

Helen Cantrell at The White Gallery in Lakeville Connecticut

"I need lots of color in an image that strikes me. I use a lot of drips and flung slashes of paint. The result is expressive pieces in which swaths of yellow, orange, and violet evoke paths and fields and features a mix of abstraction and figuration, with vibrant bright hues, visible brushwork, and a sense of calm."

Cantrell has been painting and making prints full time for the past 20 years, most recently large-scale woodcuts and landscape paintings in an expressionist gestural style.



"Rising Mist," 48"x48", oil on canvas



"October Gold," oil on canvas, 36"x48"



"Venice Violet" oil on canvas 36"x36"



Helen Cantrell "March Snow Sunset," 48"x36" oil on canvas

Helen Cantrell: A Sense of Place

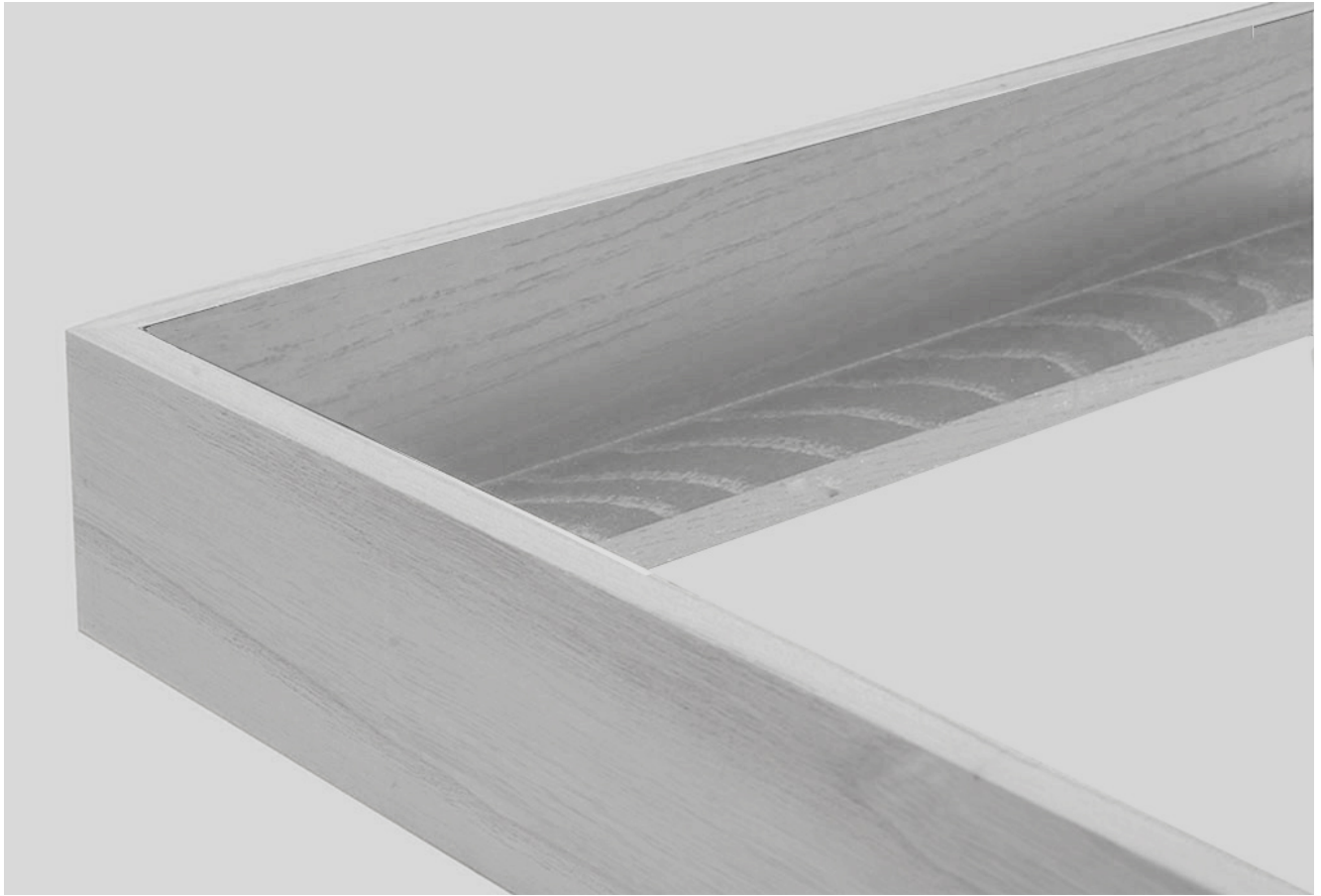
May 24 – July 28, opening reception May 24 5-7 pm

The White Gallery, Lakeville, CT

FRAMING SPECIFICATIONS



"Harlem River Bridge, 36"x36" oil on canvas.



METRO FLOATING FRAME

Profile: 122 and 124

Type: floating frame for 3/4" and 1-1/2" deep paintings

Wood & Finish: ash pickled white finish

Purchasing Option: joined frame

Being There: Photographs by James P. Blair at Middlebury College Museum of Art

This exhibition takes an intimate look at the work of renowned photographer James P. Blair, who for more than thirty-five years traveled the world for the National Geographic Society.

His images not only transport us to places most of us will never visit, the best of them have become part of our visual lexicon and remind us that the world is a varied and stimulating place, sometimes breathtaking in its beauty and at other times heartbreaking in its degradation.



Ketelie Regis and her baby, Haiti, 1987. Photo: © James P. Blair.



Coal Miner, South Africa, 1976. Photo: © James P. Blair.



Wild Goose and Kili Monastery, Russia, 1991. Photo: © James P. Blair.

About the photographer



James Blair prepared for a photographic future by studying with Harry Callahan and Aaron Siskind for a bachelor of science degree in photography at the Institute of Design of the Illinois Institute of Technology in Chicago. Between semesters he also photographed for Roy E. Stryker (director of the Farm Security Administration Photographic Documentation of the Depression) at the Pittsburgh Photographic Library. After graduation in 1954, he spent two years as a lieutenant (j.g.) in the Navy, part of that time

assisting refugees from North Vietnam in Operation Passage to Freedom. He joined WIIC-TV in Pittsburgh, Pennsylvania, in 1958 as a reporter and film photographer.

As a freelance photographer, Blair had commissions from the U.S. Information Agency, *Time*, *Life*, and *National Geographic* magazine. He also put together a one-man show at Carnegie Museum in Pittsburgh, and co-authored *Listen With the Eye*, a book of photographs and poems, with Samuel Hazo.

Success with *National Geographic* assignments brought him to the staff of the magazine in 1962. He has had more than 45 stories published in the magazine, including major coverages of Yugoslavia, Czechoslovakia, Poland, Ethiopia, West Africa, Iran, Russia, and Greece, and various parts of the United States, as well as articles on agriculture, coal, astronomy, and uses of photography in science. He covered southeast China for the book *Journey Into China*, published in 1982. He was the chief photographer for the National Geographic book on environment, *As We Live and Breathe*, and then continued his special interest in the environment with coverage of the disappearing rain forest, environmental pollution, and World Heritage sites.

There have been one-man shows of his work in Teheran, St. Louis, Pittsburgh, and Washington, D.C., and he has been included in group shows in Atlanta and Washington. He is represented in the permanent collections of the National Portrait Gallery (Washington D.C.), Canegie Mellon Museum (Pittsburgh), the Museum of Modern Art (New York), and the Portland Museum of Art (Maine). National Geographic's 1988 Centennial Exhibit "Odyssey" included several of his photographs. Blair is a regular instructor at the Maine Photographic Workshops, the Smithsonian Institution, and numerous other workshops, and has taught at the International Center of Photogarphy, New York. He was the first Distinguished Visiting Professor of Photojournalism at the University of Missouri's School of Journalism for the year

1992

Being There: Photographs by James P. Blair

May 24, 2019 – August 11, 2019

Middlebury College Museum of Art

Middlebury, VT

Framing Specifications



METRO GALLERY FRAME

Profile: 114

Type: Thin Gallery Frame

wood & finish: maple frame with clear water base finish

purchasing option: joined wood frame

custom wood strainer: 1/2" wood strainer

custom frame mats/sized boards: custom cut 8 ply mat/4ply
backing

custom frame acrylic: 1/8" UV acrylic

Custom frame backing boards: 1/8" archival coroplast

Richard Kirk Mills: Recent Paintings – Windows and Landscapes

“I paint directly from subjects in my familiar surroundings. The poetry of place arises from my own personal mythology: a longing for lost homes; a remembrance of water; of daydreaming looking out of windows: of silence. I occasionally make a pilgrimage, but for the most part, it’s just there, in front of me. From my observations and emotions I try to make good paintings.”

Known for his printmaking and for his distinguished work in public and eco-art, this exhibit at Blue Mountain Gallery is his first show in NYC since his return to painting.



"From a Granite Shelf, Stonington", 36" x 48" oil on canvas
2019



"Night Lights in a Granite Quarry", oil on linen, 30" x 38",
2019



“Winter Lights”, oil on linen, 36” x 34”, 2019

ABOUT THE ARTIST

After teaching for thirty-four years, first at Pratt Graphics Center then as professor of art at LIU/Post, Mills has returned to painting full time. He maintains studios in New Jersey and the Catskills.

Mills has been artist in residence at the Teaneck Creek Conservancy and a visiting Fellow at the Jentel Foundation,

Ucross Foundation and the Virginia Center for Creative Arts. Mills has received grants from numerous arts foundations and state and federal agencies including the NJ State Council on the Arts, Puffin Foundation, Geraldine R. Dodge Foundation, USEPA, NJDEP and NJ TRANSIT.

Richard Kirk Mills: Recent Paintings – Windows and Landscapes
May 21, 2019 – June 15, 2019
Blue Mountain Gallery, New York, NY

FRAMING SPECIFICATIONS



“Earnest on the Lookout”, oil on canvas, 24” x 24”, 2019



METRO FLOATING FRAME

Profile: 121

Type: floating frame for 1-1/2" deep paintings

Wood & Finish: unfinished cherry

Purchasing Option: cut to size with wedges

In Bloom: The Botanical Paintings of T. Merrill Prentice

The New Britain Museum of America is exhibiting an array of

botanical paintings by Connecticut native T. (Thurlow) Merrill Prentice (1898–1985). This is the most extensive exhibition of these paintings at the NBMAA since their gift by the artist in 1977. Prentice's vibrant watercolors showcase lively wildflowers and plants found throughout the American Northeast. These plants and flowers became a subject of fascination for the artist, and from the late 1960s to the early 1970s, Prentice produced hundreds of carefully observed paintings of rare and common species. His works were exhibited at venues such as the Hartford Art School and the New York Botanical Garden, and a portfolio of 114 botanical studies by Prentice was published in the book *Weeds and Wildflowers of Eastern North America* (1973). Capturing the beauty and resilience of flowers in a staggering variety, Prentice's delicate watercolors serve as inspiration for the preservation and appreciation of our natural world.



T. Merrill Prentice (1898–1985), *Day Lily*, 1969, Watercolor, 24 x 18 1/8 in., New Britain Museum of American Art, Gift of

the Artist

About the artist

During his life, Prentice was a celebrated architect who ran firms in New York and Hartford from the 1920s to the 1960s, following studies at Yale, Columbia University, and the École des Beaux-Arts in Paris. While studying in France in the mid-1920s, Prentice became interested in watercolor, a medium that he enjoyed using but had little time to devote himself to until four decades later, following his retirement in 1965. After settling in Cornwall, Connecticut, in his later life, Prentice began to observe and paint wildflowers he found throughout his property and the wider region.

In Bloom: The Botanical Paintings of T. Merrill Prentice

March 25, 2019–September 8, 2019

The Helen T. and Philip B. Stanley Gallery

New Britain Museum of American Art, New Britain, CT

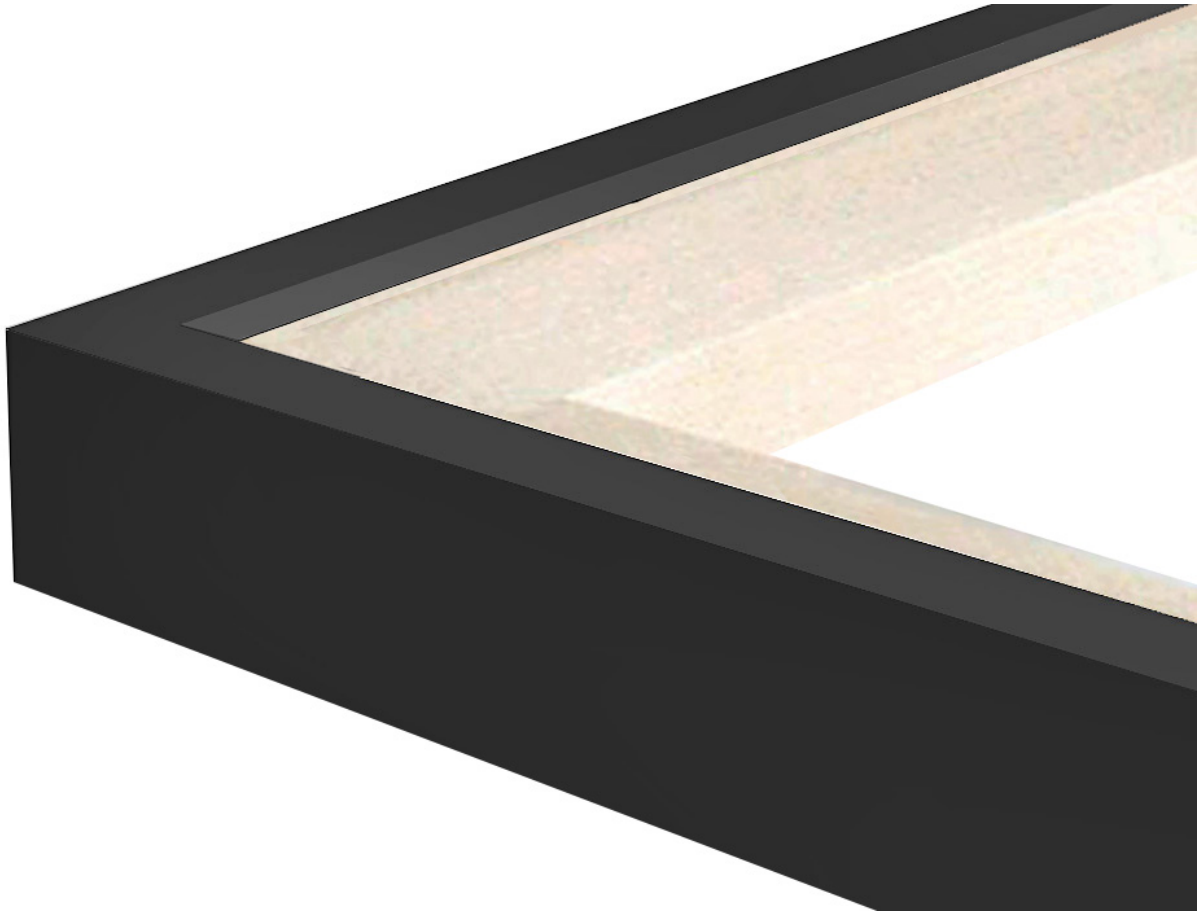


Canada Goldenrod , Watercolor 1977.77.95. Wood lily, watercolor 1977.77.53. Burdock, Watercolor 1977.77.70

Framing Specifications



Purple Loosestrife 1971, Watercolor 1977.77.88.



METRO GALLERY FRAME

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frame with charcoal finish

Purchasing Option: joined wood frame

Custom Wood Strainer: 3/4" wood frame strainer

Custom Frame Acrylic: acrylic cut to size

Custom Frame Mats/sized boards: 4 ply antique white sized board

Jeffrey Vaughn at George Billis Gallery in New York

Vaughn has focused his energies as an artist working in landscapes for over thirty years. Vaughn approaches his work with a quiet contemplativeness that reflects the serene aspects of the natural world and reveals the underlying spiritual nature that can be found in the environments he portrays.



Crabapple Blossoms, 2019, oil on canvas, 30"x30"



Last Light, 2018, oil and acrylic on canvas, 40"x40"



Sunlit Water Lily

2019, Oil and acrylic on canvas 40"x40"

ABOUT THE ARTIST

Jeffrey Vaughn, from Alton, Illinois, received his Bachelor of Fine Arts degree in 1978 from Washington University, St. Louis, Missouri, and his Master of Arts degree in 1981, and Master of Fine Arts degree in 1983 from the University of Dallas.

His paintings have been published in New American Paintings,

Fine Art Connoisseur, American Art Collector and reviewed in the American Arts Quarterly and the St. Louis Post Dispatch.

His work can be found in numerous public and private collections such as the U.S. Department of State, Washington, DC; Anheuser-Busch Inc., St. Louis, MO; Bernheim Arboretum and Research Forest, Louisville, KY; and Kentucky Public Radio, Louisville, KY.



Jeffrey Vaughn
April 30, 2019 – May 25, 2019
George Billis Gallery
New York, NY

FRAMING SPECIFICATIONS



New Blossoms, 2018, oil and acrylic on canvas, 40"x60"



METRO FLOATING FRAME

Profile: 121

Type: floating frame for 1-1/2" canvas paintings

Wood and Finish: unfinished maple wood frame

Purchasing Option: unjoined frame cut to size with wedges

Evelyn Patricia Terry at Lynden Sculpture Garden in Milwaukee

Over the course of more than fifty years, Evelyn Patricia Terry's work has made several bodies of work that address the "conundrum of co-existence that repeatedly occupies the news, my thoughts, and many conversations." In ***America's Favor/Guests Who Came to Dinner (and Stayed!)***, Terry brings together different bodies of work: an iconic table installation, artist books, and mixed media works that layer drawings and other forms of mark-making on sewn rag paper pieces. Terry has mined her five-decade history as an artist to create the exhibition by repurposing the torn and cut sections of etchings, screen-prints, monotypes, and randomly printed rag paper scraps that she has accumulated as a printmaker, and by referencing items in her personal collection, from ethnic dolls to the work of other artists.



"In America, Wandering and Saving Souls", 2018, Pastel, ink,

thread, acrylic paint on paper, 21 x 9 $\frac{1}{2}$ inches (framed)



In America, She Cared A Lot About Getting Her Hair Did, 2018
Pastel, ink, thread, watercolor on rag paper, 10 $\frac{3}{4}$ x 31 inches
(framed)



America: Guests Who Came to Dinner (and Stayed) #25, 2018
Hand-made artist book Ink, thread, hair 6 x 5 inches

About the artist

Evelyn Patricia Terry is a full time professional visual

artist, presenter, writer and art collector based in Milwaukee. She works across many media: printmaking, drawing, painting, installation, and public art. During her long career, she has garnered awards, fellowships, grants, and commendations for community work with students and other artists. Concentrating on printmaking, she earned both a BFA and an MS in Visual Arts from the University of Wisconsin-Milwaukee (UWM). She earned an MFA from the School of the Art Institute of Chicago after Ruth Milofsky, a UWM arts education professor and mentor, set up a fund to give her a deadline to go back to school so she might be better prepared as an artist.

In 2012, Terry received the Wisconsin Visual Artist Lifetime Achievement Award from a Wisconsin consortium of art and humanity organizations. In 2014 the Milwaukee Arts Board honored her with their Artist of the Year Award. Terry's work is internationally exhibited and collected; over 400 private, corporate, and public collections own her artwork including the Milwaukee Art Museum, the Museum of Wisconsin Art, the Haggerty Museum of Art at Marquette University, the Racine Art Museum and the Wright Museum of Art at Beloit College. From 2016 through 2018, several universities—including UWM, the University of Wisconsin-Madison, and Duke University—acquired Terry's hand-constructed artists' books. In 2009, influenced by Dr. Margaret Burroughs, a visual artist, poet, and founder of the DuSable Museum of African American History, and by Chicago art consultant Susan Woodson, Terry founded the *Terry McCormick Contemporary Fine and Folk Art Gallery*, a home-based gallery, following the death of her partner, self-taught folk artist George Ray McCormick, Sr.



Evelyn Patricia Terry: America's Favor/Guests Who Came to Dinner (and Stayed!)

April 28 2019 – July 28, 2019

Lynden Sculpture Garden

Milwaukee, WI

Framing Specifications



METRO GALLERY FRAME

Profile: 102

Type: Thin Gallery Frame

Wood & Finish: ash frame with pickled white finish

Purchasing Option: joined wood frame