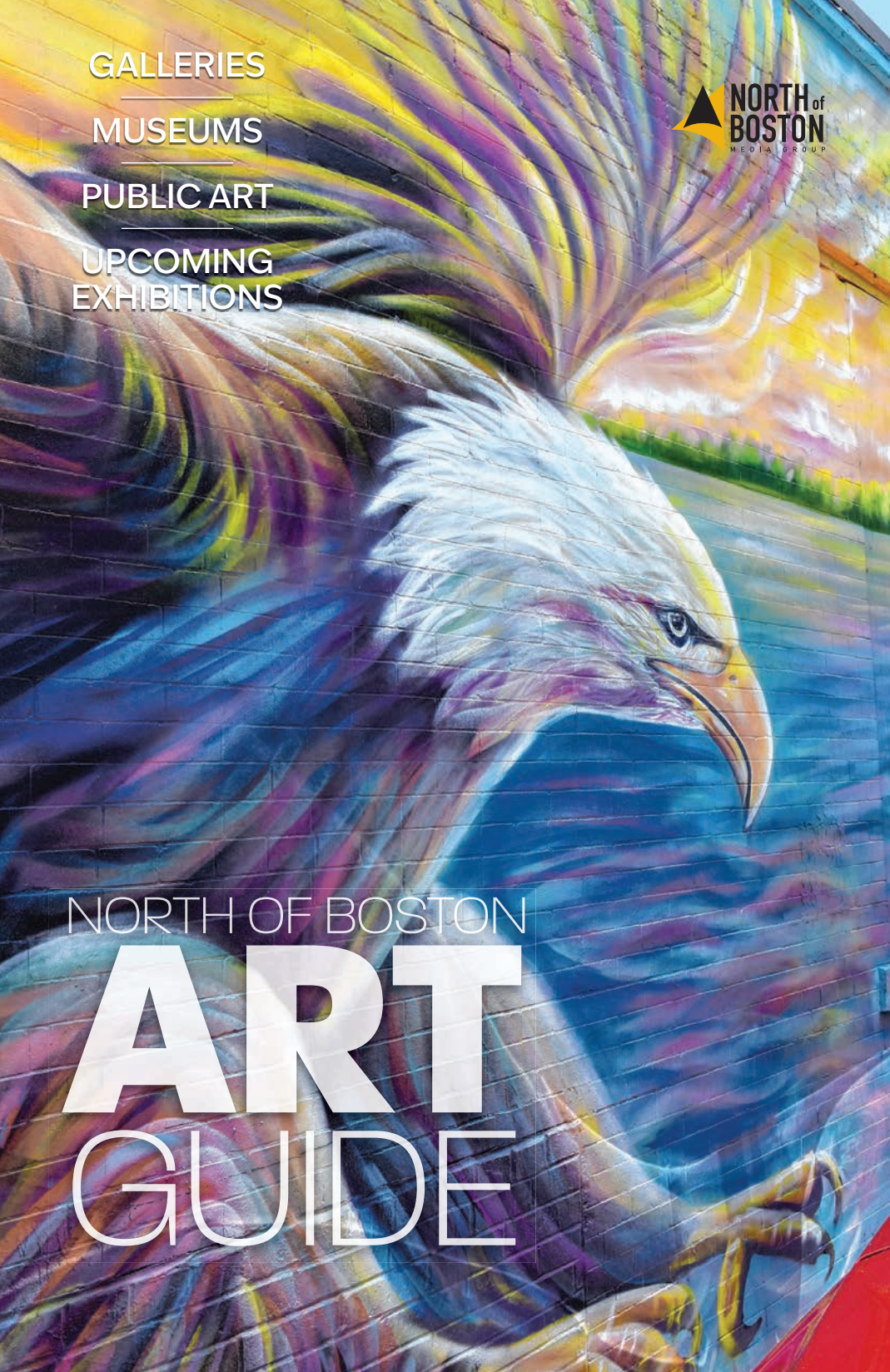




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NORTH OF BOSTON

ART GUIDE



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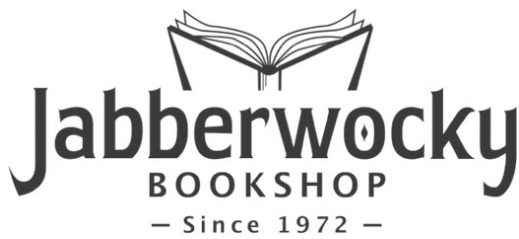
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Photos: Susan Golden



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NORTH OF BOSTON

ART GUIDE

AUTUMN 2026

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Pictured at left: The Dory at
Sunset Mural was painted
on The Pilot House in
Gloucester last spring and
captures Jimmy Tarantino
and Stephanie Palazola
O'Neil rowing their boat.

DAVID SOKOL PHOTO



Art — and the potential for art — is all around, and we're just scratching the surface in this special publication.

In this inaugural edition of the North of Boston Art Guide, we visit several prestigious museums and galleries, take you on a tour of street murals that have brightened the landscape, get a glimpse of an art walk that highlights the vibrant local scene, and check in with two of the local arts associations that bring the creative community together.

We hope it inspires you to get out and explore more of the beauty to be found across this region, inside and out.

On the cover

Jamaal Rolle, an artist from the Bahamas who is internationally recognized for his portraits of some of the world's most influential figures, brought his talents to Haverhill in fall 2024 to paint "Currents of Strength," featuring a bald eagle soaring over the Merrimack River, on the outside of NH Beach Pizza. It is one of eight street murals commissioned for the city by the nonprofit Beyond Walls. **Photo by Tim Jean**



*A special publication of The Eagle-Tribune, The Salem News,
The Daily News of Newburyport and the Gloucester Daily Times*

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Lyndsay Downs,
of Seattle,
Washington, and
John Guttag,
of Lexington,
look up at the
enormous
jawbone of a
sperm whale on
display at the
Peabody Essex
Museum.



Maritime and visionary
roots run deep at
Peabody Essex Museum

ANCHORED IN STORIES

By Terry Date

Photos by Reba Saldanha

Peabody Essex Museum's acronym — PEM — has a pleasing mouthy pronunciation that starts like a puff of wind at sea.

PEM itself is inseparable from the world's oceans, originating in 1799 with the founding of the East India Marine Society by 22 merchants and sea captains.

They engaged in trade, sailing to distant ports in the Far East and Polynesia generating immense wealth, especially from the import and sale of Sumatran pepper.

The ships also brought home from these trips exotic staples, cultural trappings and curiosities that have been telling stories since they were first displayed in Salem.

The museum took its name in 1992 when the Essex Institute and the Peabody Museum of Salem merged.

First-time PEM visitors soon see — and those familiar with its history, collections and exhibits appreciate even more — its maritime ties.

High above the PEM lobby is its arched-glass and white-paneled ceiling.

The view — a product of a major addition in 2003 — brings to mind sky and sails and rigging.

The main campus covers 4.1 acres,



The Poetry Fountain in the museum's 5,000-square-foot garden is inspired by an ancient Chinese floating cup pavilion.

three city blocks, including buildings, gardens, 25 galleries and several historic houses.

Passersby outdoors on the Essex Street Pedestrian Mall see an 11-foot, 4,450-pound historic hand-forged iron anchor on a pedestal.

A tour inside reveals several stops

Talia Chase, 4, of Salem, and her nanny, Mea Hinchey, check out the jingle sculpture, a community collaboration with artist Marie Watt, in the atrium at the Peabody Essex Museum.



highlighting the museum's ties to travel and trade by way of what Ishmael, the narrator in Herman Melville's novel "Moby Dick," calls "the watery part of the world."

PEM is famous for its large collection of whaling and maritime artifacts.

This year, the museum is toasting the 200th anniversary of East India Marine Hall with a new presentation of select items, including early artifacts.

The marine society had the hall built in 1824-25 using Cape Ann-quarried granite.

The society hosted exhibitions and dinners where sea captains regaled guests with stories about their travels and the people and customs they encountered.

George Schwartz, curator at large, says that the pieces and space transport visitors, giving them perspective on the hall's distinctive sense of place.

"The hall's new installation aims to revive the experience of a 19th-century museumgoer who declared 'to walk around this room was to circumnavigate the globe,'" he says.

Figureheads, large carved, painted figures that once graced the prows of 19th-century ships, now reach out from the hall's walls.

The hall holds items that would have

Peabody Essex Museum

- **Address:** 161 Essex St., Salem
- **Hours:** Thursdays through Mondays from 10 a.m. to 5 p.m.
- **Admission:** \$25 for adults, \$23 for senior citizens, \$15 for students, and free for youths under 16 and Salem residents.
- **More information:** 978-745-9500 or pem.org

been startling and strange to people in Salem in the 19th century but also objects that reflect the world's common means of making a living and celebrating life.

Things like fish hooks, carvings, spears and musical instruments.

"And boat design and objects of ritual and ceremony that underscore the universal threads of humanity," says Whitney Van Dyke, PEM's director of marketing and communications. "This hall is a good combination of the natural curiosities and the sort of man-made treasures."

QR codes on exhibits broaden visitors' understanding, linking them to people with lived or cultural knowledge of the objects, Van Dyke says.

One link connects the listener to Māori nose flute music and a Polynesian voice



Josh Behrendt, of Swampscott, takes in Anila Quayyum Agha's luminous installation "All the Flowers Are for Me."

talking about the instrument.

Also here in the hall is the very first item in the society's collection, a two-stem pipe from Sumatra, gifted in 1799 by Capt. Jonathan Carnes.

Carnes, who commanded the ship *Rajah*, brought tons and tons of pepper to Salem, beefing up its reputation, for a spell, as the pepper capital of the world, according to National Park Service research by the Salem Maritime National Historic Site.

On the museum's upper level sits a reinstalled old friend of the museum with an oddity attached to it.

A 6-foot, 750-pound leatherback turtle was caught off the coast of Rockport in 1885 and donated to the museum.

"For (more than) 100 years, this turtle, when it was hot, before museums had good conditioning, climate control, would drip this oil," Van Dyke says, pointing to a bottle in the exhibit case.

The oil came from the turtle, its own fat, which helped keep it from freezing during its years in cold North Atlantic water.

Generations of schoolchildren have been awed by the size of a turtle that

swam off Cape Ann, and the creepy post-humorous detail.

The museum owns more than a million objects of art, artifacts, books, manuscripts and natural history specimens.

Among its houses is a historic 10-footer in which fishermen and farmers made shoes and boots.

Also Yin Yu Tang, meaning "Hall of Plentiful Shelter." The Chinese house was home to the Huang family for more than 200 years.

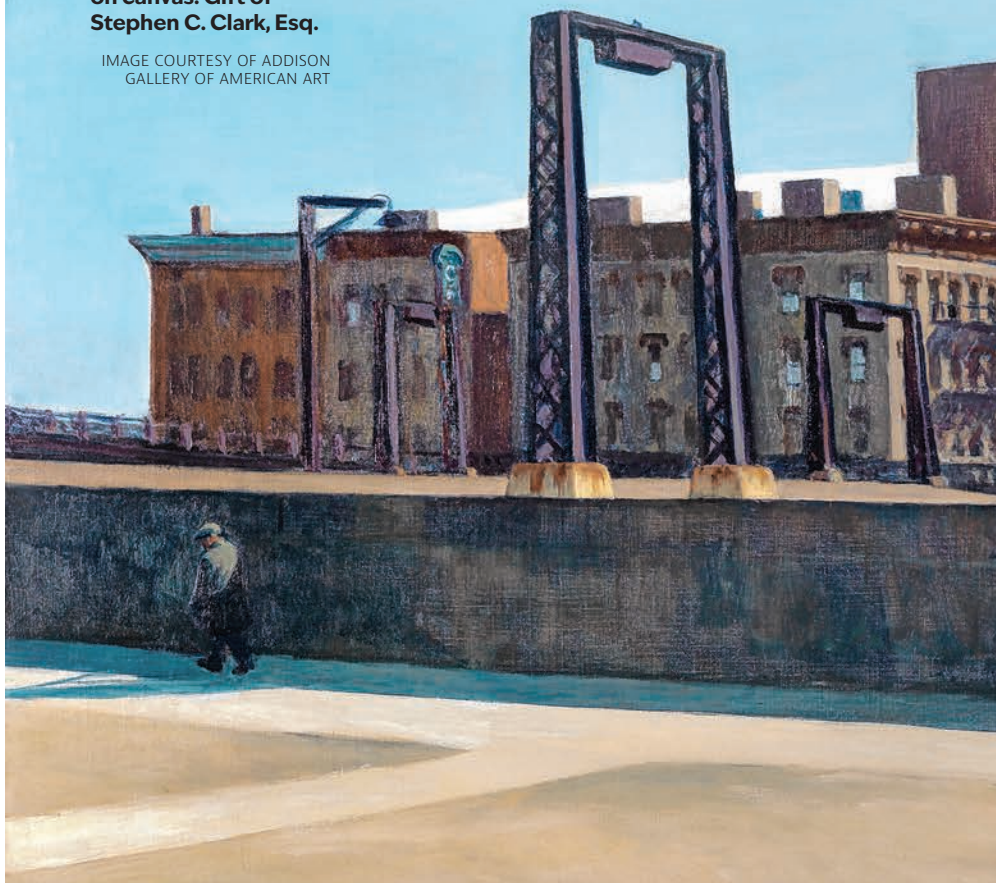
Through Jan. 3, PEM is hosting "Isamu Noguchi: I am not a designer." Noguchi is known for pieces like the Noguchi coffee table and Akari light fixtures, as well as park designs and sculptures, Van Dyke says.

Starting Dec. 5 and continuing through summer 2028, PEM will present "Origami Unfolded," updating a highly successful show that will include connections to scientific processes and engineering concepts.

Meanwhile, the museum with the pleasing acronym that ends with a "mmm" sound will continue to satisfy visitors' sense of wonder in watery Salem. ▲

Edward Hopper,
"Manhattan Bridge
Loop," 1928, oil
on canvas. Gift of
Stephen C. Clark, Esq.

IMAGE COURTESY OF ADDISON
GALLERY OF AMERICAN ART



Addison Gallery celebrates America
with a monumental showcase

The making of a collection



By Terry Date

Photos by Reba Saldanha

Flaunt it if you've got it, so the saying goes.

The Addison Gallery of American Art at Phillips Academy in Andover is in flex mode for its "America in the Making" exhibition, which opened Sept. 8 and continues through Jan. 31.

It's a modest primping, and the museum knows it has parts that need strengthening.

Addison Gallery of American Art

- **Address:** 3 Chapel Ave., Andover
- **Hours:** Tuesdays through Saturdays from 10 a.m. to 5 p.m. and Sundays from 1 to 5 p.m.
- **Admission:** Free
- **More information:** 978-749-4015 or addison.andover.edu

The curatorial staff have selected some 300 works from the almost 30,000 in its permanent collection to celebrate,

chronologically, the 250th anniversary of the nation and its Declaration of Independence.

The collection, like the nation itself, is a work in progress.

The anniversary show represents both a greatest-hits display and a candid self-portrait of an evolving collection.

Still, for a small or moderate-sized gallery, the Addison punches well above its weight, outfitted with an impressive array of art by American masters and lesser-known visionaries.

The works include those by earlier artists John Singleton Copley, Thomas Eakins, Winslow Homer and John Singer Sargent and modern painters Georgia O'Keeffe, Jackson Pollock and Frank Stella, as well as photographers Walker Evans and Robert Frank and contemporary artists Lorna Simpson, Kara Walker and Mark Bradford.

On a pre-exhibit visit in August, the Addison is in flux, betwixt and between recent exhibits and the coming fall opening of "America in the Making."

"Every exhibition season, we deinstall the entire building, repaint, do everything, and then bring it back up," says Allison Kemmerer, director of the Addison.

Here, there is regeneration, reinvigoration and reflection.

Also here are Gordon Wilkins, the curator; Rachel Vogel, the assistant curator; and Ricardo Mercado Ruiz, the curatorial fellow.

The gallery walls are stripped bare. Dollies and numbered bins sit staged. Tools and toolboxes wait at the rooms' edges.

Temporary interior walls stand under construction, and the galleries await new paint coats and lighting designs to complement the works they will display.

It's no exaggeration to say the walls wear 95 layers of paint at the Addison, open since 1931, the staff says.

They say the main hallway, beyond the rotunda, offers a prime opportunity to highlight major examples of American impressionism.

They include paintings by Homer,



IMAGE COURTESY OF
ADDISON GALLERY OF AMERICAN ART

John Singer Sargent, "Val d'Aosta: A Man Fishing," circa 1907, oil on canvas. Gift of anonymous donor.



Paul Manship's 1927 marble statue "Venus Anadyomene" welcomes visitors as they enter the Addison Gallery of American Art's main entrance rotunda.

Sargent, Maria Okey Dewing, Childe Hassam, Theodore Robinson and John Henry Twachtman.

Kemmerer says that the Addison's shows are typically presented thematically, but "America in the Making" is a chronological hang throughout the building.

"We start in the 19th century, we end in the present, which was the hardest room, I think, because we're living it," Kemmerer says. "We don't have that distance."

The goal is to pull out patterns and trends and make sense of what's happening in the moment.

Wilkins says that the show is laying the museum bare, in a way, recognizing that its collection isn't authoritative.

"No museum can tell every story of America," he says. "And we're doing our best to address a lot of the gaps that are in our collection, but we'll never be there."

In keeping with the show's title, the museum collection is in the making, forward-moving, but never reaching a final destination.

"America in the Making" starts with the two earliest paintings in the collection, including "Portrait of Reverend Treat and his Wife," by unknown artists, very early 18th century.

It then moves to portrait miniatures and daguerreotype, ambrotype and tin-type photographs.

Vogel says that the chronological hang allows the Addison to present not only stories of America and American art but the story of its own collection's formation.

Each section of the show is accompanied by words introducing the period's artistic or social or political themes, as well as how the works came to the Addison, Vogel says.

"And so we use it as an opportunity to talk both about our strengths and our weaknesses," she says.

The museum sports great strength in the 1960s and '70s — many of its Phillips Academy alumni were key figures in those decades — and it actively collects



Addison Gallery of American Art staff pose in front of Stanley Whitney's 2021 oil painting "See see Love." From left are Assistant Curator Rachel Vogel, Curatorial Fellow Ricardo Mercado, Director Allison Kemmerer and Curator Gordon Wilkins.

contemporary art.

But in the course of laying out the show's chronology, staff noticed a period in the '80s and early '90s where the collection doesn't necessarily reflect all the artistic innovations that were happening then, Vogel says.

Ruiz says that the show is also an opportunity to gather feedback — from teachers, academy and public school students, and visitors.

The Addison is free and open to the public.

It draws roughly 25,000 to 30,000 annual visitors, a notable figure for a small museum on a preparatory school campus in a suburban setting.

From the start, the Addison's permanent collection was fortified by 58 paintings donated by benefactor Thomas Cochran, a Phillips Academy alumnus.

The Addison's deep collection gives staff the works to tell new stories with each exhibition.

"America in the Making" will strengthen and inform future shows.

As the country's art — and the stories it tells — keeps changing, so will the shows springing from the Addison's permanent collection. 🌟



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Artist James Prosek's 2024 acrylic "Maine Composition No. 1" was part of his exhibition last year.



"Struggle," an exhibition at the Robert Lehman Gallery at Brooks School in early 2024, featured works by Robert Freeman, the winter term visiting artist at the time, and his students.

Robert Lehman Gallery

- ▶ **Address:** 1160 Great Pond Road, North Andover
- ▶ **Hours:** Mondays through Fridays from 8 a.m. to 6 p.m. and Saturdays from 9 a.m. to noon. Sundays by appointment. Closed during school vacations.
- ▶ **Admission:** Free
- ▶ **More information:** brooksschool.org/arts1/lehman

Brooks School gallery blends together engaging exhibitions and community collaboration

In a class of its own

By Terry Date

Photos courtesy of Brooks School

From bucolic Great Pond Road to the curving main entrance and past a series of spaced pennants echoing Brooks School's tenets — including empathy and creativity — the first of the campus's white buildings comes into view.

It's the stately Henry Luce III Library and the attached white, clapboard-clad Robert Lehman Art Center and Gallery.

The library entrance leads to a lobby with couches, beyond which lies the open-concept gallery.

This school year, the 2,300-square-foot Lehman Gallery is — like the rest of the North Andover prep school — celebrating Brooks' 100th anniversary.

Currently, the gallery is presenting works by pop art icon Andy Warhol, who

will forever far outstrip the 15 minutes of fame he predicted for everyone in the future. His show, “Select Works From The Richard Holmes Collection,” runs through Nov. 20.

The second half of the school year will include a Tina Barney photography exhibit from Feb. 5 through April 23 and a Centennial Celebration exhibition from April 30 through June 13.

Early this year, ceramic artist Roberto Lugo had a solo show here. He worked with Brooks students and 50 Lawrence and Haverhill Boys & Girls Club members. He presented ceramics workshops and a sneaker-decorating session inspired by Lugo’s hand-painted Nike Air Force 1s.

Lugo, from a working-class Puerto Rican background in Philadelphia, redecorates traditional porcelain and ceramic forms with graffiti and other urban patterns.

He tells stories of resilience and perseverance as he encourages kids to pursue their art and overcome societal and institutional barriers.

Lugo’s show and James Prosek’s paintings, drawings and sculptures, also shown during the last school year, have raised the level of exposure and relevance of the Robert Lehman Art Center to the highest level in years, says Babs Wheelden, gallery director and chair of the Brooks arts department.

“The mission is all about the visual arts and bringing artists to campus, but also bringing art for not only our students, but our community,” Wheelden says.

Her goal for the gallery is to continue to bring artists and exhibitions that are going to be meaningful and impactful to the local community, not just Brooks students.

Wheelden came to Brooks in 2019, in part, because of its newly built Center for the Arts and because of its established Lehman Gallery.

The gallery was founded in 1995 with support from the Robert Lehman Foundation.

Robert Lehman’s son, Robin Lehman, graduated from Brooks in 1955 and is an artist, filmmaker and collector.



Artist Roberto Lugo talks about his ceramic work on display in “(in)visible ink,” his early 2026 exhibition at the Robert Lehman Gallery.

The Lehman family’s major art collection forms a wing at the Metropolitan Museum of Art in New York City.

Twice a year, Wheelden meets with an advisory committee of Brooks alumni and parents and collectors in New York City, often at the Met, to plan exhibits for the Lehman Gallery.

The gallery space is modeled after Robin Lehman’s living room.

Wheelden placed vintage Warhol-designed album covers in the bookshelves that frame the gallery fireplace for the current show, which includes about 20 pieces among the 150 in a collection that Richard Holmes, a longtime Brooks teacher and assistant head of school, donated to Brooks and Williams College Museum of Art.

Barney, whose brothers and son attended Brooks, will add a living artist’s perspective to the centennial season. She is known for large-scale family photography.

The school year’s culminating exhibition, “100 Years of the Arts at Brooks,” will include works by Warhol, Barney, Sol LeWitt, Barbara Kruger, Lugo, Prosek and Alicia Waterston and from the school’s permanent collection.

In addition, Prosek will unveil his Brooks-commissioned sculpture. 📍

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The Historic Court is the elegant former entry to the Currier Museum of Art. Guests met here for a gala opening ceremony in 1929.



World-class
masterpieces
meet local history at
Currier Museum of Art

A trove of treasures

By Terry Date

Photos by Allegra Boverman

Our tour of the Currier Museum of Art starts where it all began almost a century ago — in the Historic Court.

The court's arcade of arched openings and sculptures was inspired by the Italian Renaissance. As was its mosaic floor, made by Salvatore Lascari, a Renaissance man who painted portraits and murals and assembled mosaics.

The court was the museum lobby when it opened 97 years ago, says the Currier's director of art education, Kate Pritchard.

The Oct. 9, 1929, gala celebrated the Granite State's very own art museum, envisioned as such by former Gov. Moody Currier and his wife, Hannah.

It was built in Manchester, New Hampshire, on the Ash Street lot where they lived, the \$300,000 construction and additional money for collecting art funded, as directed, by the Currier estate.

Moody Currier was born in Boscawen and came from modest beginnings, Pritchard says. He became a lawyer and banker and a patron of the arts.

To this day, the Currier remains New Hampshire's art museum. And while it isn't as big as Boston's Museum of Fine Arts, it punches above its weight, Pritchard says.

In 1929, the gala's invited guests included artists with works on display, and the gathering was blissfully ignorant



New Hampshire scenes in the museum include “Amoskeag Canal,” left, Charles Sheeler’s 1948 oil painting of Manchester mills.

of the impending stock market crash that would send the nation tumbling into the decadelong Great Depression.

“They came through those doors, and that statue is just as it was,” Pritchard says, pointing to a female figure

The lithe, classically posed subject stands in stark contrast to the massive angular steel sculpture in the plaza outside the Currier’s current main entrance, Mark di Suvero’s “Origins.”

In 1929, the museum had a modest collection compared to today’s 15,000 objects.

They now include paintings, sculptures, photographs, furniture, pottery and glass.

Pritchard, joined by Bruce McColl, director of curatorial affairs, and Ali Goldstein, director of marketing and communications, climbs the original marble grand staircase en route to our first stop — the Welcome Gallery.

Home is where the heart is.

“We’re the only museum in the world that has two Frank Lloyd Wright houses in their permanent collection,” McColl says.

The Welcome Gallery tells the story of the two homes and serves as the jumping-off point for Currier shuttles to and tours of the former homes of the Zimmermans and the Kalils, built

Currier Museum of Art

► **Address:** 150 Ash St., Manchester, New Hampshire

► **Hours:** Wednesdays through Sundays from 10 a.m. to 5 p.m.

► **Admission:** \$20 for adults, \$15 for students with ID and senior citizens, and \$5 for youths ages 13 to 17. Free for active-duty military and veterans and their families, for children 12 and younger, and for members. New Hampshire residents can visit for free on the second Saturday of every month.

► **More information:** 603-669-6144 or currier.org

in the 1950s.

The low-slung, modest and satisfying houses, in Wright’s Usonian style, are about 2 miles from the Currier and three doors down from each other.

Nine months out of the year, April through December, the Currier gives three tours of the Wright houses each day.

We pause upstairs by a treasure. “Women Seated in a Chair,” painted by Pablo Picasso in 1941, was donated to the museum anonymously, arriving in the early 1950s.

“It’s a portrait of Dora Maar from the

war years in Paris,” McColl says. “And we have folks that come from all over the world to see it.”

Pritchard says that this particular space is a definite stop on museum tours.

“Anygiven day, Wednesday through Friday, you’ll see a group of kids here because this is an amazing Picasso portrait,” she says. “And then if you look, I always like to ask them to look to their left there because you see another portrait.”

In the next room is American painter John Singer Sargent’s “Portrait of Grace Elvina, Marchioness Curzon of Kedleston,” an equally captivating portrait, but, unlike the abstract, cubist Picasso, Sargent rendered his portrait of a mannered lady in an exquisite and realistic fashion.

“So we talk about how different they are, but yet how similar,” Pritchard says.

Education has been part of the Currier mission from the beginning.

Each year, the museum fulfills the foundational tenet by giving free guided tours to 2,000 New Hampshire public and private school students in kindergarten through grade 12.

Granite State artists and art created in the state are well represented.

“One of our most popular artists in New Hampshire still is Maxfield Parrish,” McColl says of the painter known for his dreamlike landscapes.

Currier-owned paintings by 19th-century White Mountain School artists include Romantic-style scenes of nature by Benjamin Champney, Thomas Cole and Albert Bierstadt.

The Currier received a major donation, \$43 million, from trustee Henry Melville Fuller when he died in 2001, money, in part, to be used for new collections.

McColl pauses by a recently acquired painting by Robert Duncanson, an African American oil painter from the mid-1800s and a late Hudson River School painter.

We sweep by an unusual Edward Hopper oil, “The Bootleggers,” which departs from the everyday moments he’s known for to an action scene — a motorboat splashing past a spooky Victorian house,



Ali Goldstein, director of marketing and communications at the Currier Museum of Art, talks about “Woman Seated in a Chair,” painted in 1941 by Pablo Picasso.



Bruce McColl, director of curatorial affairs at the Currier Museum of Art, stands amid “Spray: Jules Olitski in the 1960s,” an exhibition featured this spring and summer.

giving it a Gothic feel.

We pause at American impressionist Edmund C. Tarbell’s “Summer Breeze,” a swirling blue knockout showing a woman clutching her collar and holding on to her big, billowing hat.

The Currier treasure of treasures is Claude Monet’s “The Bridge at Bougival,” painted in 1869 when the French impressionist was just developing, McColl says.

The museum, which attracts some 45,000 visitors a year, is always in motion, making art available to enjoy and confront what ails us in a creative manner.

“People need creativity, they need aesthetics, they need to feel, they need to connect in these times,” Pritchard says. ▲



‘THE POWER *of* CAPE ANN’



IMAGE COURTESY OF CAPE ANN MUSEUM

This 1934 watercolor painting by Mark Rothko, “Untitled (wharf, Gloucester, Massachusetts),” is now part of Cape Ann Museum’s permanent collection, gifted by the artist’s son, Christopher Rothko.

Cape Ann Museum makes a splash with first exhibition after extensive renovations

By Gail McCarthy

This summer, Cape Ann Museum in Gloucester reopened its doors after a 20-month, \$9.5 million renovation that included state-of-the-art temperature and humidity controls; enhanced security; lighting upgrades; establishing a visitor-friendly flow among the galleries and other spaces; and updates to the auditorium, atrium courtyard, education studio and various amenities.

The first day back, June 30, also marked the opening of a huge new exhibition featuring a trio of artistic titans, “Avery, Gottlieb & Rothko: By the Sea.”

More than 25,000 people visited the special show — which tells the story of the lifelong friendship between Milton Avery, Adolph Gottlieb and Mark Rothko through the lens of their summers in Gloucester nearly a century ago — before it closed on Sept. 27.

However, anyone who missed out will still be able to see two works that are now part of the museum’s permanent collection, “Untitled (wharf, Gloucester, Massachusetts),” a 1934 watercolor by Rothko, and an untitled 1936 oil by Gottlieb.

The Gottlieb painting was donated by the Adolph & Esther Gottlieb Foundation.

Sanford Hirsch, executive director of the foundation, says the artwork represents an important transitional painting based on sketches the artist made of the piers in Gloucester during one of his many summers on Cape Ann.

“The painting depicts a lone figure on a pier, a gray presence on a gray day, in a manner that shows his early interest in surrealism,” Hirsch says. “It is fitting that this painting will belong to the community where it was conceived, and it is our hope that it will continue to be valued by this and future generations of Cape



DAVID SOKOL PHOTO

Ben Werschkul, who was visiting this summer from Washington, D.C., views artwork in “Avery, Gottlieb & Rothko: By the Sea” at Cape Ann Museum.

Ann’s citizens and visitors.”

Museum Director Oliver Barker says that the Gottlieb painting also is important because it represents when Cape Ann’s once thriving granite industry faced economic uncertainty during the Great Depression.

“This work makes an important contribution to the museum following such a successful exhibition, and it is especially meaningful because the Gottlieb Foundation does not typically make institutional donations like this,” Barker says. “The foundation’s decision was inspired by their partnership with the museum and their recognition of how warmly this community embraced the exhibition. That is truly powerful.”

The Rothko painting, the first to enter Cape Ann Museum’s permanent collection, was gifted by the artist’s son, Dr. Christopher Rothko.

“My father said that all art was inherently of its time. But sometimes, even with a master of abstraction like Mark Rothko, art can also be inherently of its place,” Christopher Rothko says. “The richly hued watercolor of Gloucester Harbor that I am gifting to the Cape Ann Museum is such a piece, capturing details from nearly 100 years ago that can still

be seen today.

“My gift reflects my genuine love for this remarkable town and, I am certain, echoes my father’s feelings from his two extended stays — stays that sparked a vivid response from his brush,” he says. “Now this watercolor is back home where it will be treasured and where it may evoke an extra smile of recognition.”

The painting depicts a scene from Gloucester’s Inner Harbor, including the once-common fish flakes on a pier jutting out into the water.

“This exhibition has revealed an important chapter in Mark Rothko’s artistic development, tracing the evolution of his style during his formative years in Gloucester, where he painted alongside his mentor, Milton Avery, and his friend, Adolph Gottlieb,” Barker says. “Harbor and beach scenes were central to Rothko’s experience of Cape Ann and to his emerging artistic vision. We are deeply grateful for this gift and thrilled that Rothko’s first work to enter the museum’s collection will help audiences understand the profound role Cape Ann played in his artistic evolution.”

The exhibition is now on display, through Jan. 24, at The Phillips Collection in Washington, D.C. This is the first



IMAGE COURTESY OF CAPE ANN MUSEUM

Cape Ann Museum

- ▶ **Address:** 27 Pleasant St., Gloucester
- ▶ **Hours:** Tuesdays through Sundays from 10 a.m. to 5 p.m.
- ▶ **Admission:** General admission is \$20 for adults; \$15 for Cape Ann residents and seniors; and free for students, youths and museum members, as well as for Cape Ann residents on the second Saturday of every month. Additionally, admission is free to the CAM Green, 13 Poplar St., open seasonally Fridays through Sundays from 10 a.m. to 5 p.m.
- ▶ **More information:** 978-283-0455 or capeannmuseum.org

time that a show organized by Cape Ann Museum has toured to a national museum.

Eliza Rathbone, chief curator emerita at The Phillips Collection, worked on putting together the exhibition for more than five years. It features 82 works of art from 26 lending institutions, including 16 museums across the country. Of particular interest is that more than half the artworks had never before been publicly exhibited, as numerous pieces are from

Adolph Gottlieb's "Untitled," circa 1936, an 18-by-24-inch oil on Masonite has been gifted to the Cape Ann Museum by the Adolph and Esther Gottlieb Foundation. It was part of the groundbreaking "Avery, Gottlieb & Rothko" exhibition that recently ended.

the artists' family collections.

"I found that the power of Cape Ann to affect anyone who is a painter that spends time here is very great," Rathbone says.

Founded in 1875, Cape Ann Museum today spans two locations and four historic structures. It features modern galleries for permanent and special exhibitions, art studio spaces, children's spaces, and an extensive library and archives that includes more than 1 million photographs taken in Cape Ann in the 20th and early 21st centuries.

From Nov. 14 through March 21, the museum will host "This Other Eden, Photographs by Anne Rearick." The exhibition highlights images taken at Stage Fort Park. Gloucester resident Rearick is a Guggenheim Fellowship winner, long time photography teacher at Massachusetts College of Art and the author of four photography monographs. 🌟



PHILIP FAGAN PHOTO

"GARDEN OF PASSION"

- Passion Flowers Shop, 154 Washington St., Haverhill
- Painted for Beyond Walls by Hailey Bonia, aka Flourish, in 2023, a pop of color welcoming people to Haverhill



CHOPEMDOWN FILMS FOR BEYOND WALLS PHOTO

BROADWAY WALL

- Broadway and Thorndike Street, Haverhill
- Painted for Beyond Walls by Cristhian Saravia and Ange Saravia, aka We Art Golden, in 2023, a 300-foot-long depiction of Haverhill history



CHOPEMDOWN FILMS FOR BEYOND WALLS PHOTO

“THE SHOE MAKER”

- ▶ Haverhill Housing Authority, 25 Washington Square, Haverhill
- ▶ Painted for Beyond Walls in 2023 by Giulio Gebbia, aka Rosk, inspired by the city’s Italian cultural heritage and leather- and shoe-making industries

Beyond Walls murals leave lasting imprint on the city of Haverhill

Making a mark

When Beyond Walls came to Haverhill for the first time three years ago, the team was worn out, founder and CEO Al Wilson recalls.

It was the last leg of four stops in the Lynn-based nonprofit’s 2023 street art tour that began in Holyoke and traveled to Chicopee and Lowell before its final stop in Haverhill.

“Coming to Haverhill was like a big warm embrace,” Wilson says. “Everyone felt so supported.”

Since that first visit, which colored the city with five large-scale murals,

Beyond Walls has returned two times and brought three more murals.

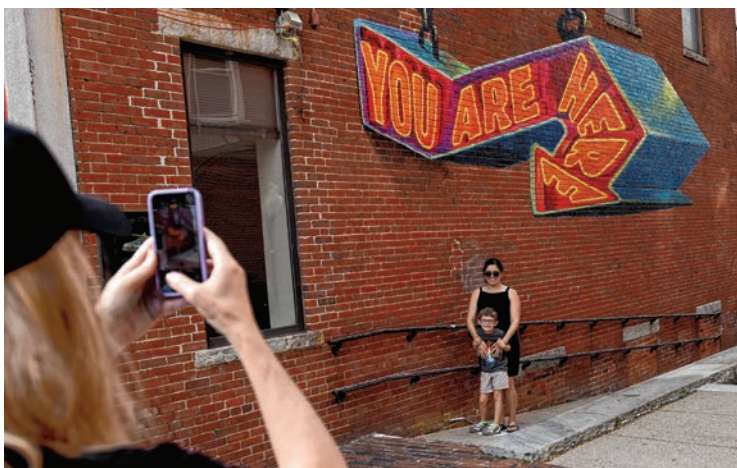
Wilson says that he has become enchanted with the history, culture, neighborhoods and residents of the city.

“We’ve gotten to know the community,” he says. “Its diversity, culture and innovation are great signs of regional economic vitality.”

Wilson commends Haverhill leaders and organizations, including Creative Haverhill, Team Haverhill, Haverhill YMCA, Boys & Girls Club of Greater Haverhill, state Rep. Andy Vargas and Haverhill

"YOU ARE HERE"

► 25 Washington Square, Haverhill
► Painted for Beyond Walls by Naomi Haverland in 2025, an interactive 3D illusion, enjoyed here by Heather Evoniuk and her son, Noah Mitchell



"IN THEIR ESSENCE"

► Boys & Girls Club of Greater Haverhill, 55 Emerson St., Haverhill
► Painted for Beyond Walls by Johann Baez, aka Dovente, in 2023, a celebration of childhood and youth empowerment

TIM JEAN PHOTOS



"BACK HOME"

► MeVA parking garage, 53 Granite St., Haverhill
► Painted for Beyond Walls in 2023 by Michael Mercado, aka Foam, an illuminated mural created to transmit harmony and balance with bright colors



Housing Authority, for advocating to bring epic art into the city. He was also thrilled to take part in Haverhill Art Walk activities over the past few years, hosting mural tours and other programs.

"Public art makes cities stronger and better," Wilson says. "At this very challenging time, it is joyful, as well. Walking tours allow people to see art together."

For more information, visit beyondwalls.org.

— Stacey Marcus



TIM JEAN PHOTO

"CURRENTS OF STRENGTH"

- ▶ NH Beach Pizza, 181 Merrimack St., Haverhill
- ▶ Painted for Beyond Walls in 2024 by Jamaal Rolle, influenced by the landscape, nature and environments of Haverhill



FRANCOIS VISUALS FOR BEYOND WALLS PHOTO

"ON A SUNNY LIMB"

- ▶ Haverhill YMCA, 81 Winter St., Haverhill
- ▶ Painted for Beyond Walls in 2025 by Ruben Ubiera and Cristhian Saravia, aka Golden305, to mark 130 years of basketball history at the YMCA and to honor the natural beauty and energy of the city



DAVID SOKOL PHOTO

THE DORY AT SUNSET MURAL

- The Pilot House, 3 Porter St., Gloucester
- Painted for Awesome Gloucester by Josh Falk in 2025, captures Jimmy Tarantino and Stephanie Palazola O'Neil rowing a traditional wooden dory



COURTESY PHOTO

THE SACRED COD MURAL

- 2 Fort Square, Gloucester
- Painted for Awesome Gloucester by Josh Falk in 2024, a symbol of the city's long and storied fishing tradition

'Awesome'murals add flavor
to coastal neighborhoods

Scaling up the streets

Several large-scale murals commissioned by local philanthropic initiatives Awesome Gloucester and Awesome Rockport have woven themselves into daily life and Cape Ann's maritime and art heritage.

This summer and fall brought the 10th and 11th installments, a replica of Winslow Homer's "The Fog Warning" at Gloucester Rental Center and a fish tank view on a generator box at Rockport's Old Garden Beach.

Sal Zerilli, founder of the two Awesome Foundation chapters, has commissioned Rockport artist Josh Falk and Essex artist Dana Woulfe to paint the murals over the past seven years.

Falk says that he feels more rooted to Cape Ann since he started painting the murals and talking to people on the

streets and in neighborhoods.

"When I painted the codfish over in The Fort, I swear, it was like I was part of their family," he says. "I mean, granted, there are like, 13 houses there. But every body was just, like, so stoked that it was happening."

"Our hope with the maritime mural series is that people have a genuine encounter with iconic images that move them and give them pride in our heritage," Zerilli says. "The Awesome Foundation trustees choose each image and commission the artists, who are the only ones paid. Our trustees give their own money to pay for the murals, write grants to cover additional costs, and manage production from start to finish as volunteers, so that this art belongs to everyone who passes it."

— Terry Date



DAVID SOKOL PHOTO

THE HOLY MACKEREL MURAL

- ▶ Americold Logistics, 1 Rowe Square, Gloucester
- ▶ Painted for Awesome Gloucester by Josh Falk in 2025, honoring a beloved local fish



PAUL BILODEAU PHOTO

THE WORKERS MURAL

- Greater Cape Ann Chamber of Commerce, 24 Harbor Loop, Gloucester
- Painted for Awesome Gloucester and Awesome Rockport by Josh Falk and Dana Woulfe in 2022, to celebrate the legacy of Cape Ann workers in iconic local jobs

THE DORYMAN'S MURAL

- Maritime Gloucester, 23 Harbor Loop, Gloucester
- Painted for Awesome Gloucester by Josh Falk and Dana Woulfe in 2023, a reproduction of Thomas Hoyne's 1981 painting "New Ways on Banquereau"

KIRK R. WILLIAMSON
PHOTO





COURTESY PHOTO

THE FISH WORKERS MURAL

- Ocean Crest Seafoods, 88 Commercial St., Gloucester
- Painted for Awesome Gloucester by Josh Falk and Dana Woulfe in 2020 to honor locals who worked in the fishing industry on land

THE FITZ HENRY LANE MURAL

- 11 Harbor Loop, Gloucester
- Painted for Awesome Gloucester by Josh Falk and Dana Woulfe in 2024, an interpretation of Fitz Henry Lane's 1860 masterpiece "Ship in Fog, Gloucester Harbor"

DAVID SOKOL
PHOTO





COURTESY PHOTO

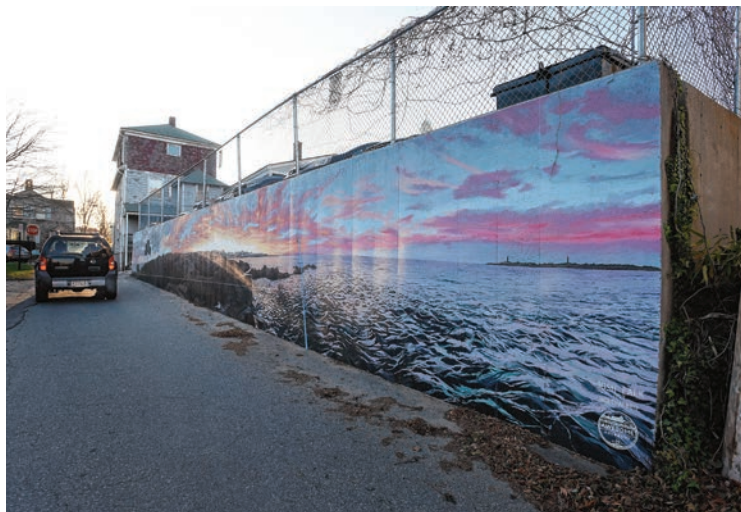
THE FOG WARNING MURAL

- Gloucester Rental Center, 32 Maplewood Ave., Gloucester
- Painted for Awesome Gloucester by Josh Falk and Dana Woulfe in 2026, a re-creation of Winslow Homer's 1885 painting "The Fog Warning"

THE SUNSET MURAL

- 17 School St., Rockport, behind the library
- Painted for Awesome Rockport by Josh Falk in 2019, based on a compilation of the artist's sunset photographs

PAUL BILODEAU
PHOTO





ETHAN FORMAN PHOTO

THE WINSLOW HOMER MURAL

- Cape Ann Auction, 159 Maplewood Ave., Gloucester
- Painted for Awesome Gloucester by Josh Falk and Dana Woulfe (pictured) in 2023, a depiction of Winslow Homer's 1873-1876 masterpiece "Breezing Up (A Fair Wind)"



THE HAYSTACK MURAL

- Old Garden Beach, Rockport
- Painted for Awesome Rockport and the Old Garden Beach Association by Josh Falk in 2026, featuring an aquarium of local sea life and named for the rock farthest out off the beach

COURTESY PHOTO



Pen-and-ink and charcoal artist Deb Hewey demonstrates her process at New England Sketch Book as part of the spring 2026 ArtWalk.



The Newburyport Art Association's spring shows included "FOLIA," leaf-themed works by Amesbury artists Amy Vander Els and Heather Karp.

A creative path

Biannual **ArtWalks**
highlight robust gallery
scene in Newburyport

By Terry Date

Photos by Adam Perri

The Newburyport ArtWalk has good bones.

Valerie Stainton was among the artists and gallery owners who in 2002 started what was then called the Newburyport Gallery Walk.

It was the same year she started her business, originally called Child at Heart Art Gallery. It was located on Inn Street

for 10 months before she moved to 12 State St. and then, in 2008, to her current location, 26 State St.

Then, as now, the walk raised the profile of and celebrated Newburyport's artists, galleries and cultural presence.

In the first full year, 2003, walks were monthly, held every third Saturday. The logo was a bold artist holding a palette in one hand like a discus and pointing a long-stemmed brush in the other. Zorro-like. Vanquished victims, squeezed tubes of paint, lingered at the borders.



During the spring ArtWalk, Blochaus Art Gallery featured new large-scale abstract works by owner Markus Sebastiano and plein air paintings by Alan Bull.

Gallery Walk organizers met regularly and debated points big and small. Stainton kept minutes. They describe themes, advertising, scheduling, what did and did not work.

Over time, organizers scaled back the walks to two, one in spring and one in fall — now typically the first Saturdays in May and October from 10 a.m. to 5 p.m.

The free events are notoriously casual and self-directed, each red-dot stop on the map in the ArtWalk brochure a varied experience.

Any destination might offer refreshments, demonstrations, music, talks, tours, crafts or special exhibits.

The hosts want visitors to relax and be not burdened by preconceptions about art.

“If I walk into a gallery and I’m the only one there, it feels like, ‘Gosh, I have to know what I’m talking about and I have to ask the right question,’” Stainton says. “But when there’s a group and an artist is doing a demonstration, it’s very informal.”

In the past, Stainton has



Belle Carver Struck, executive director of the Newburyport Art Association, right, announces Alexis Guieb-Alimbuyuguen and her sculpture “Iron Maiden” as the “Best in Show” winner for the 11th annual Outdoor Sculpture Garden Exhibition at the ArtWalk in May.

presented in-store demonstrations by Newburyport painter Hillary Scott and printmaker Matt Brown during ArtWalk. This fall, she welcomed photographer Joan Kocak to talk about her show of photo encaustics.

The ArtWalk itinerary typically takes shape a few weeks before each walk.

After more than 20 years, the event pretty much runs itself.

Stainton has lots of muscle

More curated strolls

Other regular art walks in the region include:

► **Amesbury Open Studios and More**, held every November — the 14th and 15th this year — and offering creativity, shopping, food and fun as artists, makers and businesses open their doors to the public. amesburyculturalcouncil.org/open-studios

► **ARTful Andover Art Walk**, held throughout the month of October in downtown Andover, with various businesses featuring the work of local artists and hosting receptions and events. andoverma.gov/calendar.aspx

► **Haverhill Art Walk**, typically taking place indoors and outdoors in June and September and featuring an artist market, plein air painting, poetry, exhibitions, demonstrations and music. creativehaverhill.org/haverhill-art-walk

► **Rockport Second Saturday Art Walk**, held on the second Saturday of the month in June through October and including special activities at various galleries and studios. rockportartwalk.com

A must-see along the way

While exploring Newburyport's multitude of galleries, don't miss the Custom House Maritime Museum on Water Street.

Since it opened its doors in 1975, the museum has preserved the city's seafaring past. Designed by renowned architect Robert Mills, the Custom House was built on the waterfront in 1835 to serve as a hub for over-seas trade and collecting taxes for imported goods.

Nine galleries highlight an extensive collection of art and artifacts dating back to 10,000 B.C. There is also a Discovery Center with STEM-focused activities for children.

The museum, run by the nonprofit Newburyport Maritime Society, is currently open Thursdays through Saturdays from 10 a.m. to 5 p.m. and Sundays from noon to 5 p.m.

Tickets are \$8 for adults, \$5 for



KEITH SULLIVAN PHOTO

Carved in 1805, the "Figure of Justice" resides in the Custom House Maritime Museum's Marquand Gallery.

Newburyport residents and free for kids under 12.

For more information, visit customhousemaritimemuseum.org.

memory as a walk organizer.

"She's usually the one that is, you know, keeping everybody accountable," says AJ Simmons, marketing manager at the Newburyport Art Association, a regular stop on the walk.

Behind the art association is the Range Lights Sculpture Garden. It is filled with works that will be up through April 1, the 11th annual Outdoor Sculpture Garden Exhibition.

Under a great granite arch and inside a stand of arborvitae are patios, walkways and landscaped beds of tall grasses, flowers and ground cover.

Colorful figures in a sculpture called "Liberty and Justice for All" by Raynor Warner form a kick line under the arborvitae.

The full list of participants in the most recent walk, on Oct. 2, follows and includes restaurants and other businesses that host regular art exhibits. All of these places are, of course, worth visits outside of the formal events, too:

▶ Tinkerhaus Community Makerspace,

3 Graf Road, Unit 11

▶ Alan Bull Studio, 18 Graf Road, Unit 18

▶ Metzy's Cantina, 5 Boston Way

▶ CHALK Gallery, 3 Harris St.

▶ Threadneedle Gallery, 0 Threadneedle Alley

▶ Valerie's Gallery, 26 State St.

▶ Greetings by Design, 6 Market Square

▶ New England Sketch Book, 1R Water St.

▶ Gibson Sotheby's International Realty, 11 Market Square

▶ Newburyport Art Association, 65 Water St.

▶ Blochaus Art Gallery, 74 Water St., Suite 200

▶ The Gallery on Federal, 2 Federal St.

▶ Chococoa Baking Co., 50 Water St., Mill 1

▶ The Blue Lobster Print Studio and Gallery, 53 Middle St.

For more information and updates, visit newburyportart.org. 📌



TIM JEAN PHOTO

Pat Pereira, president of the Greater Salem Artists Association, works on a floral painting during a drop-in Friday morning art session at Paint Party in Salem, New Hampshire.

Long-running **arts associations**
connect local makers

ARTFUL ENDEAVORS



RYAN HUTTON PHOTO

Robert Gablosky, who founded the Greater Haverhill Arts Association in 1971 and died in 2017, poses in his booth with great-grandson Brady King at the Haverhill Art Festival in 2014.

By Terry Date

Arts associations routinely attract art lovers from beyond their home bases, giving them multiple affiliation to satisfy their art joneses.

We recently caught up with two local groups, the Greater Haverhill Arts Association and the Greater Salem Artists Association.

The Greater Haverhill group is active and large, 130 members, and it offers oodles of exhibit opportunities.

It's a long-established organization, too — going back to 1971 when Robert Gablosky, a local teacher and Haverhill Gazette editor, founded the GHAA and became its first president.

The word “greater” in the group’s title has added significance, says Ann Jones, a former president and member since the mid-1990s.

The group has no brick-and-mortar address to maintain, which keeps its expenses low and memberships affordably priced, says the current president, Michael Rossi.

A basic membership is \$35, and only \$15 for students.

It gets them reduced exhibit entrance fees, as well as free entry to five art demonstrations, to Saturday morning work shops twice a month with feedback from a Copley master painter, and to Sunday paint-ins in January at Nunan Florist & Garden Center in Georgetown.

The GHAA hosts about seven exhibits a year, says Kate Pazzanese, chair of the exhibit committee.

She is a 2011 Haverhill High School graduate and has an animation degree from the University of Massachusetts Amherst.

She grew up with art, learning from family members and public school art teachers, including Susan Blim, Jeffrey Paszko and Mary Murphy.

Pazzanese found out about the arts association in 2019 at its annual Haverhill Art Festival, held each September on Bradford Common. Artists exhibit and sell fine art — paintings, drawings, photography, sculptures and more.

The exhibits draw artists in, but different exhibits appeal to different segments of the group in part due to the time of year that they are held, Rossi says.

Rossi first attended GHAA events back in the mid-1980s but in the last 10 years has become an active member.

He was a professor of English, teaching writing, at Merrimack College in North Andover. He retired two years ago and has had more time for his art, time to paint, primarily still lifes and landscapes.

He has been joining the Saturday morning portrait and still life painting workshops hosted by Mark Hayden, a longtime member of the arts association and Copley Society of Art.

“The Saturday morning workshops are very distinctive,” Rossi says.

“There is nothing quite like what goes on there,” Jones says.

Typically, about 24 people take part, working in oils, watercolors or pencils.

They stand, sit on the floor and in chairs.

It’s a free-flowing event. Hayden circulates and answers questions, helping the artists develop their skills.

Not too far away, the 71 members of the New Hampshire-based Greater Salem Artists Association workshop their skills and rub elbows at demonstrations, painting parties and open air sessions.

The GSAA also hosts two art shows each year, winter and spring, where

Like-minded groups

Associations for artists abound in the region. Here are some more to check out:

- ▶ **Arts Institute Group of the Merrimack Valley**, aigmv.boxmode.io
- ▶ **Danvers Art Association**, thedanversartassociation.org
- ▶ **Ipswich Art Association**, ipswichartassociation.org
- ▶ **Marblehead Arts Association**, marbleheadarts.org
- ▶ **Newburyport Art Association**, newburyportart.org
- ▶ **New Hampshire Art Association**, nhartassociation.org
- ▶ **North Shore Arts Association**, nsarts.org
- ▶ **Peabody Art Association**, facebook.com/peabodyartassoc
- ▶ **Reading Art Association**, readingart.org
- ▶ **Rockport Art Association**, rockportartassn.org
- ▶ **Salem Arts Association**, salemarts.org
- ▶ **Swampscott Arts Association**, swampscottarts.org

members strut their art and admire others’ works.

The demonstrations take place during the group’s meetings on the second Thursday of the month from September through May at Centerpoint Community Church, 101 School St., Salem.

The group’s president, Patricia “Pat” Pereira, says that the GSAA has weathered change, decreasing and increasing memberships.

GSAA members come from Salem and Windham and other nearby towns, including Hampstead and Atkinson. Dues are \$45 for adults and \$25 for students.

“Our mission basically is to educate all levels in art and share a place where people can be in community with other artists,” Pereira says. “I mean that is the whole point of this.”

For more information on the two associations, visit haverhillartassociation.org and gsaanh.wixsite.com/home. 📍



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