

# Legacy Painter

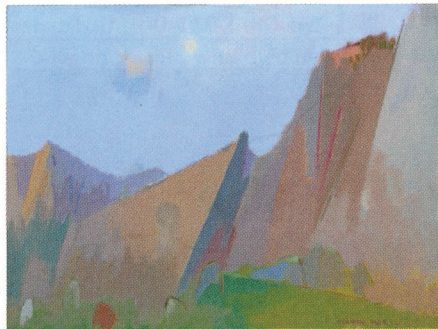
DEBRA FORCE Fine Art in New York will open an exhibition of works by Herman Maril, “The Legacy of Herman Maril: Works from 1929-1984” on Sept. 7.

Maril was born in Baltimore in 1908 and deeply influenced by European Modernists including Picasso, Cezanne, and Henri Matisse. He studied at the Maryland Institute of Fine Arts, graduating in 1928—right before the Great Depression began. During the late ‘20s and ‘30s, he worked for the WPA as a muralist, creating murals for post offices, the U.S. Treasury and Labor



with the Modernist works he so admired. The geometric layout and simplified shapes of a pitcher, napkin, and rumpled tablecloth are reminiscent of Cubism, in particular.

In *3am* (1946) we can see an evolution away from stark simplicity into more detail and color experimentation. This scene of a mound of dirt on city street, with four



Departments, and schools across the Mid-Atlantic.

During this time, he was also painting his own compositions, and receiving considerable recognition. His early works, such as *Table Settings* (1931) have much in common

lanterns hanging above it, features wider variations and mixing of colors—especially in the lanterns, where red, yellow, and brown are used to mimic the dynamic shifting and flickering between light and shadow.

*Untitled (Hurricane)* (1954) exhibits Maril’s ongoing interest in using geometry and line to evoke his scenes, and depicts fishermen’s huts on the Provincetown coast. Provincetown was a vital part of the artist’s life, both artistically and personally; he and his fam-



and substance through line and color results in a beautifully recognizable landscape of mesas and mountains. And



*Sea and Pink Sky* uses richness of color to create a serene, yet complex composition of a sailboat going out to sea. Toward the bottom of the canvas, we see lighter blues and soft washes of green, indicating shall-

ily spent most of their summers there between 1948 and Maril’s death in 1986.

Paintings like *Southwest* (1972) and *Sea and Pink Sky* (1984) take a little different approach than some of his earlier works. In *Southwest*, his ability to depict depth



lower water. As the viewer’s eyes move toward the horizon line, where the sailboat is also heading, the color turns deeper and more saturated, finally meeting with the sky in a fuzzy joining of light blue, timid pink, and pale yellow. This show will be Debra Force Fine Art’s third exhibition of paintings by Herman Maril from his estate, and will run through Oct. 6.

