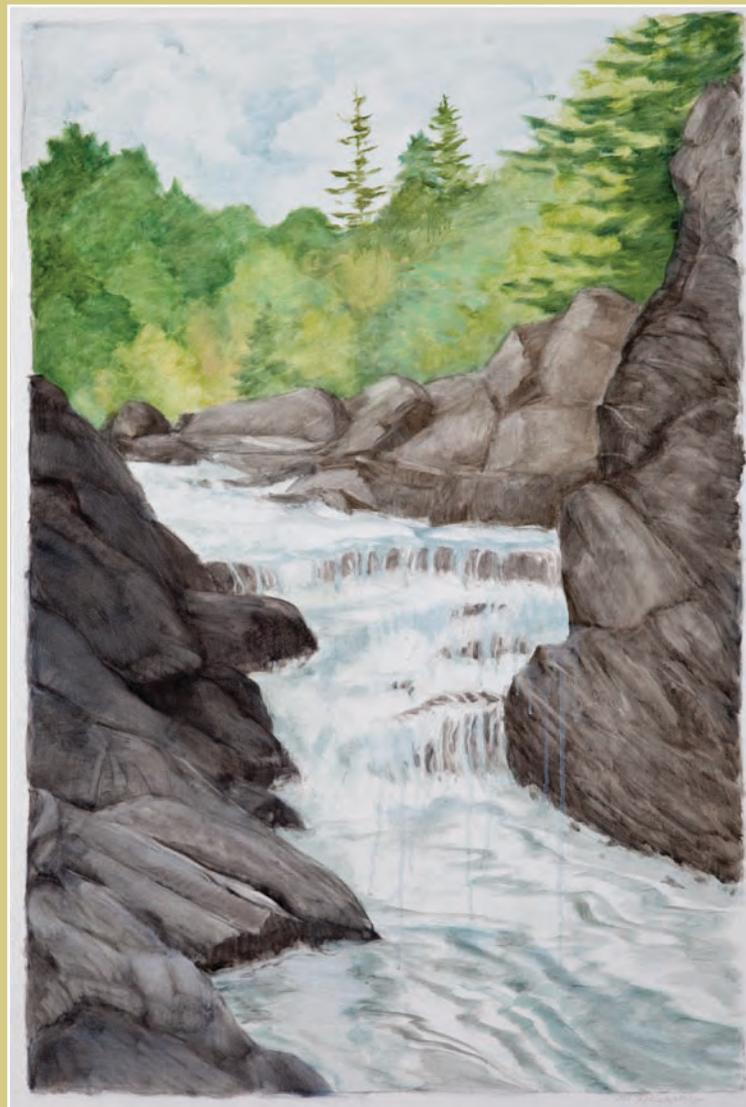
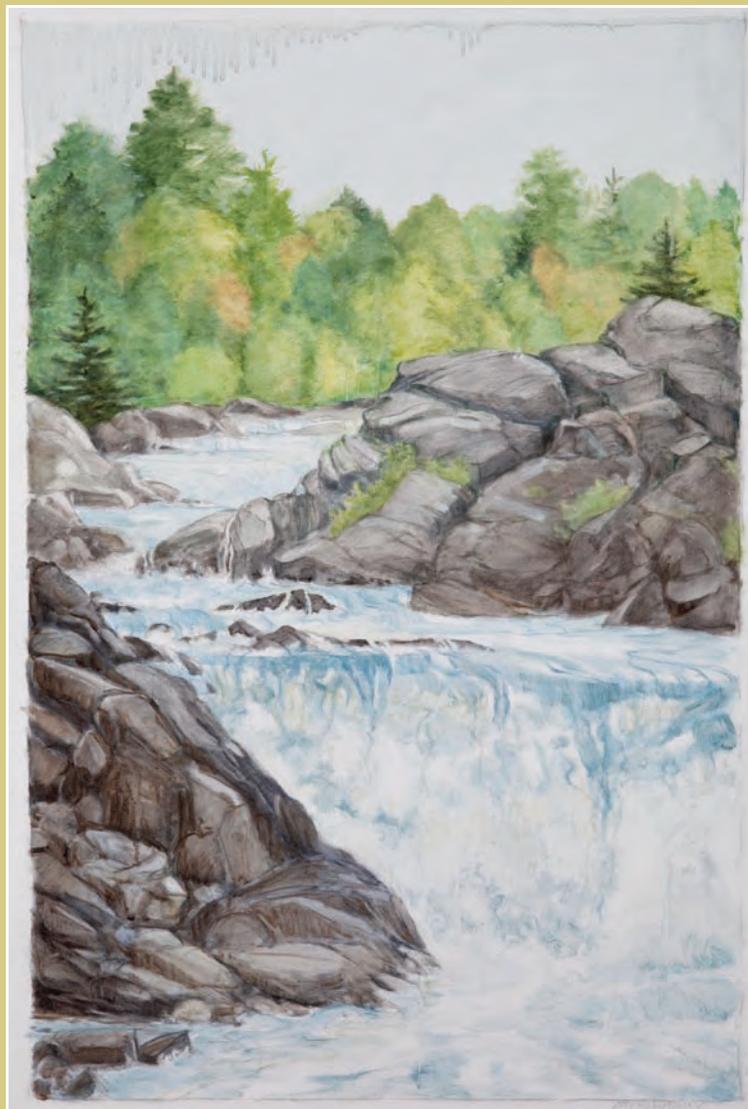


# 'ROUND MAINE

Recent Paintings by

MARGUERITE ROBICHAUX



PUCKER GALLERY • BOSTON



MERGANZERS, 2006  
Watercolor & gouache on paper • 4 x 7" • MR203

*Something will have gone out of us as a people if we ever let the remaining wilderness be destroyed... We simply need that wild country available to us, even if we never do more than drive to its edge and look in.*

.....  
• Wallace Stegner •



*The best part of leavin's goin' home  
Where the spruce and pine have time to keep on growin'  
Far away from smoky cities and the telephone,  
The best part of leavin's goin' home.*

.....

THESE LINES FROM A SONG BY MY DEAR FRIEND, THE LATE Jud Strunk, run through my mind each time I make my way down the mile-long gravel road leading to my home and studio in the woods of Maine. I may be returning from an adventure with my pal, the writer Elizabeth Peavey, or I may have been away for a while with my beloved Walter. I may have only been down the road a piece to visit a neighbor or to cast a fly line in the river or to look for migrating warblers. My travels might have taken me to Katahdin or Monhegan Island or just across the lake to hike into Twin Falls. In any case, I would've made sure to bring along a sketchbook, a camera, my watercolors, or toss a French easel into the back of my truck or into the canoe. I never go anywhere in Maine without a way to record her beauty.

In the many years I have lived and painted in Maine, I am still in awe of the magnificent landscape that greets me at almost every turn in the road. There is development and sprawl, for sure; there is the loss of wilderness and the wasting of fertile

farmland. But there is still much land to be conserved, preserved and relished. Each time a painting of some special place takes shape in my studio, I feel as though that bit of wilderness will endure, or at least a memory of it will.

The long and venerable history of landscape painting in Maine is daunting to a contemporary artist. Masters of the nineteenth and twentieth centuries laid claim to their corners of Maine and immortalized them. Hardly a mountain, a lake or an island has gone unnoticed. Because I am treading on familiar ground, I have had to find my own voice and stake out my own claim. These paintings in *'Round Maine* are my tribute to and celebration of the state I love and call home.

And whether I have traveled far and wide – to visit friends in Ireland, to climb Machu Picchu, to return to my childhood home in Louisiana – or only strayed a few miles in my own neck of the woods, when I'm heading down my gravel road goin' home, I know that's the best part of leavin'.

.....

• Marguerite Robichaux •

JULY 2011

*In any direction within miles of my home there are very special places such as these.  
I think of them as my neighborhood and celebrate their gift of unspoiled beauty.*

• Marguerite Robichaux •

NORTH, 2010  
Watercolor on paper • 5 x 9" • MR188



NORTHEAST, 2010  
Watercolor on paper • 5 x 9" • MR189



EAST, 2010  
Watercolor on paper • 5 x 9" • MR190



SOUTHEAST, 2010  
Watercolor on paper • 5 x 9" • MR191

SOUTH, 2010  
Watercolor on paper • 5 x 9" • MR192



SOUTHWEST, 2010  
Watercolor on paper • 5 x 9" • MR193



WEST, 2010  
Watercolor on paper • 5 x 9" • MR194



NORTHWEST, 2010  
Watercolor on paper • 5 x 9" • MR195

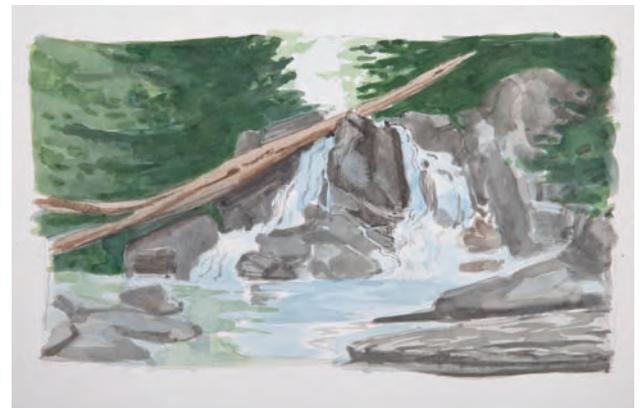


KATAHDIN, 2011  
Oil on linen • 28 x 56" • MR162

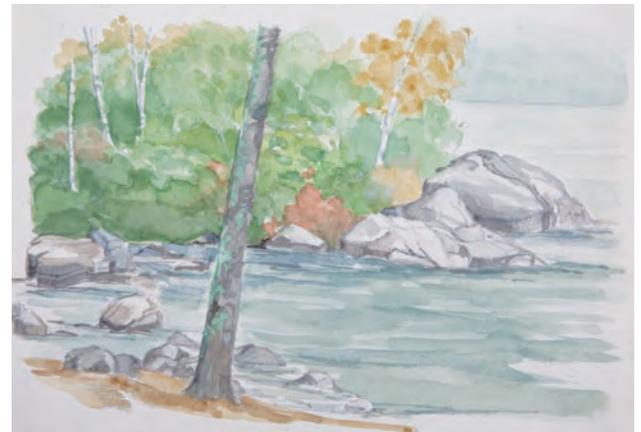


*When Cosmos slowly from Chaos grew,  
And mountains cooled in the seething brew  
Of molten fires and gases that  
Sputtered like Nature's doughnut fat,  
First of the dumplings the good Dame took  
On her testing fork to have a look  
Was old Ktaadn; she lifted it  
Out o' the steam of the bubbling pit.  
Blew upon it; liked its style,  
Studied the sample quite a while,  
Made some figures on weight and girth,  
And proceeded to finish our good, round earth.*

• Holman F. Day •  
"KIN O' KTAADN"



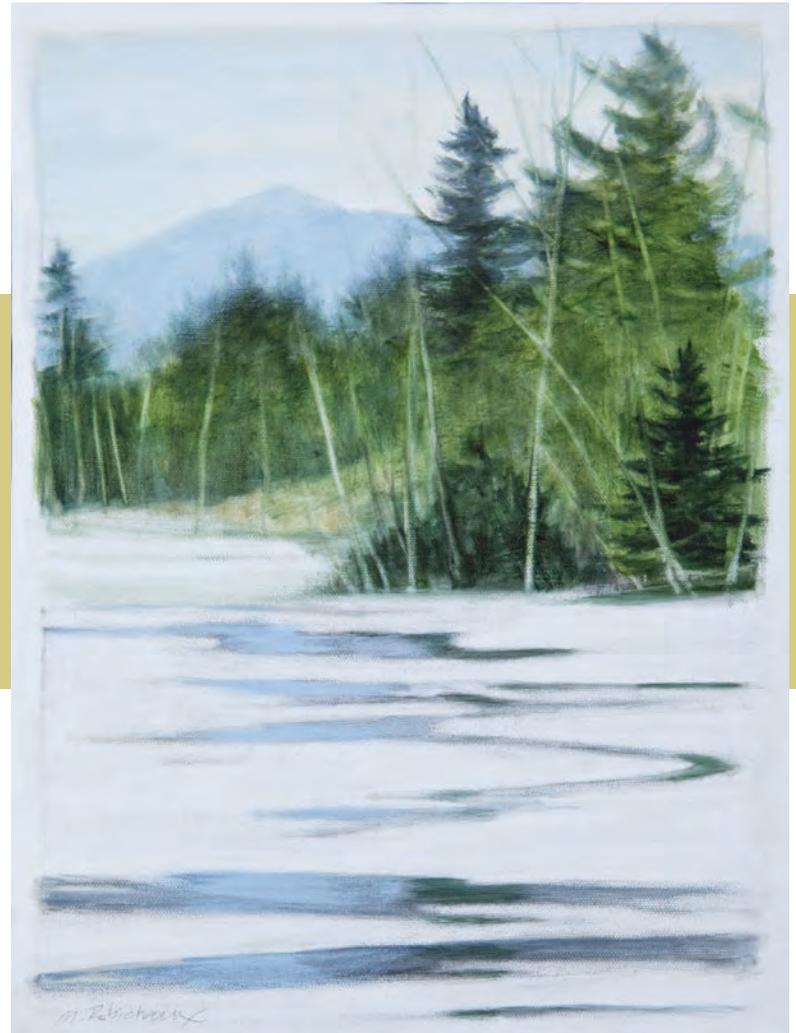
STUDY FOR TWIN FALLS, 2011  
Watercolor on paper • 5 x 8 ¾" • MR185



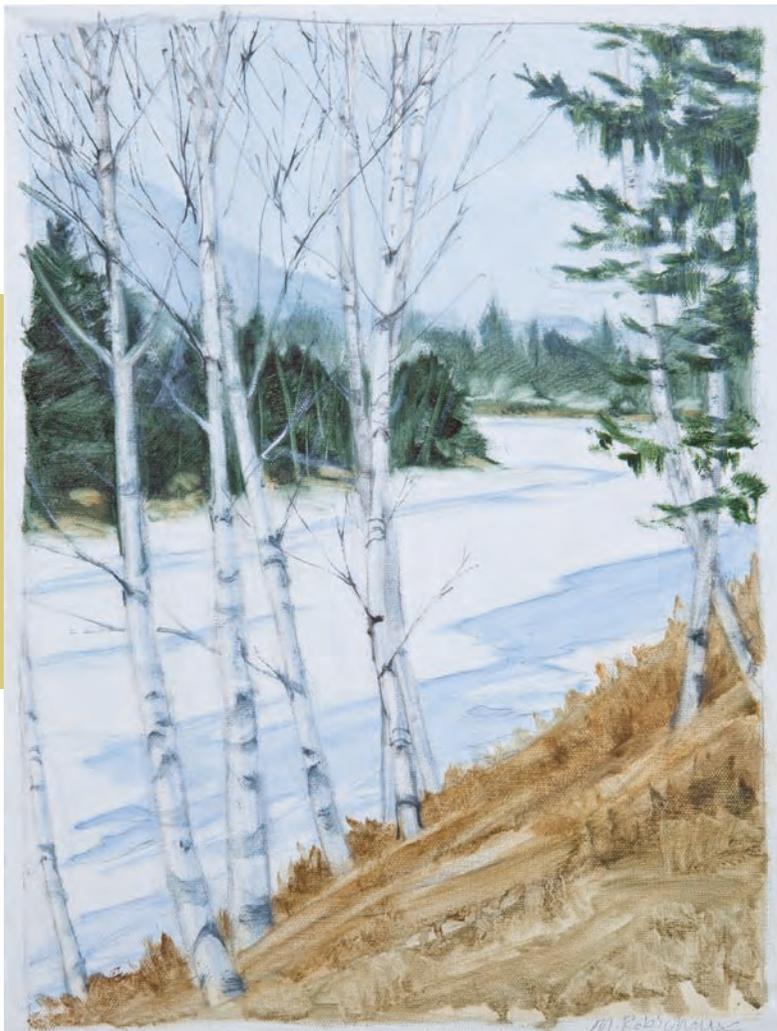
RAINBOW LAKE, 2010  
Watercolor on paper • 7 x 10 ½" • MR182

*I frequently tramped eight or ten miles through the deepest snow to keep an appointment with a beech-tree, or a yellow birch, or an old acquaintance among the pines.*

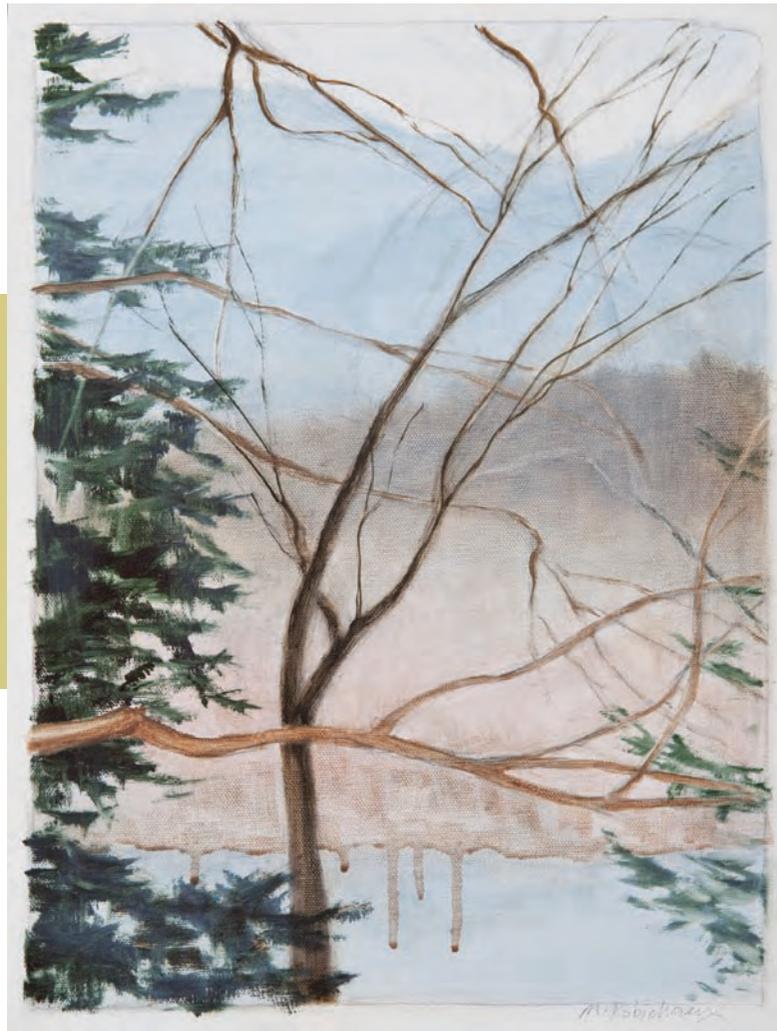
.....  
• Henry David Thoreau •



**TROUT BROOK, 2010**  
Oil on canvas • 16 x 12" • MR173



**COVE, 2010**  
Oil on canvas • 16 x 12" • MR174



**QUILL HILL, 2010**  
Oil on canvas • 16 x 12" • MR175



BLANCHARD BOG, 2010  
Oil on linen • 24 x 36" • MR178

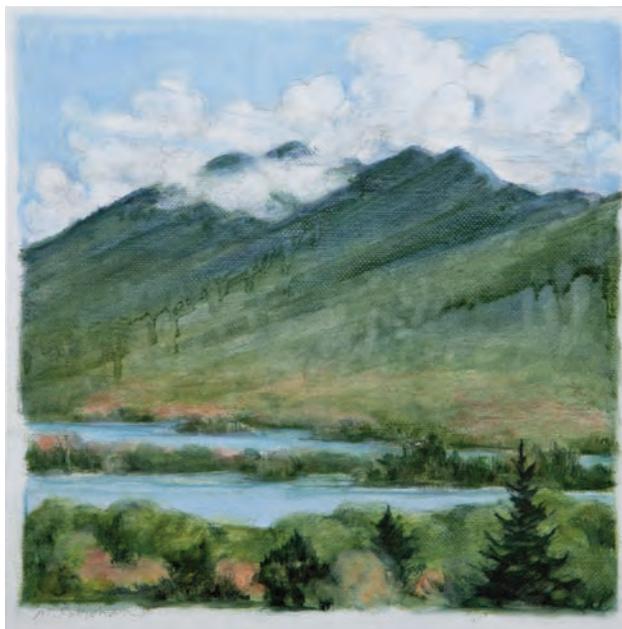
*I always have the feeling that the whole valley in which it lies – the hillsides and the deer on the hills, the trees that grow down to the water and the birds that build in them, the pond itself with all its myriad life – simply waits for us to go. I always want to turn back, after we have entered the woods on our homeward trek, to see what enchanting things take place the minute our backs are turned.*

.....  
• Louise Dickinson Rich •  
WE TOOK TO THE WOODS

**DEBSCONEAG, 2011**  
Oil on canvas • 10 x 10" • MR168



**BIGELOW, 2010**  
Oil on canvas • 10 x 10" • MR169



**SOUTH BRANCH, 2010**  
Oil on canvas • 10 x 10" • MR170

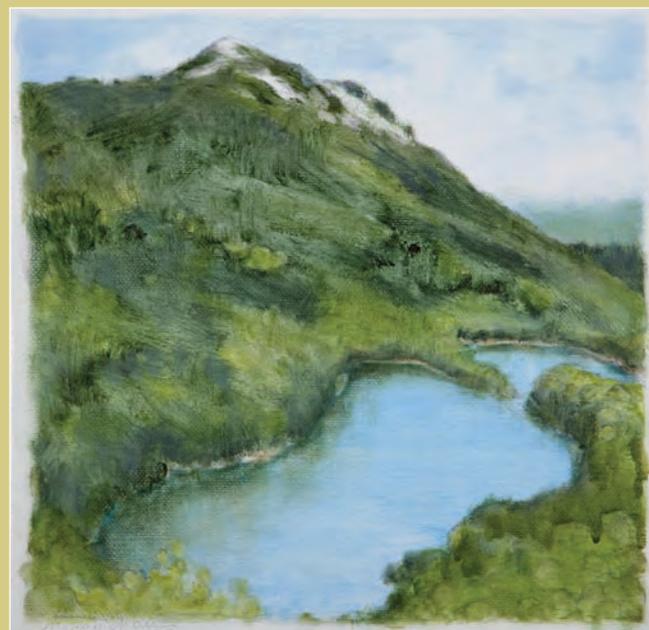


**FLAGSTAFF, 2010**  
Oil on canvas • 10 x 10" • MR172



**BLACK NUBBLE, 2010**  
Oil on linen • 36 x 28" • MR177

BORESTONE LODGE, 2011  
Watercolor & ink on paper • 10 x 8" • MR186



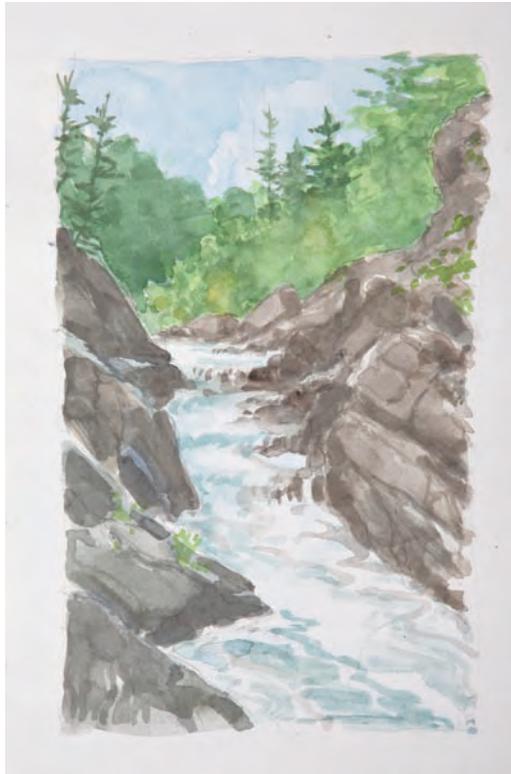
BORESTONE, 2010  
Oil on canvas • 10 x 10" • MR171

*Swimming is also pretty much a no-go this time around, as well. Flies swarm our heads when we come up for air, making breathing a challenge. Climbing Peregrine Ridge is out of the question, since you have to first wade through thick fern and moss and undergrowth (read: perfect fly habitat) to get to the trail, and there might not be anything left of you if you did. Lingering anywhere for long is also not recommended, so I keep moving. How my friends manage to get paint on canvas is beyond me.*

*After the perfect idyll that was last year, one might think Borestone is conspiring against us this time around. (I am not even going to go into the snapped brake cable on Marguerite's truck and the 100-plus-mile tow-truck ride back to her house we will find awaiting us at the trip's end.) But this year's expedition is a smart reminder that the natural world is never at our disposal. We are always at hers. And that nature is as fierce and as unpredictable as she is wild. And just when you're expecting a gentle caress, she'll bite you right on – well, everywhere. But taking nature with all its lumps and abuses is one of the reasons we live in Maine. Anyone can love a perfect summer day. It takes character to love a state that can dish it out.*

.....  
• Elizabeth Peavey •  
"A TOAST TO BORESTONE"

**THE GUIDE'S CABIN, BORESTONE, 2011**  
Watercolor & ink on paper • 4 ¾ x 5 ¾" • MR187



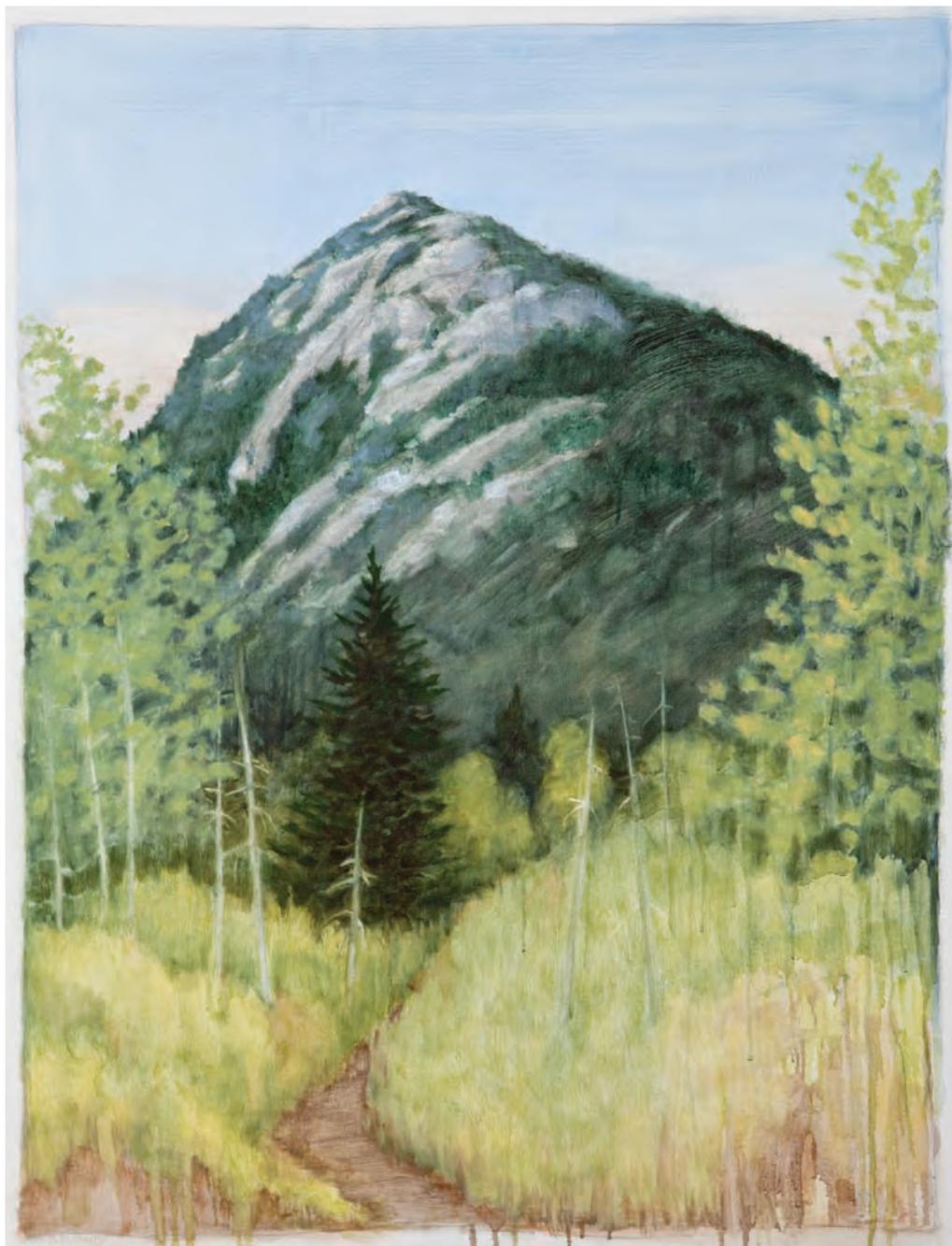
**STUDY FOR SPENCER GUT, 2011**  
Watercolor on paper • 8 ½ x 5" • MR183



**FLAGSTAFF ROAD, 2011**  
Watercolor on paper • 8 ½ x 5" • MR184

*I like trees because they seem more resigned to the way they have to live than other things do. I feel as if this tree knows everything I ever think of when I sit here. When I come back to it, I never have to remind it of anything; I begin just where I left off.*

• Willa Cather •  
O PIONEERS!



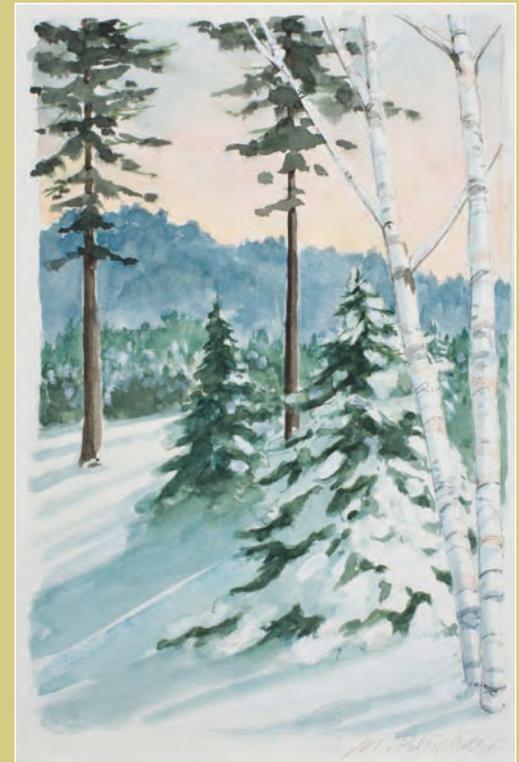
LITTLE BIGELOW, 2010  
Oil on linen • 36 x 28" • MR176



OCTOBER AFTERNOON, 2011  
Oil on canvas • 12 x 12" • MR166

*I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.*

• Henry David Thoreau •



SOUTH BRANCH, 2008  
Watercolor on paper • 9 x 6" • MR161



**BORESTONE MOUNTAIN, 2009**  
Oil on yupo • 12 ½ x 9" • MR179



**MIDDAY POND, 2009**  
Oil on yupo • 12 ½ x 9" • MR180

KATAHDIN, SEPTEMBER MORNING, 2010  
Watercolor & graphite on paper • 7 x 10 ½" • MR181



*All I could see from where I stood  
Was three long mountains and a wood;  
I turned and looked the other way,  
And saw three islands in a bay.  
So with my eyes I traced a line*

*Of the horizon, thin and fine,  
Straight around till I was come  
Back to where I'd started from;  
And all I saw from where I stood  
Was three long mountains and a wood.*

• Edna St. Vincent Millay •  
“RENASCENCE”



BURNT HEAD, MONHEGAN, 2010  
Watercolor & ink on paper • 9 x 8" • MR196



**GREY GHOST, 2005**  
Watercolor, gouache & ink on paper  
3 x 4 ¾" • MR209



**BLACK GHOST MARABOU STREAMER, 2005**  
Watercolor, gouache & ink on paper  
3 x 4 ¾" • MR210



**ROYAL WULFF WITH TRAILING SHUCK, 2005**  
Watercolor, gouache & ink on paper  
3 x 4 ¾" • MR211



**GODDARD CADDIS, 2005**  
Watercolor, gouache & ink on paper  
2 ¼ x 4" • MR208

*If our father had had his say, nobody who did not know how to fish would be allowed to disgrace a fish by catching him... if you have never picked up a fly rod before, you will soon find it factually and theologically true that man by nature is a damn mess. ... My father was very sure about certain matters pertaining to the universe. To him all good things – trout as well as eternal salvation – come by grace and grace comes by art and art does not come easy.*

.....  
• Norman Maclean •  
A RIVER RUNS THROUGH IT



**BLUE DUN, 2005**  
Watercolor, gouache & ink on paper  
2 ¼ x 4" • MR204



**YELLOW HORNBERG, 2005**  
Watercolor, gouache & ink on paper  
¼ x 4" • MR205



**BLACK ANT, 2005**  
Watercolor, gouache & ink on paper  
2 ¼ x 4" • MR206



**STONE FLY, 2005**  
Watercolor, gouache & ink on paper  
2 ¼ x 4" • MR207

MYCOLOGY I, 2006  
Watercolor & ink on paper • 5 ¾ x 3 ¾"  
MR199



MYCOLOGY II, 2006  
Watercolor & ink on paper • 5 ¾ x 3 ¾"  
MR200



*It has always been the accepted theory that a "Mushroom" is a plant which is not poisonous, and a "Toadstool" is a plant which is poisonous; or in other words, if it does not kill you it is a mushroom, and if it does kill you it is a toadstool.*

• Kate Furbish •

EARLY 20TH-CENTURY LECTURE AT  
NORLANDS GRANGE  
EAST LIVERMORE, MAINE

MYCOLOGY III, 2006  
Watercolor & ink on paper • 5 ¾ x 3 ¾"  
MR201



MYCOLOGY IV, 2006  
Watercolor & ink on paper • 5 ¾ x 3 ¾"  
MR202



*At this season of the year, darkness is more insistent  
than cold. The days are short as any dream.*

• E. B. White •

THE POINTS OF MY COMPASS



JANUARY EVENING, 2011  
Oil on canvas • 12 x 12" • MR167

# Marguerite Robichaux

## BIOGRAPHY

### Education

**1974** MFA, Louisiana State University, Baton Rouge, LA

**1972** BFA cum laude, Louisiana Tech University,  
Ruston, LA

### Public Collections

Bates College Museum of Art, Lewiston, ME

Colby College Museum of Art, Waterville, ME

The Farnsworth Art Museum, Rockland, ME

New Orleans Museum of Art, New Orleans, LA

The Ogunquit Museum of American Art, Ogunquit, ME

Portland Museum of Art, Portland, ME

State of Maine, Augusta, ME

United States Department of State, Washington, D.C.

University of Maine, Orono, ME

University of Southern Maine, Portland, ME

### Selected Exhibitions

**2011** Pucker Gallery, Boston, MA

**2009** Pucker Gallery, Boston, MA

**2007** Pucker Gallery, Boston, MA

Greenhut Galleries, Portland, ME

**2006** Greenhut Galleries, Portland, ME

Center for Maine Contemporary Art, Rockport, ME

Pucker Gallery, Boston, MA

L.C. Bates Museum, Hinckley, ME

**2005** Pucker Gallery, Boston, MA

Sylvia Schmidt Gallery, New Orleans, LA

Greenhut Galleries, Portland, ME

**2004** University of Maine Museum of Art, Bangor, ME

Center for Maine Contemporary Art, Rockport, ME

Pucker Gallery, Boston, MA

**2003** Greenhut Galleries, Portland, ME

Pucker Gallery, Boston, MA

L.C. Bates Museum, Hinckley, ME

**2002** Sylvia Schmidt Gallery, New Orleans, LA

L.C. Bates Museum, Hinckley, ME

**2000** New O'Farrell Gallery, Brunswick, ME

L.C. Bates Museum, Hinckley, ME

**1999** The Farnsworth Art Museum, Rockland, ME

Bates College Museum of Art, Lewiston, ME

**1998** Bates College Museum of Art, Lewiston, ME

University of New England, Portland, ME

**1997** O'Farrell Gallery, Brunswick, ME

The Louisiana State Archives Gallery, Baton Rouge, LA

**1995** O'Farrell Gallery, Brunswick, ME

The Ogunquit Museum of American Art, Ogunquit, ME

The Farnsworth Art Museum, Rockland, ME

**1993** O'Farrell Gallery, Brunswick, ME

Condeso/Lawler Gallery, New York, NY

The Ogunquit Museum of American Art, Ogunquit, ME

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Greenleaf, Ken. "Someone's Been in Robichaux's Woods". *The Maine Sunday Telegram*, Portland, ME. September 26, 1993.





PAINTED TRILLIUM, 2006  
Watercolor & ink on paper  
5 ½ x 4 ½"  
MR198



RED TRILLIUM, 2006  
Watercolor & ink on paper  
5 ½ x 4 ½"  
MR197

*I would feel more optimistic about a bright future for man if he spent less time proving that he can outwit Nature and more time tasting her sweetness and respecting her seniority.*

• E.B. White •

LETTERS OF E. B. WHITE

CREDITS

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PUCKER  
GALLERY

ESTABLISHED 1967 BOSTON

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To view this catalogue and other Gallery publications and to experience an audio tour of the exhibition, please visit [www.puckergallery.com](http://www.puckergallery.com).

*Gallery Hours:*

Monday through Saturday 10:00 AM to 5:30 PM

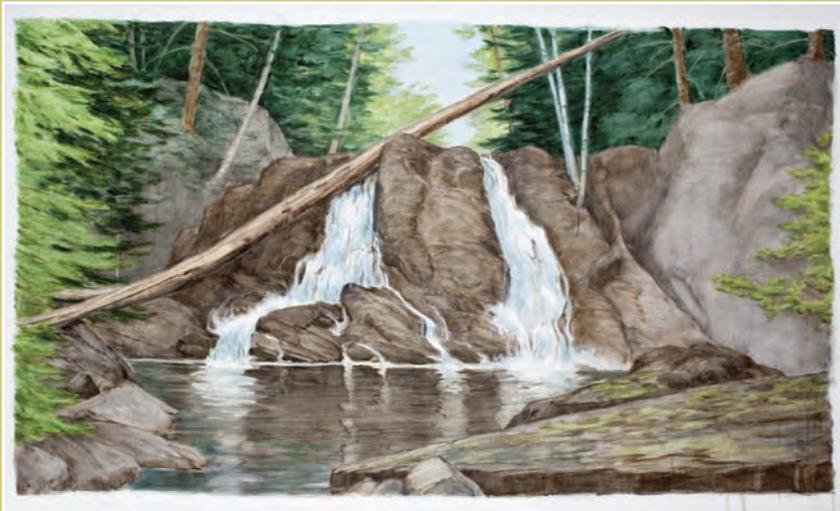
Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stop is Copley Station on the Green line.

Pucker Gallery is a member of the Boston Art Dealers' Association and the New England Appraisers Association.

CHANGE SERVICES REQUESTED.

## 'ROUND MAINE



TWIN FALLS, 2011  
Oil on linen • 28 x 48" • MR163

Recent Paintings by

## MARGUERITE ROBICHAUX

Dates:

3 December 2011 to 30 January 2012

Opening Reception:

3 December 2011, 3:00 to 6:00 PM

*The public is invited to attend.*

*The artist will be present.*

*On the Cover Left:*  
LONG FALLS, 2011  
Oil on canvas • 36 x 24" • MR164

*On the Cover Right:*  
SPENCER GUT, 2011  
Oil on canvas • 36 x 24" • MR165