An abstract painting by Jon Imber, featuring a dense and vibrant composition of overlapping brushstrokes. The palette is rich and varied, including shades of blue, red, purple, green, yellow, and white. The brushwork is expressive and gestural, with some areas showing thick, impasto-like textures. The overall effect is one of dynamic energy and complex visual relationships. The text 'JON IMBER' is overlaid on the left side of the painting in a clean, black, sans-serif font.

JON IMBER

THE FREEDOM OF ABSTRACTION

JON IMBER

1950–2014

The Freedom of Abstraction

AUGUST 8 – SEPTEMBER 2, 2022

Essay by Chris Crossman



Self Portrait, detail

COVER *Tiger Lily II, detail, 2009, oil on canvas, 62 x 66 inches*

COURTHOUSE GALLERY
FINEART

In 2010, we stopped by Jon Imber's studio in Somerville to pick up some paintings to exhibit at Art Palm Beach, an international art fair in Florida. During the visit, Imber asked Mike what he thought of these, and pointed to some abstract paintings in progress. Imber said he was thinking about going completely abstract saying, "There's a little more freedom in complete abstraction." Imber is well-known for his abstracted landscapes of the Maine coast, and this was just next step. For Imber this natural progression came from a lifetime of knowledge about painting, rhythm, and light. He was able to open up to that freedom.

We loved them, of course. Not too long after our visit, Imber began painting a series of large abstract paintings, some of which are included in this show, as well as others that have not been seen for a long while. We're delighted to be working with Jill and Gabe, to represent the Jon Imber Estate, and to have these incredible masterpieces on view at Courthouse Gallery.

— Karin and Michael Wilkes
Courthouse Gallery Fine Art

Rhapsody In Green

2010

detail, oil on panel

46 x 46 inches





JON IMBER

THE FREEDOM OF ABSTRACTION

Jon Imber at his studio in Stonington, Maine. PHOTO Christopher Knight

JON IMBER

THE FREEDOM OF ABSTRACTION

by Chris Crossman

Early in my career, the content was the subject; the paint was the means to tell a story. Today, the paint itself is the conveyor of whatever it is that I need to say.

— Jon Imber

Jon Imber loved his life. You will know this by looking at his paintings. They are the artifacts of his having been in and of the world, “as a husband, as

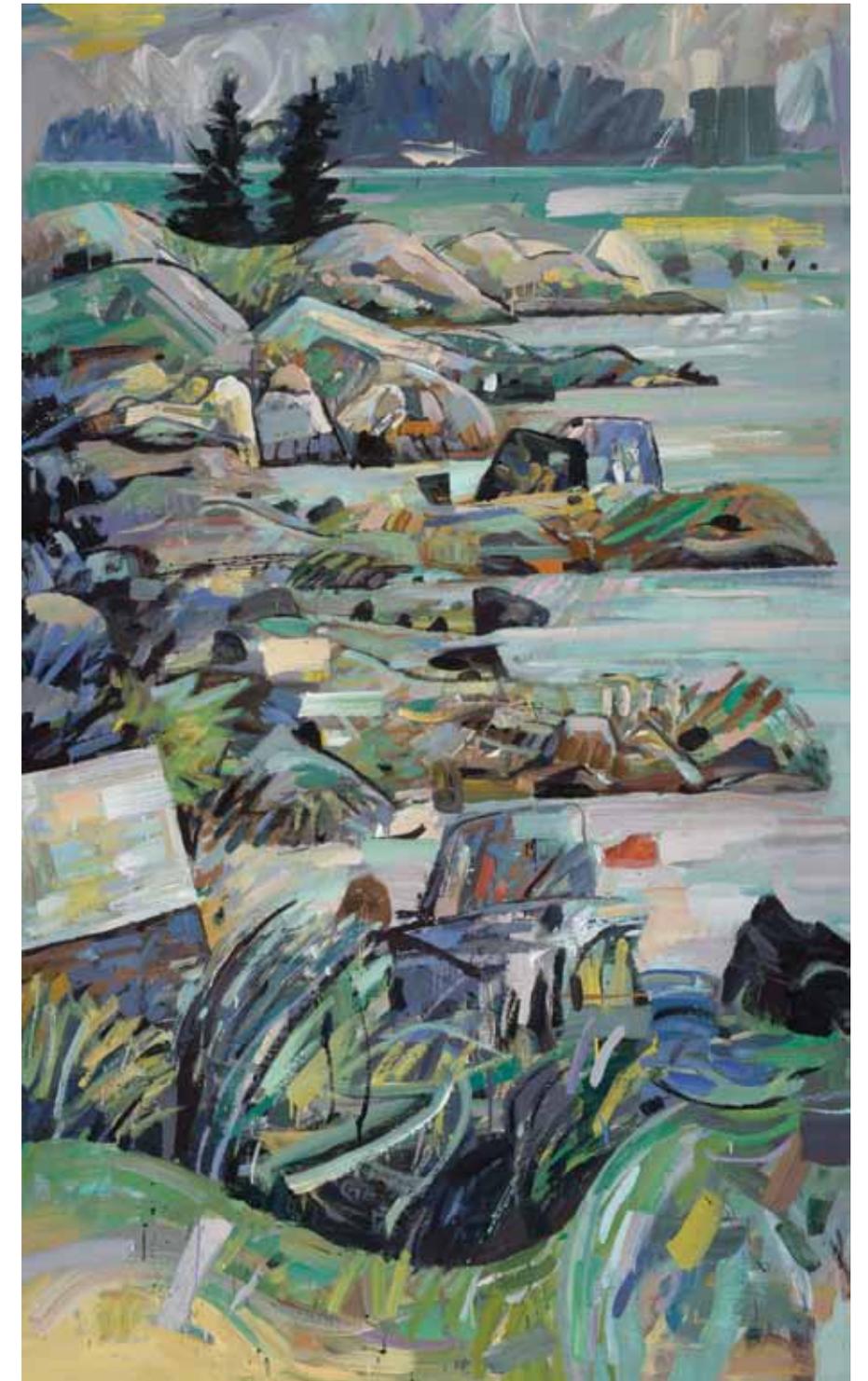


PHOTO CHRISTOPHER KNIGHT
Jon Imber at his studio in Stonington, Maine.

a father, as a friend,” according to the artist describing what truly mattered to him. As nearly everyone in the art world is sadly aware, Imber passed in 2014 from ALS, also known as Lou Gehrig’s disease.

Richard Kane’s stunningly beautiful film *Imber’s Left Hand* is defiantly celebratory; no crying allowed, at least until the lights go up. Today’s art critics are loath to use words like joyous, beautiful, masterpiece. But the unanimous critical consensus is that Imber’s work and life is all that, and so much more.

The paintings in the current exhibition have been carefully selected to reflect the rather old-fashioned notion, at least in our increasingly fractured and fraught post-civil age, of what the French used to call *joie de vivre*, the pure joy of living as only art can simultaneously present and imbue. Best known for Cezanne-channeling plein air landscapes like *Deer Isle Thoroughfare* (1997), Imber was interested in relationships—paint to underlying support, light to color, structure to release, nature to place—seemingly a quality instilled from his innate curiosity about the people and places that affected him, taught him to see. The stepping-stone recession into space of



Deer Isle Thoroughfare

1997/2007

oil on canvas

84 x 50 inches



Gear
1994
oil on canvas
41 x 23 inches

Deer Isle Thoroughfare, the stacking of similar but variegated, nearly alive piles of stone leading the eye across this famed sailor's reach toward some magical isle in the distance, reflects a very real and personal sense of passage. Deer Isle, Maine, is where he lived and spent many of the most productive months and years of his life, his private mist-shrouded isle, his Camelot on the coast.

As a former museum director and curator, I realized a few years ago that among our best contemporary artists are those who early on in their careers take up the low-wage, often thankless job of “preparator” or installer hanging art works on the walls of museums, especially in museums with encyclopedic and eclectic permanent collections. That Imber always loved art history and served as an “installer” at the Fogg Art Museum at Harvard is telling. What could be more informative to an artist than face-to-face, nose-to-nose familiarity with a Titian nude, or a Max Beckmann portrait, or a Fernand Leger cubist interpretation of the clanking machine age of our raucous early twentieth century? The latter reverberates and echoes loudly in Imber's *Gear* (1994), its crowded, urban-engine, America-rising verticality recalling skyscrapers as well as the inscrutable workings of a lobster boat engine hold. Or, the mysterious, incantatory beauty of ropes and pulleys in a pendant painting that has everything to do with the complex, interpenetrating machinery of



The Picture Hanger, 1980, oil on canvas, 84 x 64 inches.

painting—routines, repetitions, rhythms, and the hard, dirty hand-work of making a living from the sea—or making art—in Stonington where during summer months he and his wife and fellow painter, Jill Hoy, worked and raised their son, Gabe. There is wry Maine humor, too, in these crowded still-life paintings; visual puns abound, and his mentor, Philip Guston, surely would have smiled to see them.

In the moisture-laden *Mussels and Crabs* (2002) Imber inhabits the space between land and sea, the



Mussels and Crabs 2002, oil on canvas, 50 x 50 inches

littoral zone, explored by countless artists from Winslow Homer, John Marin, and Andrew Wyeth, but most attuned psychically, perhaps, to another of Imber's many artist-heroes, Maine native son Marsden Hartley. I would argue that Imber is among a handful of contemporary artists to whom Hartley spoke directly and taught much about the centrality of ambiguity, the importance of betwixt-ness as to places, people, and dreams. And of tidal slippages, restlessness, the oscillating pull of both representation and abstraction. Imber's work tended to be somewhat sharper, brighter, less ragged, more redolent of peace and calm acceptance, than Hartley's own tragic life would allow. Here, Imber draws from and conveys much of Hartley's intensity and poetic authenticity. Where and how they might come together can be seen in the details. In Imber's *Mussels and Crabs* it is evoked in the staccato cadencing of paint patches serving as clouds. Although Hartley's clouds would have to be darker, Imber strove for a kind of release that, in the words of Pulitzer Prize-winning art critic Sebastian Smee, "unfurls with wayward force" until it becomes something else—primordial, perhaps?

Among the most arresting and, perhaps, difficult paintings in the exhibition, *Imber's Hill* (2004) marks a turn away from the crisp outlines, painterly weight, and compacted forms of his earlier figurative and landscape paintings. *Imber's Hill* looks toward the loose, open, airy, gestural abstractions of the last



Jon Imber and his wife artist Jill Hoy.



Jon Imber and his son Gabe.

PHOTO JODY HOY

PHOTO JODY HOY

Imber's Touchstone

Throughout Jon Imber's painting career, he returned repeatedly, in spring, summer, and fall, to paint from a vertical horizontal, as he referred to it, a dirt road that ran precipitously up and down. Below was farmland, usually corn, then a marsh, and above was a wooded hillside behind his Uncle Isaac's rural summer home in Chatham, New York.

The farmland was owned by a dairy farmer named Jackie Doyle. This hill was one of Jon's primary touchstone places. You can watch his paintings evolve radically as he explored this motif throughout his lifetime in every developmental stage. The painting, *Imber's Hill*, came from his increasing interest in working directly from the landscape and abstracting it using bowls of paint and large brushes. This important painting is an Imber masterpiece, a true culmination of place and paint.

— Jill Hoy

OPPOSITE

Imber's Hill

2004

oil on panel

36 x 36 inches



decade of his life where the quality of touch is that of a concert pianist pulling—not pushing—the notes from the deepest recesses of his instrument. Painted after returning from a pivotal 2002 fellowship in Ireland, the slashing strokes with wide brushes announce an increasing interest in pure abstraction, if not entirely divorcing this sweeping, hurried view from a landscape he knew personally with the local color of a particular place.

Imber's Hill refers to his uncle's upstate home near Chatham, New York, the only clue to a particular location being the vertical band of light gray paint suggesting a winding rural road beginning at the upper right and seeming to sharply descend toward the lower right edge. Situating the viewer at eye-level with the narrow, high horizon line, the hillside's downward tipping point is paused as if before the crest of a roller-coaster ride. The landscape somehow also reads as an insistently flat, paint-splattered abstraction. In both how paint seems quickly applied, and in its range of humid, light-absorbing, and widely varying shades of green, *Imber's Hill* has something of the tumultuousness and charged energy of his recent Irish sojourn—including the blustery, wind- and rain-swept high headlands of Ireland's coastal County Mayo—with shifting focal points as if retrieved from uncertain memory.

The Chatham painting, not coincidentally, is also the very antithesis of that town's historic charm

and distance from dense, attention-diverting urban distractions, including the art world. Chatham happens to be home to the most important museum collection in America of chaste, formally pure, and artfully crafted Shaker furnishings and farming implements. By contrast, Imber's painting nearly implodes with a kind of blotchy, all-over messiness. This is not the Chatham of contemplative calm, of self-effacing Shaker reticence and order. Rather, schoolboy reminiscences of bike rides along country roads and barely-under-control plunges down steep, verdant hillsides, the exuberance of summer freedom and escape, we imagine, is what Imber had in mind and most tried to retrieve from his own childhood. Guesswork aside, *Imber's Hill* marks, at least subconsciously, the metaphorical hill of going up against the artist's own heroes of painterly abstraction, namely Willem de Kooning, whose work Imber had always admired. Plausibly, as Imber was putting paint to canvas during the first years of this still-new century, he was hearing about an evolving art world trend: "The New Landscape Painting," which, in truth, had never gone away, and which Imber had been hard at for much of the preceding decade and longer. In *Imber's Hill* it is as if the land could no longer hold the uncontainable, uncontrollable qualities of nature that mirrored his own passionate restlessness.

Imber leaned into the abstraction of *Imber's Hill* that in the coming decade and to the end of his

life would open up to a kind of billowing, all-over fullness—rhythmic figures, and Arshile Gorky-like fields of *Liver Is the Cock's Comb* associations and juxtapositions. Abstraction through nature, the one informing the other in equal measure—Imber returned to his art-student habit of trying on different ways of working to see what might happen. Now, he began to address one of the great paradoxes of contemporary painting: how layers of paint, loosely applied and primarily calling attention to its viscous self as alchemical substance—color and gesture, drawing and texture—can simultaneously evoke both infinite depth and utter flatness, oceanic vastness and tidal pool intimacy, modernist décor and god-like realms of the spirit and imagination.

The late abstractions, made before Imber knew that he had a life-ending disease, are his full-throated affirmation of artistic being. It was about leaving a mark. His sure and gentle touch is his paintings' formative subject matter along with an exquisite sense of line and color that is seemingly born of Maine and, one imagines, the memory of growing up on the South Shore of Long Island near Jones Beach where Brooklyn and Manhattan multitudes flocked during summer months to escape New York heat waves. The jostling forms and figures against the airy ground are a Billy Joel or Harry Chapin ballad of melodic, visual harmonies. Cats and cradles and uptown girls.

In *Brink* from 2008, for example, you can almost smell the salt air and touch the flickering light suffusing the graceful arc of a meandering ribbon of sand-pink color, the product of a wide, paint-laden brushstroke. *Tiger Lily II* is possibly less about the wildflowers that are so abundantly, flamboyantly, encountered along Maine back roads and fallow fields than it is homage to his first mentor, Philip Gusto, who, many years earlier, had willed Imber a supply of his own precious stock of cadmium red—along with what it means to become an artist. Cadmium red is rare, expensive, and the only manufactured paint color that comes within squinting distance of a real tiger lily in the wild. And, *Rhapsody in Green* may be less about the sonorous color chords or the rhythmic pulsing and lyrical tenderness of tangled understory tendrils, than it is about the suddenness of the Maine spring and the evanescence, even futility, of recording and keeping the look and feel of too-short summers. There is a gentleness in these paintings that is something like a premonition, even a latent sense of regret for seasons past and passing.

When his natural right-handedness failed him as the disease advanced, Imber taught himself to paint using his left hand and arm. The resulting paintings are different, stronger for the immediacy of invoking a present moment. Imber embraced this impossible challenge as an opportunity to reset and renew his relationship with painting. There is, as well, a sense



Lilies and Mums

2013
oil on canvas
50 x 28 inches

of the artist's astonishing, unbreakable resolve in the late paintings. The emphasis on abstraction through nature continued until he could no longer paint outdoors and when he turned to a remarkable series of intimate, penetrating portraits, including a bravely struck self-portrait.

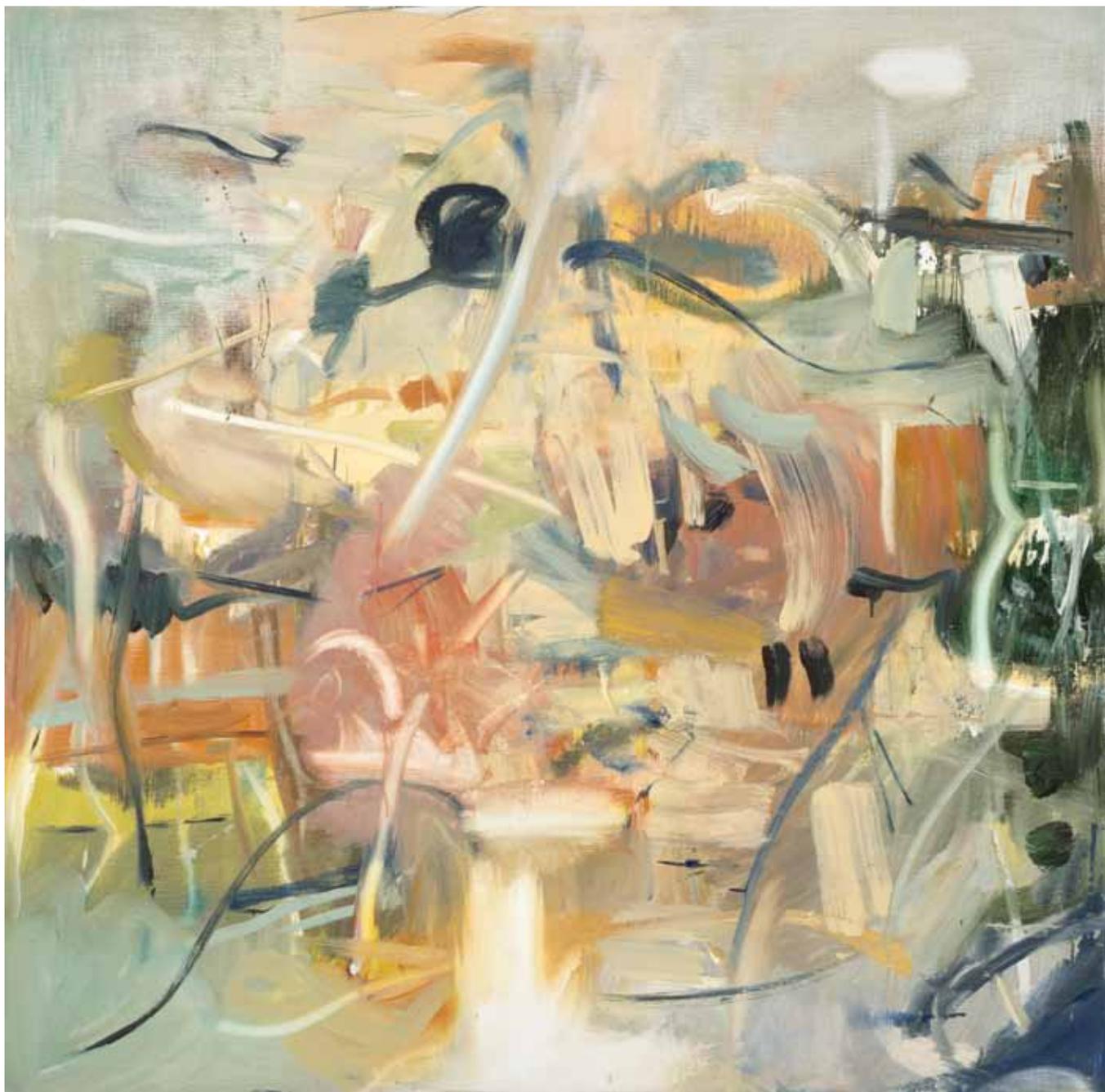
Among his last relatively large nature paintings is the calligraphic *Lilies and Mums* from 2013, painted in the year before his death. It continues his long love affair with serpentine lines, twisting bodies, and the evocation of what Jill Hoy noted as his ever-youthful excitement at working “on the verge of being out of control.” Like those bike rides down *Imber's Hill*, perhaps? And here we see, too, what made his work so remarkable, so personal, and so important for him to continue making.

Jon Imber loved his life. He loved his many relationships with others—with Jill, with Gabe, with fellow artists, closest friends, and former students. This was fiercely, profoundly important to him, more so even than painting. At the end and throughout his life, he also loved through the act of painting. His paintings' purpose and meaning, then, is to enact his own and others' lives fully, deeply, joyously, beautifully, always fearlessly, and, to the last breath, remaining alive to possibility.

Chris Crossman was director of the Farnsworth Art Museum in Rockland, Maine, from 1988 to 2005, and the founding chief curator of Crystal Bridges Museum of American Art in Bentonville, Arkansas. As a young museum educator in the early 1970s, Crossman learned about the importance of place to the work of most artists when he co-directed *The Video Vasari*, a ground-breaking on location video interview program. Crossman lives in Thomaston, Maine, and occasionally writes about artists with Maine ties like Jon Imber, whose work he has long admired.

Brink
2008
oil on canvas
66 x 66 inches





Golden Light

2008

oil on canvas

46 x 46 inches

Tiger Lily II
2009
oil on canvas
62 x 66 inches





Rhapsody In Green

2010

oil on panel

46 x 46 inches

Swirl

2011

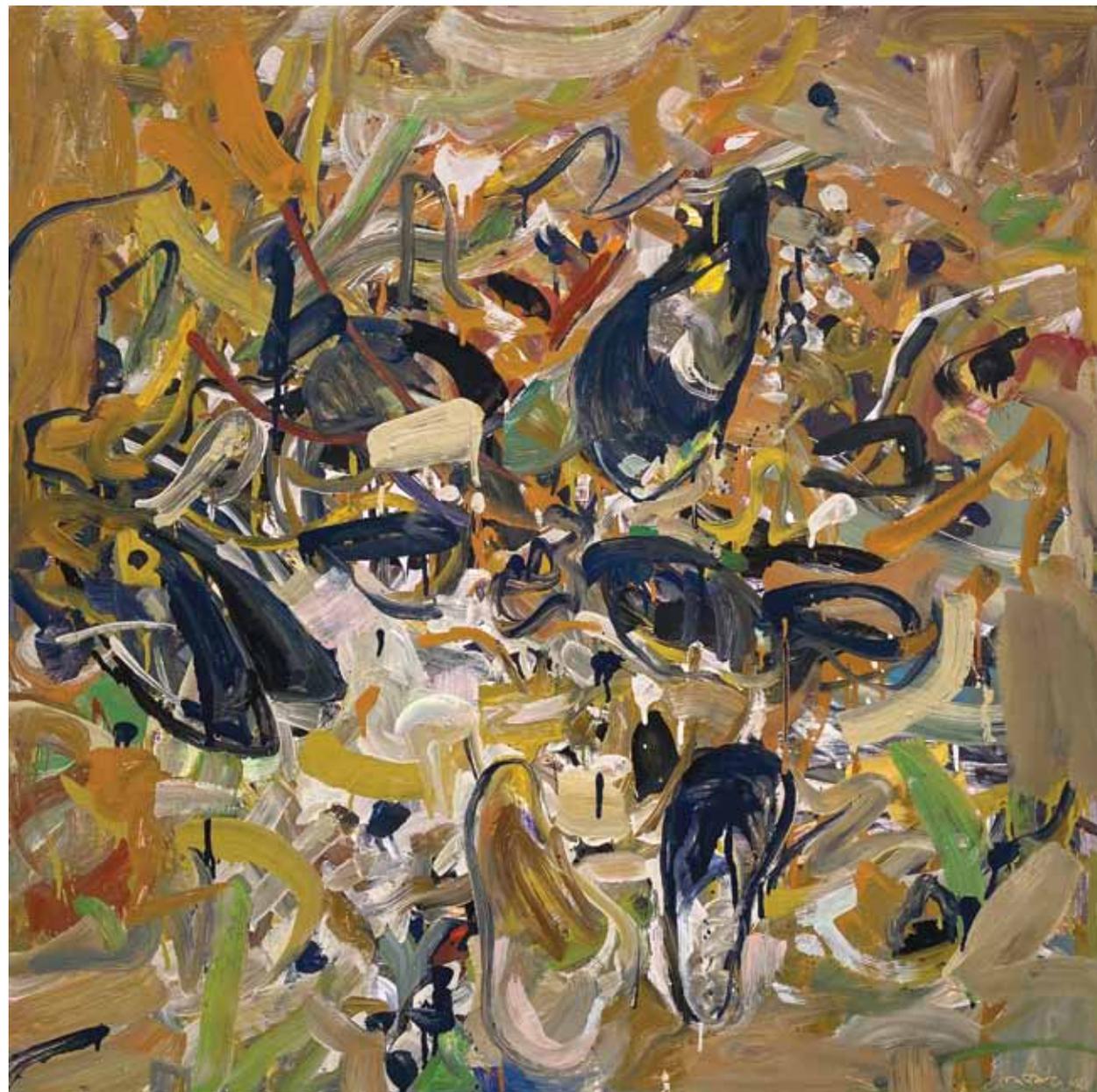
oil on canvas

60 x 66 inches





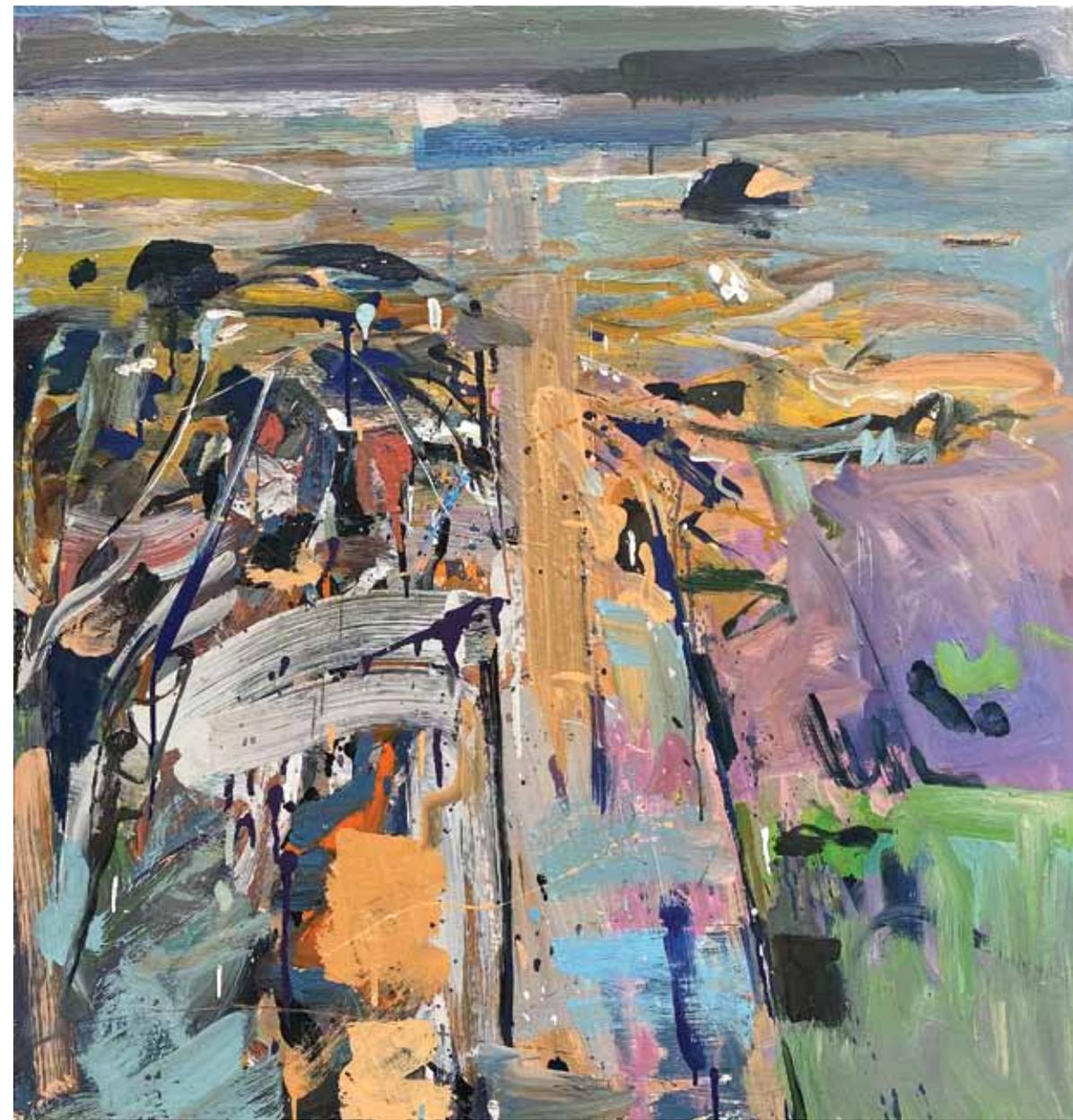
Quarry Wood, 2003, oil on panel, 36 x 36 inches



Mussel Bed, ca. unknown, oil on panel, 36 x 36 inches



Stonington Harbor V, 2003, oil on panel, 24 x 24 inches



Bob's Ledge II, 2003, oil on panel, 30 x 30 inches



Drumlin Hill, 2001, oil on panel, 24 x 24 inches



Stonington Harbor VI, 2003, oil on panel, 24 x 24 inches



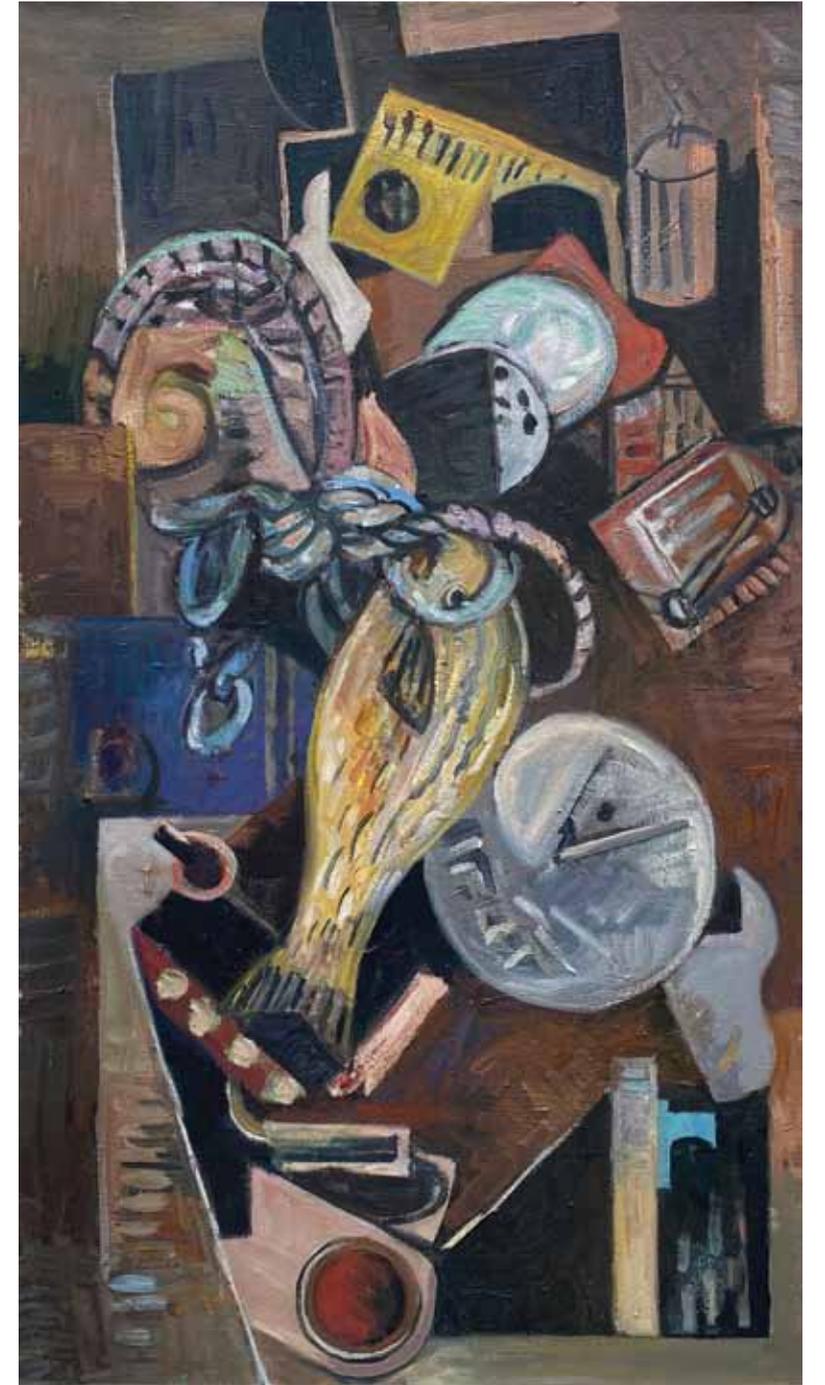
Tidal Out, 2003, oil on panel, 24 x 24 inches



Orange Bar, 2011, oil on panel, 30 x 30 inches



Bob's Ledge
2003
oil on canvas
34 x 26 inches



Ropes & Pulleys
1994
oil on canvas
41 x 23 inches



Blueberry Barrens, 2002, oil on panel, 30 x 30 inches



Hillside, 2003, oil on panel, 24 x 24 inches

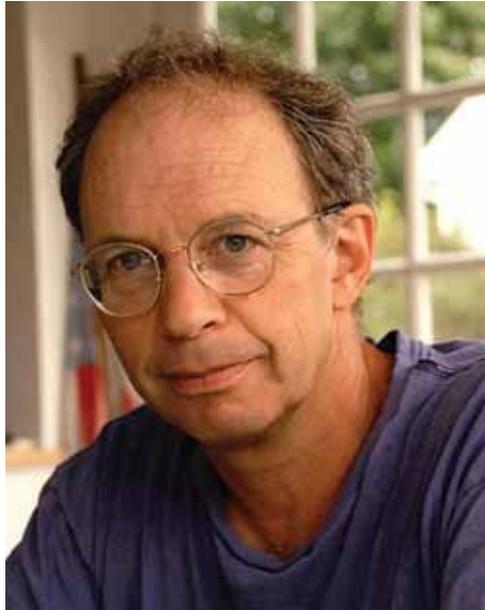


Lily Pond in Fog, 2003, oil on panel, 45 x 38 inches



Three Ducks, 2012, oil on panel, 36 x 36 inches

JON IMBER



Jon Imber (1950–2014) divided his time between the Boston area and Stonington, Maine, and the coastal landscape of Maine is where he derived most of his subject matter. Imber received his MFA from Boston University, where he studied under Philip Guston, who became a very strong early influence. Over the years, Imber developed his own painterly, semi-abstract vocabulary that, in a way, followed a reverse arc to that of Guston.

Imber exhibited his work throughout the United States and Ireland. His work is included in many publications including *Paintings of Maine: A New Selection* by Carl Little, *Boston Modern, Figurative Expressionism As Alternative Modernism* by Judith Bookbinder, and *100 Boston Painters* by Chawkey Frenn. Awards include an NEA Grant, AVA (National Award funded by the Rockefeller Foundation, Equitable Insurance Corporation, and the NEA), Massachusetts Council for the Arts Award, and an Engelhard Award.

Imber's work is included in collections of the Boston Public Library; the DeCordova Museum, Lincoln, MA; the Farnsworth Museum, Rockland, ME; the Fogg Art Museum, Harvard University; the Museum of Fine Arts, Boston, MA; the Museum of Fine Arts, Houston, TX; and the New Orleans Museum of Art.

In his final years, Imber re-invented himself as an artist living with ALS (Lou Gehrig's Disease). He trained his left hand to paint, and devised ways to overcome his physical limitations. Imber continued to create vibrant work right up until his untimely death in 2014.

ONE & TWO PERSON EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2021, 2022
Alpha Gallery, Boston, MA 2010, '11, '13, '14, '16, '17
Mandell JCC, West Hartford, CT 2016
Catamount Arts, Saint Johnsbury, VT 2015
University of New Hampshire Museum of Art, NH 2015
Greenhut Gallery, Portland, Maine 2004, '08, 2010, '12, '15
National Galley, Washington DC 2015
Danforth Art Museum, Framingham, MA 2014
CMCA, Rockport, ME 2014
St. Botolph Club, Boston, MA 2011
Watson Gallery, Stonington, ME 2000, '01, '02, '03, '04, '05, '07, '09
Nye Gallery, Martha's Vineyard, MA 2009
Nielsen Gallery, Boston, MA 1981, '82, '84, '85, '86, '89, 1992, '93, '95, '96, '99, 2003, '05, '08
The Gallery at 499 Park Avenue, New York City, NY 2008
Soprafina Gallery, Boston, MA 2006
University Club, Chicago, Ill 2005
Concord Art Association, Concord, MA 2005
Erlich Gallery, Marblehead, MA 2004
Firehouse Gallery, Damariscotta, ME 2003, 2004
Schomburg Gallery, Santa Monica, CA 2003
Hess Gallery, Pine Manor College, Chestnut Hill, MA 2002
Boston Psychoanalytic Society, Boston, MA 2001
Maine Coast Artists, Rockport, ME 2000
Boston University, Boston MA 1999
The University Gallery, Clark University, Worcester, MA 1998

Between the Muse Gallery, Rockland, ME 1997
St. Mark's School, Southborough, MA 1997
Tabor Academy, Braitmayer Art Center, Marion, MA 1995
Fitchburg Art Museum, Fitchburg, MA 1990
Victoria Munroe Gallery, New York, NY 1983, 1987, 1990
Christian Science Church, Boston, MA 1988

SELECTED GROUP EXHIBITIONS (abridged)

Greenhut Gallery, Portland, ME 2003, '06, '07, '08, 2017
G. Watson Gallery, Stonington, ME 2017
New Britain Museum of American Art, New Britain, CT 2016
Steven Zevitas Gallery, Boston, MA 2016
Danforth Museum, Framingham, MA 2000, '04, '06, 2010, '11
St. Botolph Club, Boston, MA 2010
Center for Maine Contemporary Art, Rockport, ME 2001, '04, '09
Nielsen Gallery, Boston, MA 1980, '84, '87, 1990, '91, '92, '93, '96, '97, '98, '99, 2000, '02, '08
National Academy of Art, New York, NY 2006
"Artists in Rural Ireland: American Artists at the Ballinglen Arts Foundation,"
Concord Art Association, MA 2006
Flinn Gallery, Greenwich, CT 2005
Kraushaar Gallery, New York, NY 2004
Concord Art Association, Concord, MA 2004
Montserrat College of Art, Beverly, MA 2004
Portland Museum of Art, Portland, ME 1986, 1997, 2003
Boston City Hall Gallery, Boston, MA 2003
Mary Harding Gallery, York, ME 2003
DeCordova Museum, Lincoln, MA 1987, '88, '89, 2002
The Currier Gallery of Art, Manchester, NH 2001
Chase Gallery, Boston, MA 2000
Boston Public Library, Boston, MA 1999
Turtle Gallery, Deer Isle, ME 1997, '98, '99
Between the Muse, Rockland, ME 1997, '99
Philbrook Museum of Art, Tulsa, OK 1999
Ringling Museum of Art, Sarasota, FL 1999
Davenport Museum of Art, Davenport, IA 1999
The Brush Art Gallery, Lowell, MA 1999
School of the Museum of Fine Arts, Boston, MA 1999
Butler Institute of American Art, Youngstown, OH 1998
"Recent American Portraits - A Personal Selection," curated by Jon Imber,
George Sherman Gallery, Boston University, Boston, MA 1998
Fitchburg Museum of Art, Fitchburg, MA 1996

The Harvard Club, Boston, MA 1996
Somerville Museum, Somerville, MA 1996
Boston College Museum of Art, Newton, MA 1995
Fitchburg Museum, Fitchburg, MA 1984, 1993
Newport Art Museum, Newport, RI 1993
Leighton Gallery, Blue Hill, ME 1993
Victoria Munroe Gallery, New York, NY 1983, '84, '85, 1991, '92
Rose Art Museum, Brandeis University, Waltham, MA 1978, 1991
The Provincetown Art Museum, Provincetown, MA 1990
Museum of Art, Bates College, Lewiston, ME 1989
Jewish Museum, New York, NY 1986, '87, '89
Spertus Museum, Chicago, IL 1986, '87, '89
National Museum of American Jewish History, Philadelphia, PA 1986
Hayden Gallery, MIT, Cambridge, MA 1984
Fuller Museum of Art, Brockton, MA 1983

PUBLIC AND CORPORATE COLLECTIONS

AT&T
Ballinglen Arts Foundation, Ballycasle, Ireland
Bank of Boston, Boston, MA
Bentley College, Waltham, MA
Boston Public Library, Boston, MA
Bowdoin College Museum of Art, Brunswick, ME
Christian Science Church Headquarters, Boston, MA
Church of the Immaculate Conception, Portland Cathedral, Portland, ME
Currier Gallery of American Art, Manchester, NH
Danforth Museum, Framingham, MA
Davis Museum, Wellesley College, Wellesley, MA
DeCordova Museum, Lincoln, MA
Estabrook Foundation, Carlisle, MA
Farnsworth Museum, Rockland, ME
Fidelity Investments
Fitchburg Art Museum, Fitchburg, MA
Fogg Art Museum, Harvard University, Cambridge, MA
Gelco Corporation, Eden Prairie, MN
General Mills, Minneapolis, MN
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, MA
Houston Museum of Fine Arts, Houston TX
Metropolitan Life, New York, NY
Morgan Trust, New York, NY
Museum of Fine Arts, Boston, MA
Museum Fund, New York, NY

New Orleans Museum of Art, New Orleans, LA.
Prudential Life Insurance, Newark, NJ
Rose Art Museum, Brandeis University, Waltham, MA
Salomon Brothers, New York, NY
United States State Department, D.C.
Wellington Management, Boston, MA
Windemere Industries, Miami, FL

HONORS

Altman Award, National Academy Museum, New York, NY 2006
Distinguished Alumni Award, Boston University School of Visual Arts,
Boston, MA 2004
Ballinglen Arts Foundation Fellowship 2002
Massachusetts Arts Lottery Grant 1984, 1986, 1988
National Endowment for the Arts Fellowship 1987
The Engelhard Award, Engelhard Foundation, Cambridge, MA 1984
Massachusetts Artists Fellowship, Artists Foundation, Cambridge, MA 1984
AVA Award, Funded by the Equitable Life Assurance Society, The Rockefeller
Foundation, and National Endowment for the Arts Fellowship 1984

REVIEWS (abridged)

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December 2011, "Dexterity and Daring" April 2011, "Change-ups"
December 2008, "Walking on the Wild Side" April 2005,
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Online, December 2008
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Silver, Joanne, "Jon Imber," *Art News*, March, 2006
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Jan/Feb 2006
Beem, Edgar Allen, "Painting the Town Together," *Down East Magazine*,
September 2005
Silver, Joanne, "The World as Mirror," *The Boston Herald*, October 1999
Stapen, Nancy, "Jon Imber," *ARTnews*, Summer 1996
Leites, Edmund, "Jonathan Imber at Victoria Monroe," *Art in America*,
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Sturman, John, "Jon Imber," *ARTnews*, November, 1987
Brenson, Michael, "Bringing Fresh Approaches to Age Old Jewish
Themes," *The New York Times*, August 1986
Jarmusch, Ann, "Awards in the Visual Arts," *ARTnews*, March 1986
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McFadden, Sarah, "Report from Boston," *Art in America*, May 1983
Swan, Christopher, *Christian Science Monitor*, June 1983, October 1982,
June 1982, May 1982
Allara, Pam, "Issues: New Allegory I," *ART News*, May 1982
Baker, Kenneth, "New Allegories," *The Boston Phoenix*, February 1982,
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"Good Figures" October 1981

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Camden, ME 2006
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Lafo, Rachel Rosenfield, et.al. *Painting in Boston: 1950–2000*, DeCordova
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and Boston, 2002
Stromberg, John, *Jon Imber: World as Mirror, Retrospective of Paintings
1978–1998*, 808 Gallery, Boston University, Boston, MA, 1999
Little, Carl, *Art of the Maine Islands*, Down East Books, Arnold Skolnick,
Editor, Camden, ME, 1997
Stapen, Nancy, *Jon Imber - Survey of Paintings 1978-1989*, Fitchburg Art
Museum, Fitchburg, MA, 1990

FILM

"Jon Imber's Left Hand" Maine Masters, by Richard Kane, 2014 National
Gallery, Boston Jewish Film Festival
"Wake Up Call," in collaboration with Pooh Kaye.
Shown at New England Film & Video Festival (First Prize Animation)
and Institute of Contemporary Art, Boston, MA
The Algerian Film Festival; Segue Film Series, New York, NY
Artists' Foundation; LA MAMA Theatre; Jacob's Pillow Dance Programs
"The Painted Princess," in collaboration with Pooh Kaye, Lincoln
Center, New York

EDUCATION

Boston University, Boston, MA, MFA 1977
Cornell University, Ithaca, NY, BFA 1972

COURTHOUSE GALLERY
FINE ART