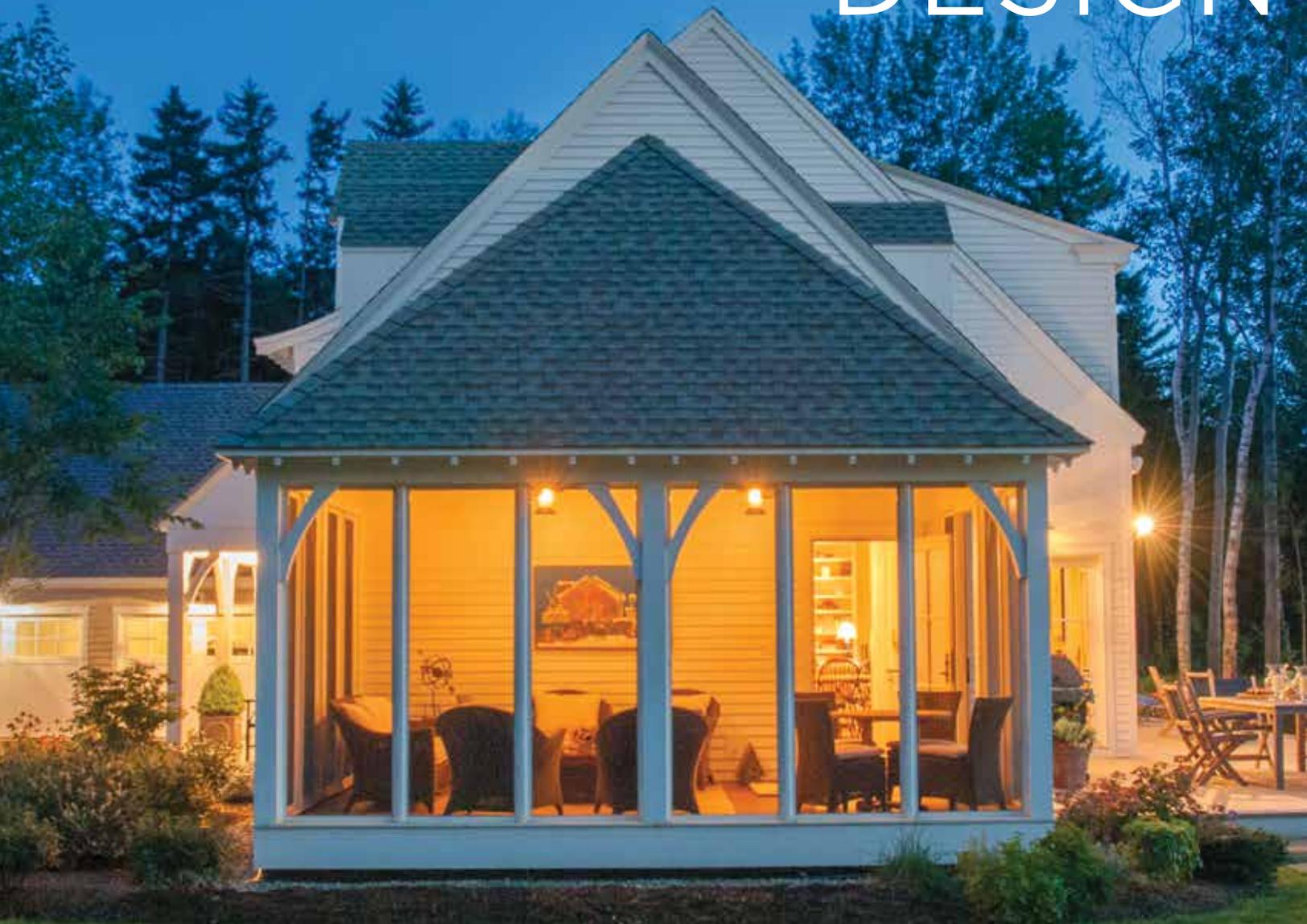


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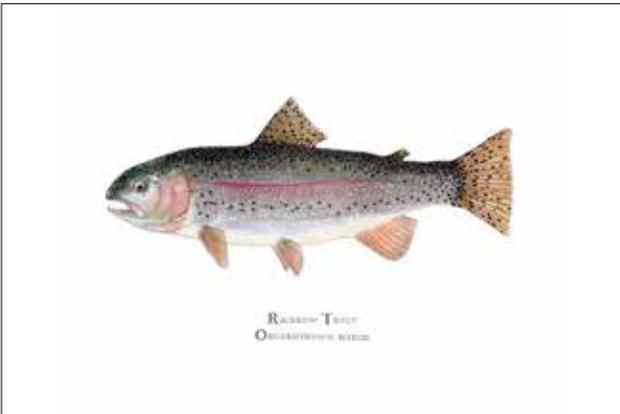
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# NATURE'S DETAILS



Artists Greg Mort, Karen Talbot, and Linda Heppes Funk display striking precision, attention to detail, and patience in their work. By creating precisely faithful representations of their subjects, these artists celebrate nature's inherent beauty.



GREG MORT  
KAREN TALBOT  
LINDA HEPPEES FUNK

# Greg Mort



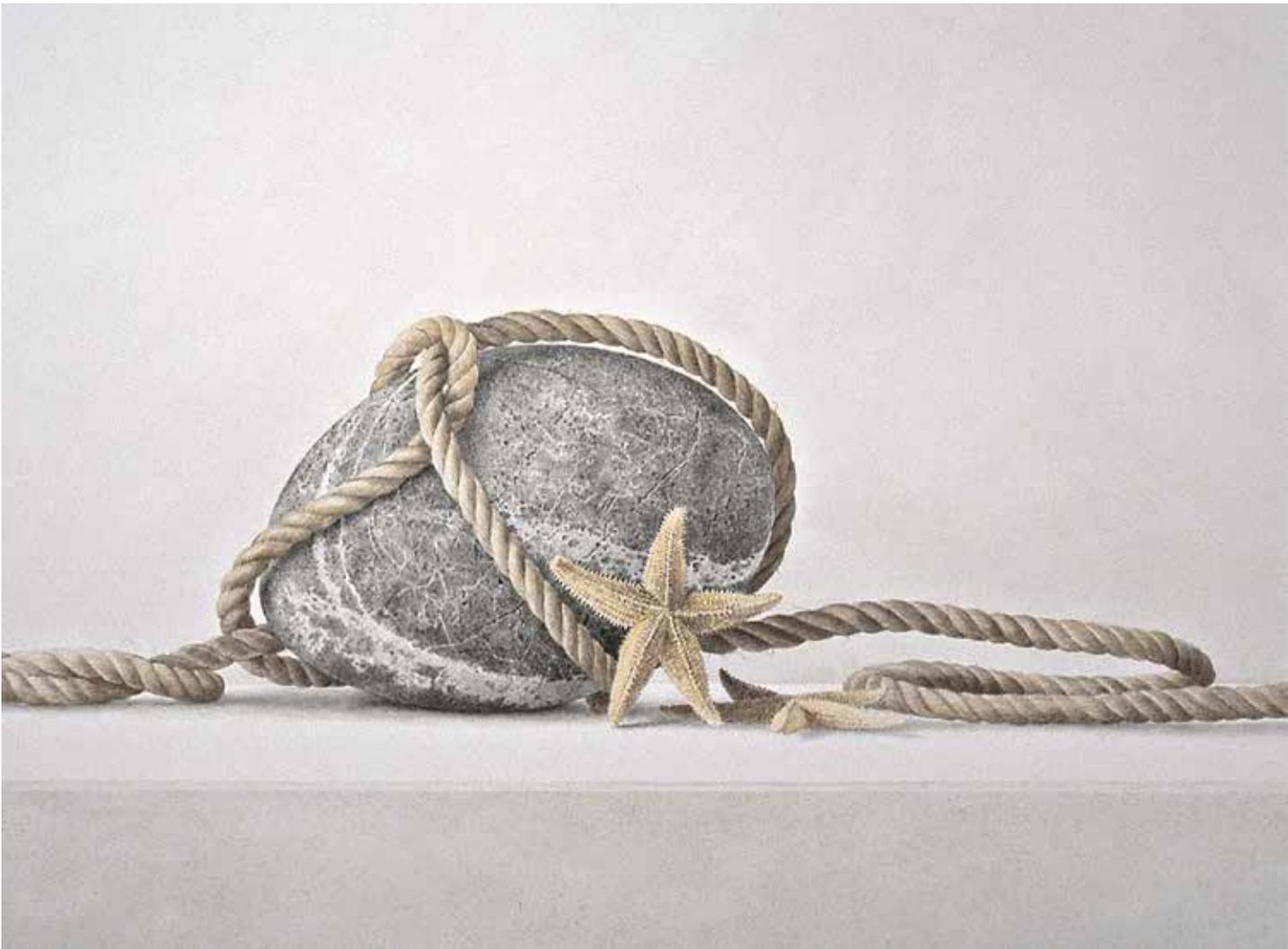
Greg Mort was born in Syracuse, New York, and now lives in Ashton, Maryland, and Port Clyde. Primarily self-taught, Mort participated in his first museum exhibition at Munson Williams Proctor Arts Institute in Utica, New York, at age 18. Since then Mort's work has been exhibited and collected internationally. His art is in the collections of such institutions as the Brandywine River Museum in Pennsylvania, the Portland Museum of Art, the Farnsworth Art Museum, the Delaware Art Museum, the Corcoran Gallery of Art in Washington, D.C., the NASA Art Collection in Washington, D.C., and the University of Padova in Italy. In 1998 he was commissioned to create a portrait of Carl Sagan, which was acquired by the Smithsonian National Air and Space Museum's Steven F. Udvar-Hazy Center. Mort's book *Voyages: Exploring the Art of Greg Mort* was published in 2007. He is associated with Carla Massoni Gallery in Chestertown, Maryland, and Somerville Manning Gallery in Greenville, Delaware.

Mort began creating art at a very early age, and his fascination with astronomy and nature provided him with many subjects to paint and draw. Mort begins a painting with a sketch, and then works from a three-dimensional model that he builds himself "to study the nuances of light and shadow." But Mort notes that his images often come about unconsciously, in a dreamlike state in which he ponders "the relationship between space and time or the realms of the infinite and infinitesimal, which have intrigued me for some 40 years." Detail is a vital component of Mort's work, as are the composition and scale of the images. "My desire is to transcend traditional objective and nonobjective persons, places, and things by portraying a deeper sense of dimensionality," he says. "Not just to merely confront the viewer with a composition of colors and shapes on a flat plane but to set them adrift in a sea of believable depth and motion."

Mort's deep enchantment with the natural world and the universe shapes his artistry. The juxtaposition between the comfortable nostalgia of everyday life and the massive, mind-boggling realm of outer space is a recurring theme in his work.

To borrow a literary term, Mort's art has qualities of "magical realism," in that strong elements of fantasy are rooted in reality. For example, in *Stewardship III*, the skin on a perfect apple peels away to reveal the sphere of Earth as seen from space. Mort's work is mesmerizing, inviting the viewer to contemplate those same eternal mysteries that transfix the artist himself.

Familiar treasures from the beach form a meditative tableau in *Anchor Stone*. Mort is a self-proclaimed "unashamed collector" who surrounds himself with natural objects such as these, which act as touchstones for cherished memories. These raw materials are given softness by Mort's treatment of light and shade, and are especially evocative of Maine's "drama and beauty." Says Mort, "The duality of the painting is symbolic of my contrasting fears and fascinations with Maine." The ocean's overwhelming power is capable of wearing down rock into a smooth stone, yet it is home to delicate creatures like the starfish. There is also a personal significance to the painting's imagery: the stone and the rope are grounding forces, while the starfish symbolize loved ones. "*Anchor Stone* represents our efforts to cling to place," says Mort.



*Anchor Stone*, 2002, watercolor, 21" x 28". Collection of Mr. and Mrs. Frank Heart