings of the Maine Winter*; and *The Artist and the American Landscape* by John Driscoll; and in numerous publications, and articles in *Art New England*, *American Arts Quarterly*, *American Art Collector*, and *Maine Home + Design*.



JANICE ANTHONY *Long Point, Cutter Cliffs*, acrylic on linen, 22 x 41 inches



JANICE ANTHONY *Spring's Apples*, acrylic on linen, 10 x 13 inches

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