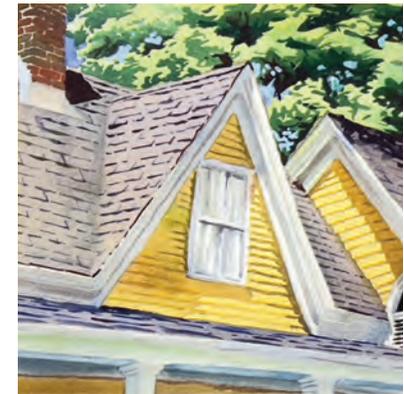
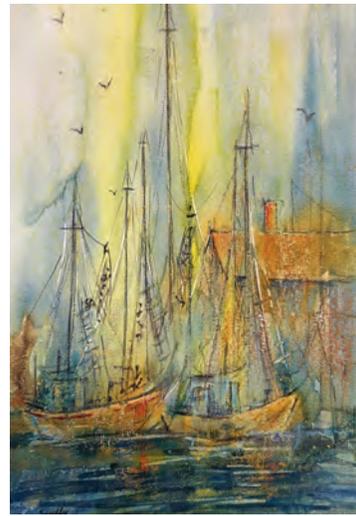


71st Annual Art Auction

PRESENTED BY THE OGUNQUIT ART ASSOCIATION



AT BARN GALLERY

BARN GALLERY



Barn Gallery, built by Barn Gallery Associates (BGA) and the Ogunquit Art Association (OAA) in 1958-1959, provides an iconic exhibition space for OAA artists and a center for artistic activities. Together with the Ogunquit Museum of American Art and the Ogunquit Playhouse, it is a vital part of the lively cultural life of Ogunquit and the surrounding area.

In 2003 BGA donated the building to the Ogunquit Arts Collaborative (OAC), a volunteer-run, not-for-profit corporation that owns and administers Barn Gallery. The mission of the Ogunquit Arts Collaborative is to educate and enlighten the seacoast community by nurturing, supporting and presenting art by the OAA and other local fine artists. Artists and friends meet at the Barn to share exhibitions, programs about art and the creative process, and opportunities to create art.

Special Thanks go to those whose efforts and generosity have made the 71st Annual OAA Art Auction possible:

AUCTIONEER
William J. Milliken

AUCTIONEER ASSISTANT
Deidre O'Flaherty

AUCTION CURATORS & CATALOG

John Andrews	Deidre O'Flaherty
Ethel Hills	Nancy R. Davison
Mark Pizza	Susan Irene Correia
Eric J. Taubert	Pamela Bearor-Amiralian
Deloris White	

Thanks also to OAA Artists, OAC staff and volunteers for all their hard work.

We are especially grateful to those artists who made direct donations of hand-crafted bid cards and artwork.

The OAA Artists thank the Ogunquit Arts Collaborative and the Friends of Ogunquit Art (FOA) for their generous and ongoing support.

Thank you to our Gold & Silver sponsors for supporting the 71st Annual Auction.



71st Annual OAA Art Auction

August 2nd 2025

Saturday August 2nd at 7 pm

Doors open at 6 pm

PREVIEW HOURS

Wednesday July 30th 11 am to 5 pm

Thursday July 31st 11 am to 5 pm

Friday August 1st 11 am to 5 pm

Saturday August 2nd 11 am to 2 pm

4 ————— The 71st Ogunquit Art Association Annual Auction —————



Celebrating 71 Years of Tradition

The OAA Annual Art Auction enters its 71st year, continuing a proud tradition of artists sharing their work with the community through public auction. From the beginning, the mission of the Ogunquit Art Association has been to make its members' artwork accessible to the public—and the auction has played a central role in that goal.

This tradition became firmly established in the early 1950s, thanks to the efforts of dedicated OAA members such as Edward Betts, Beverly Hallam, and Ned Hergelroth. Their vision was later championed by celebrated painter, caricaturist, and printmaker Peggy Bacon.

Now in its eighth decade, the OAA Annual Art Auction remains a vibrant expression of our enduring commitment to the spirit and mission of the original Ogunquit Art Colony.



Barn Gallery: Where Art Lives

Ogunquit, Maine has attracted artists for over a century with its dramatic coastal landscape. At the center of this long-thriving artistic community stands Barn Gallery, where visitors experience both finished works and the creative process in action. Unlike traditional museums, this active gallery space connects viewers directly with working artists, preserving Ogunquit's art colony traditions while supporting contemporary practice. This is where Maine's artistic legacy gets made, not just displayed.

No trip to Ogunquit is complete without a visit to Barn Gallery!

AUCTION OFFERINGS



Jayne Adams
 "Umbrella Day"
 Oil on birch panel
 16" x 26"



Jayne Adams
 "Red Barn in a Green Field"
 Oil on birch panel
 16" x 12"



Merrill Aharonian
 "Floating Family"
 watercolor/acrylic
 monoprint/collage
 24" x 24"



Merrill Aharonian
 "Radiance"
 acrylic paint and
 collage
 29.5" x 36.5"

Russell Aharonian
 "Carnival"
 Acrylic
 27" x 33"



Russell Aharonian
 "Inside the Outside
 Studio"
 Acrylic on panel
 38" x 31"



John Andrews
 "Fall"
 Oil on canvas
 22" x 28"



John Andrews
 "Fall Reflection"
 Oil on canvas
 18" x 24"



Jane Banquer
 Spruce Shadowplay
 Linocut & collagraph
 31" x 25"



Pamela Bearor-Amiralian
 "Cosmic Marbles"
 vinegar paint on wooden
 cradle
 36" x 48" x 1.5"



Pamela Bearor-Amiralian
 "Starburst"
 Vinegar paint on wood
 24" x 24" x 3/4"



André Benoit
 "Picasso's Rooster"
 Wood assemblage
 36 1/2" x 22" x 5"

André Benoit
 "Suess's Third Fish"
 Wood assemblage
 19" x 53" x 5"



Maryelle Braunstein
 "Ogunquit Skies Ablaze"
 Photography
 20" x 16"



Maryelle Braunstein
 "Pilings in the Cove"
 Photography
 20" x 16"



Jeffrey Briggs
 "Wolfhound"
 Resin with bronze patina
 10 1/4" x 7 1/2" x 6 1/2"





Lindley Briggs
 "Dance of Spring"
 Bronze - Artist's Proof
 6" diameter



Lindley Briggs
 "Four Graces"
 Bronze - Artist's Proof
 11¼" x 8" x 3"



Susan Irene Correia
 "Essence of a Stallion"
 Photography
 18" x 24" x 2"



Susan Irene Correia
 "Sinking Shadows"
 Photography
 10" x 20" x 2"

Charles Cramer
 "Pilot"
 Watercolor
 19" x 23"



Nancy R. Davison
 "Temple Bell"
 Linocut
 18" x 20"



Nancy R. Davison
 "Water"
 Linocut
 30" x 20"



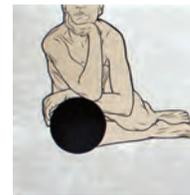
Charles Laurier Dufour
 "Feather"
 Photography
 20" x 16"



Jeffrey Fitzgerald
 "Out There Coming Around"
 Acrylic on canvas
 36" x 36"



Tanya Fletcher
 "Contemplating the Void I"
 Oil, silver leaf on birch
 9" x 9"



Tanya Fletcher
 "Contemplating the Void II"
 Oil, silver leaf on birch
 9" x 9"



Patricia Gerkin
 "Tide Pools - 2"
 Encaustic on panel
 8" x 8"

Patricia Gerkin
 "Tide Pools - 5"
 Encaustic on panel
 8" x 8"



Roger Goldenberg
 "Aglow"
 Charbonnel oil etching ink
 on Rives BFK
 28" x 13"



Don Gorvett
 "Barnacle Billy's"
 Woodcut, edition 300
 15" x 38"



Don Gorvett
 "Dune Estuary"
 Reduction woodcut
 38½" x 56"



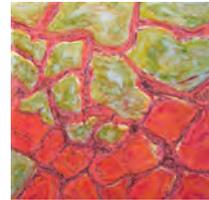
AUCTION OFFERINGS



Hara Harding
"Birthday Bouquet"
Watercolor
17" x 21"



Hara Harding
"Up to the Barn"
Watercolor
15" x 19"



Kate Higley
"Yellowstone Pool"
Monotype Print
25½" x 24½"



Kate Higley
"Yellowstone Thermophiles"
Monotype Print
29" x 27"

Ethel Hills
"Hope - the thing
with feathers"
Acrylic
8" x 8"



Ethel Hills
"Restless Seas"
acrylic
10" x 10"



Madeleine P. Hopkins
"Early Winter"
Oil
22" x 22"



Madeleine P. Hopkins
"Well's Beach, High Tide"
Acrylic
25" x 25"



Jim Kelly
"As We Speak"
Photography
48" x 36"



John Latham Knapp
"Here's Marilyn"
Mixed media on cardboard
38" x 50"



Dustan Knight
"Frosty Morning"
Acrylic on canvas
18" x 24"



Dustan Knight
"Hobo Sunrise"
Acrylic on canvas
36" x 24"

Kate Knox
"The Gorgons"
woodcuts & beeswax
on cradled panel
16" x 28" x 2"



Kate Knox
"Three Bucks Shy"
woodcuts & beeswax
on cradled panel
16" x 28" x 2"



Carol Lummus
"Duet for unaccompanied
violin"
Intaglio relief
16" x 19"



Carol MacLeod
"Eyes Gone"
Photography
21½" x 17½" x 2"





Shaune McCarthy
"The Mist"
Acrylic on wood panel
30" x 24" x 3"



CE Morse
"Sumac and Snow"
Photography
24" x 36"



Lennie Mullaney
"Monhegan Yard Boat"
Oil on linen
9" x 12"



Lennie Mullaney
"Red Boot"
Oil on linen
9" x 12"

Jean Noon
"Wire Horse #150"
Wire and wood
20" x 14" x 3½"



Deidre O'Flaherty
"August Transition"
Watercolor
9" x 6"



Deidre O'Flaherty
"Labyrinth Lily"
Linocut
8" x 10"



Michael Palmer
"Oldest House on
Cliff Island"
Ink & acrylic
24" x 24"



Michael Palmer
"Pidlin Creek"
Ink & acrylic
14" x 14"



Sherry Palmer
"Coillore Whins"
Oil on linen
6" x 17"



Sherry Palmer
"Whins on the Coillore Road"
Oil on linen
10" x 12"



Jane Petschek
"Earthly Delights"
Etching
16¼" x 13" x 1"

Jane Petschek
"Morning Mist"
Etching
17¼" x 11" x 1"



Mark Pizza
"London Sky"
Photography | Edition: 1/25
24" x 36"



Mark Pizza
"Long Drive Home"
Photography | Edition: 1/10
24" x 36"



Daphne Pulsifer
"Raising Star"
Bronze
4" x 2" x 1½"



AUCTION OFFERINGS



Marjorie Rizzo
 "Squash Flowers on Vine"
 Watercolor
 20" x 16"



Marjorie Rizzo
 "Yellow Sea Worm"
 Watercolor
 20" x 24" x 1"



Raegan Russell
 "Last Light"
 Oil on linen framed
 with pine lattice float
 20" x 24"



Raegan Russell
 "The Keeper's House"
 oil on linen framed in
 maple floating frame
 16" x 20"

Roland Salazar Rose
 "Black Water Day"
 Mixed on Stonehenge paper
 22" x 30"



Roland Salazar Rose
 "Storm's Over"
 Mixed media
 22" x 30"



David Schneider
 "Ghandi Now"
 Ceramic under-
 glazed drawing &
 screenprint
 13" x 8"



Antoinette Schultze
 "Contentment"
 Limestone granite,
 glass, stainless steel
 8" x 7" x 6"



Antoinette Schultze
 "Gold Nuggets"
 Granite, glass, teak
 8½" x 9½" x 4"



Fran Scully
 "Harbor"
 mixed media (water-
 color, acrylic, pastel)
 20" x 15" x 1"



Fran Scully
 "Winter Stream II"
 mixed media
 (charcoal, ink, acrylic)
 20" x 15" x 1"



John Snyder
 "Pathways"
 Acrylic and oil
 14" x 18"

John Snyder
 "The Return"
 Acrylic
 22" x 25"



Anne Strout
 "Little Maine Dreamhouse"
 Acrylic
 20" x 16" x 2"



Anne Strout
 "Night River"
 Encaustic
 12" x 24" x 1½"



Eric Taubert
 "Barnacle Billy's. Perkins
 Cove, Ogunquit"
 aluminum archival dye
 sublimation
 24" x 24"





Eric Taubert
 "The Clover. Perkins
 Cove, Ogunquit"
 aluminum archival
 dye sublimation
 24" x 24"



Rose Sielian Theriault
 "Go Figure - Again"
 Mixed media
 16" x 20"



Rose Sielian Theriault
 "Harvest"
 Prismacolor, pen
 12" x 18"



Shiao-Ping Wang
 "Village of Lehon"
 Acrylic on canvas
 34" x 34" x 2"

Deloris White
 "Coastal Calm"
 Drypoint with
 chine colle
 11" x 14"



Deloris White
 "Island Trails"
 Drypoint with chine colle
 14" x 11"



Russel Whitten
 "Labor Day Weekend"
 Watercolor
 34" x 36" x 6"



Russel Whitten
 "Sara's House"
 Watercolor
 17" x 22" x 1"



**Pamela duLong
 Williams**
 "Red Rose"
 Oil on wood
 16" x 12"



Pamela duLong Williams
 "White Flower on Pedestal"
 Oil
 20" x 20"

Auction Pricing Information

This catalog features 90 original works of art. Opening bids typically range from \$50 to \$400, presenting a unique opportunity to acquire artwork at prices below standard gallery or retail levels. Please note that some works may be subject to reserve prices, which must be met for a sale to be finalized.



The **Ogunquit Art Association's** original mission statement offers the public "the opportunity for aesthetic experience and the acquisition of works of art." Offers artists life-long membership and the opportunity "to display that which is, in his or her own judgment, his or her finest work, free from the usual vagaries of popular opinion and fashions of tastes. This brings into view a true representation of art from the artists' point of view."

Officers & Board of Directors 2024-2025

John Andrews : President
Hara Harding : Vice President
Deloris A. White : Secretary
Michael P. Foley : Treasurer (Non-Board Member)

Members at Large

Charles Laurier Dufour
Amy Hagberg
Carol MacLeod
Jean Noon
Anne Strout
Russel Whitten



The mission of the **Ogunquit Arts Collaborative** is to educate and enlighten the seacoast community by nurturing, supporting and presenting art by the OAA and other local fine artists.

Officers & Board of Directors 2024-2025

Deidre O'Flaherty : President
Nancy R. Davison : Secretary/Clerk
Michael P. Foley : Treasurer

Members at Large

Nicole Bianco
Scott Eldredge
Jeffrey Fitzgerald
Ethel Hills
Dustan Knight
Lori Martin

Jayne Adams



Painting | Drawing | Sculpture
jayneadams.com

A life long fine artist, I delve in multiple disciplines with figurative themes and a variety of outcomes. Compositions vary from frieze-like rows, clustered groupings or singular forms. Out of the paint spreading, the paper tearing, the

layering, the clay slinging, I hope to get caught in a flow moment that will keep me there just a little bit longer... the ultimate undertow.

John Andrews

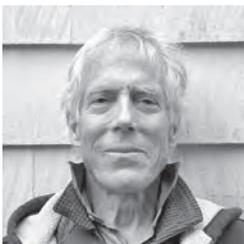


Oil
johnandrewsart.com

Painting is immensely satisfying for me although I am never satisfied that I've done all I want to do with it. My exploration of paint, color, surface, shape and line is unending. Inspirations for discoveries are

all around me, from the small details to the vast areas of my daily surroundings. Abstraction expands those discoveries for me, and I hope, opens possibilities for the viewer.

André Benoit



Wood Assemblage
andrebenoit-art.com

Component pieces incorporated into my work exemplify diverse sourcing of materials that in aggregate complement a single found piece that has served as a conceptual nidus for my representational approach of creating

human, wildlife or iconic characterizations. I am drawn to the patina of weathered wood and make no attempt to obliterate evidence of that exposure with pigment that adds definition or contrast where needed.

Merrill Black Aharonian



Painting

As the daughter of an art historian, I grew up in museums, but I was sixty before I began making art myself. Inspired by nature, the figure, and other artists, I let materials lead me into new territory, hoping to evoke the same curiosity, surprise, and emotional

connection I feel in the creative process.

Jane Banquer



Printmaking
citypointstudio.net

This piece is derived from plates repurposed from another print. The spruce sections called me to incorporate them into something else, alone or with shadows, a recurring element in my work.

Maryelle Braunstein



Photography

I aim to evoke a sense of beauty and emotion through each photograph, capturing moments that resonate deeply and linger in the heart. Light, composition, and subject come together to create a visual harmony that invites stillness, reflection, and

wonder. My work aspires to offer viewers a quiet, uplifting escape into something timeless and soul stirring.

Russell Aharonian



Painting
russaha-art.com

I was guided by art professors to scribble until I found myself, to create a new world. I play with materials, drawing as images emerge, bringing more richness and texture, shapes and possibilities, creatures who laugh with

me at the joy of being human. I invite people to enjoy the experience and stay open to their own sense of play.

Pamela Bearor-Amiralian



Vinegar Paint | Mixed Media
pbearor-amiralian.com

Vinegar paint provides intricate lines and patterns which pop from the pigment, creating the optical illusion of depth. My panels blend contemporary mixed media design with a late 18th century, American painting technique

- vinegar and powdered pigment. The final works, with their intricate detail, organic/geometric shapes, and rich tones, create a dynamic complexity as the art pulls from the cosmic and nature's wisdom.

Jeffrey Briggs



Sculpture - Resin
briggssculpture.com

My recent work highlights themes and questions related to humankind's relationship to animals.

Lindley Briggs



Sculpture - Bronze
lindleybriggssculpture.com

Paul Klee once said, "Art does not reveal what is seen but rather makes the unseen visible." I hope that my work offers viewers another way of perceiving reality—or at least a gentle, lyrical escape from the harshness of everyday existence.

Susan Irene Correia



Photography
susanirenephotos.com

There is no greater reward for me than to capture the artistic beauty of the horse at liberty and then invoke these same emotions with my clients when they view my work.

Charles Cramer



Drawing | Painting

"I am for continuous contradiction, for affirmation too, I am neither for nor against and I do not explain because I hate common sense" -- Tzara

Nancy R. Davison



Linocuts
nancyrdavison.com

Niagara Falls & Japan - linocuts from drawings made in my travels.

Charles Laurier Dufour



Photography

Feather captures the drama exhibited by Maine's rocky coast, particularly the contrasts between the harsh and the subtle, the dark and the light, the soft and the rough. The nude in this photograph is no less and no more important a natural element than the

floating feather. We are of the Earth, not simply upon it.

Jeffrey T. Fitzgerald



Acrylic
jeffreymfitzgerald.com

There is this wonderful instant: a start. With this, I never need to grow up on canvas.

I am always just beginning.

Tanya Fletcher



Oil & Silver Leaf
fletcherfigures.com

The work circuitously references Rodin's iconic sculpture, "The Thinker" A nude leans/rests on a black/void circle, evoking a touching vulnerability & sense of introspection. The use of

silver leaf gives these paintings a luminosity that plays off the almost geometric clarity of the figure.

Patricia Gerkin



Encaustic on Panel
gerkinstudios.com

Some say that the solution to the Earth's climate and environmental challenges runs straight through the trail being blazed by art, design and architecture, coupled with the deep knowledge that science brings to collaborative projects.

I am concerned about the health of our planet, its cries for help amid vanishing species, deforestation, plastic pollution of the oceans and rivers, and the indifference of a stressed-out population too busy to care.

Roger Goldenberg



Monotype | Painting
rgpaints.com

This monotype represents my Homage to the Earth Series and is a meditation on Climate Change (Which is REAL)

Don Gorvett



Reduction Woodcut
dongorvettgallery.com

These woodcuts of working harbors express the abstract geometric shapes and distant configurations of our architecture in the Northeast. The sea waters of estuaries and harbors mirror the play of interweaving lights and

darks of buildings and piers crowned by steeples and mast tops. I am fascinated by the ghostly quality of these buildings looming out of the mists, endowed with strength and endurance.

Ethel Hills



Acrylic | Mixed Media
ethelhills.com

My abstract paintings are rooted in the landscape around me, from the orchards of my hometown to the marsh outside my back door to the tree-lined streets of Palo Alto, California. Painting abstractly and

intuitively, I bring the landscape around me into my paintings, the colors, textures, shapes, lines, but most importantly how the landscape feels to me.

John Latham Knapp



Mixed Media
johnlathamknapp.com

This is part of the series that brings to the fore iconic Marilyn.

Hara Harding



Watercolor | Printmaking

In order to be happy I must be working creatively. I enjoy working in many media and my favorite instrument is whatever is in my hand. When I'm hesitant I try to remember that I'm just PLAYING and have to try not to take myself too seriously.

Madeleine P. Hopkins



Oil
mphopkinsstudio.com

"Early Winter" and "Wells Beach, High Tide" speak to the natural beauty of the Ogunquit region. Limited color palette and absence of detail combine to emphasize serene landscapes.

Dustan Knight



Painting
dustanknight.com

Hobo Sunrise is a fun bright image of the sun above rings of rich dripping color. Frosty Morning is part of an ongoing series about the birch woods where I walk.

Kate Higley



Printmaking
katehigley.com

On a seven week camping trip to Yellowstone National Park where I expected to see wildlife and grand scenery, I was completely unprepared for the mud pools, steam baths, thermophiles, and other exquisite,

colorful, and less famous attractions, the inspiration for this work. Monotypes are one-of-a-kind works made by inking plexiglas and then printing on paper via an etching press. Each involved multiple passes.

Jim Kelly



Photography
jimkellyart.com

My piece celebrates bold colors, sinuous lines and graphic shapes. The piece fluctuates from the raucous to the lyrical from the surreal to the aesthetic. It also morphs from the figurative to the abstract and has a persistent sardonic attitude..

Kate Knox



Printmaking | Mixed Media
kate-knox.com

Combining historic mediums with contemporary awareness, I explore the pitfalls and possibilities of bartering with history. On endless backroad drives, I collect what's left of these splintered ruins and resurrect them into

surreal, puffed-up versions of themselves - sometimes grand, mostly delusional.

Carol Travers Lummus



Intaglio | Relief
carollummus.com

'Full lasting is the song' - of yesterdays where I spend my time wandering around with line work and cross-hatches. It's yoga for the heart and soul. We hope our work has spoken for us and that you might wander too; indeed, you have the imagination.

Carol MacLeod



Photography
paintedladiesofmaine.com

This image is part of a collection of old dolls that I have found in flea markets, some disturbing, some just old and well used and, most certainly, loved in the past. I feel the fate of these old and falling apart dolls is indicative of our culture's view and treatment of aging women.

Shaune McCarthy



Acrylic
shaunemccarthy.com

The Mist is from my tribal period. I was exploring texture, color and hidden meanings basic to human consciousness.

C E Morse



Photography
cemorsephoto.com

Under a lowering winter sky, freshly fallen snow clings to sumac spears awaiting the morning's first gust of wind.

Lennie Mullaney



Oil
lenniemullaney.com

I am an observational painter responding to what I perceive in life. Color, value, shapes and texture all dance in relationship to one another. Much of my work is done en plein air. I am fascinated by human interaction with the natural world and reverence for our environment. Life is ephemeral. I paint with joy the natural world and our community.

Jean Noon



Wire
jeannoon.com

Animal forms and physical gestures inspire a lot of my work. The quiet spider-like action of winding and weaving the wire around and around becomes both meditative and structural. Materials assert themselves and a piece will often take on its own serendipitous, gestured direction. Paul Klee said, "Drawing is like taking a line for a walk". I enjoy taking wire for those walks.

Deidre O'Flaherty



Watercolor | Printmaking

As an artist & teacher I enjoy learning from every experience. Observation of the world around me has been my inspiration. I am intrigued by the opportunity provided by many different media, often starting from free-form abstraction & moving intuitively into

more realistic aspects of imagery. All the gathered understanding contributes to the final work.

Mike Palmer



Acrylic | Ink
mapalmer-domain.com

Asking an artist to discuss his work is like asking a broccoli to discuss horticulture.

Sherry Palmer



Oil
sherryskye.com

I paint outside, on site, in oils and watercolor. The gestures of the land, not the fine detail, interest me. On the Isle of Skye, Scotland, I found the perfect catalyst for how I enjoy painting. I return every year to its vast vistas where theatrical light and moving mist continually redefine the structure of the land and where Nature remains my teacher.

Jane Petschek



Printmaking
rwsartstudios.com

My artwork is informed by a strong sense of place and a biologist's love of the natural world. Printmaking is my primary medium of artistic expression. I use plain air sketches, photographs and memory to create atmospheric

landscape etchings. My Auction submissions, 'Earthly Delights' and 'Morning Mist' are etchings that reflect an influence of Japanese prints in my work, and express personal travel memories of Maine.

Marjorie Rizzo



Watercolor

I just love the fluidity, transparency and brilliance of watercolor.

David Schneider



Ceramic Sculpture

Art is the accomplice of love.

Mark Pizza

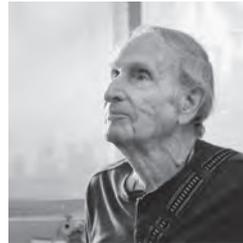


Photography
markpizzaArt.com

I aim to capture the energy of fleeting moments through a contemporary photographic approach. My work blends traditional and digital techniques, using layered images to create a collaged effect. Each piece

is the result of multiple photographic processes and is printed on materials such as metal, acrylic, canvas, or watercolor paper, adding texture and depth to the final piece.

Roland Salazar Rose



Mixed Media
salazargallery.com

My journey spans over three decades, bridging the 20th and 21st centuries. After residing in Mexico, I returned to Maine in 2012 with a mission: to express the true essence of this rugged Maine. Critics describe his works as

having a "topological quality infused with an expressionist feel."

Antoinette Schultze



Sculpture
antoinetteschultze.com

A marriage of material, color and light, evoking an intimate, spiritual insight into my thoughts. Paying homage to nature.

Daphne Pulsifer



Sculpture
edisonstudio04852.com

This small figure was cast from a maquette created in preparation for a larger sculpture. It is one of a numbered edition.

Raegan Russell



Oil
raeganrussell.com

Over the years, my work has focused on two evolving themes of place: Neighborhoods and By the Sea. These are not just physical locations, but emotional landscapes, charged with memory, impermanence, and a longing

for belonging. My influences—Hopper, Lois Dodd, Richard Diebenkorn—reflect my interest in the formal language of painting and how it can elevate the everyday into something quietly resonant.

Fran Scully



Watercolor | Mixed Media
franscully.com

One of my greatest pleasures is painting. I love to paint! I have worked in many media for over 60 years, but watercolor is my favorite. I like to experiment with various media and combine them for unexpected, happy

results. Inspiration comes from my admiration of nature.....the scenes from Maine and Connecticut where I was born.

John Snyder



Oil | Acrylic

Whether the work is "abstract" or "representational", art is about opening up an experience of senses and emotions. Thus, I strive to open up that experience and inspire people's imaginations.

Anne Strout



Acrylic | Encaustic
annestrou.com

I feel we are all universally connected, in our search for love, adventure, beauty, peace. For me, nature and art have provided this balance to life's complexities. Encaustic, acrylics and mixed media have helped me in my art narratives.

Eric Taubert



Photography
taubertgallery.com

These 2 works by artist Eric J. Taubert - "barnacle billy's. perkins cove, ogunquit." and "the clover. perkins cove, ogunquit." - invite viewers to immerse themselves in the nuanced essence of Perkins Cove in Ogunquit,

Maine and unravel some of the intricate contemporary narratives entangled with this iconic Ogunquit Art Colony landscape.

Rose Sielian Theriault



Mixed Media

Encompassing a range of subject matter, most of my artwork is the result of direct observation. These pieces are done directly from observation without preliminary drawings.

Shiao-Ping Wang



Acrylic on canvas
shiao-ping.com

This was painted en plein air during an artist residency in Lehon, Brittany, with revisions in the studio.

Deloris White



Printmaking
deloriswhiteart.com

Inspiration for Coastal Calm and Island Trails came from the endless views and creative possibilities on Deer Isle and Monhegan Island. These drypoint etchings are printed on chine colle papers I designed to add color and mood to the black and white etchings.

Russel Whitten



Painting | Graphics | Sculpture

I sell my paintings and drawings to support my daily habit of making art.

Pamela duLong Williams



Oil
pameladulongwilliams.com

My professional life of more than 50 years has been dedicated to my passion of painting and the challenges of a new subject, i.e., a portrait, still life or landscape. Every painting for me is an opportunity to expand my expression

of a subject. I spend most of my hours as an artist in an uncomfortable zone of creativity. Each piece of art is a stepping stone to the next.



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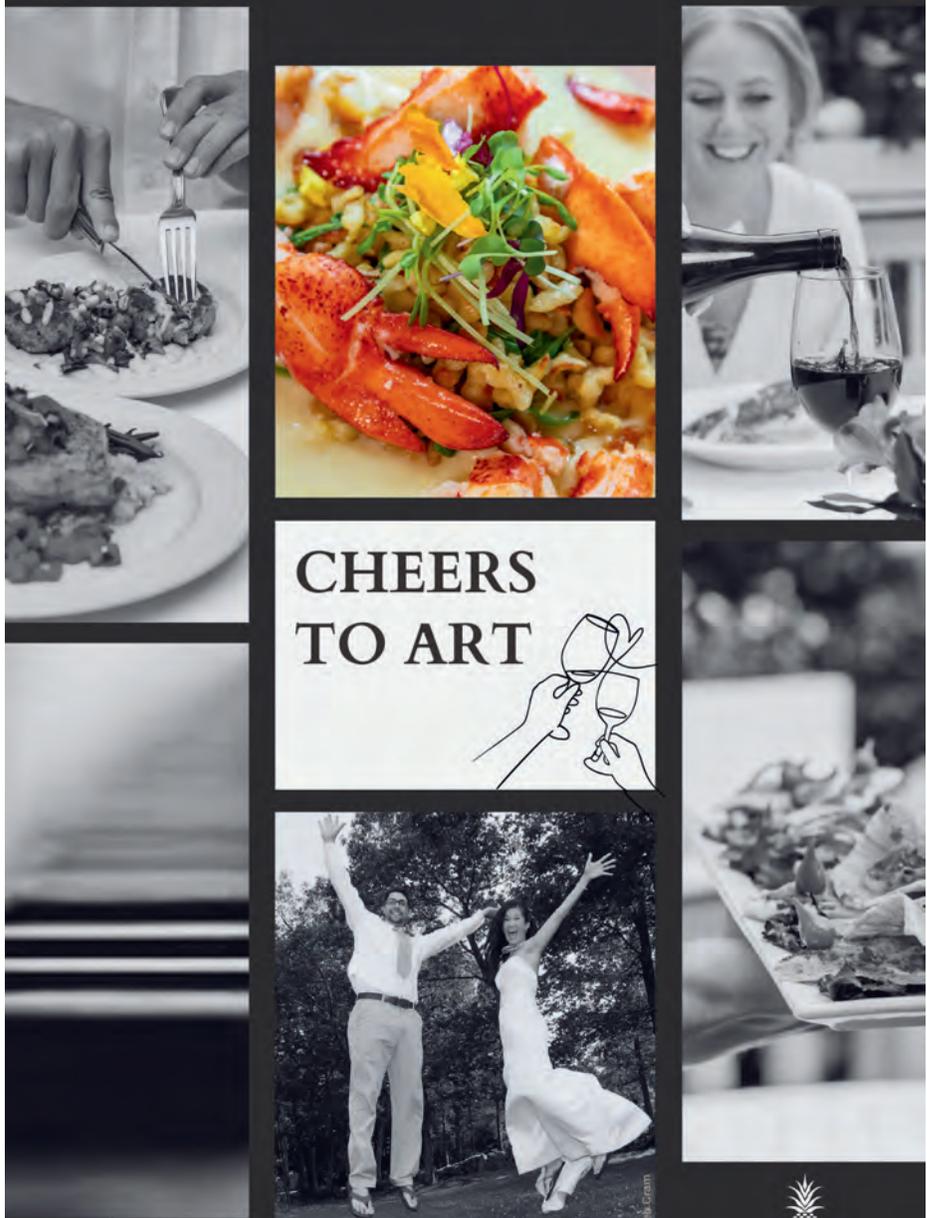
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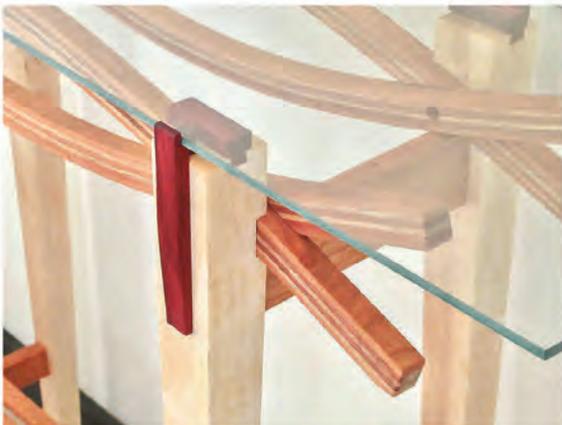


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“Here at Barn Gallery, you won’t just see art framed on walls,” says Deidre O’Flaherty, President of the Ogunquit Arts Collaborative. “You’ll encounter its very creation – meet the artists, explore new perspectives, and perhaps even ignite your own creative spirit.”

Barn Gallery is where Maine’s enviable artistic roots run deepest, offering inspiration and guidance to all who step inside. It is a place where art lives – not as a relic of the past, but as a vibrant, ever-evolving dialogue between artist and audience.



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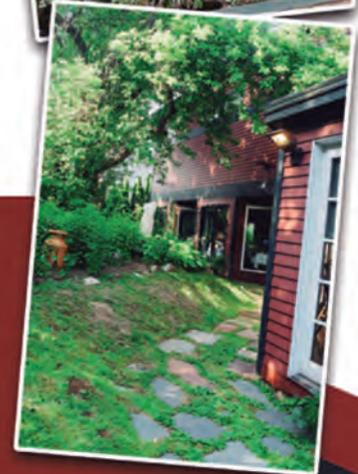
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Annual Traditions, New Discoveries: Our Flagship Events

Barn Gallery shatters the passive gallery experience, immersing visitors in the raw energy of artistic creation.

Rotating & Thematic Exhibitions

- OAA Expressions: A juried showcase of the OAA's finest contemporary artists alongside groundbreaking New England sculptors.
- Featured OAA Artist Spotlights & Memorial Exhibitions:

Annual Open, Regional, Juried Exhibition

The most anticipated discovery platform in New England – where tomorrow's art stars emerge alongside today's established talents. This is where collectors find fresh perspectives and artists earn their place in Ogunquit's storied artistic lineage.

The OAA Art Auction: Ogunquit's Premier Art Event

The summer's most electrifying cultural happening! This adrenaline-charged evening transforms Barn Gallery into a competitive arena where serious collectors and first-time buyers alike vie for exceptional works. Witness the thrill as paddles rise for masterpieces from Maine's most sought-after artists – all while supporting the future of this iconic institution.

Artist Demonstrations & Workshops

This is your invitation to participate in the creative process. Barn Gallery's workshops and demonstrations offer rare access to master artists as they reveal their techniques, from bold plein air landscapes to intricate printmaking methods – and far beyond.

Gallery Talks at Barn Gallery

Go beyond the artwork with our intimate Gallery Talks, where featured artists and cultural experts pull back the curtain on their creative process.



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The Ogunquit Art Association (OAA), the Ogunquit Arts Collaborative (OAC) and Barn Gallery form a triad of artistic activism, expression and presentation in the Ogunquit community in a tradition that goes back almost 100 years:



Charles H. Woodbury

- 1928** Charles H. Woodbury and other area artists gather in Woodbury's Perkins Cove studio to form the OAA to bring together professional artists to exhibit their work to the public and to provide an educational forum, with Woodbury serving as first president. Woodbury designed the new group on the successful format of the Guild of Boston Artists, of which he was a charter and board member, that limited membership to painters and sculptors from a limited geographic area and selected by their peers on the basis of high professional standards. The OAA's income would come from sales and annual dues from the artists and associate members, the latter non-artists interested in fostering the fine arts.
- 1929** The OAA holds its first exhibition at the Ogunquit Beach Pavilion in a room that has equal wall space for each artist.
- 1936** The OAA moves its annual show to Edwin C. Perkins' big yellow barn on Shore Road to be called the "Barn Gallery of the Ogunquit Art Association," where the artists also held lively auctions of their work as fund-raisers and provided programs for associate members.
- 1939** Charles H. Woodbury's tenure as OAA President ends.
- 1951** The OAA hosts its first Annual Art Auction.
- 1958** Rising rent and the maturation of the organization prompts the OAA to build its own gallery. OAA President J. "Jack" Scott Smart helped form the non-profit organization, Barn Gallery Associates (BGA) and John Lane and the Ogunquit Playhouse donated land at Shore Road and Bourne Lane for the new gallery. Artist Chris Ritter designed the structure and donated the plans. The building committee, chaired by painter Elyot Henderson, included OAA artists Winifred B. Baldwin, Chris Ritter, Jack Smart and David Von Schlegell.
- 1959** The OAA hosts its first exhibition in the new Barn Gallery. BGA also offers extensive summer art programs at Barn Gallery.
- 1988** The OAA holds a summer exhibition at Barn Gallery but also in a variety of locations in Southern Maine and New Hampshire.
- 1993** The OAA starts a new Ogunquit Art Association Gallery for exhibitions and educational programs on Route One.
- 1995** The OAA returns to Barn Gallery for the entire summer season.
- 1997** The Ogunquit Arts Collaborative (OAC) is incorporated to operate Barn Gallery.
- 2003** The BGA donates Barn Gallery to the OAC, which continues to carry out Barn Gallery's artistic programming.
- 2020** Barn Gallery held exhibitions but programming was significantly curtailed due to the Covid pandemic. OAA Annual Art Auction cancelled.
- 2023** OAA Annual Art Auction resumes.
- 2028** Looking ahead to the 100th Anniversary of the Ogunquit Art Association!

BIDDING ON ANY ARTICLE INDICATES ACCEPTANCE OF THE FOLLOWING TERMS

The Ogunquit Art Association has exercised reasonable care to catalog and describe correctly the property to be sold. All property is sold "AS IS." Prospective bidders should inspect the property before bidding to determine the property's condition. Neither the OAA nor the Consignor makes any representation or warranty, expressed or implied, as to the correctness of description, genuineness or condition of said property. No statement at the sale shall be deemed such or a warranty or representation of an assumption of liability with respect thereto.

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All property must be removed from the premises at the buyer's expense no later than midnight, August 3rd.

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4. The buyer shall surrender the buyer's receipt to the wrapper when collecting the buyer's purchases.

The Uniform Commercial Code, Title 11 of the Maine Revised Statutes, section 2-328 applies to this auction sale.

The regulatory authority over this auction is the Board of Licensing of Auctioneers, 35 State House Station, Augusta ME 04333-0035.

Barn Gallery is owned and operated by the Ogunquit Arts Collaborative (OAC), a 501(c)3 tax-exempt, nonprofit corporation. Your donation directly helps to support the upkeep and programming at Barn Gallery, but also art and artists in Ogunquit and beyond. Becoming a Friend of Ogunquit Art is truly the best way to ensure that art will forever endure and remain accessible to the public at large.



BECOME A FRIEND OF OGUNQUIT ART!

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