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2020 Annual Guide



Showcasing 88 of Maine's
outstanding artists

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Liz Hoag

“When I’m walking in the woods, I think, ‘this is so peaceful,’ and look around at the ‘quiet.’ It’s not just that the surrounding trees dampen the sounds of nearby civilization, but the light and color also make the space feel quiet. The warm light sifting through the trees, the colors of early morning or late afternoon, the cool blues and browns of the path all come together to give me peace. Even at midday with the bright light washing away some of the color, the balance of the trees, branches, and light and dark of the forest still creates calm. I also go to the edge of the sea to find ‘calm.’ Rather than wrapping my arms around myself as I might in the closed quiet of the forest, I instead take a deep breath and spread my arms wide. Wherever I go as an artist, I find balance. I focus not as much on realism as I do on a balanced composition that adds to the sense of peace in my work. I use larger pieces of color and value to direct the eye both two-dimensionally and three-dimensionally. By doing this, I can enhance the viewer’s feeling of calm even more.”

Purple Path, acrylic on canvas, 36” x 36”
Elizabeth Moss Galleries | Falmouth |
elizabethmoss galleries.com
Maine Art Hill | Kennebunk | maine-art.com
lizhoag.com

Julie Houck

“As a contemporary landscape painter working in oils, I aspire to convey not only the scene but also the moment and mood. The moment is fleeting, but the painting allows us to live in that moment a bit longer, to linger, to reflect, to contemplate, to enjoy. I am inspired by the interplay of light on the landscape, which is ever elusive and always changing. Painting softly allows me the opportunity to recreate that one particular special moment when the land, light, and atmosphere seamlessly fuse. Simultaneously, my abstract work in oils is also highly influenced by my early classical training—particularly the study of light on form. My abstract works are inspired by that we cannot see but only experience. Although not realistic scenes, these abstracts retain perspective, value, and dimension. I approach each painting believing that it is not enough to paint the literal view. My goal is to also capture the essence of a scene or a point of view, and hopefully connect you viscerally to that place in time, experience, or moment.

The Colors of Morning, oil on linen, 33” x 33”
Maine Art Hill | Kennebunk | maine-art.com
juliehouck.com

