



SEVERIN HAINES

FEATURING FURNITURE BY DUNN

DEDEE SHATTUCK
GALLERY

Dedee Shattuck Gallery is pleased to present Severin Haines, featuring furniture by DUNN. This exhibition pairs the stunning landscapes of established and revered painter Severin Haines with the clean timeless furniture design of one of Rhode Island's most promising young design voices.

Severin "Sig" Haines paints captivating landscapes of New England and his native Norway. While he works representationally, he also draws technique from abstraction. Haines' work studies color and gesture in the context of representation and form. Haines looks closely at the work of the early - mid 20th century painters, including Vuillard, Seurat, and Matisse, who employ the techniques of "pure painting" to representational work. He also draws inspiration from the abstract expressionist action painter Jackson Pollock. Like Pollock, Haines pays careful attention to the richness and depth achievable through color manipulation. Haines also relies on the action and gesture of his brushwork to imbue his compositions with energy and emotion.

Like "Skude 360 degrees," Haines' 2008 solo exhibition of Norwegian landscapes at the New Bedford Art Museum, this exhibition has encouraged Haines to explore working in large scale, but now with a focus on New England. He will exhibit recent paintings, most of which have never been shown, and some of which will still be drying on opening night!

DUNN is the socially and environmentally conscious furniture and lighting design company created by Asher Dunn. The company focuses on distinctively designed, meticulously crafted and sustainably sourced products. All the proceeds from DUNN support Dunn's second company, Keeseh Woodshop, a community woodworking studio offering instruction and equipment with the intention of preserving and advancing the craft of woodworking.

The work included by DUNN converses effortlessly with Haines' paintings, both of which explore an early to mid-20th century aesthetic, but with a contemporary language. DUNN furniture also pays tribute to the local landscape, with responsibly sourced materials, locally inspired products (each piece shares a title with a Rhode Island town) and design influenced by nature.

Dedee Shattuck Gallery presents dynamic exhibitions of high caliber work by contemporary artists. Our exhibitions encourage critical engagement with the arts, foster respect and excitement towards artistic modes of expression, and broaden our local community's access to a diverse selection of contemporary art voices. We believe that the arts are a strong driving force behind innovation, critical problem solving, and the exchange of complex ideas and ideologies. An investment in the arts is an investment not only in contemporary culture, but in a future enriched by creative intelligence.

Our July show invites viewers to engage in the exploration of two bodies of work that reflect on the innovations of the same art historical period, but in different ways. We are excited to present this exhibition, which furthers The Shattuck's mission by presenting two exemplary talents who create works which not only delight our senses, but which drive forward the contemporary viewpoint with a strong foundation in art historical research.

cover Dune in Winter II, 2013, oil on canvas, 48" x 60"
right page Coventry Stool, 2010, Walnut, Cherry, or Ash, 18" x 13" x 13"
back cover Corliss Chair (Red), 2012, Maple & cast aluminum, 32" x 17.5" x 18.5"

JULY 3 - JULY 28, 2013

SEVERIN HAINES



FEATURING FURNITURE BY **DUNN**

DEDEE SHATTUCK
GALLERY

Severin Haines received a BFA from the Swain School of Design in 1968 and an MFA from Yale University's School of Art and Architecture in 1972. From 1975 until 1988 he taught as a member of the faculty of the Swain School of Design in New Bedford. He served as chairman of the Painting Department of the Swain School from 1979 until 1988. He began teaching at the University of Massachusetts Dartmouth with the merger of the Swain School and the University in 1988. He later served as Graduate Director for the University's College of Visual and Performing Arts. He is presently holds the title of Professor Emeritus at UMass Dartmouth. He retired from the university in June of 2011 and now spends his time painting and working with his wife Cynthia in their garden.

Since 1977, Haines has exhibited in the local area with numerous one-person shows at various venues including the Nemasket Gallery of Fairhaven, the Water Street Gallery of Mattapoisett, the Marion Art Center, Facets Gallery of Fall River and Crowells Gallery in New Bedford. He has also mounted a retrospective exhibition of his work at Keystone Junior College in Pennsylvania. He has exhibited in numerous one-person and group shows in Norway, New York City and Boston.



Cove at West Island In January I (study), 2009,
Pastel on Paper, 9" x 12"

Haines is the recipient of two Massachusetts Arts Lottery Council grants for murals at the Nemasket Gallery and at the Leroy Wood School, both in Fairhaven. A third mural was produced together with the students of the Teen-Mural Program of Artworks in New Bedford on the wall of the Carter building in the New Bedford Historic District. He has also curated six major exhibitions for the New Bedford Art Museum.

In January of 2008 he was honored with a one-person exhibition at the New Bedford Art Museum. This exhibition of landscapes of his native Norway entitled Skude 360 Degrees also traveled to the Nordic Heritage Museum in Seattle, Washington in December of 2008.

DUNN is an American furniture and lighting design firm committed to the creation of well-designed and meticulously crafted products. The firm created timeless pieces influenced by nature and the aesthetic of Mid-20th Century Modernism with a contemporary twist.

DUNN was established in 2010 by designer Asher Dunn. Proceeds from DUNN support Keeseh Woodshop (www.keeseh.com), a community workshop founded by Mr. Dunn that teaches and keeps alive the craft of woodworking. Mr. Dunn is also the co-founder of Anchor Providence (www.anchorprovidence.com), an arts and business incubator helping others get their start.

Asher Dunn began his design company just one year after finishing his undergraduate degree (RISD BFA Industrial Design '08.) He has received numerous honors including 'Best New Designer' at the 2010 International Contemporary Furniture Fair and New England Home's '5 under 40' accomplished in design and architecture.



Cumberland Lamp (Smoke Grey),
2010, Glass, 5.75" x 4.75"

THE DUNN PHILOSOPHY

Originality // We speak in a functional, clear and independent design language that directs our premise: simplicity through beautiful, thoughtful design, American-made, honest materials. Our work pays tribute to the simplicity and purity of the materials themselves while visually representing the meticulous, considered process of design revision and attention to detail.

Materials // We are fascinated by honest materials and age old manufacturing techniques. Working with these techniques requires knowledge, patience, and love for the materials we work with. We work quite a bit in wood. To us, this material is personal; it lives, feels nice to the touch, and never looks the same. When treated correctly and respecting a materials strengths and weaknesses, we can create unique and beautiful designs.

Sustainability and Environment // For DUNN, sustainability is no fleeting trend but the basis for our mindset right from the start of our design process. We adopt an overall conscious approach of designing and manufacturing with reuse of material and minimization of waste to benefit the environment without compromising the integrity of our designs. Moreover, we work with high-quality domestic timber, unique in color and grain, from sustainable forests and our recently added aluminum pieces use up to 90% recycled aluminum.

Artist Statement

In his introduction to a large volume on the great American color painter Milton Avery, Hilton Kramer spoke of Avery's work, especially as related to his late landscapes, as "pure painting". The concept is usually associated with abstraction rather than a representational form of painting. Avery's art finds its greatest expression in the observation of nature while utilizing color as its plastic element. This is a tradition that originates with the great French painters of the late nineteenth century Monet and Cezanne, and comes to fruition in the early to mid-twentieth century with such painters as Van Gogh, Seurat, Bonnard, Matisse and my personal favorite Vuillard. I find Kramer's statement characterizing this form of painting as "pure painting" very exciting indeed. As an artist I feel not only a kinship with Kramer's thinking, I feel reassured that my having spent over four decades pursuing color in the development of landscape painting may have been worthwhile.

In my recent paintings I have incorporated another visual tool used by these great French painters and others in America such as Fairfield Porter, Wolf Kahn and Avery. This is a conscious choice to give greater attention to rendering with color the unique character of "negative space" or if you will, the space between objects. Giving the "negative space" a role comparable to positive form has, I believe, resulted in a greater graphic impact in my work than it has had in the past.



Trees, Brush and Sand at Waquoit I (study),
2012, oil on canvas, 14" x 20"

With this exhibition in this grand space, I have been given a wonderful opportunity to work on a large scale. I do believe it to be an opportunity. Few galleries can boast the kind of space we have the luxury of exhibiting in here at the Dedee Shattuck Gallery. I love to paint large. I love the potential power of scale. However, with it come serious challenges that must be met if the work is to be successful. It is my hope these latest large scale paintings succeed and carry a visual strength that make them worthy of the space they have been granted.

Severin Haines



Trees, Brush and Sand at Waquoit II, 2013, oil on canvas, 30" x 36"



Beach Grass and Rocks II, 2012, oil on canvas, 48" x 48"



Beach Grass and the Marsh at Waquoit II, 2013, oil on canvas, 30" x 36"

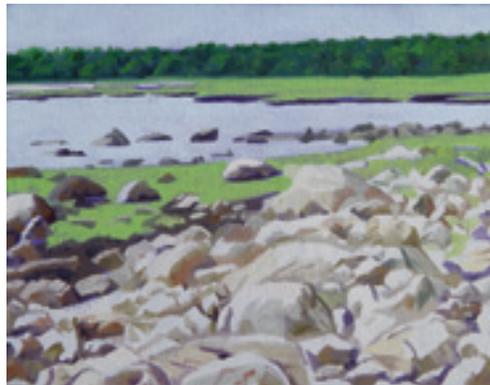
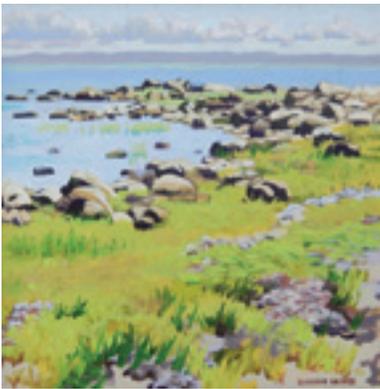


June on Buzzards Bay II, 2012, oil on canvas, 48" x 48"

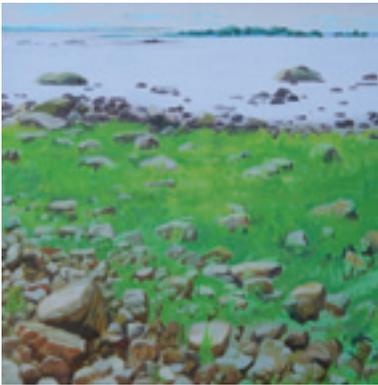
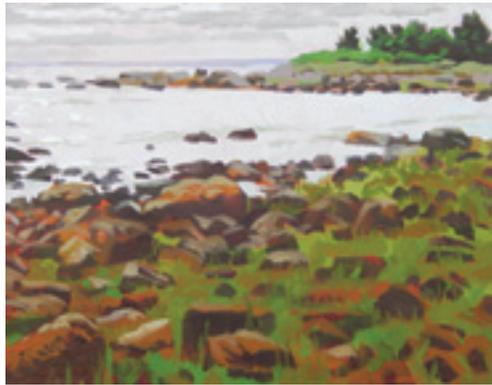


Gray Day on West Island II, 2012, oil on canvas, 36" x 48"

Each large-scale painting is based on a smaller study in pastel on paper or oil on board or canvas.



this page (clockwise from top left) **Marsh and Trees in March I**, 2010, 16" x 20"; **Stream at Dolly Copp I**, 2011, 20" x 30";
June on Buzzards Bay I, 2011, 12" x 12"; **Rocks, Grass and Trees Across the Water I**, 2011, 9" x 12"; **Beach Grass and Rocks I**, 2009, 18" x 18"



this page (clockwise from top left) **Sand and Seaweed I**, 2010, 14" x 14"; **Gray Day on West Island I**, 2011, 9" x 12"; **Dune in Winter I**, 2012, 14" x 18"; **Beach Grass and the Marsh at Waquoit I**, 2011, 9" x 12"; **Marsh Edge on a Gray Day I**, 2011, 9" x 12"; **Sunny Day on a Winter Shore**, 2011, 14" x 18"



Marsh Edge on a Gray Day II, 2013, oil on canvas, 36" x 48"



Sunny Day on a Winter Shore II, 2013, oil on canvas, 48"x60"



Marsh and Trees in March II, 2012, oil on canvas, 60" x 72"



Rocks, Grass and Trees Across the Water II, 2013, oil on canvas, 36" x 48"



Sand and Seaweed II, 2013, oil and canvas, 48" x 48"



Stream at Dolly Copp II, 2013, oil and canvas, 48" x 72'



Cove at West Island in January II, 2011, oil on canvas, 30" x 36"



Marsh and Brush at Waquoit II, 2013, oil on canvas, 36" x 48"



Marsh and Brush at Waquoit I (study), 2012, oil on canvas, 9" x 12"



Barrington Chair, 2010, Walnut, Cherry, or Ash, 29" x 17" x 17"

DEDEE SHATTUCK
GALLERY
WESTPORT, MA

