



*A WINDOW LEFT OPEN*

This book is dedicated to Steve Alexander.  
Steve, a natural landscape painter, was known and cherished by  
many of us, and he contributed to many of these books.  
Steve passed from this world on October 28, 2012.  
Below Steve is shown “in action” on site 2008



Cover: “Windows Along the Canal” watercolor 2012 Gary Tucker  
Book Design Gary Tucker 2013

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## Pied Beauty-

by Gerard Manley Hopkins

This is one of my favorite nature poems.  
Painting outdoors with Gary elevates these feelings.

### Pied Beauty

GLORY be to God for dappled things—  
For skies of couple-colour as a brindled cow;

For rose-moles all in stipple upon trout that swim;  
Fresh-firecoal chestnut-falls; finches' wings;  
Landscape plotted and pieced—fold, fallow, and  
plough;  
And áll trádes, their gear and tackle and trim.

All things counter, original, spare, strange;  
Whatever is fickle, freckled (who knows how?)  
With swift, slow; sweet, sour; adazzle, dim;

He fathers-forth whose beauty is past change:  
Praise him.



"Miss Molly" watercolor 2013



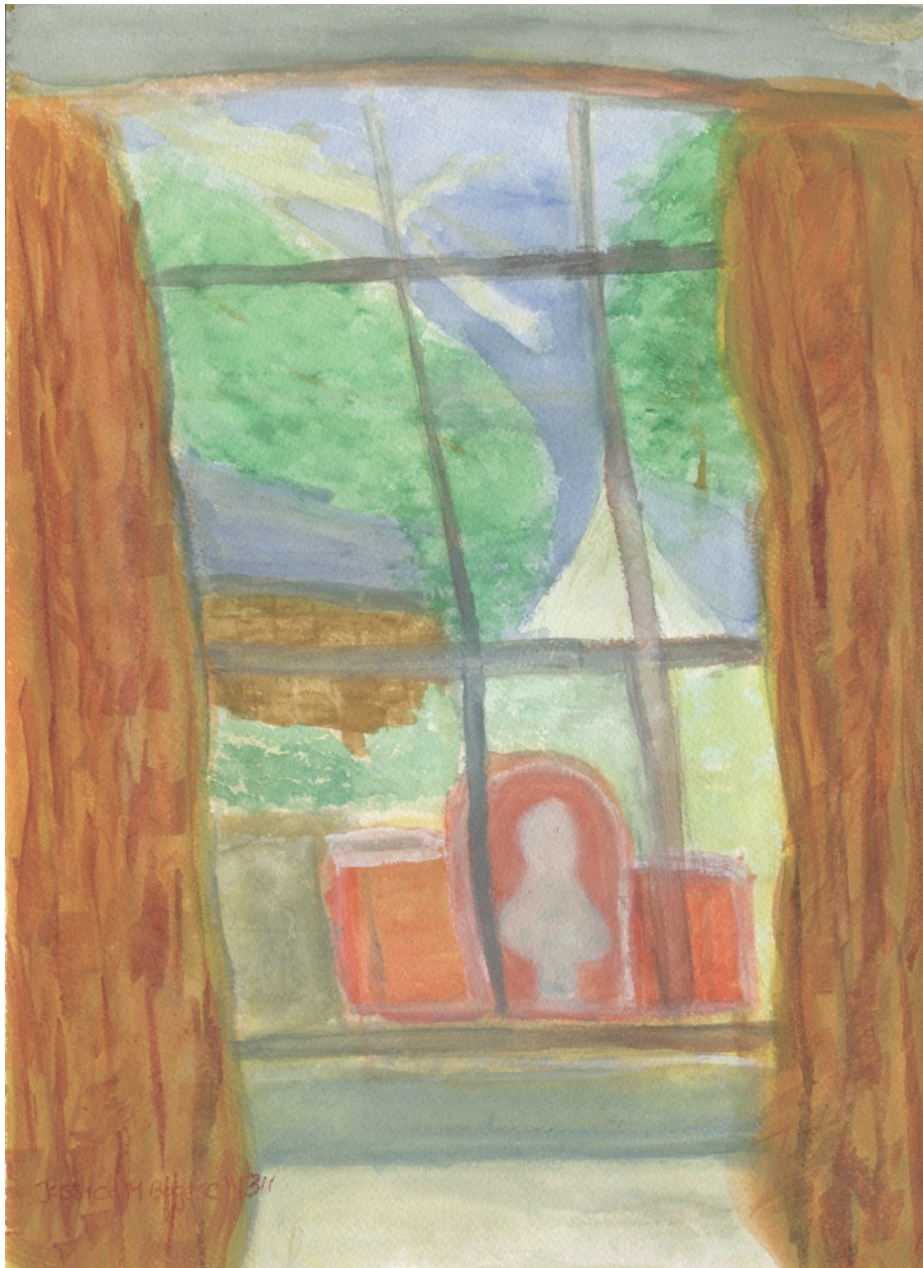
## Artist Statement

When I look out my window I see blue skies, sunsets sunny days, people going for a walk, makes me think how happy the world can be

I have been painting watercolor for 5 years and as soon as I started I could not stop. It became my inspiration to learn and get better and have more confidence. Watercolor can be unforgiving and it takes practice. I started at Kaji Aso Studio 3 years ago and I love that studio, it inspired me to start at the Art Institute. When I draw or paint I feel things and they stay with me. I would like to thank Gary Tucker, Kate Finnegan and Katie Sloss for giving me inspiration for what I do.

-Jessie Bogese





"My Neighbors House and Statue under the Blue Sky" watercolor 2013

## An Open Window

It is very difficult to find the right words to convey the feelings I have when faced with a beautiful Spring day after a long and frigid winter. I open all my windows to let the soft air in to replace the dry stuffiness of winter heat. I go outside without a puffy coat and all the wooly accessories to see flowers poking up, trees with bursting buds and best of all I paint outside even though the new greens are difficult to duplicate. I appreciate this time of year here so much more than I did when in Maine, where I lived for many years and where I wouldn't have dreamt of going out in the spring without a big net suit with it's little plastic eye window and slathering up with greasy bug spray as defense against Black flies. Those sneaky tiny creepy things would find ways in, bite and escape without notice until later when itchy lumps the size of English muffins would appear. The flies would disappear in 3 weeks and then the mosquitoes would come, but they were not as bad because I could hear them and take immediate action. I had mixed feelings about Spring then but here, I look forward to it with complete joy and celebration and leave my windows open all the time.



"Window and Spring Breeze" watercolor 2013



## Artist Statement

Windows provide a frame to the landscape, and I found that they helped me to focus. With watercolor, I tend to keep expanding outward, with shapes and with ideas, and sometimes the center gets lost. The frame also seemed to give permission to limit the range of colors somehow, and that was surprising and useful.





"Blue Day" watercolor 2013

## Artist Statement

Engaging in the process of watercolor painting gives me a sense of inner calm, of “being” in the moment and a window wide open to the continuity of seasons, life and life force. As an aging woman in a complex world I increasingly cherish this process. The flowers and birds call to me and awaken me to the signs of spring. I am grateful, feel enlivened, and want to capture each unique life force with a gesture in paint. What I love about watercolor is its potential to capture the intimate, tender moments in the life of a plant or bird, bearing witness to it, affirming its fragile existence and capturing its essence with the movement of the stroke of a brush. The paint as it touches the wet paper responds back in surprising ways. I am in relationship with the paint and paper and feel a visceral connection to the primacy of nature and the seasons.

~Joan Ditzion



"Nested in Leaves" watercolor 2013



## A Window Left Open

Brings to mind thoughts of possibility and belonging ----  
whether from the inside out or the outside in.

My paintings reflect images of home --- A girl reading,  
(inspired by illustrator Jesse Willcox Smith), enveloped  
in the warmth of her book and her home, with sunlight  
pouring in while snow sits on the ground.

A woman placing pies on the window sill to cool.

Could there be an observer on the outside perhaps  
wishing they could come inside? Experiencing the inside  
through a wish.

As artists and observers of art are we not on both sides  
of the window?

Barbara duMoulin





"Quiet Moments" watercolor 2013

## Artists Statement:

Such an evocative theme!

We could take this literally or delve into the psyche.

My work started before the theme. Originally, I became intrigued working with a series of gridded color studies. This expanded to the idea of looking through a grid and seeing a unified world beyond. Each little square held a mini-painting in itself. "Night Falling" was meant to explore the veil of evening falling to cover or absorb the light of day. I produced over a dozen of these large works with such titles as "Autumn Deepens", "October Walk", "Enter Red", "Burst of Sunlight".

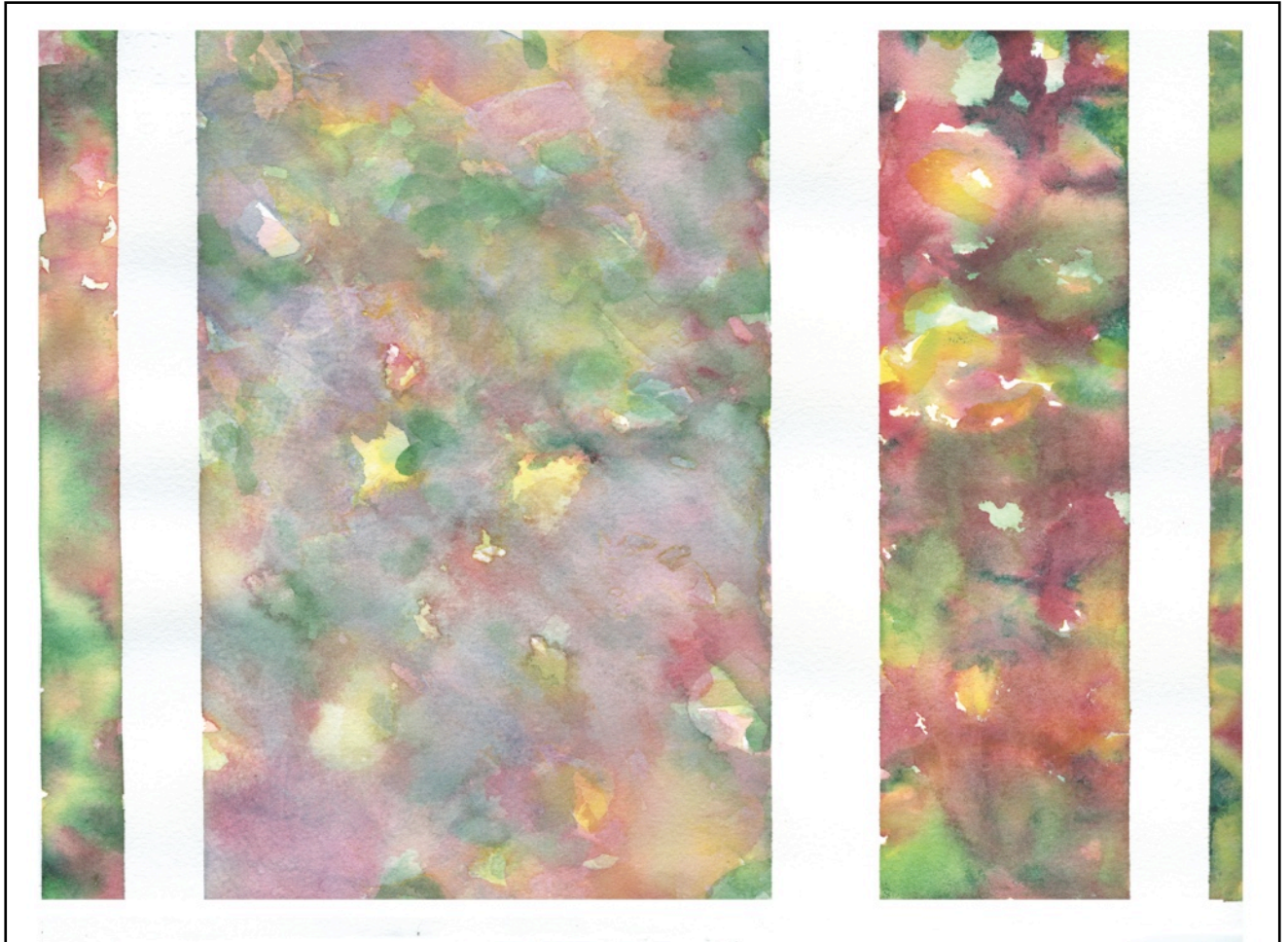
When this theme came up it gave me another opportunity to explore my view from the inside out. I used the grid to connote the frame of a window. When the window slides open smaller panes of glass overlap. The window is open to the outside and whether night or day, there is clarity. Where the panes overlap there is a barrier and, although transparent, something is in between the viewer and the outside that changes the light.

In the smallest work "Garden", the window lifts upward and the flora becomes obscured by the overlapping panes of glass. Still, where open, a breeze drifts in and the garden colors are stronger.

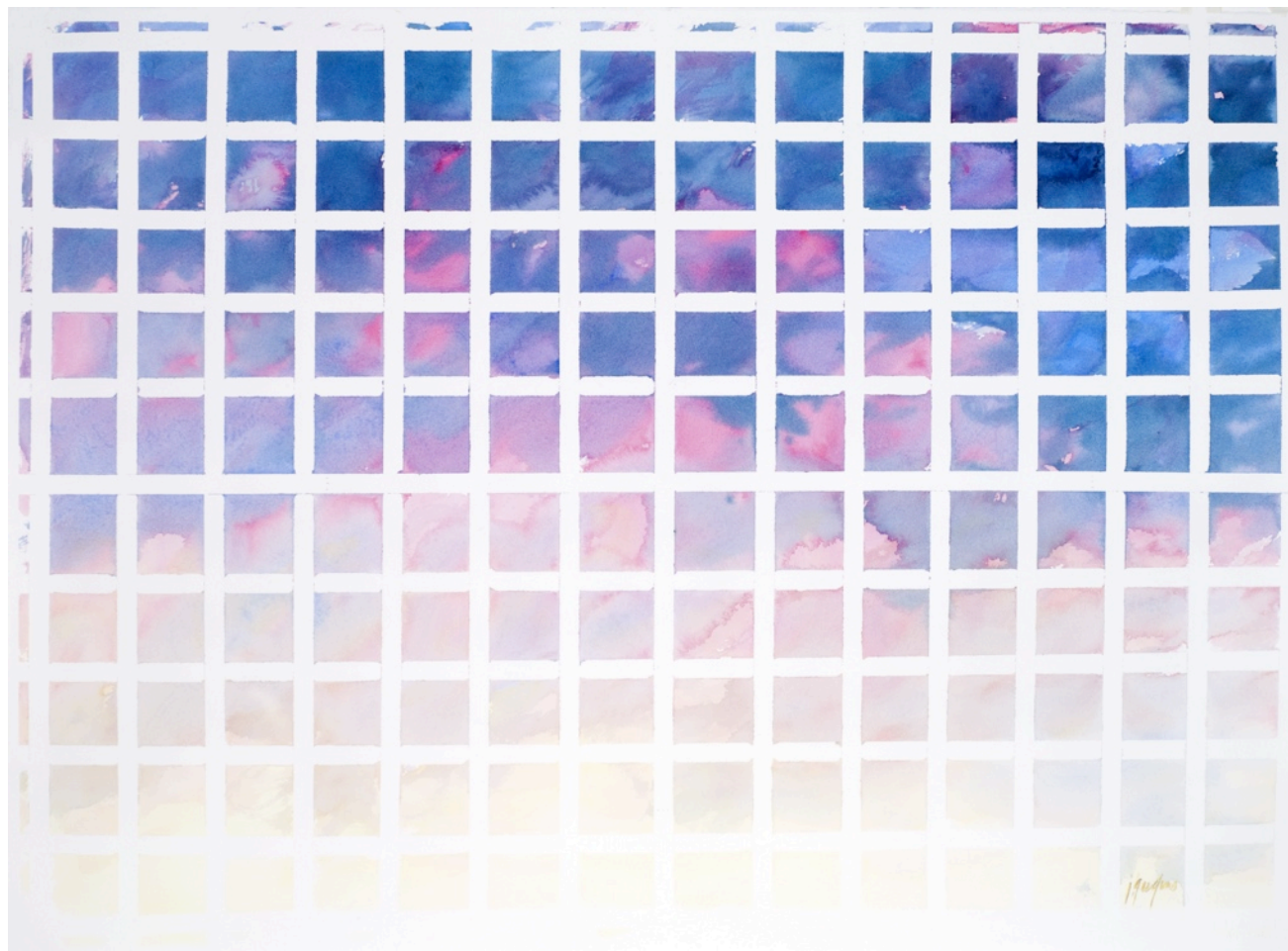
In the large work "I See the Moon", the window is slid to the left. The moon can be seen through the overlapping glass and attracts your attention at first. But there is no barrier on the right side of the window. It is pure space. The space becomes very rich and deep.

This was a great theme to consider viewing from the inside out. My next work may consider interiors.

-Jeanne Gugino



"Garden" watercolor 2013



# A Window Left Open

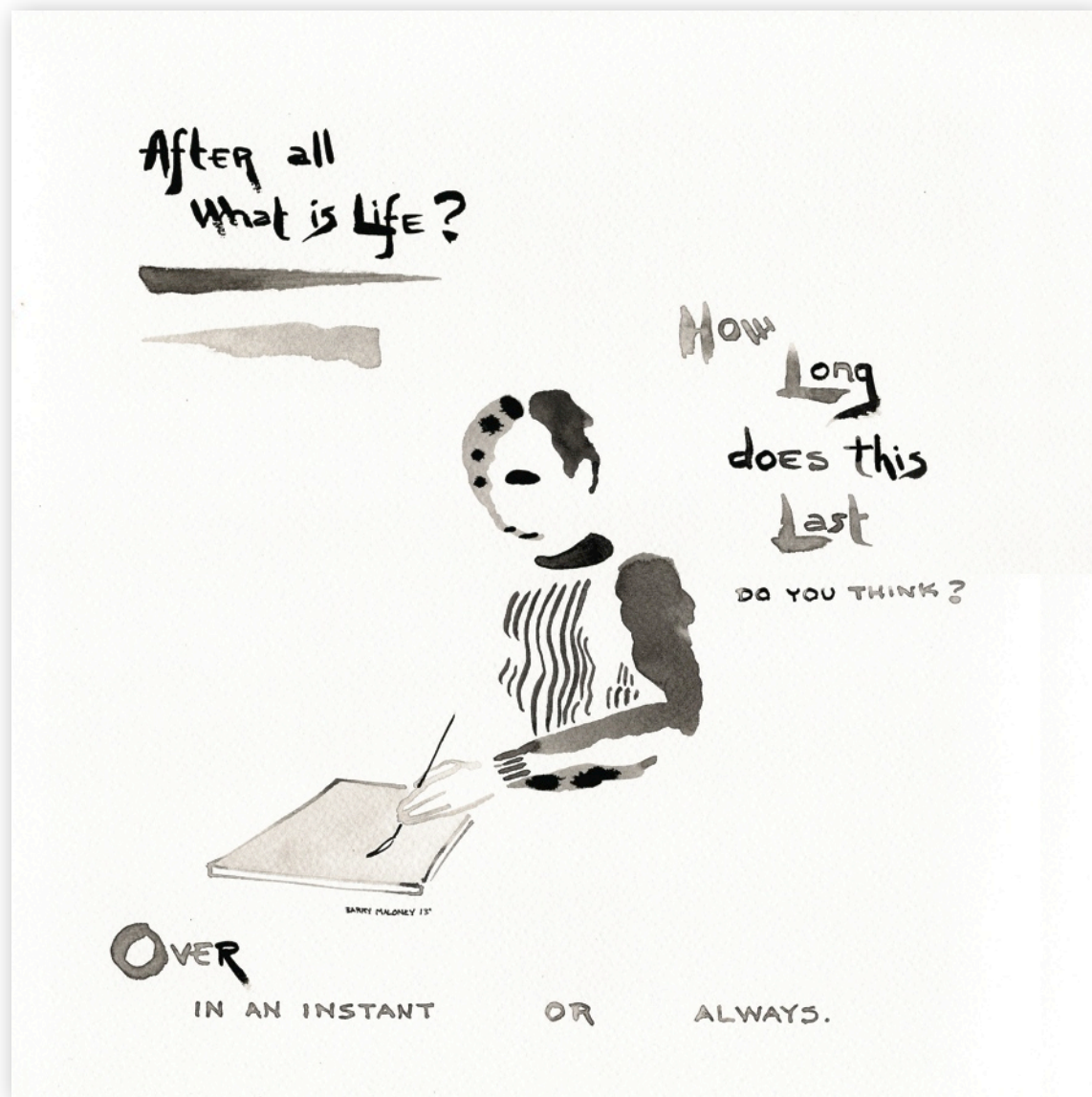
From the beginning, I found this theme to be quite poetic, yet it initially proved elusive to me. Taking an open window as the starting point, or subject for the work, seemed to impose a barrier to my creative output at this time – though to be honest – I often have trouble with pre-existing themes in general as an approach to making artwork. So, as usual, I allowed mind and spirit to wander – and wonder. I found greater productivity in this vein – as it is my usual way of creating – by allowing the free sense of play in my subconscious to form and dictate the subject of the paintings. I worked on many inkwash and watercolor pieces around this timeframe inspired only by the moment of creation and the things actively unfolding in my mind, yet not unaware of this upcoming exhibitions intended theme.

Over time I began to see many of these works in the context of a window left open, but in a different way. I saw the open window as not the subject of – but the metaphorical opening through which – my inspiration found form on paper. This is a metaphorical concept to be sure, but also a physical reality and an artistic necessity. This framed square of parchment is itself a portal through which communication and understanding may pass between us – artist to viewer – if one or the other of us doesn't close it off or turn away from it. I consider that I have been ultimately true to the theme of the exhibit by allowing the window to be the conduit of transmission to the viewer, more so than as the strict subject of the piece.

So I present these two images, the best from this period to represent my work in this elegantly titled show. Look deeply at them, let the window between us be left open, give it time to breathe, and let what has been placed in the painting pass into you.

Barry Maloney is a contemplative artist who lives in Dedham, Massachusetts and often paints and exhibits in Boston.

His web-gallery can be viewed at [www.barrymaloney.com](http://www.barrymaloney.com)





"The City-State" watercolor 2013

## Artist's statement:

I am a graduate student in the field of Neurophysiology. Neurophysiology describes the way we perceive light and colors. Painting has given me a medium to display my perception of colors and light.



“Garh Palace, Rajasthan, India” watercolor 2013

