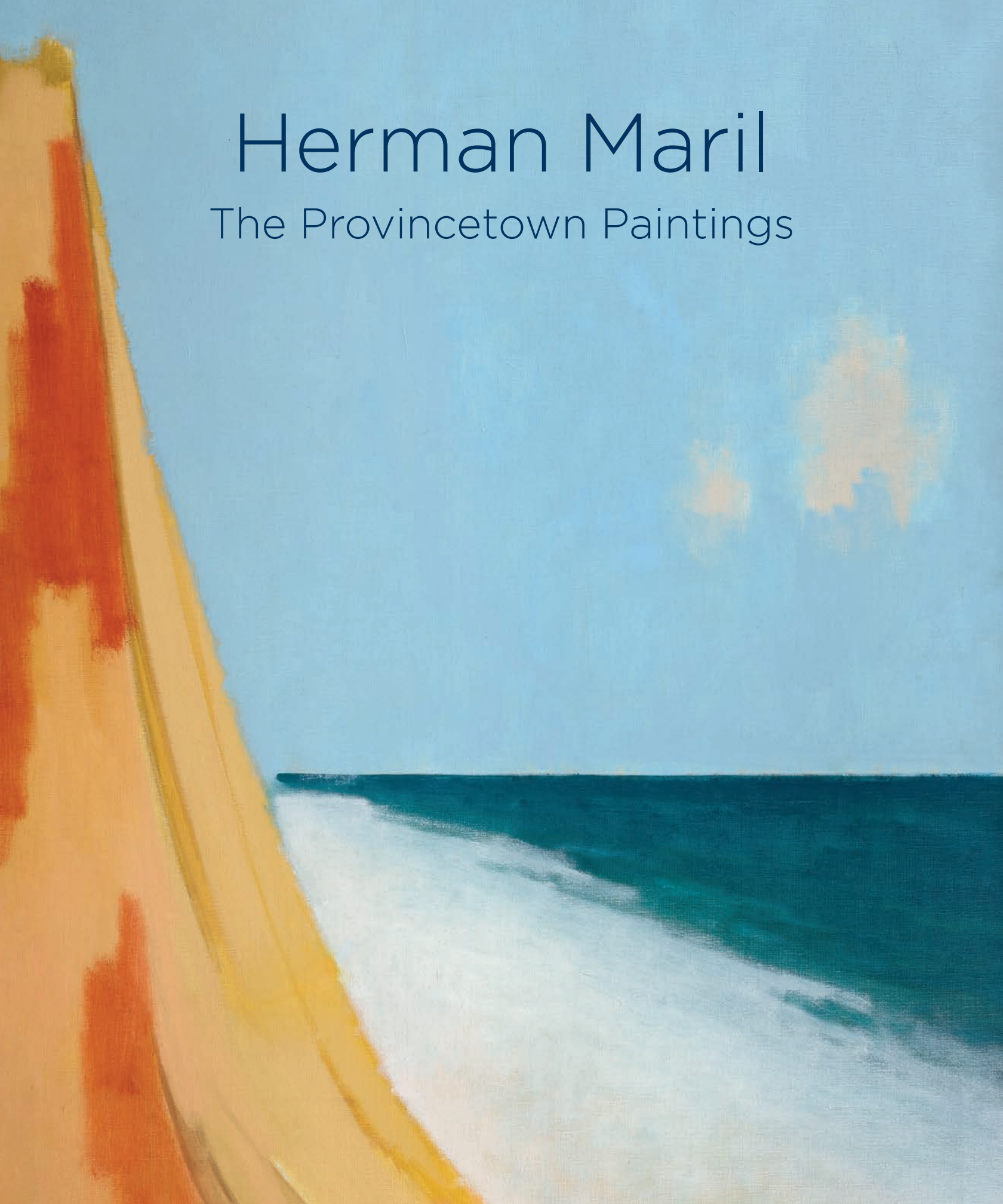


Herman Maril

The Provincetown Paintings





Cat Tails, 1967, oil on canvas, 60 x 40 in.

Herman Maril: The Provincetown Paintings

*The openness, the sea, the whole spirit.
And, it has a nice light—like in a Vermeer painting . . .*

—HERMAN MARIL¹



Gulls on the Bar, 1985, oil on canvas, 24 x 36 in.

HERMAN MARIL began his romance with Provincetown and the surrounding area in the summer of 1934. During that time, the renowned collector Duncan Phillips visited his Chatham studio and bought the first two of thirteen works by Maril that are now part of the Phillips Collection, Washington, DC. The artist became further enamored with Provincetown during his honeymoon in 1948 with his wife Esta and from then on, he and his family, including son David and daughter Nadja, spent most summers there until his death in 1986.

Maril found this quaint, relaxed, and idyllic town perfect for painting, where he had no responsibilities for teaching and could fully devote himself to his art. It was truly an artist's colony, affording the opportunity to develop friendships and exchange of artistic concepts with colleagues. Maril became friendly with Mark Rothko, Franz Kline, Karl Knaths, and Milton Avery, becoming particularly close to the latter two. Living within proximity, the three frequently visited each other's studios and through their camaraderie influenced each other's creations.

Maril's early work reflects a more representational approach, where imagery is often heavily outlined with black strokes. However, by the late 1950s to 1960s, utilizing more sweeping brushstrokes, his work became more simplified, spacious, and geometrical, harkening the influence of Henri Matisse whom the artist admired.

The rock-lined shore, both peopled and pristine, inspired Maril to capture it both on canvas and on paper. Year after year, he observed the deep blue sea, the dunes, trees, weirs, and fishermen of Cape Cod, pushing to create more implied gestures of form and thus, harmonious abstraction.

Although his natural surroundings intrigued and comprised much of his work, the small sunlit studio at the rear of his house afforded him the opportunity of painting inanimate objects and interiors in lyrical compositions united by color and space. Such paintings focus upon relaxed domestic settings as well as windowed rooms, where the outside and inside intermingle, and stylistically reflect that of his renderings of Nature. This overall body of work resonates with the serenity and inspiration that Herman Maril found in the beauty and cultural stimulus of Provincetown.

Debra Force Fine Art is pleased to present our second exhibition from the artist's estate and has organized it in honor of the Cape Cod venue of *Herman Maril: The Strong Forms of Our Experience* on view at the Cahoon Museum of American Art, Cotuit, Massachusetts, from August 17–October 28, 2018.

1. Susan Baer, "Herman Maril—Developing and Working," *Baltimore Sun Magazine*, March 5, 1983



Highland Light, 1952, casein on board, 14 $\frac{7}{8}$ x 22 $\frac{1}{16}$ in.



The Weirs, 1955, casein, watercolor, and pencil on paper, 18 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in.



The Garden, 1972, tapestry, 80 x 60 in.



Kendall Lane Beach, 1983, oil on canvas, 35 ¾ x 47 ½ in.



Horizontal Passage, 1968, oil on canvas, 30 x 50 ½ in.



The Window, 1971, oil on canvas, 40 x 50 in.

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SEPTEMBER 5-OCTOBER 19, 2018



Evening Rooftops, Provincetown, 1969, casein on paper, 23 x 31 in.

COVER: *High Dune, 1977, oil on canvas, 60 x 39½ in. (detail)*

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