



*Abundance*, 1939–40

Oil on canvas, 40 $\frac{1}{8}$  x 30"

Currier Gallery of Art, Manchester, New Hampshire.

## MARSDEN HARTLEY: VISIONARY OF MAINE

*Exhibition and Poetry Reading*

MARSDEN HARTLEY: VISIONARY OF MAINE is a unique presentation of the work of one of Maine's famous native sons. Known primarily as a painter, Hartley—along with his contemporaries Georgia O'Keeffe, Charles Demuth, John Marin and many others—was in the vanguard of American art in the early decades of this century. But he was also a gifted poet, and throughout his life wrote and published poems that are as rich and vivid in the images they portray in words as are his paintings. This project brings together for the first time in a public exhibition Hartley's visual and poetic works, and gives the viewer a rare opportunity to experience the interplay between

## Marsden Hartley

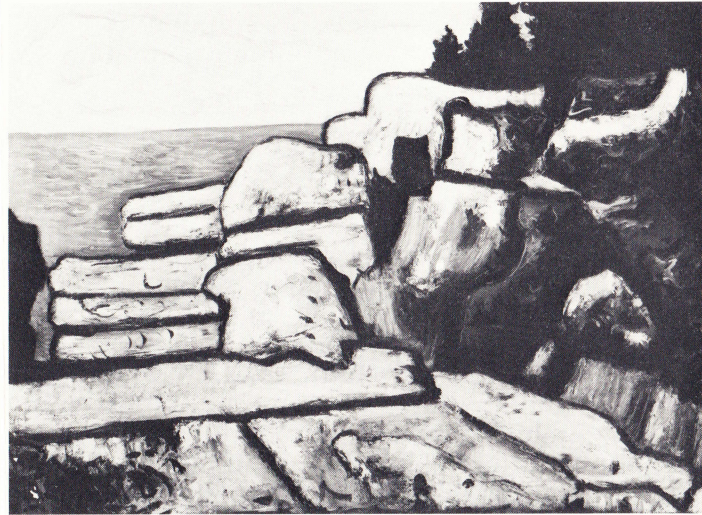
THE LOCUS OF THAT VISION is Maine. Though Hartley was born in Maine (Lewiston, 1877) and died here (Corea, 1943), he lived much of his life elsewhere—in New York and abroad. But the sting of the sea air, the smell of the spruce and fir, the granite rocks and mountains—and especially the spirit that lies behind them—remained a part of him wherever he roamed. Periodically he was drawn back. Finally, during the last years of his life, he spent most of his time in Maine—in Bangor, Georgetown, Vinalhaven, and Corea—and two summers in Nova Scotia. In these locations he wrote and painted with a visionary's eye and ear, inspired by a bend in the Androscoggin River, a dead plover, a bleached shell found on the shore, or a fisherman who had lived a long and rugged life at sea.

When he did return to Maine he brought with him a wider vision. He had lived in New York, Paris, and Berlin when modern art—cubism, expressionism and surrealism—were bursting the doors of academic and conventional art. He witnessed that revolution in art first hand, learned from it, contributed to it, even wrote about it in a number of essays. From that expanded horizon there emerged his own individual statement, which reached a climax in the late poems and paintings of Maine.

At each of the five locations listed in this brochure there will be an exhibition of twenty-five paintings and drawings on loan from collections in Maine, New England, Nova Scotia and New York. Several poems will be on display with the drawings and paintings, as well as several of his published books of poetry. At each site there will be one or more readings of a selection of his poetry followed by a speaker's forum with a panel discussion, gallery talk or lecture which will examine not only the scope and meaning of Hartley's work and his place as a Maine artist, but also some of the broader questions raised by this project.

Through this special alliance of visual, poetic and interpretive contexts you are invited to explore for yourself Marsden Hartley's vision of Maine.

Gail R. Scott  
Project Director



*Granite by the Sea*, 1937.  
Oil on composition board, 20" x 28".  
Whitney Museum of American Art, New York.

### *Return of the Native*

Rock, juniper, and wind,  
and a seagull sitting still—  
all these of one mind.

He who finds will  
to come home  
will surely find old faith  
made new again,  
and lavish welcome.

Old things breaketh  
new, when heart and soul  
lose no whit of old refrain;  
it is a smiling festival  
when rock, juniper, and wind  
are of one mind;  
a seagull signs the bond—  
makes what was broken, whole.

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## *Discussion Topics*

The problem of understanding and evaluating the whole of the artist's creative work

The relationship between the visual image and the poetic image in Hartley's work

What role the audience or viewer has in the experience of listening to poetry or looking at a painting

How and why does a certain geographical area inspire an artist

How the wider national and international art scene affects regional art and vice versa

## *Exhibition and Events Schedule*

### **University of Maine, Presque Isle**

September 19–October 21, 1982

Poetry Reading/Panel Discussion: Sunday,  
September 19, 1982

### **Joan Whitney Payson Gallery, Westbrook College**

October 31–December 2, 1982

Poetry Reading: Sunday, October 31, 1982  
Panel Discussion: Sunday, November 14,  
1982

### **Treat Gallery, Bates College**

December 16, 1982–February 17, 1983

Poetry Reading/Panel Discussion:  
Thursday, January 13, 1983

### **Brick Store Museum, Kennebunk**

February 27–March 30, 1983

Poetry Reading/Slide Lecture: Thursday,  
March 3, 1983

### **Colby College Museum of Art**

April 10–May 15, 1983

Poetry Reading/Slide Lecture: Thursday,  
April 14, 1983

This project is sponsored by the University of Maine at Presque Isle with the support of a grant from the Maine Humanities Council and the National Endowment for the Humanities. Permission to print Hartley's poetry has been given by the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

## *Project Participants*

**Gail R. Scott**, Project Director, is a part-time instructor of art history at the University of Maine at Presque Isle. Formerly Assistant Curator of Modern Art at the Los Angeles County Museum of Art, she has written several articles on Hartley and edited a collection of his essays on art.

### **Panelists and Speakers**

**Chenoweth Hall**, artist and writer from Prospect Harbor, was a close friend of Hartley's during the years that he lived in nearby Corea.

**Philip Isaacson** is a lawyer and art critic from Lewiston who has written numerous articles and catalogue essays on Hartley.

**Townsend Ludington**, Boshamer Professor of English and American Studies at the University of North Carolina, Chapel Hill, is preparing a biography on Hartley and has written extensively on American literature.

**Hearne Pardee**, of Waterville, is a painter who teaches and lectures on art and literature.

**Marius Péladeau** is Director of the William A. Farnsworth Art Museum in Rockland and a noted authority on Maine and American art.

**Sanford Schwartz**, an art historian who lives in New York, has written several articles on Hartley for major art magazines.

**Judy Sobol**, Director, Joan Whitney Payson Gallery of Art, Westbrook College, holds a master's degree in museology from George Washington University and has been involved in historic preservation and museum education programs.

### **Poetry Readers**

**William Carpenter**, poet and faculty member at the College of the Atlantic in Bar Harbor, was winner of the 1981 Associated Writing Program's poetry series.

**Stanley Scott**, Associate Professor of English and Philosophy at the University of Maine, Presque Isle, has written several articles on the connections between American poetry, art and philosophy.

**John Tagliabue** is a poet and teacher of English literature at Bates College. His poetry has been widely published in literary journals and poetry collections.

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University of Maine  
Presque Isle, Maine 04769

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