

NEWS RELEASE

University of Maine
Museum of Art

Media Contact: Kathryn Jovanelli
207.561.3352
kj@umit.maine.edu
www.umma.umaine.edu
Digital images available

June 25, 2007

ART EXHIBITION **July 13 - October 6, 2007**

Bangor, Maine - The University of Maine Museum of Art is pleased to present two exhibitions beginning July 13. **Being Where** Looking Into Landscape offers a wide variety of approaches to the ideal associated with landscape while stretching the traditional definition of what we hope a landscape is or really looks like. **Millions Taken Daily** Photographs from Everyone and Everywhere explores the idea that photographs are an integral part of daily life and we all have a hand in creating and collecting them.



EMILY LANSINGH MUIR
Frieze #2, 1965
Oil on masonite
24 x 39"
Museum Purchase

Being Where Looking Into Landscape

Being Where: Looking Into Landscape presents a wide variety of approaches to the ideal associated with landscape. Through various mediums including painting, printmaking, and photography, the landscape is seen from 1860 to the present as anywhere from a place to record and cherish, to a sublime ideal or even a place to be pitied. The exhibition includes work by Eugene Atget, Emily Muir, Ralph Blakelock, Paul Caponigro, Stephen Etnier, John Marin, Frederick Childe Hassam, Marsden Hartley, Neil Welliver, Andrew Wyeth and Marguerite Zorach as well as many younger, contemporary artists.



VIRGINIA BEAHAN & LAURA MCPHEE
The Blue Lagoon, Iceland, 1988
Chromogenic color print
20 x 24"
Stebbins & Schildknecht Fund

Throughout the history of art, work that deals with landscape has usually been two-dimensional and representational: paintings of fields, forests, or other types of scenery. The outcome of looking at a landscape painting, print, or photograph can often result in an episode of self-inflicted questioning. Much like the tenets of a journalist, the who, what, where, and how of the work helps root the viewer "into" the landscape. Many of the works in this exhibition will pose this type of inquiry. Yet other questions may suddenly occur because with closer inspection all is not always what it seems. Works like



MARGUERITE ZORACH
Trout Stream, 1966
Oil on canvas
19 x 26"
Gift of the Patrons of the Arts

George Inness' *The Elm* and Beate Gütschow's *LS #14* share very similar strategies even though they were made in very different mediums over 135 years apart. They speak of the artist's desire to create the perfect moment, the sublime landscape. Inness employed the same elm tree over and over again because it was ideal and expedient, while painting not in the landscape itself but in the studio. Gütschow fabricates her arcadia through "stitching" multiple photographs of various landscapes together. In each case, the finished work is not a depiction of a specific place. It is a sense of place.

Being Where offers a variety of landscapes that at times stretch the traditional definition of what we hope a landscape is or really looks like. Artists in this exhibition quietly expand the confines of what they observe before them. They strive to "re-see" the world through diverse strategies. The emphasis is often beyond the specific task of recording reality. The landscape may act as a metaphor of dreams, fantasy or simply the will to reinterpret beyond recognition.

Millions Taken Daily Photographs from Everyone and Everywhere



Put a camera in the hands of most people and they'll want to take photographs to remember their special occasions. Whether they chop off the heads of their loved ones or try to include so much background that they appear as ants at the Grand Canyon, these images become cherished memories. Visualize the remains of the picnic from last year's Fourth of July. See the boats floating on a picturesque bay as the family poses in the foreground for their vacation picture. Stand on the Empire State Building and look south towards where the Twin Towers used to be. Stroll down the main street in Any Town, USA and snap some shots. Capture the tiny glint of an airplane zooming others to far away places. Take that picture you always wanted, of the pyramids at dusk, or your child's first smile. Freeze it forever. Such is the power of the photographic lens.

Millions Take Daily: Photographs from Everyone and Everywhere explores the concept that photographs are a central part of daily life and we all have a hand in creating and collecting them. This exhibition of thousands of works, installed floor to ceiling in the museum, has been submitted by people from all around the world.

Image Information/Credits

- | | |
|--|--|
| <p>1.
EMILY LANSINGH MUIR
<i>Frieze #2</i>, 1965
Oil on masonite
24 x 39"
Museum Purchase</p> | <p>3.
MARGUERITE ZORACH
<i>Trout Stream</i>, 1966
Oil on canvas
19 x 26"
Gift of the Patrons of the Arts</p> |
| <p>2.
VIRGINIA BEAHAN & LAURA MCPHEE
<i>The Blue Lagoon, Iceland</i>, 1988
Chromogenic color print
20 x 24"
Stebbins & Schildknecht Fund</p> | |

Museum of Art

www.umma.umaine.edu
Hours: Monday – Saturday 9 am – 5 pm
Admission: \$3.00 per person
No charge for Museum Members and UM students with Maine Card

Directions

From the North

I-95, Exit 48 - Broadway, (Bangor, Brewer)
Turn left at light onto Broadway, Rt. 15
At the 4th light (1.2 m), turn right on to State St., Rt. 2
At the light at the bottom of the hill (.1 m), turn right on to Harlow St. (a one-way street)
Merge into left lane, turn left into parking lot of Norumbega Hall.

From the South

I-95, Exit 48 - Broadway, (Bangor, Brewer)
Turn left at light on to Broadway, Rt 15.
At the 3rd light (1.1 m), turn right on to State St., Rt. 2
At the light at the bottom of the hill (.1 m), turn right on to Harlow St. (a one-way street)
Merge into left lane, turn left into parking lot of Norumbega Hall.

For additional information, please call 561.3350.