



TOM CURRY

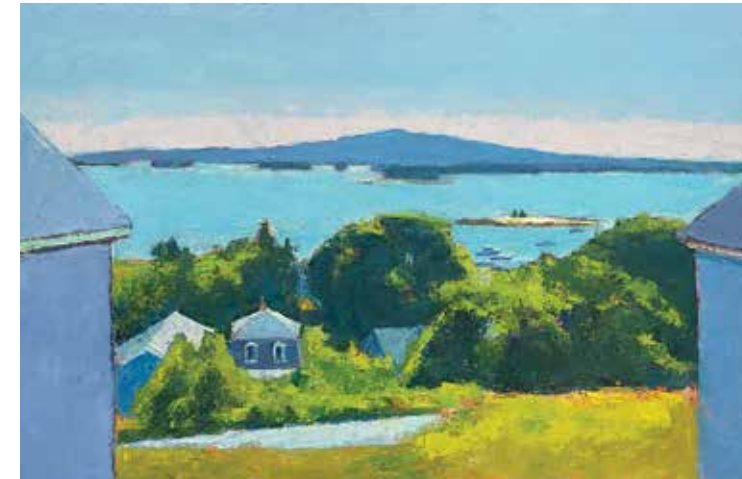
COURTHOUSE GALLERY
FINE ART

TOM CURRY

Kinds of Blues

AUGUST 9 – SEPTEMBER 8, 2023

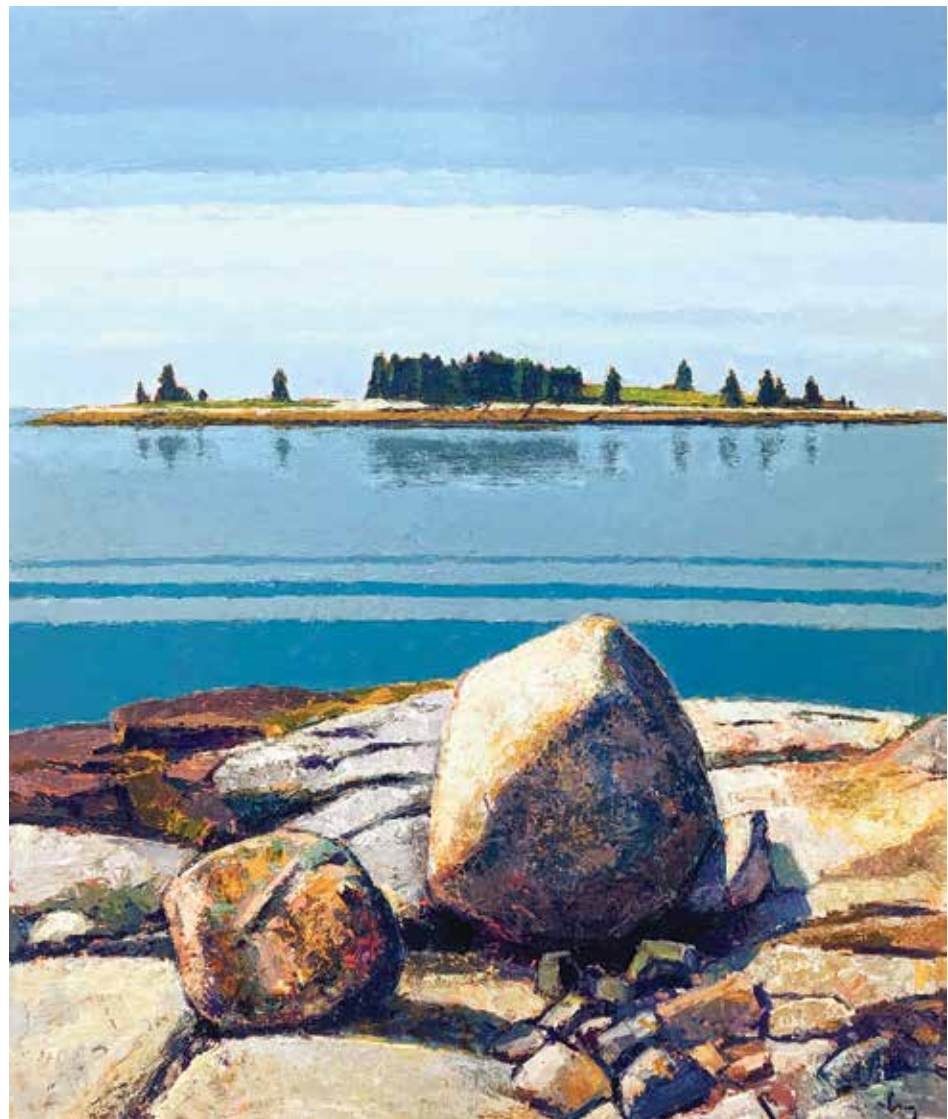
Essay by Kimberly Ridley



Summer Houses, oil on birch panel, 18 x 27 inches

COVER *Summer Shimmer*, detail, oil on canvas, 72 x 84 inches

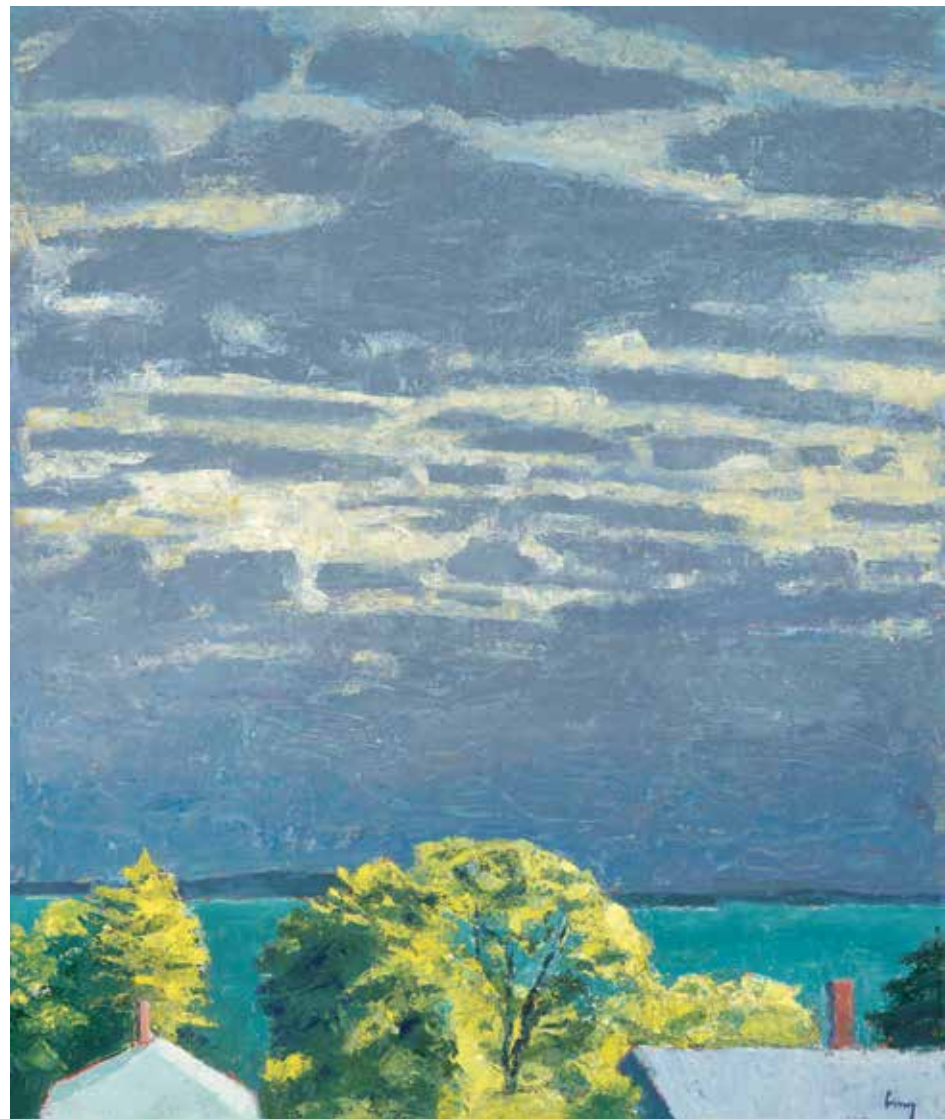
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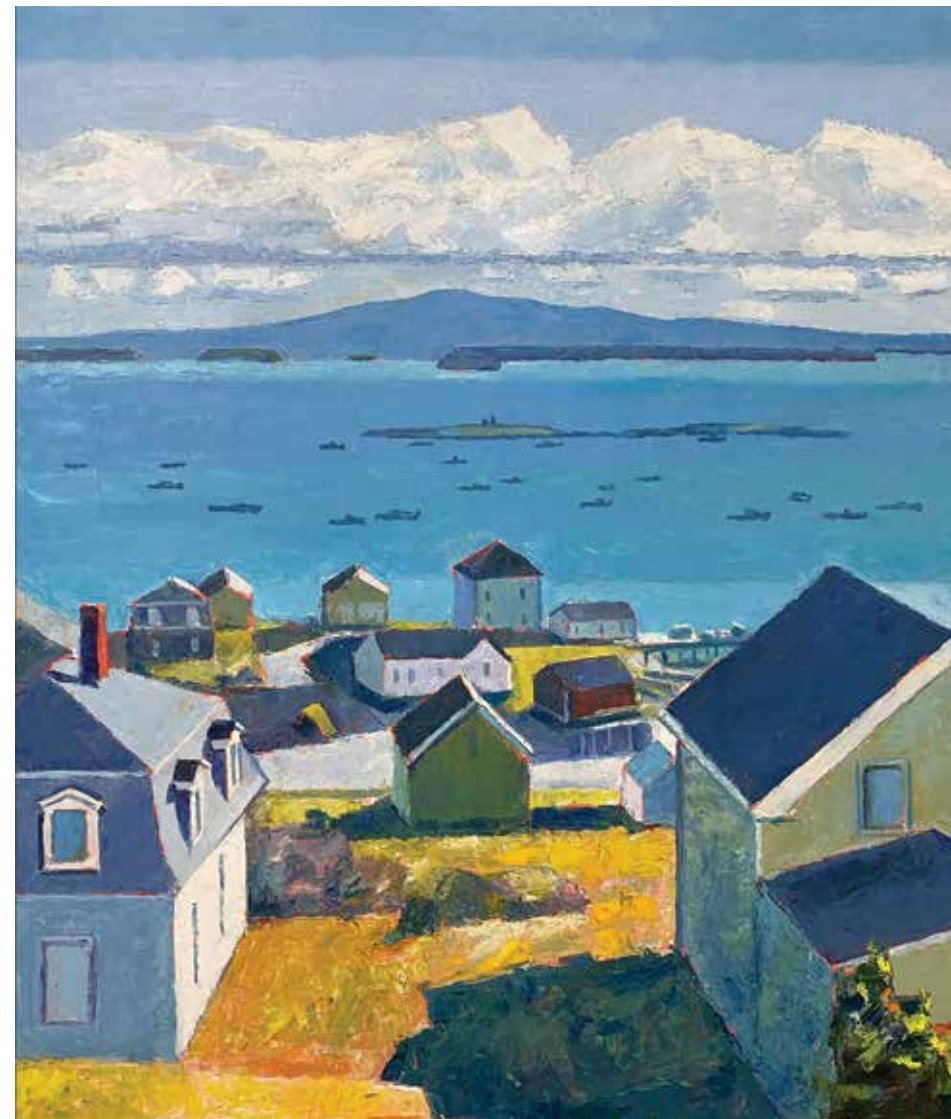
Glacial Erratics, oil on birch panel, 43 x 36 inches



Summer Shimmer, oil on canvas, 72 x 84 inches



New Leaves, oil on birch panel, 36 x 30 inches



Isle au Haut, oil on birch panel, 42 x 36 inches

TOM CURRY *KINDS OF BLUE*

by Kimberly Ridley

To watch Curry at the easel is to witness constant motion, his palette knife flashing as he sketches out shapes and lays in large swaths of color.

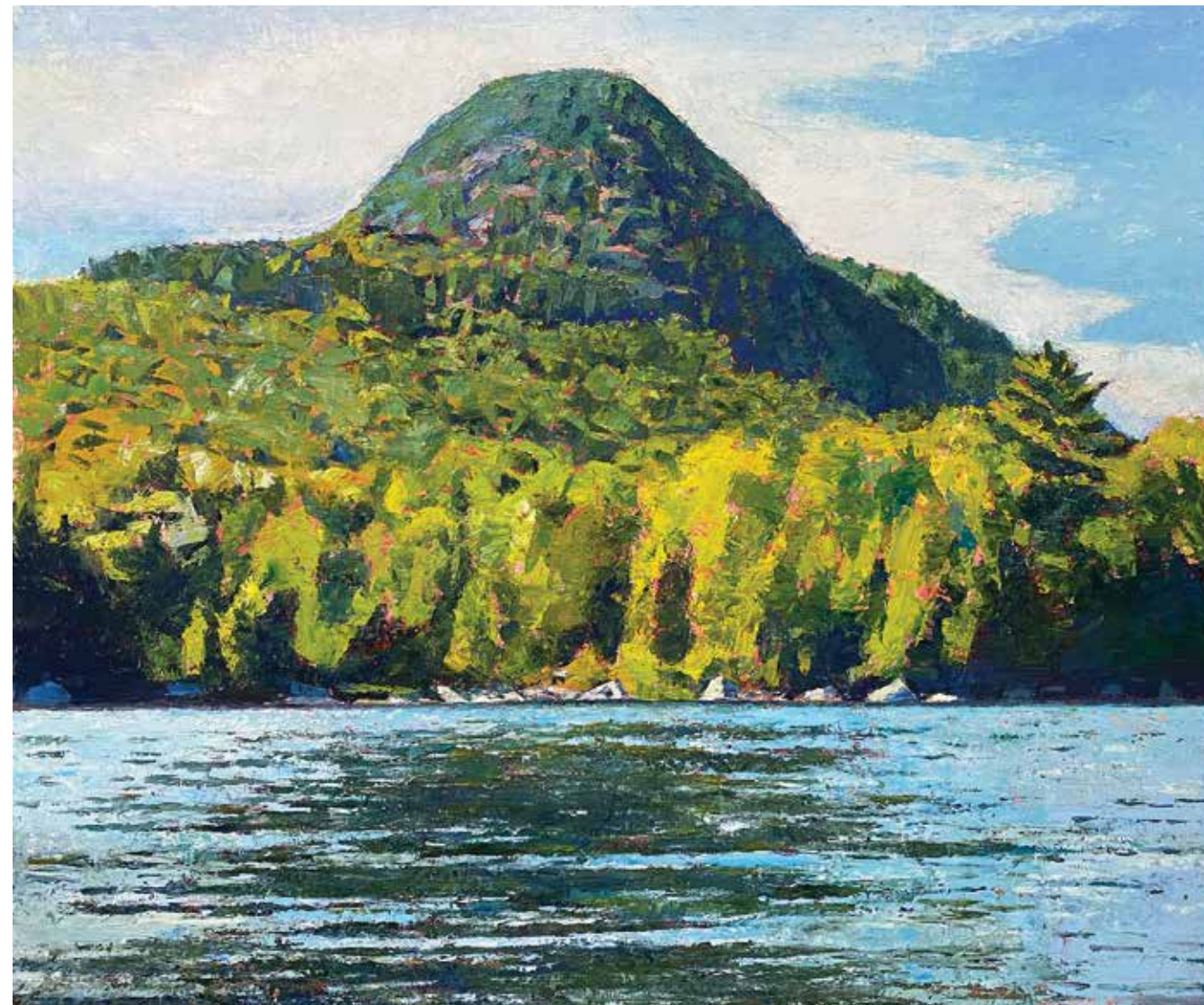
The wind swung around to the northwest, sweeping tattered rain clouds into a heap on the horizon as my husband Tom Curry and I sailed with friends on Jericho Bay. In the afternoon light and a brisk breeze, the ocean changed by the second in shifting patterns of aquamarine and sapphire, midnight blue, and turquoise. We watched mesmerized. Then our friend asked Tom a question.

“Tom, just how many kinds of blue are there?”
“Too many to count,” he replied, laughing.

In *KINDS OF BLUE*, Curry explores the power of color, form, and surface as he paints

beloved places on Blue Hill Peninsula, Deer Isle, and Stonington. His new work represents both a departure and a return in his ever deepening investigations of inner and outer landscapes surrounded by the eternal presence of water.

The body of work in this show began with “Flye Island,” a painting in which Curry experimented with *impasto*, a time-honored technique used by painters from Rembrandt to Van Gogh to Lucien Freud to build sculptural surfaces with thick layers of paint. When Curry showed me this painting in his studio one afternoon, I asked him what intrigued him about *impasto*.



Borestone Mountain, oil on birch panel, 36 x 43 inches

“I want to paint ferociously,” Curry said, “pushing all of my energy into the painting and concentrating only on what I’m seeing.”

To watch Curry at the easel is to witness constant motion, his palette knife flashing as he sketches out shapes and lays in large swaths of



Stonington Vignette, oil on birch panel, 12 x 16 inches

color. He then mixes and layers paint right on the wet painting to conjure clouds and ledges, water and sky, and always the light, glittering on ocean and glancing off glacial erratics, haloing trees and wrapping around clapboard cottages perched high above a harbor.

What emerges are paintings that are raw and alive. *Stonington Harbor* evokes the muscularity and majesty of clouds towering on the horizon. *New Leaves* resonates with the vibrancy of spring light under the intensity of dark clouds, which Curry gives immediacy and substance in complex layers of color above a translucent aquamarine ocean. In *Summer Shimmer*, one can feel a cool breeze roughening the water and scattering sunlight. The trees at the foot of *Borestone Mountain* appear to dance along the shore of a wild lake.

Many kinds of blue ripple and surge through Curry’s work in currents of mystery, and ultimately, reverence. Witnessing the evolution of his paintings as his partner for more than thirty years, I’m always astonished and grateful at how he invites all of us to continually see our world anew—as he does. Pulsing. Animate. Shot through with light.

— Kimberly Ridley

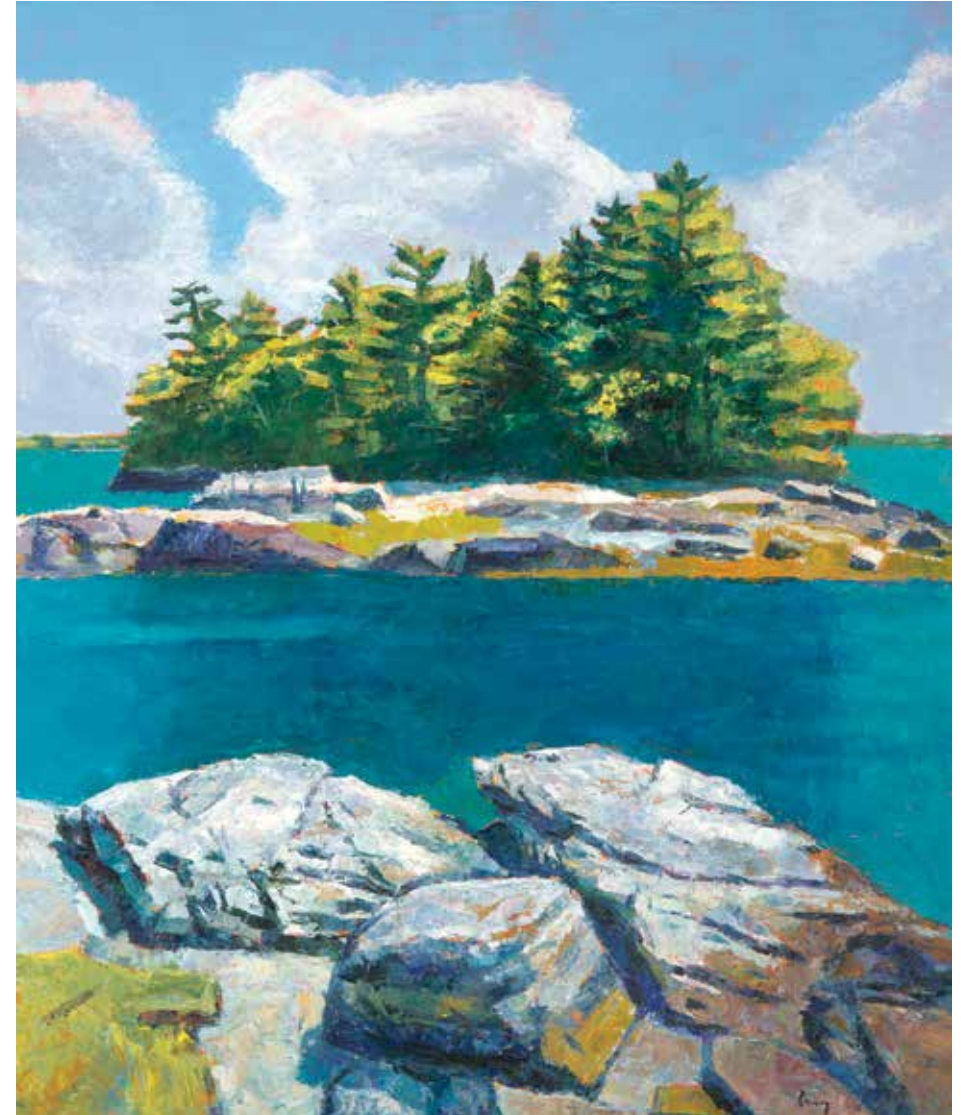
Kimberly Ridley is a science writer, essayist, editor, and children’s book author. Her books include *Extreme Survivors: Animals That Time Forgot*, *Wild Design: Nature’s Architects*, *The Secret Pool*, and *The Secret Bay*.



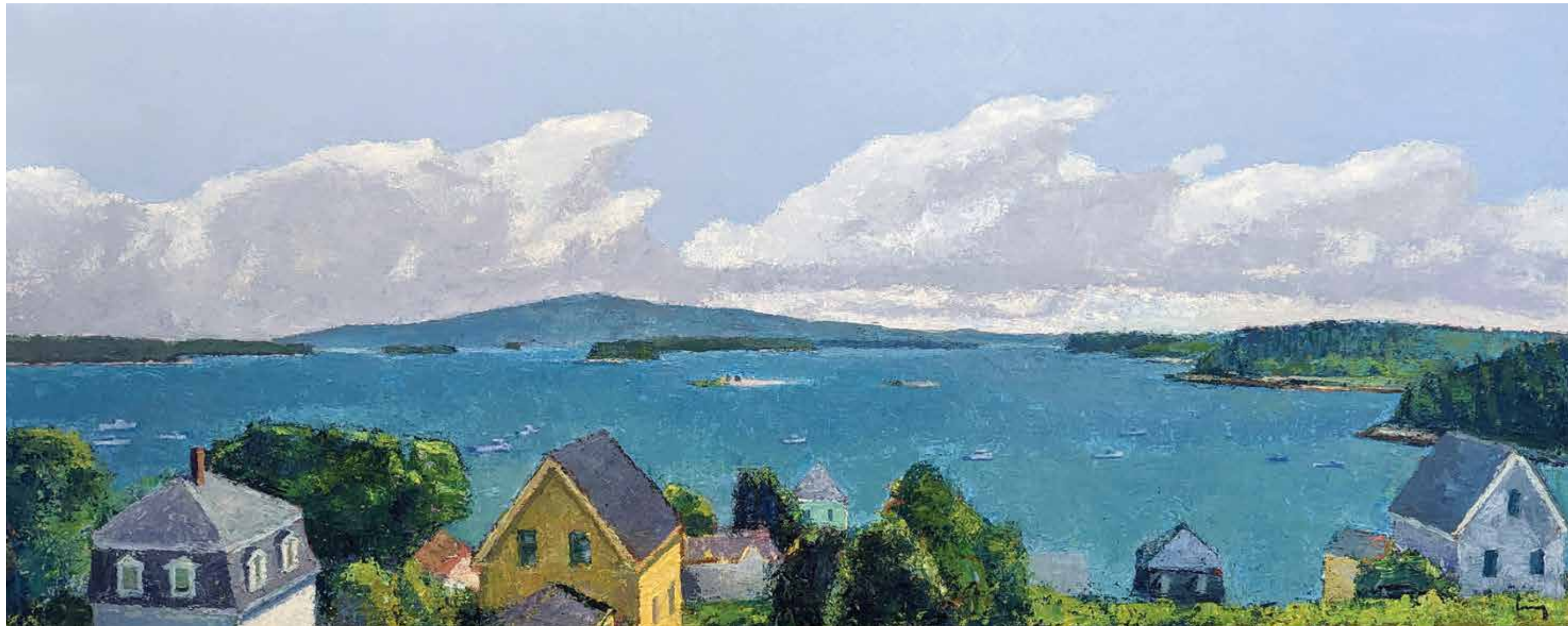
Flye Island, oil on birch panel, 36 x 43 inches



Seguin Island, oil on birch panel, 30 x 36 inches



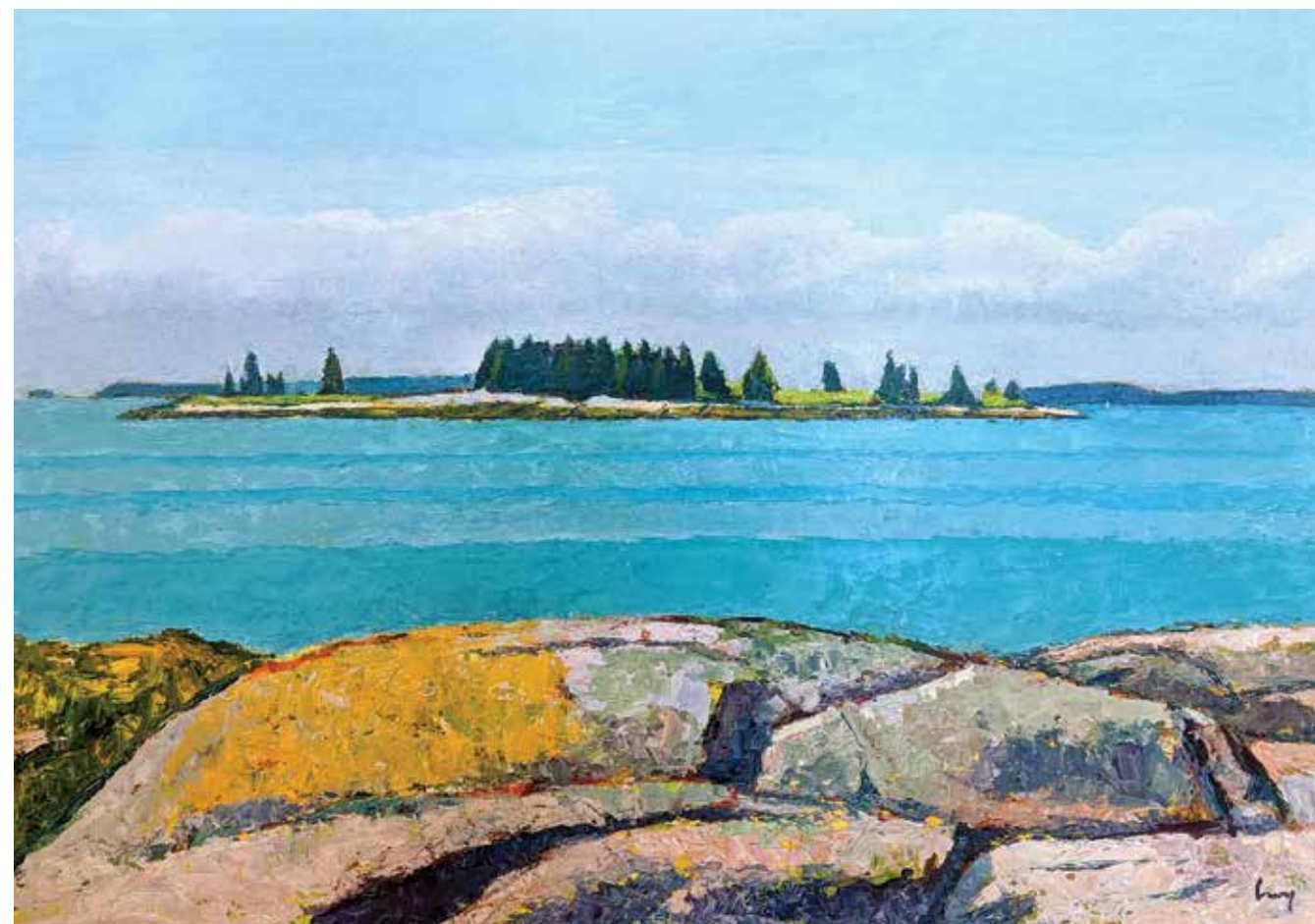
The Hub, oil on birch panel, 43 x 36 inches



Stonington Harbor
oil on birch panel
24 x 60 inches



Late Summer, oil on birch panel, 12 x 20 inches



Lazy Gut Island, oil on birch panel, 30 x 43 inches



Pumpkin Light, oil on birch panel, 28 x 22 inches



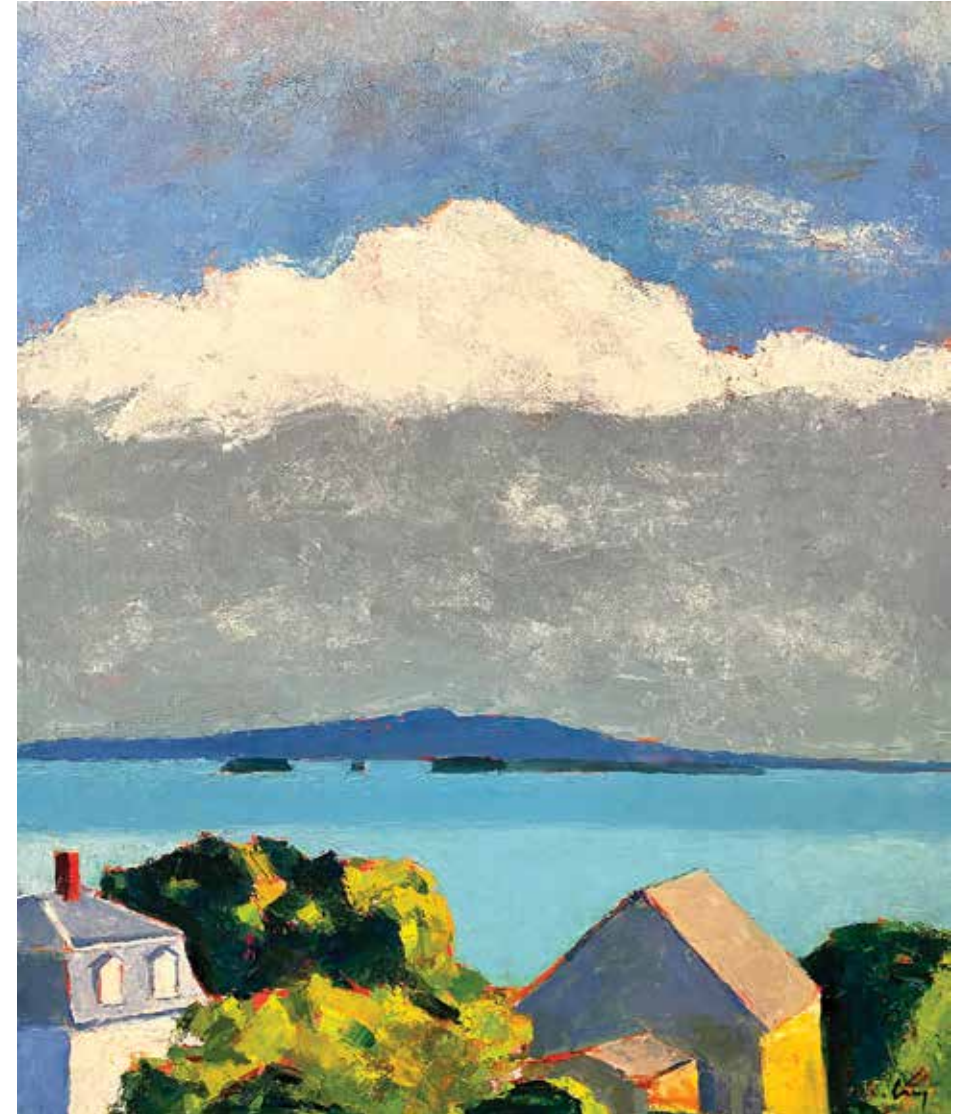
Bright Light, oil on birch panel, 36 x 43 inches



The Yellow House
oil on birch panel
24 x 60 inches



Six Boats, oil on birch panel, 36 x 43 inches



Afternoon, Stonington Harbor, oil on birch panel, 36 x 30 inches

TOM CURRY



BORN 1957

SOLO EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2012, 2020, '21, '22, '23

SELECTED GROUP EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2011–present

Wiscasset Bay Gallery, Wiscasset, ME 2010–present

Gleason Fine Arts Gallery, Portland, ME 2009

Gleason Fine Arts Gallery, Boothbay Harbor, ME 2009–present

Thos Moser Gallery, Freeport, ME 2005–present

George Marshall Store Gallery, York Harbor, ME 2005–present

Handworks Gallery, Blue Hill, ME 2003

Clark House Gallery, Bangor, ME 1999

The Clown, Portland, ME 1999–2003

Leighton Gallery, Blue Hill, ME 1998–2007

Gallery, 357 Main Street, Rockland, ME 1998

Firehouse Gallery, Damariscotta, ME 1998–2009

Somerville Museum, Central Street, Somerville, MA 1994

Springfield Museum of Arts, Springfield, MA 1993

SELECTED CORPORATE COLLECTIONS

Farnsworth Art Museum

Delaware Art Museum

Wheaton College Museum

U.S. State Department

Federal Reserve Bank Collection

Boston Red Sox

Putnam Investments

Boston Company

Cambridge Savings Bank

Brigham & Women's Hospital

Fidelity Investments

General Electric

PUBLICATIONS AND BOOKS

Art New England, "Spotlight Review," 2013.

"ISLAND, paintings by Tom Curry," Down East Books, 2012.

Maine Home and Design, "The Canvas," 2010.

Davis, Katherine. "East Hope," (Cover), Penguin Books, 2009.

Little, Carl. "In Residence," *Island Journal*, 2008.

"The Artist's View," *Bangor Daily News*, 2008.

Shetterly, Susan. "Painting Chatto Island," *Down East Magazine*, 2007.

Little, Carl. "The Art of Maine in Winter," Down East Books, 2002.

Bennet, Jenny. "Eye On The Coast," *Maine Boats and Harbors*, 1999.

Little, Carl. "True Believers," *Ellsworth American*, 2002.

Morgenroth, Lynda. "City Lights," *The Boston Globe*, 1993.

The New Yorker Magazine, Illustrations, 1993–1999.

TEACHING

Decordova Museum School, Lincoln MA 1993–1996

Danforth Museum School, Framingham, MA 1992–1995

Cambridge Center for Adult Education 1987–1995

Wentworth Institute, Boston, MA 1994

EDUCATION

MS University of Massachusetts, Amherst, MA 1987

BFA Rhode Island School of Design, Providence, RI 1981

Graduate Program, Yale University, New Haven, CT 1982



Flye Islands, oil on birch panel, 24 x 30 inches

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