

Lynn Duryea



STACK #5 2021

Terracotta, wood, grinding wheels
22" x 6" x 6"



ROCK #14 2025

Terracotta

11" x 12" x 3"



ROCK #10 2025
Terracotta
7 1/4" x 8 1/2" x 2 3/4"



SLANT #21 2025
Terracotta, kanthol wire
26" x 6" x 5 1/2"



ROCK #12 2025

Terracotta

9" x 10" x 2 3/4"



ROCK #11 2025

Terracotta

8 1/2" x 9 1/2" x 3"



SLANT #20 2025

Terracotta

26" x 6" x 6"



SLANT #17 2022

Terracotta

28 1/2" x 7" x 6"



TOWER #3 2011
Terracotta
15 1/2" x 15" x 8"



MOUND #11 2023
Terracotta
9" x 8" x 5"



WRAP #2 2014
Terracotta, steel, rivets
94" x 17" x 14"



TOWER #2 2011
Terracotta
17" x 16" x 5"

STATEMENT

Great energy exists along an edge. Transition zones, borders, places where one reality shifts to another, are compelling in their quiet drama. Most of my life has been spent along the coast, first in Montauk NY, a small town with a very large fishing fleet on the extreme end of Long Island. This gave me the feeling of a littoral, the place where land stopped and seemingly endless water began. Land and the landscape have been experienced in visceral as well as visual ways. The nature and essence of feelings generated by a particular place are a great source of inspiration. Decades of living on the Maine coast, on and in close connection to working waterfront, has meant that those forms, structures and surfaces have permeated the visual language of my work.

BIO

Professor Emerita of Art at Appalachian State University in Boone NC, Lynn Duryea earned a Master of Fine Arts from the University of Florida. She now works in Maine full-time, in South Portland and on Deer Isle.

Lynn is a Founding Trustee of Watershed Center for the Ceramic Arts and was the Program Coordinator and Artist-in-Residence for The Watershed Workshop for People with HIV/AIDS. She is a co-founder of Sawyer Street Studios, an artist-owned ceramic facility in South Portland. Lynn was a recipient of the Maine Crafts Association 2012 Master Craft Award, and the first visual artist to receive Portland, Maine's YWCA Women of Achievement Award. She received an Artist Fellowship from the Maine Arts Commission.

Lynn's work is represented in numerous publications including "The Poetics of Space and Place" by Jim Toub in *Ceramics Art & Perception*; *Discovery: Fifty Years of Craft and Transformation at Haystack*, Carl Little, ed.; *Dry Glazes* by Jeremy Jernegan and a cover article by Glen Brown in *Ceramics Monthly*, "Lynn Duryea: The Energy of Edges". Lynn's work has been exhibited extensively. Group shows include the 2016 Maine Biennial at Center for Maine Contemporary Art in Rockland ME, Contemporary New England Ceramics at the Currier Museum of Art, Manchester NH, and International Emerging Ceramic Artists Invitational Exhibition, FuLe International Ceramic Art Museums, Fuping, Xian, CHINA. Her work is in the museum's permanent collection.

Lynn Duryea

Naomi David Russo

INHALE STANDING LAMP
Coopered Red Oak, Lamp Cord, Lightbulb
60 3/4" x 19" x 19"





INHALE

Coopered Poplar, Dye

39" x 20" x 10 3/4"



INHALE SCONCE

Coopered Red Oak, Dye, Lamp Cord, Lightbulb

18" x 10 1/2" x 6 1/4"



HUG SCONCE

Coopered Red Oak, Dye, Lamp Cord, Lightbulb

15" x 5" x 5"



HOLD MY HAND
Coopered Red Oak
25" x 11" x 5 3/4"



COILED SCONCE

Coopered Red Oak

31 1/4" x 10" x 10 5/8"

STATEMENT

The majority of my works draws from environments from my childhood and the remembered forms that exist there. Lately, my work has shifted to reflect how my body responds to the spaces I inhabit. This current body of work is a representation of the often unconscious act of holding my breath. I often catch myself doing this in places of solitude and comfort, like the studio or at home. These pieces serve as gentle reminders to breathe, release, and to settle into presence.

BIO

Naomi David Russo is a woodworker creating furniture and sculptural objects. Her practice is rooted in memory and physicality. The forms she creates are inspired by childhood environments and the way her body moves and responds within space. She embraces repetitive woodworking techniques, often applying them in unconventional ways to create her pieces.

Naomi David Russo

Kazumi Hoshino



MATERIAL ESSENCE II 2023

Stone dust, seaweed, and leaves' ink on paper, mono print

50" x 37"



MATERIAL ESSENCE 2023

Stone dust, seaweed, and leaves' ink on paper, mono print

50" x 37"



PROJECTION SHARDS 2025
6 stones, variety of sizes: each approximately 6" x 6" x 6"



FRAGMENT OF IDENTITY #4 2021

soil pigment on paper

23" x 17"



FRAGMENT OF IDENTITY #5 2021

soil pigment on paper

23" x 17"



YOHAKU: EMPTINESS BEYOND 2025
stone, approximately 7" x 9" x 5"



FRAGMENT OF IDENTITY #9 2021
soil pigment on paper
23" x 17"



FRAGMENTS OF MEMORY II 2023
stone, 3 pieces, each approximately 4" x 4" x 9"

STATEMENT

Kazumi Hoshino is a multidisciplinary artist born and raised in Japan and currently living in Maine. She works primarily with stone and print. She investigates the interrelationships between elemental materials and inner human experience through physical attributes. She explores identity and memory while living in contemporary society and the natural world.

BIO

Hoshino currently shows in galleries and museums and has created public and private commissions in Maine, Chicago, Italy, and Japan. She was featured as one of four artists in a site-specific exhibition “Four in Maine” at the Farnsworth Art Museum in Rockland in 2010, and more recently, she has created two public sculptures for the University of Maine at Orono. She holds an MFA from the School of the Art Institute of Chicago and a BA from Tohoku University of Art & Design, Japan.

Kazumi Hoshino

Ling-Wen Tsai



RISING/SINKING: TREE 2025
wood, milk paint, twig,
12" x 12" x 5"



HORIZON: MILL COVE (Maine), February 2025
colored pencils on watercolor paper
62" x 18"



HORIZON: MILL COVE (Maine), May 2025
colored pencils on watercolor paper
62" x 18"



HORIZON: VENETIAN LAGOON, October 2025
colored pencils on watercolor paper
62" x 18"



HORIZON: LAKE HEBRON (Maine), April 2025
colored pencils on watercolor paper
62" x 18"



HORIZON: TAIWAN STRAIT, February 2025
colored pencils on watercolor paper
62" x 18"



WATER: APRON 2025
repurposed materials: wood, canvas, mika paint
58" x 36" x 36"

STATEMENT

Our surroundings, whether natural or built, have a tremendous influence on our state of mind and have the power to shape our lives. I find myself longing for silence, stillness, and spaciousness. While striving to create work that embodies the essence of quiet openness, my recent work reveals my interest in the relationship and tension between the human and non-human world, and how they influence and impact one another.

As someone who was born and grew up on the island country of Taiwan and has been living in coastal Maine for more than two decades, I have always been drawn to water. I have experienced the profound beauty of the ocean, but also have lived through life-threatening floods. I have been researching the effects of sea level rise, and have been making work related to the subject.

BIO

Ling-Wen Tsai was born in Taiwan. Her practice spans a broad range of mediums and disciplines including: installation, performance, sculpture, video, photography, painting, and drawing. While embracing these different mediums, she frees them from the confines of definition. Tsai is Professor of Sculpture & MFA at Maine College of Art and Design (MECA&D.) She holds an M.F.A. in Sculpture from Washington University, a B.A. in Studio Art from Webster University, and a graduate certificate in Landscape Architecture from Harvard University Graduate School of Design (GSD). She also holds a B.S. degree from Chung-Shan Medical University in Taiwan.

Tsai has exhibited and performed her work nationally and internationally, including at: Cité Internationale des Arts (Paris, France); Siena Art Institute (Siena, Italy); Golden Parachutes (Berlin, Germany); Richmond Art Gallery (British Columbia, Canada); Tainan University of Technology (Tainan, Taiwan); Czung Institute for Contemporary Art (CICA), Gyeonggi-do, Korea; Qasim Sabti Gallery (Baghdad, Iraq); Halim Bey Municipal Art Gallery (Mytilene, Greece); Asian Cultural Center (New York, NY); Goethe-Institute (Boston, MA); Contemporary Art Museum St. Louis (St. Louis, MO); Urban Institute for Contemporary Arts (Grand Rapids, MI); ARC Gallery (Chicago, IL); Bowdoin College Museum of Art (Brunswick, ME); Center for Maine Contemporary Art (Rockport, ME); Portland Museum of Art (Portland, ME); SPEEDWELL Contemporary (Portland, ME)

Ling-Wen Tsai

INSTALLATION VIEWS



Duryea grouping in sunshine



Duryea and Russo standing tall in front gallery



Long view of Hoshino and Tsai in back gallery



View of Tsai's HORIZON rawings