



NANCY WISSEMANN-WIDRIG

A Place on the Water
Paintings from Maine 1968 - 1975

July 29 - September 26, 2020

Hours: Wednesday - Saturday 12 - 4, or by chance or appointment.

Please check website for updates.

CALDBECK GALLERY

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CARD PLAYERS 1968 acrylic on canvas 30 x 42 inches



CUSHING INTERIOR 1970 acrylic on canvas 50 x 30 inches



FOURTH OF JULY 1970 acrylic on canvas 50 x 40 inches



SUMMER IN MAINE 1968 acrylic on canvas 37 x 43 inches



SUMMER READING 1972 oil on canvas 42 x 50 inches



CUSHING ATTIC 1970 acrylic on canvas 40 x 50 inches



SUMMER STUDIO 1975 acrylic on canvas 46 x 90 inches



MACKERAL ON PAPER 1974 acrylic on canvas 16 x 18 inches



OWL IN THE FOREST 1975 acrylic on canvas 60 x 48 inches



ON REFLECTION 1970 oil on canvas 38 x 24 inches



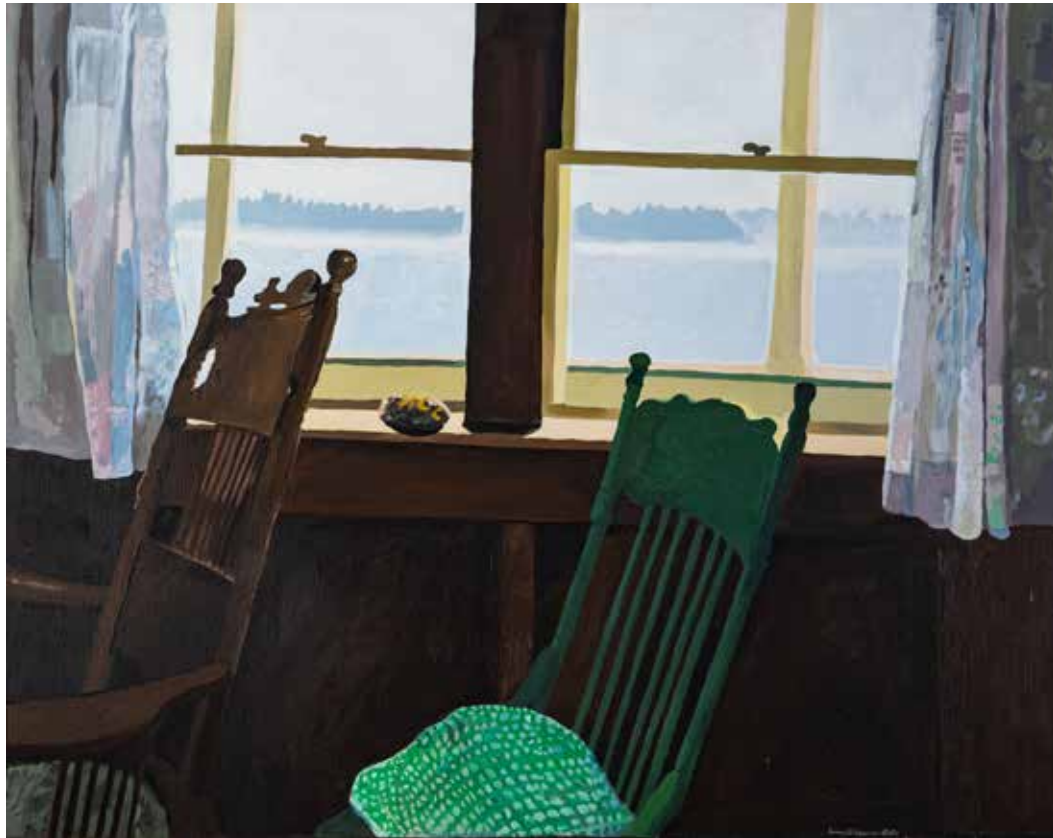
NOCTURNE 1975 oil on canvas 48 x 30 inches



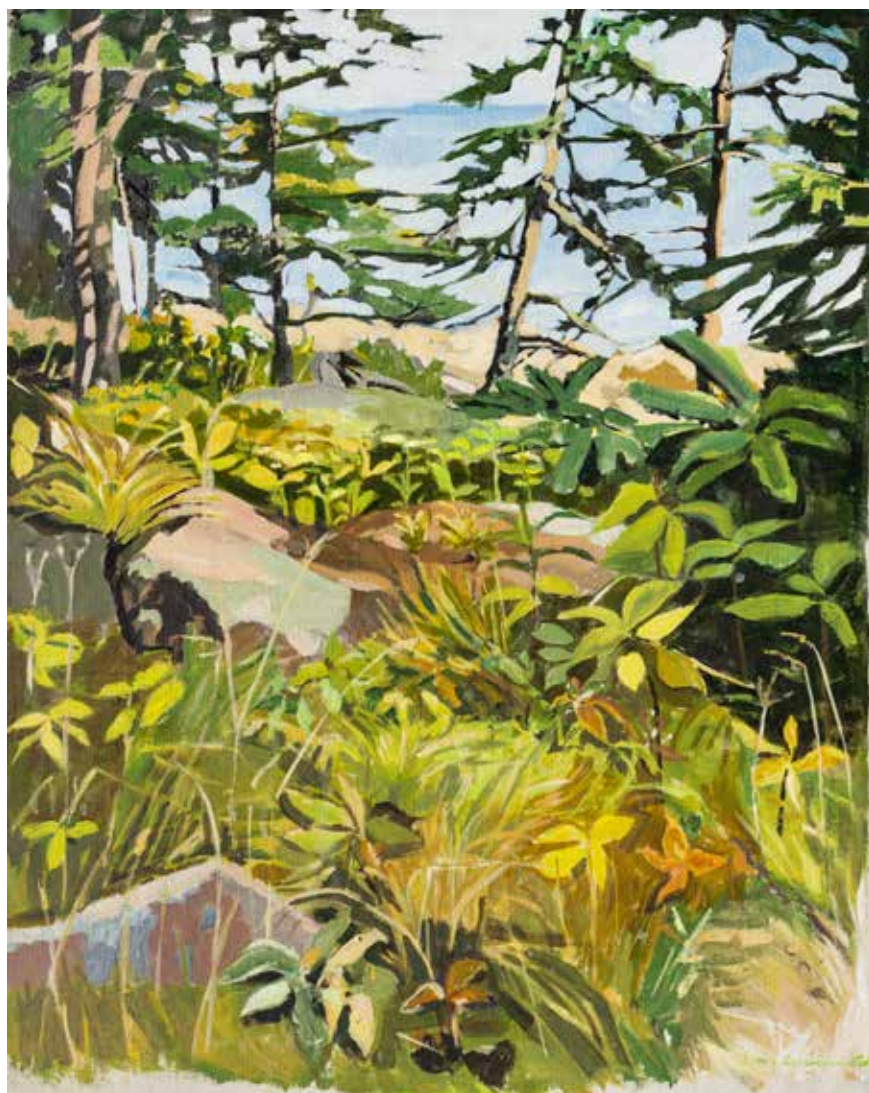
MAINE COUNTRY KITCHEN 1971 acrylic on canvas 37 x 43 inches



A PLACE ON THE WATER 1975 acrylic on canvas 46 x 60 inches



EMPTY PLACE 1972 acrylic on canvas 30 x 38 inches



SWAN'S ISLAND 1970 acrylic on canvas 30 x 24 inches

This group of paintings by Nancy Wissemann-Widrig, made over a period in the late 1960s and early 1970s focus on an important muse – a simple cottage on the banks of the St. George River in Cushing, Maine. In the first years, before converting an out-building to a studio, Wissemann-Widrig would set up her easel inside – upstairs in the dormitory bedroom, on the porch, in the living room while her family played cards – capturing a narrative of the cottage's history: who had lived there before and how her family came to occupy it. There is clarity and delight in her images of the cottage's interior with its jumble of rocking chairs, stuffed owls and the random flotsam of several generations of casual accumulation. She peopled this found environment with her own family including herself with them as both unseen witness and constant presence. The cottage was a place of refuge in an agitated world, particularly in the tumultuous summers of 1968 and 1969. The solace it provided from political upheaval is reflected in the work. Though widely shown in New York and elsewhere, this group of paintings has never been presented in Maine before this homecoming exhibition.

Wissemann-Widrig first set foot in Cheerio cottage in 1968, where she and her husband, the painter John Wissemann, still spend their summers. Her connection to Maine had begun much earlier at graduate school where she met Helen Friend of Skowhegan. Nancy and Helen moved to New York together and shared a loft on 28th street sub-let from painter Charles Duback.

The upstairs neighbors included sculptor Bernard Langlais, whom Helen would later marry. Helen and Blackie Langlais were part of a group of New York artists who would gravitate to Maine in the sixties, and the Wissemanns became frequent visitors, settling down the road in Cushing by the end of the decade. They would continue to split their time between eastern Long Island and Maine for the ensuing fifty plus years.

Perhaps best known in Maine for her water paintings, included in the permanent collections of both the Portland Museum of Art and the Farnsworth Museum of Art, Wissemann-Widrig was represented in New York by the Tibor de Nagy Gallery from 1974-1986 and by the Tatischeff Gallery from 1987-1998. She has shown her work in Maine at the Caldbeck Gallery since 1985 and at Maine Coasts Artists, now the Center for Maine Contemporary Art, since 1974, as well as numerous other galleries and institutions. Her awards include Who's Who of American Women, the Childe Hassam Fund Purchase Award from the American Academy of Arts and Letters and Outstanding Realist from the Albright Knox Art Gallery. Her complete resume, including solo and group exhibitions, public and corporate collections and extensive bibliography is available on the Caldbeck Gallery website.

PHOTOGRAPHY Jeff Fuller, Dave Clough Photography (JUNE RAIN)

ESSAY Melanie Essex



JUNE RAIN oil on canvas 26 x 56 inches



AS YOU LIKE IT 1981 oil on canvas 50 x 30 inches