



The Art of
MILDRED G. BURRAGE

Earle G. Shettleworth, Jr.

INTRODUCTION AND ACKNOWLEDGEMENTS

THE DEPTH OF Mildred G. Burrage's intelligence and the wide-ranging reach of her artistic passions have made this exhibition one of the richest undertakings with which I have ever been associated. From her landscapes and portraits and the American impressionism works, to the patriotic World War I posters, then her detailed attention to ancient maps, sailing vessels and mythological sea monsters, to her fascination with the American southwest and mining, as well as Mexico and Guatemala, the World War II interests in shipbuilding, the plight of women and recovering soldiers, and the final long and deep immersion in her original interpretation of abstract expressionism using Maine mica – every single one of her artistic explorations demands our attention and utterly captivates our imagination.

The University of New England is honored to have been associated with the mounting of this exhibition and the celebration of a twentieth century American artist with over 100 exhibitions across the country to her credit, as well as a strong life-long Maine connection and a towering talent unique and original. How fitting that she was a Westbrook College (now UNE) Deborah Morton Society awardee in 1969!

So many people have contributed to this exhibition and accompanying catalogue. First and foremost I wish to thank the co-curators, Earle G. Shettleworth, Jr. and Sally W. Rand for their indefatigable attention to each and every detail of Mildred Burrage's life and artistic contributions over so many years. What a splendid association it has been. It is noteworthy that Earle Shettleworth met Mildred Burrage when he was 19, and remained her friend until the end of her life, and that Sally Rand was her younger cousin as well as good friend.

Many individuals have contributed their time and their memories, as well as loans of their own works of art by Mildred

Burrage. In addition, there have been generous financial contributions to make this catalogue possible. I am so grateful to you all: The Burrage Family, Tomlin Coggeshall, Mr. & Mrs. Thomas E. Eichler, Janet Farr Nelson, Katharine K. Farr, Sheila Farr Nielsen, Peter and Teresa Fogg, Barbara Goodbody, Dahlov Ipcar, Eric Johnson, Judy Glickman Lauder, John Matzke, Gael May McKibben, Janice Metcalf Fogg, Peggy Osher, Sally W. Rand, William Rand, Patricia Davidson Reef, Anne Russell, Wilmont & Arlene Palmer Schwind, Alice Spencer, Kathy & Sam Smith, Laura Sprague, Suzanne Stohlman, William Waters, Janet Montgomery Welch, Ian & Florence White, Alden Wilson.

Thank you as well to the many institutions who have generously loaned their Mildred Burrage art works for this exhibition and accompanying catalogue: Brick Store Museum, Colby College Museum of Art, Farnsworth Art Museum, Jesup Memorial Library, Kennebunkport Historical Society, Lincoln County Historical Association, Maine Historical Society, Portland Museum of Art, Smith College Museum of Art, Vaughan Woods & Historic Homestead.

I am ever grateful to the University of New England (UNE) for the opportunity to be associated with its Art Gallery on the Portland Campus, and to the Center for Ethics in Action for its fiscal sponsorship of this catalogue. Designer John Kevin O'Brien has brought his creative talents to the elegant look of this publication. I am grateful to Jay York for his professional skill in photographing all these works of art. Finally I am hugely indebted to Kevin Callahan and Ilana Welch for their consummate preparatory talent. Other UNE associates have been most valuable as well: Stephen Halpert, Carolyn Heasley, Cally Gurley, Roberta Gray, Laura Duffy.

— ANNE ZILL, Director
University of New England Art Gallery