



Spyglass

A QUARTERLY LOOK AT THE CAHOON MUSEUM OF AMERICAN ART • WINTER 2010

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EXHIBITIONS



Taylor Fox, *Things That Fly*, oil on canvas

UNFORGETTABLE 'MEMORIES'

"Thanks for the memories," we're telling the 50 Cape artists participating in our first show of 2010 – and the exhibition isn't even over yet. But "Memories," as this invitational is titled, is replete with memory paintings and artworks that evoke memories, all accompanied by the artists' reminiscences and thoughts on the subject. A portion of the proceeds from the sale of the artworks will be donated to Alzheimer's Services of Cape Cod & the Islands – an organization that fully comprehends just how precious memories can be.

Continued on Page 2

NOW SHOWING ...

Memories

Through March 14

*An exhibition/sale benefiting
Alzheimer's Services of Cape Cod &
the Islands*

Sponsored by Demoulas Foundation

Docent tours: by appointment

Memories

Continued from Page 1

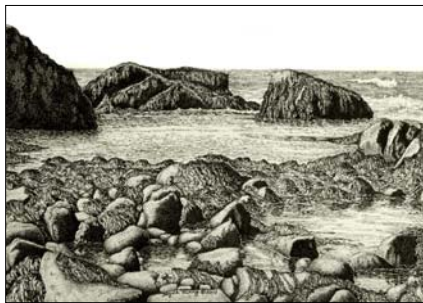
Many of the pieces in “Memories” express the joy or poignancy of particular persons and places as remembered by the artists. In a tender pastel in the spirit of Mary Cassatt, Carole Chisholm Garvey painted herself and a happy baby (a grandchild who’s now a teenager) in a cheek-to-cheek embrace. Recollecting how Edward Hopper’s “Ryder’s House” greatly influenced him as an art student visiting the MFA in Boston, William Ross Searle chose to paint the same house, once Hopper’s home in Truro. Susan O’Brien McLean, who lived in England for many years, recalls the romance of fox hunting in the painting “Red Coats, Horses and Hounds.” Because of legislation that helps protect foxes, it’s a tradition that’s become mostly a memory itself.

Several artists approached the theme by tapping into the nostalgia of childhood. With a colorful still life, Jack Goldsmith re-created his boyhood ritual of reading “Terry and the Pirates” in the comic section at the breakfast table on Sunday mornings. Anne Doyle painted a child’s chair, first used by her mother, then by herself and her siblings. She sees, in its peeling paint, “layers of family history.” Sean Boyce referred to photos he took of his boys jumping off the dock at Megansett Beach in preparation for painting a fond memory of an adventure from his own youth.

Two artworks recall tragic events. Jack Garver is exhibiting “Omaha Beach Revisited,” a watercolor showing smooth sand and majestic cliffs on an overcast, but peaceful day during a trip to France in 1985. It was decades after he had first approached the beach as a teenage soldier two months after D-Day, when the beach was a scene of devastation. “To this day there is nothing stronger in my memory bank,” he writes. A large shadow box by Elsebeth Halvorsen contrasts the world before and after September 11, 2001. Through powerful symbolism, “The Whole World Is Watching” conveys how



Susan O'Brien McLean, **Red Coats, Horses and Hounds**, oil on panel



Joyce Ewing, **Penzance Point Reflections**, pen and ink

Americans lost – in a single day – the luxury of being able to take their safety from attack for granted.

Several artists dealt with a tragedy of another sort – the heartbreak of losing the capacity to remember – treating the condition of Alzheimer’s with dignity and understanding. Betty Carroll Fuller recently helped move her mother into an Alzheimer’s facility. The woman – who once played Scrabble at the competitive level – now speaks random words of incoherent meaning. “A Conversation with My Mother” – a mixed-media piece with snippets of abstract drawings and collage elements scattered across a largely blank background – is a daughter’s sensitive interpretation of her mother’s state of mind. In his painting “Things That Fly,” Taylor Fox uses the symbolism of a feather caught in a vice to express the grip this devastating disease has had on his grandmother, a great bird-lover. His Nana would refer to birds as “those things that fly” as she began to lose the ability to think of the right word.

One word visitors have repeatedly used to describe “Memories” is “moving.” And we suspect the show is creating some memories of its own.

Arts & Alzheimer’s program

The Cahoon Museum is one of a dozen Cape cultural facilities participating in Arts & Alzheimer’s, a program sponsored by Alzheimer’s Services of Cape Cod & the Islands. Sessions are held here from 10:30 a.m. to noon on the fourth Monday of every month.

The program’s purpose is to use art to stimulate conversation between Alzheimer’s clients and their caregivers. The successful pilot program at the Museum of Modern Art several years ago indicated that people with impaired memory often continue to appreciate and respond to art on an emotional level. This, in turn, may elicit memories and stories. “When they’re looking at a picture, it may be reminiscent of something they experienced earlier in their life,” says Suzanne Faith, director of client services for Alzheimer’s Services.

At the Cahoon, sessions are lead by our docents – Joan Augustino, Phyllis Helfrich and Joan Lynch. Using artworks from our collection or special exhibitions, they seek primarily to facilitate a comfortable discussion rather than stress aesthetic values or art history. Still, caregivers are likely to enjoy these outings on those levels as well.

The program is appropriate for those with early- to mid-stage Alzheimer’s or other forms of dementia. Groups are kept small to avoid confusion for the clients and to promote the sense of intimacy that encourages sharing. Admission is free. Reservations are required and may be made by calling Alzheimer’s Services at (508) 775-5656.



At left: Joyce Utting Schutter, **Gastropodous Sarracenia**, 2003, cotton, flax, cheesecloth, citrus thorns, steel

At right: Tracy Spadafora, **Bloom**, 2008, mixed-media encaustic on braced luan

Sculptor and painter share common ground

It all started with a rather large sculpture of a tree growing up through a canoe.

That was Joyce Utting Schutter's entry in our national juried exhibition "Tree-mendous" in 2007. Her captivating piece – made of handmade paper, steel and actual tree roots – handily won the Visitors' Choice Award. So when we learned that the artist (of some national reputation, though previously unknown to us) had recently moved to Sandwich, we thought: Wouldn't it be wonderful to show more of her work?

Once we invited Schutter to have an exhibition, another decision awaited: Since she works three-dimensionally, perhaps we could pair her sculptures with two-dimensional artworks that could be hung on the walls. She agreed – and also suggested the artist who must certainly be her perfect counterpart: Tracy Spadafora of Westborough. Schutter had attended a workshop Spadafora had given on the ancient wax painting technique of encaustics. Afterward, the two had talked

a long time, finding much in common.

And that's how "A Natural Affinity" came to pass.

Despite their different mediums, Schutter and Spadafora create works that share uncanny similarities in style and spirit. Both artists are inspired by nature, often taking organic forms as their starting point, then allowing their capricious imaginations full play, hybridizing nature with an element of whimsy.

Intrigued by patterns of leaves and other flora, Spadafora began using such motifs many years ago as symbols of the environment. In the encaustic paintings of her ongoing "Persistence of Nature" series, botanical images often flourish in curious juxtaposition with diagrams of roads, parking lots or industrial parks. (The backgrounds for most pieces are actual blueprints of Boston's Big Dig.) Thus Spadafora establishes a dialogue between the natural and the manmade. "With these paintings I intend to convey a sense of the poetry and endurance of nature as a

COMING SOON ...

**A Natural Affinity:
Schutter/Spadafora**
March 16 - April 25

Sponsored by Anchor Self Storage of Mashpee with additional generous support from Roche Bros.

Members' Reception:
5 to 7 p.m. Friday, March 19

Tuesday Talks at 11 a.m.:
March 23: Tracy Spadafora
March 30: Joyce Schutter

Docent tours: by appointment

force – a force that seems to persist in spite of man's actions," she says.

Most of the time, Spadafora suggests an amicable relationship between man and nature, but occasionally we slowly realize a piece depicts a cataclysmic event, such as a wildfire. "Nature's going to win," she says. "It's either going to find a way to fit in or result in a natural disaster."

Schutter has been working with

Continued on Page 4

Board president passes the torch

Some months ago I realized that a difficult personal decision was approaching. I discussed the situation with our Executive Committee in September. My wife and I have planned a big year for traveling, some of it based on our 50th anniversary. In 2010 we will be away for at least four months, and that is a lot of “time away” considering the pace of activity at the museum.

In the best interest of the museum, I stepped down from the office of president of the museum’s Board of Trustees in January, before leaving on an extended trip. This is one of those dilemmas which has no perfect answer. Normally my term would have run through May, when we’ll hold the board’s annual meeting. But the idea of being so far removed from things with important matters hanging in the balance was just not viable. It is far better to have a new person in office and ready to respond to the needs of the moment.

At our December meeting, trustees voted to adopt three main goals for the first half of the new year. The first is to hire a new permanent director. This is a crucial step, and many other actions depend upon it. Fortunately our search team is making good progress, and the interviewing process is under way.

A second objective is to reorganize the capital campaign. You will remember that we are embarked on a campaign to raise \$2.3 million, much of which is to be used to build an addition onto our

About Gretchen Reilly

We’re grateful to Gretchen Reilly for agreeing to serve as interim president of the Cahoon Museum’s Board of Trustees.

On the board since 2004, she has always been among its most active and generous members. She has served as its vice president and has chaired the Nominating Committee. Other board members count on her sound business sense; she has a certain knack for asking the right question at the right time. In addition, Gretchen is president of the Ralph and Martha Cahoon Society and has played a major role in recruiting and cultivating its membership.

She has also given ready assistance with the museum’s fund-raisers, one year even allowing us to include her beautiful Cotuit home on the Kitchen Tour. At the Brush Off, you’ll generally find her working at the cashier’s table.

these present times. With our early experience in mind, we will now apply fresh energy for a new, vigorous start for the campaign. We aren’t daunted, just a bit wiser, and will proceed accordingly.

Our final goal is to develop a new plan for the addition. It will call for a smaller, less costly structure than that which was originally visualized. We made the mistake of allowing our first conceptual plan to “grow like topsy.” In the end, by August of last year, we saw the error. “Topsy” was too big and would have been too expensive, so we put her out of her misery. The Building Committee is back at work with brand-new, sharp pencils. I’m sure that the new effort will produce good results.

So you see we’ve had a lot on our plate during the early weeks of 2010. I intend to stay as close as possible to our major activities, but in the meantime I am very pleased to report that Gretchen Reilly has accepted the duties of interim board president through the annual meeting in May. She is an experienced and able trustee, well-versed in all aspects of the Cahoon and its programs. I know that we all will give her our full support.

Let’s face it, the Cahoon is a wonderful place. That is why we are all involved in one way or another. I look forward to continuing to work to carry out our objectives.

Carl Scrivener is a member of the museum’s board of trustees.

cramped and crowded historic building. Some solicitation of prospective donors took place last summer, and we learned a number of things from that experience. We fully understand now, for example, that any fund-raising for a nonprofit organization is particularly challenging in

EXHIBITIONS

Affinity

Continued from Page 3

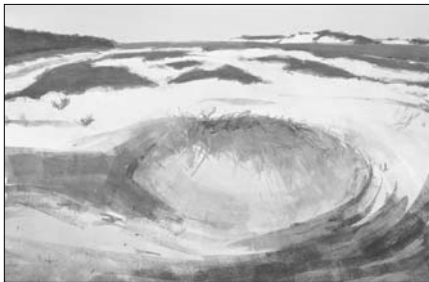
handmade paper and other biodegradable materials since she was in graduate school in the 1990s. Her sculpture “Gastropodous Sarracenia” combines the forms of a snail and a type of pitcher plant that both reside in salt marshes. “A lot of my work

has to do with interrelationships in nature between different kinds of species,” Schutter says. Similarly, a piece titled “Call for the Circle Dance” confines a honeycomb-like texture within a circular shape resembling a slice of citrus fruit. It alludes to the circular pattern bees fly in to indicate they’ve located food close to the hive. “I’m awed by the amazing things in nature and how precious they are in the grand scheme of things,” Schutter says.



Joyce Utting Schutter, *A Cut Beneath*, cotton, flax, hemp, pine needles, etc.

Making room for The Little Gallery



Joyce Zavorskas, **Tide Spirals**, monotype

The little ell that juts out back on the west end of the museum was added by the Cahoons. Since the building became a museum, it has served, successively, as the gift shop, an office and storage space. Last year, it was opened to the public as the Cape Artists' Gallery. Now, in its latest incarnation, it's The Little Gallery, a showcase for small bodies of work by exceptional artists who may or may not live on Cape Cod. But it so happens the first two artists to show there do.

Currently on view is "Living on the Edge: Paintings by Alice Mongeau." The title is, in part, a commentary on an artist's precarious lifestyle, but it certainly also



Alice Mongeau, **The Arbor**, oil on panel

refers to this Brewster artist's fascination with places where sea meets shore in a joyful interplay of bright water and creamy sand. With brushstrokes as free as a seaside breeze, Mongeau shows us the beauty of paint at the same time she shows us the beauty of the world, be it a splash of dazzling white clouds, a pale moon in daylight or a boulder on the flats.

Next up in The Little Gallery will be "Places with Wind: Monotypes by Joyce Zavorskas." Zavorskas, who lives in Orleans, is committed to documenting specific places where coastal land is eroding. "It's important to do this work in

IN THE LITTLE GALLERY ...

Living on the Edge:
Paintings by Alice
Mongeau

Through March 7

Places with Wind:
Monotypes by Joyce
Zavorskas

March 16 - April 18

Tuesday Talk at 11 a.m.:
April 6: Joyce Zavorskas

a timely manner, before a devastating hurricane or rising sea erases my muse," she says. Still, these "documents" of vulnerable dunes and cliffs are, above all, elegant artistic statements with a keen sense of place and no little poetry.

All work on exhibit in The Little Gallery is available for purchase.

MUSEUM STAFF

New hire takes on membership, website

In January, we welcomed Christine "Christy" Laidlaw as our new part-time membership coordinator. Some of her primary responsibilities include generating thank-you letters and renewal requests and managing our membership database. Working from home, Christy was already fulfilling a similar position for the Japanese Art Society of America. We were delighted to learn that Christy is also a free-lance web designer, so her position here quickly expanded to include making updates to the museum's website.

From 1997 to 2007, Christy worked as a senior news desk editor for TIME, supervising more than three hundred correspondents and stringers



CHRISTY LAIDLAW

around the globe from the magazine's New York City headquarters. But she has an artistic background as well, including a bachelor's degree in fine arts from Skidmore College in Saratoga Springs, N.Y. During the 1990s, she worked as assistant director for Forum Gallery and then as the registrar and bursar at New York Academy of Art, both also located in New York City.

Christy now lives in Harwich with

her husband, T.W., and young daughter, Claire.

She replaces Sally Schumann, who gave exceptional service as our membership coordinator for going on seven years. We're grateful for Sally's cheerful, helpful nature; conscientious attention to detail; and devotion to the museum. Volunteers will no doubt long remember her kindness in preparing home-baked treats for "mail-a-thons." Sally truly cared about them, as she cared about our members. She also used the job as an opportunity to expand her own appreciation of art, surprising even herself with her taste for the abstract.

Thanks, Sally, we wish you the best!

MEMBERSHIP

Many thanks to these new and renewing members! This list reflects memberships received October 16, 2009, through February 22, 2010. An asterisk indicates membership in the Ralph and Martha Cahoon Society.

Mr. and Mrs. Steve Akin	John Miller
Joan Augustino	Virginia Nickerson
Mr. and Mrs. Scott Bearse	Dr. and Mrs. Leif Norenberg
Mr. and Mrs. William M. Belden	Ken Northup
Mr. and Mrs. T. William Bigelow	Edward J. O'Connor
Bob and Sandi Blanda	Suzanne M. Packer
Howard Bonington	Jane Paradise
Vonnie Bradbury	Mr. and Mrs. Peter H. Partridge
Linda C. Brawn	Mr. and Mrs. Edward Peirson
Mr. and Mrs. Romas Brickus	Gail Potichny
Cynthia Brown	Linda Rakowski
Mrs. Marcus Bryan	Dr. and Mrs. Keith Rapp*
Alexis Burns	Diane Rhude
Mrs. Richard Caldwell	Sandra Rice
Mr. and Mrs. Richard C.B. Clark	Mr. and Mrs. James Ronesi
Antonia Cook	Mr. and Mrs. William Ross Searle
Linda Cote	Harriet W. Sheehy
Roberta Cox	Donna Smiley
Majorie Crabtree	Emily Stedman
Mr. and Mrs. Egil Croff*	Bunnie Stevens*
Jean F. Curran	Mr. and Mrs. Carter Tallman
Mrs. Frances A. Curtiss	Mr. and Mrs. Richard L. Thompson
Ralph Diamond	Rev. Msgr. Ronald A. Tosti
Patricia Dillon	Sandra E. Twite
Judith T. Doe	Patricia Walsh
Mary Cahoon Dole	Mr. and Mrs. E. Richard Weiler
Mrs. James T. Donahue	Mrs. Roger Wellington
Dr. and Mrs. Andrew D. Dorr	Barbara Wylan
Julie Atwood Drake	
Mary Edmonds	
Judith A. FitzGerald	
Delia Flynn*	
Elizabeth Friend	
Mr. and Mrs. Jack Garver	
Mary Ethel Grady	
Mrs. Roger Gray	
Mr. and Mrs. Spencer Grey	
Mr. and Mrs. Tom Hale	
Mr. and Mrs. Edward O. Handy Jr.	
Mr. and Mrs. Stephen Hayes	
Joan B. Higgins	
Ellen H. Ingram	
Mr. and Mrs. Barry Joyce	
Sean Kelly and Helen Picard	
Janet Kerstien	
Joan Knowlton	
Darlene I. Kohler	
Gloria Larsson	
James Lyon	
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For further information about membership categories and their benefits, please call the museum at (508) 428-7581.

Two new membership categories

This year, the Cahoon Museum is adding two new membership categories – one for artists at \$25, one for students (up to age 25) at \$15. Both are equivalent to an Individual membership in benefits, but at more affordable rates than the usual \$40.

This discount acknowledges that artists and students may have financial constraints – but also that they are key people in the life of an art museum. We sincerely appreciate all of the support artists give us by participating in our

Great Brush Off! art auction every summer, as well as in our exhibitions. And we certainly want to do everything we can to foster an appreciation for art and museums among young people. They, after all, are the museum-goers of the future.

Students should supply a copy of their student ID to confirm eligibility. Artists should send a copy of their business card or current art association card. Or you may refer us to your website. If we know you by reputation, no further proof is required!

What is the Cahoon Society?

The Ralph and Martha Cahoon Society is a membership level established in 2003 as a way to create a base of donors who would play a significant role in the museum's financial well-being and feel a commitment to its future. The society has since taken on a life of its own, with friendships blossoming and the group developing a sense of its own history. An annual membership is \$1,500, which includes such benefits as a silver lapel pin or pendant designed by goldsmith Michael Baksa and an invitation to an elegant dinner in early September. The highlight of this dinner is always the vote on which of three artworks (pre-selected by the museum's director) to purchase for the museum's collection. (Five hundred dollars of each membership is earmarked for this purpose.) Society members have great fun in making the selection – and they can take great pride in having added something of enduring value to the museum's collection. Please consider joining these special members – listed at right – at Cahoon Society events in 2010.

Our gratitude to ...

Bill and Rosa Babcock
Dennis and Meryl Beckingham
Bruce and Polly Behrens
Bo and Betsy Bodurtha
John and Barbara Buckley
Larry and Pam Burman
Francesca Carriuolo
Daniel Coughlin
Egil and Sidney Croff
Jack and Anne Doyle
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Bunnie Stevens
Robert and Susan Tobin
Carol Wilgus
Robin and Laurie Young

ANNUAL APPEAL

Masterpiece!

(\$2,500 and Up)

Kathleen and John Murphy
Dr. and Mrs. Keith Rapp*
Gretchen Reilly*

Work of Art!

(\$1,000-\$2,499)

Dorothy L. Battles
Delia Flynn*
Anne and Jim Gould* *in honor of Cindy Nickerson*
Sue and Dick Hamilton*

Exhibiting Great Generosity!

(\$500-\$999)

Joan Bentinck-Smith
Bo and Betsy Bodurtha*
Taylor L. Joyce
Carol and John Levis *in honor of Gretchen Reilly*
Mr. and Mrs. Richard P. Mellon
Jane and Howard Padwee
Carl and Karyl Scrivener

Stroke of good fortune!

(\$250-\$499)

William Babcock*

We're so grateful to everyone who's given so generously to our 2009 annual appeal. We have come close to meeting our budgeted goal and continue to welcome donations which will, hopefully, allow us to meet it. Asterisks indicate those especially faithful friends who've given to our appeal for five consecutive years.

Barbara and Merrill Hosmer*
Betsy P. and William R. Leitch*
Frances Parks*
Mrs. George R. Rowland*

What style!

(\$100-\$249)

Jack Ahlin
Elizabeth Austin
Janis and William Bigelow*
Dr. and Mrs. Vincent Birbiglia
William Dickson*
Patricia Dillon
John and Avery Funkhouser*
Barbara P. Gaffron*

Mary Bryan Goodwin
Joanne and Graham Harrison*
Betsy S. Hendricks*
Edgar Heselbarth *in memory of Thelma James G. Hinkle**
Robert Douglas Hunter*
Ellen H. Ingram
Mr. and Mrs. David Katz
Susan and Bruce McPherson
Cindy Nickerson* *in memory of May L. Nicol*
Roger and Toni Riefler*
Ba and Barnes Riznik*
Don and Mary Lou Schwinn
Aimee Silberman*
Carol Smith
Dick and Carolyn Thompson*

Eileen and Mike Tivnan
Noreen Waters*
Shirley and Fred Wiedemann
Carol Wilgus
Mary and Redwood Wright*

Making a good impression!

(\$60-\$99)

Chris Babcock
Ann and Ken Ballou*
Jane Lincoln
Janet and Wingate Lloyd
Lois Barry and Royston Nash*
Judith Page *in memory of Ruth Whinfrey**
Marlene Schaefer *in memory of Richard W. Schaefer*
Jane R. Stockbridge
Dr. David S. Wilcox*

Picture perfect!

(Up to \$59)

Susan Brennan
Alexis Burns
Kathie Charboneau
Naomi Marks Cohan *in honor of Cindy Nickerson*
Majorie Collis
Dan and Jane Cronin*
Mr. and Mrs. Hans Dijs

Mary Cahoon Dole* *in memory of Mr. and Mrs. Christopher L. Cahoon*
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Arnold Mycock*
Margaret Nichol
Ken Northup
Rebecca O'Donnell
Diane Palmer*
Mari Poss*
Laurie Raymond*
Candice and James Ronesi*
Marie E. Scales
Sally C. Schumann* *in memory of Nancy Crowell*
Joan Shanks
Peter William Symasko
Henry R. Walcott *in memory of Kay Walcott*
Phyllis Walsh
Marilyn Wightman
Jacquelyn L. Young*

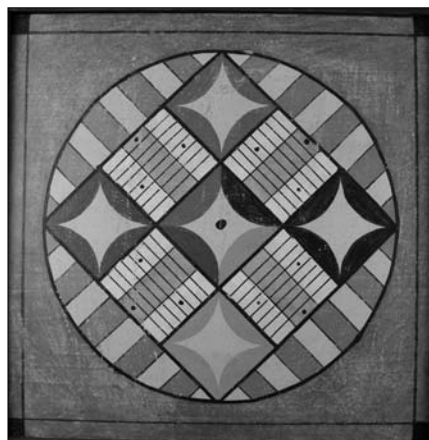
MERMAIDS COVE GIFT SHOP

Charles Munro game boards play well on walls

You certainly could play checkers or pachisi on game boards handcrafted by Cape folk artist Charles Munro, but they end up on a lot more walls than tables.

When he first began making game boards, Munro would often show 12-inch-square samples at craft fairs and take commissions for full-size, 18-inch-square boards. But people wanted the 12-by-12's, too, so he now makes both sizes. It's his experience that people often buy one large board as well as several small ones to arrange around it.

With their eye-catching patterns, the game boards are now on cheerful display in Mermaids Cove, where the small ones sell for \$110, the large ones for \$225.



A pachisi board by Charles Munro

Munro begins the process of making them by hand-carving lines into the boards, which are made of pine. Next, he primes

the wood with milk paint and, by force-drying it, makes it crackle, creating a distressed look. Munro then lays out his pattern and paints the board. (His patterns are informed by research he's done on authentic antique game boards, but he now makes up his own.) Finally, he lacquers the boards and finishes them off with a coat of tinted wax. "I enjoy doing it," Munro says. "It's therapeutic work."

Also well-known for his folk paintings, Munro is represented in our "Memories" exhibition by a scene of the dairy farm where he worked as a teenager. Collectors of his work include the Clintons, Penny Marshall, Kenny Rogers, Cliff Robertson and Sylvester Stallone.

EXHIBITION SCHEDULE 2010

February 2-March 14

Memories

Fifty Cape artists find their inspiration in joyful or poignant memories of people and places – or comment upon the heartbreak of losing the capacity to remember.

March 16-April 25

A Natural Affinity

Joyce Utting Schutter makes sculptures of handmade paper. Tracy Spadafora does encaustic painting. They're kindred spirits, though, in that both take a closeup view of nature, adding a touch of whimsy.

April 27-June 13

Look Through Any Window

Here's a wide-open window of opportunity to examine the window as a popular and effective artistic device. Windows allow artists to combine elements of still life and landscape – or to give us a tantalizing glimpse into someone's private world.

June 15-July 25

Dance of Light: Impressionist Paintings by Sam Barber

Sam Barber has found inspiration in flower gardens, the harbor view from his Hyannis Port home, rainbows of beach umbrellas and the lithe forms of ballerinas. Any spot of beauty, really, may become the subject of one of his sun-splashed canvases.

July 27-September 19

Chasing the Mermaids

We'll celebrate the centennial of Ralph Cahoon's birth with an exhibition tracing the development of his style and career. Why on earth *did* those mermaids come to be the heroines of most of his paintings?

September 21-November 7

Moonstruck

People have always looked up into the night sky and wondered at the moon. For our second national juried exhibition, we'll seek works in all mediums by moonstruck artists from all over the country.

November 9-December 31

Cotuit's Own: Artist/Illustrator Reginald Fairfax Bolles

In the early 20th century, Reginald Fairfax Bolles painted portraits of many local residents and illustrated stories and books. Gifted at capturing personality, he himself is a personality worth rediscovering.

November 16-December 31

America the Beautiful

The beloved anthem "America the Beautiful" was first published in 1910. Eleven Cape artists and 11 Cape weavers are observing the centennial by pairing up to interpret such lyrics as "purple mountain majesties" and "from sea to shining sea."

Spyglass is the quarterly newsletter of the
Cahoon Museum of American Art

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Cahoon Museum OF AMERICAN ART

4676 Falmouth Road • P.O. Box 1853
Cotuit, MA 02635

Hours: 10-4 Tuesday-Saturday, 1-4 Sunday

Closed in January and major holidays

Phone: (508) 428-7581

Fax: (508) 420-3709

www.cahoonmuseum.org

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