

MARY SIPP GREEN  
THE VINEYARD

FINDLAY GALLERIES



# MARY SIPP GREEN


## THE VINEYARD

In this exhibition, Findlay Galleries presents a collection of paintings by Mary Sipp Green depicting the charming scenic views of Martha's Vineyard, Massachusetts. The island, which sits in the embrace of the Atlantic, can feel like a world away; it possesses natural beauty and a unique atmospheric quality. In these works, Mary captures the Vineyard's alluring scenery, from the radiant sunrise over the wave-swept beaches to the tranquil morning haze at dawn in the harbor towns of Vineyard Haven and Edgartown.

Mary excels at depicting the land and sea around her and revealing the most inspiring moments of the day with her contemporary balance of expression and form. Her luminous landscapes fully embody the spirit of a specific moment in a place, while her trademark skies are iridescent, revealing fleeting instances of exuberant light. Mary's work is not about the tangible qualities, it is about the softly lit memories of a place infused with the element of time. Findlay Galleries is proud to represent this exceptional landscape painter included in our stable of contemporary artists since 2005.

"You have a gentle poetry that comes from within, as though you are really concerned more with the 'spirit' of a place than it's full materiality, even though you clearly recognize that reality as being the only 'way in', but you do go in, and you take us with you: that's a joy."

– Sister Wendy Beckett, Art Historian



“ In Mary Sipp Green’s paintings, we find a continuity in the dynamic orchestration of oppositions that Sipp-Green puts into play: light and shadow, surface and depth, opacity and translucence, diffuse color and textured accretions of paint, compositional rigor and expressive improvisation. From these many mutually entailing tensions, Sipp-Green’s paintings obtain an enveloping depth and volume that departs from the strict ordering of quattrocento perspective and the realist tradition to gesture toward the reverberating color fields of abstract expressionism”

– Jared Green, Ph.D. Assistant Professor, Modern Literature and Culture  
Stonehill College, Easton, Massachusetts



**Leaving Edgartown**

oil on linen

26 x 60 in.

FG© 139547



**West Chop at Twilight**

oil on linen

34 x 42 in.

FG© 139527



**Summer Evening in Edgartown**

oil on panel

12 7/8 x 15 in.

FG© 138589



Detail Image



**A Pale Light at Daybreak**

oil on linen

46 x 60 in.

FG© 139871



**Lights Along the Harbor**

oil on canvas

6 x 9 in.

FG© 137898



**Makonikey at Sunset**

oil on panel

9 1/2 x 12 5/8 in.

FG© 138583



Detail Image



**Boats at Quitsa Mooring**

oil on linen

40 x 52 in.

FG© 129649





Detail Image



**Meandering Path, Cow Bay**

oil on canvas

30 x 38 in.

FG© 137902



**Sandy Paths at North Point**

oil on linen

34 x 38 in.

FG© 139544

**West Tisbury Fields at Sundown**

oil on linen

32 x 50 in.

FG© 139528





Detail Image



**Sandy Meadow, Norton Point**

oil on linen

38 x 47 7/8 in.

FG© 139526



**Early Evening Along the River**

oil on linen

36 x 60 in.

FG© 139542

### **The Artist's Process**

When I first approach the canvas, I will usually have some sense of the color scheme and overall composition; an almost architectural strategy for building the painting. Each painting begins with preliminary sketches and color notes recorded on site. Still, the work itself takes shape in my studio, after a meditative interval of temporal and spatial distance that allows memory and emotion to guide the work. To achieve a diffuse quality of color in these paintings, I use many layers of paint, allowing each to dry before the next is applied. In this way, the colors come to resonate with one another and produce an overall depth of hue even as each remains visible as its own separate plane. However, this very deliberate technique is only one part of the creative process, a sort of skeleton key to the final product. Along the way, the surface of the paint is often refigured in unpredictable ways, and there is much that has to be scraped, sanded, destroyed, and reapplied before the essence of a place, its mood and atmosphere, finally emerges onto the canvas. This is indeed a process in every sense of the word.



**Salt Meadow, Menemsha**

oil on linen

38 x 46 in.

FG© 139872



**In Tisbury at Twilight**

oil on linen

36 x 50 in.

FG© 139870

