

CHRISTINE NEILL  
METAPHORS OF LIGHT AND NIGHT



*Five Stages of a Palm & Bees*

*2012-14, Watercolor and Archival Ink Jet Print on Paper and Framing Plexiglas, 34.5" x 68.25"*







CHRISTINE NEILL  
METAPHORS OF LIGHT AND NIGHT





Christine Neill, *Metaphors of Light and Night* was prepared on the occasion of the exhibition by the same title, organized by Goya Contemporary Gallery, Baltimore, May 20 – July 18, 2015. Contributors include Christopher Stackhouse and excerpts from the artist’s journals. This catalogue includes a selection of paintings, prints, and photographs created by the artist between the years 1995 – 2015.



# PAINTING LIGHT AND NIGHT

*Christine Neill*

In addition to being an enduring companion, nature has supplied the primary imagery for my work over the past two decades. Using the immediacy of fluid paint mediums in tandem with my own photographs to interpret natural shapes and internal structures, I endeavor to imbue images with metaphorical references to myths, folklore, and peculiarities of the biological condition.

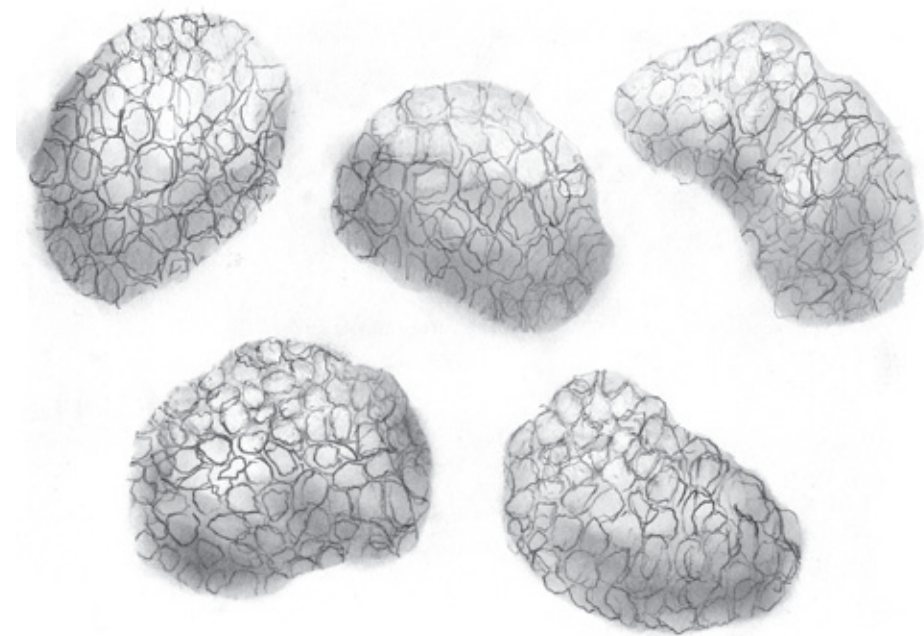
My practice typically involves scrutinizing the landscape for organic matter that is suggestive of human activity or biotic configuration. I then line my studio with the collected specimens, which I research before making a series of drawn studies.

Drawings and watercolors are created, layered with archival ink-jet prints. To do this, I scan plant material or engage my personal digital photographs; adjusting in Photoshop based on aesthetic inclination. Test prints are crafted as crucial references for applying the first drawing /watercolor layers. A digital stratum is then printed on the surface. I continue to deposit material until the combined layers produce a compositional balance. As the layers coalesce, they depart from observation in favor of expressive representation of an observed object.

On occasion, I have added an additional tier of printed Plexiglas, separated from the ground by spacers, allowing shadows from the foreground imagery to fall on the painted and printed surface below.

The evolution of artistic and organic resources, carefully layered to transform source material into artistic meditation stands as a reminder of humanities deep-rooted connection to the earth’s natural resources, despite our intellectualism. The effects of invasive and endangered species on human life and their consequences on the earth’s habitat underlie my artistic practice. My work celebrates the intricacies of thriving ecosystems and yet laments threatened species. Such dichotomies, in nature such as in art, bind us together as living entities in, on, and of the earth.



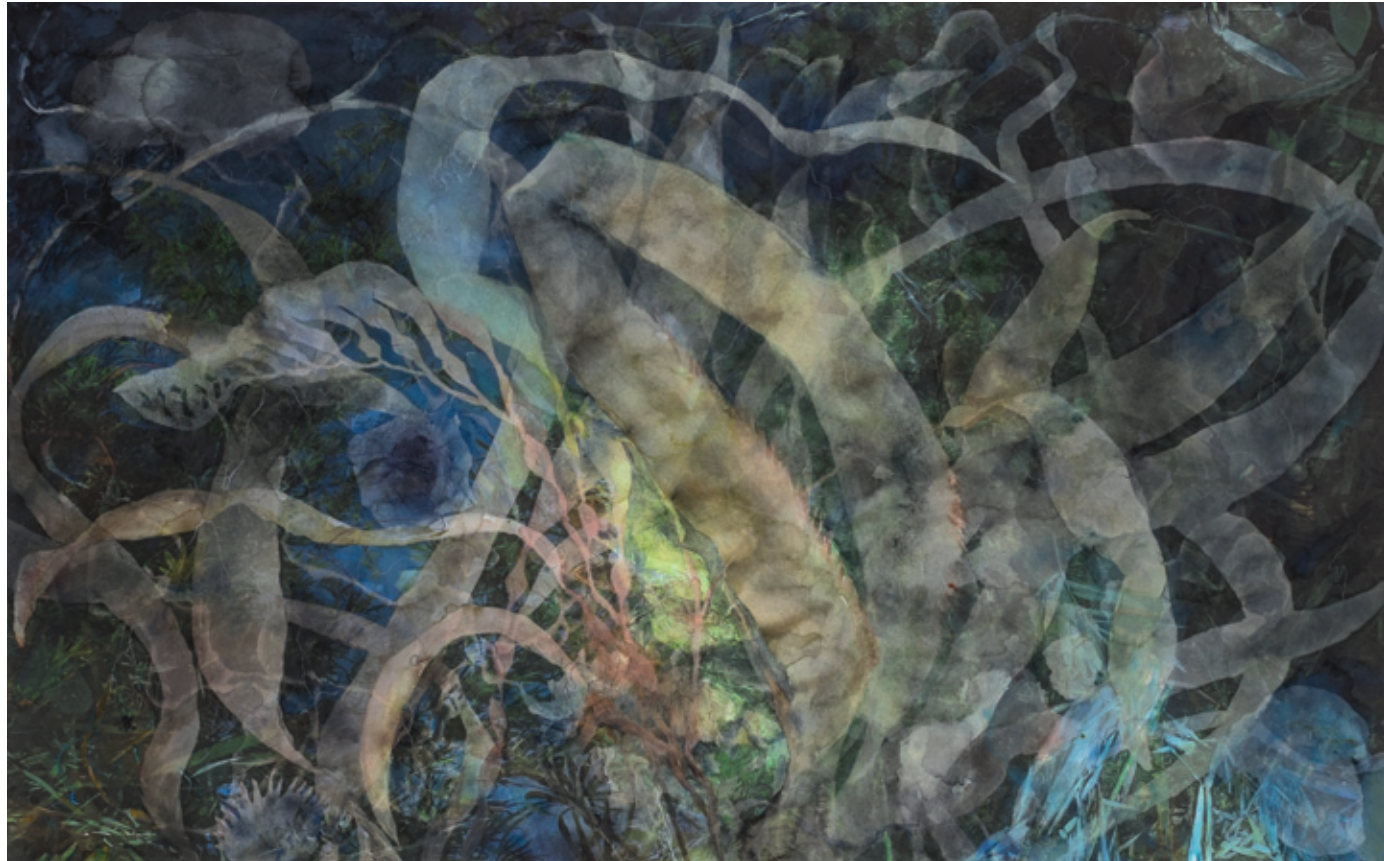


### *Just Weeds*

Wild native plants are disliked by farmers for growing in the wrong places. They have, however, a simple appeal and many are crucial to the survival of insects and flora in a particular habitat.

*2014-15, Watercolor, Pencil, and Archival Ink Jet Print on Paper, 30" x 47.5"*



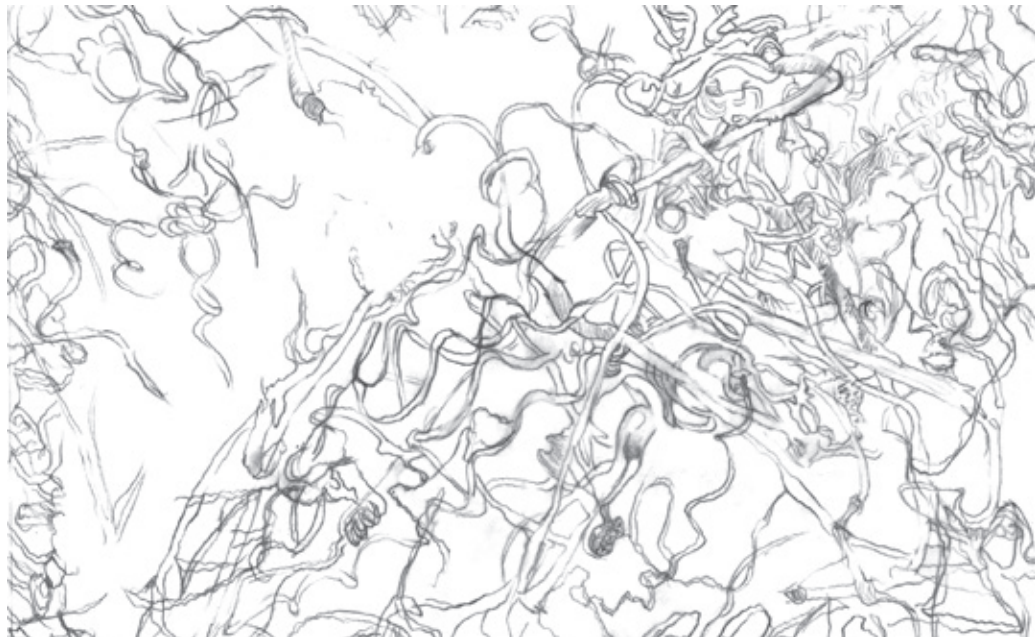


### *Kelp Fields*

Underwater kelp forests are vigorous ecosystems that provide essential refuge for marine habitats. Presented among the thriving kelp are threatened species that will degrade without protection.

*2015, Watercolor, Pencil, and Archival Ink Jet Print on Paper, 30" x 48"*





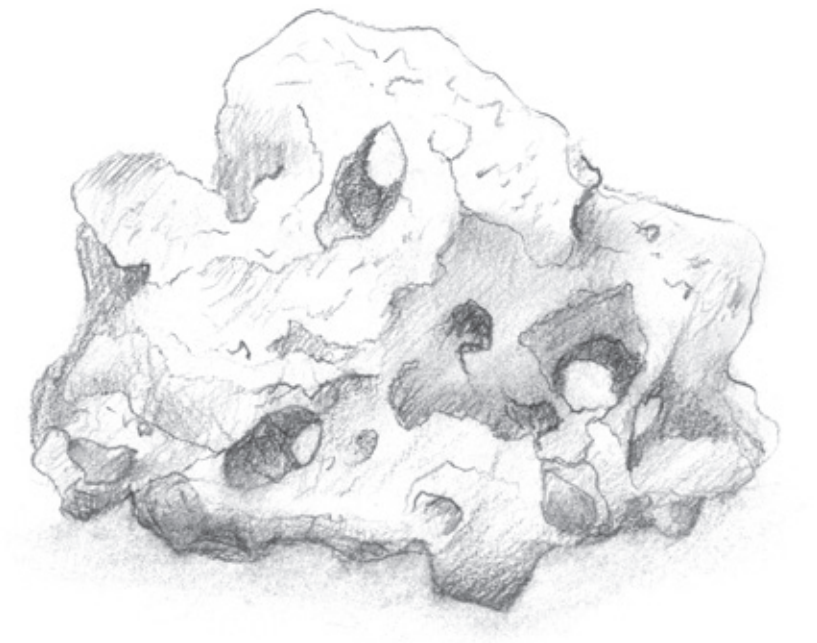
### *Cloud of Witnesses*

The gigantic leaves of gunnera drift above hosts of undesirable invasive species proliferating in the muck of the understory.

*2015, Watercolor, Pencil, and Archival Ink Jet Print on Paper, 35.5" x 50"*





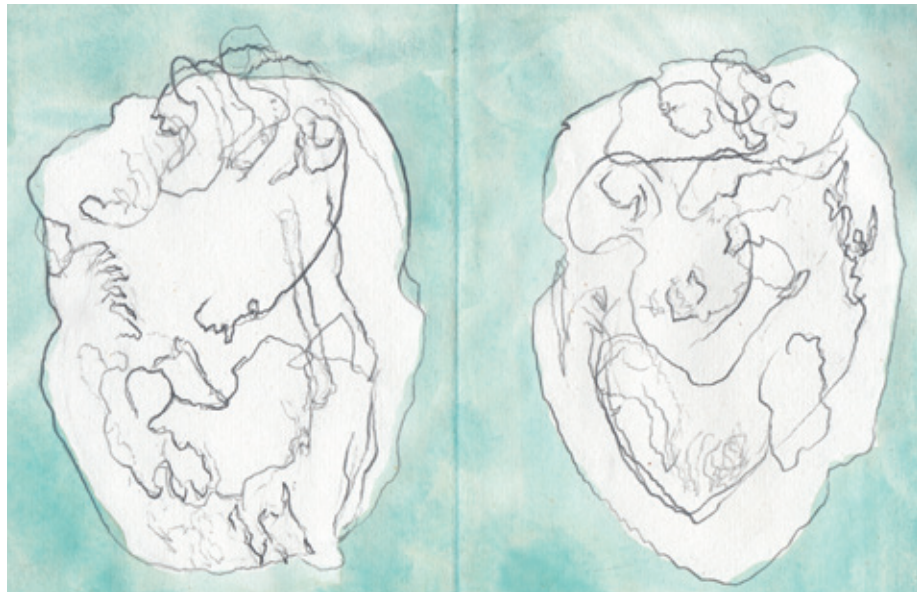


### *Spirit Stone*

In many cultures, ancient and contemporary, stones are embodied with tangible or ephemeral meaning. Stones reappear in my work at regular intervals.

*2014-15, Watercolor, Pencil, and Archival Ink Jet Print on Paper, 41" x 27"*





### *Morphology, Beech / Beach*

Morphology is the biological study of the forms and structural relationships of living organisms. Similarities and differences between shapes, color, and texture of beech trees and aquatic plants are explored here.

*2015, Watercolor, Pencil, and Archival Ink Jet Print on Paper, 30" x 36"*







### *The Night Photographs*

I began working with night images in the late 1960's while enrolled in a summer program at Skidmore College and have returned periodically to the singular low lighting found between dusk and dawn. While nighttime is very active in the natural world, human perception changes and the camera records slowly. For me, the process of taking these images differs from painting in that it's less direct, can't be hurried, and is simultaneously unnerving and wondrous.

#### *Terraza*

2015, Archival Pigmented Print, 16" × 20"

#### *Night Abreeze*

2014, Archival Pigmented Print, 20" × 13"







Anything essential  
is invisible to the eye...

*Antoine de Saint Exupéry*

*Night Pool*  
2015, Archival Pigmented Print, 20" x 16"



# CHRISTINE NEILL – INTEGERS OF FORM AND LIGHT

Christopher Stackhouse

In the hollower precincts of contemporary art, dexterity, technical skill, and virtuosity are underrated. Dedication to fundamentals such as drawing and material handling is considered suspect. Attention to such educative detail is often thought to challenge or thwart the progressivism of conceptual art. Christine Neill’s practice is the antithesis of that cynical read. Neill dives head first into the confluence of the subjective and the universal.

The content of her drawing, painting, printmaking and photography is the natural world. Plant life, rocks, minerals, and biological phenomena establish a pantheon of characters; each have been given close attention, anthropomorphized, and rendered as portraits. Her formal interests lie in the effort to transform the immateriality of light and darkness into compositional structure that elaborates on the symmetries of living organisms and the environment they inhabit. Watercolor is an effective medium to achieve this outcome, and it is a technique that Neill has mastered yet one with which she continues to experiment. Over the course of a four-decade plus career, abstraction is still marginal to her practice. She is resolutely invested in representational art. Still her aesthetic is flexible. It can go from being clinical to poetic, shifting modes from the crisp draftsmanship of her stone drawings to intricate photographic layering processes that veil botanical with zoological imagery.

*Five Stages of a Palm* (2012-14) (*Catalogue, Front Gatefold*) is exemplary of Neill’s artistic and scientific engagement with interpreting this wilderness. She has blended watercolor and archival ink jet printing on paper, with etching into the protective acrylic glass cover of the frame housing the paper. This stratification of visual elements creates kinetic illusion in static form. The content of the image is bees pollinating date palm trees. As well, palms being evergreens, illustrated are the pinnate leaves and flowers of the tree growing, reproducing, dying and falling off. This cyclical process may be read as an allegory of human maturity, mortality, and timelessness of the spirit. More plainly, it is a meditation on death, decay and rejuvenation. Though Neill seeks to capture the essential characteristics of such subjects and specimens in their natal contexts, she imbues them with a lyricism that attends a tradition in floral paintings. Her *Papaver Die Back* (2004) (*Catalogue page 41*) owes as much to Édouard Manet’s *Vase de pivoines sur piédouche* (1864), as it does to bluestocking artist Mary Delany’s mosaic *Papaver somniferum, the Opium Poppy* (1776). At the same time, Neill’s work can be evaluated among several contemporary practices. For example, conceptual artist Sharon Core’s photographic reproductions of famous floral still lifes are as much botanical studies as they are formal exercises in art historical appropriation. Core, like Neill at one point, maintained a garden to grow rare flowers that served as source material for imagery. Each in their own way has pursued richly illusionistic pictorial properties that express the figural complexion of the floral forms reproduced. Moreover, Neill is invested in producing images from firsthand account without remove.

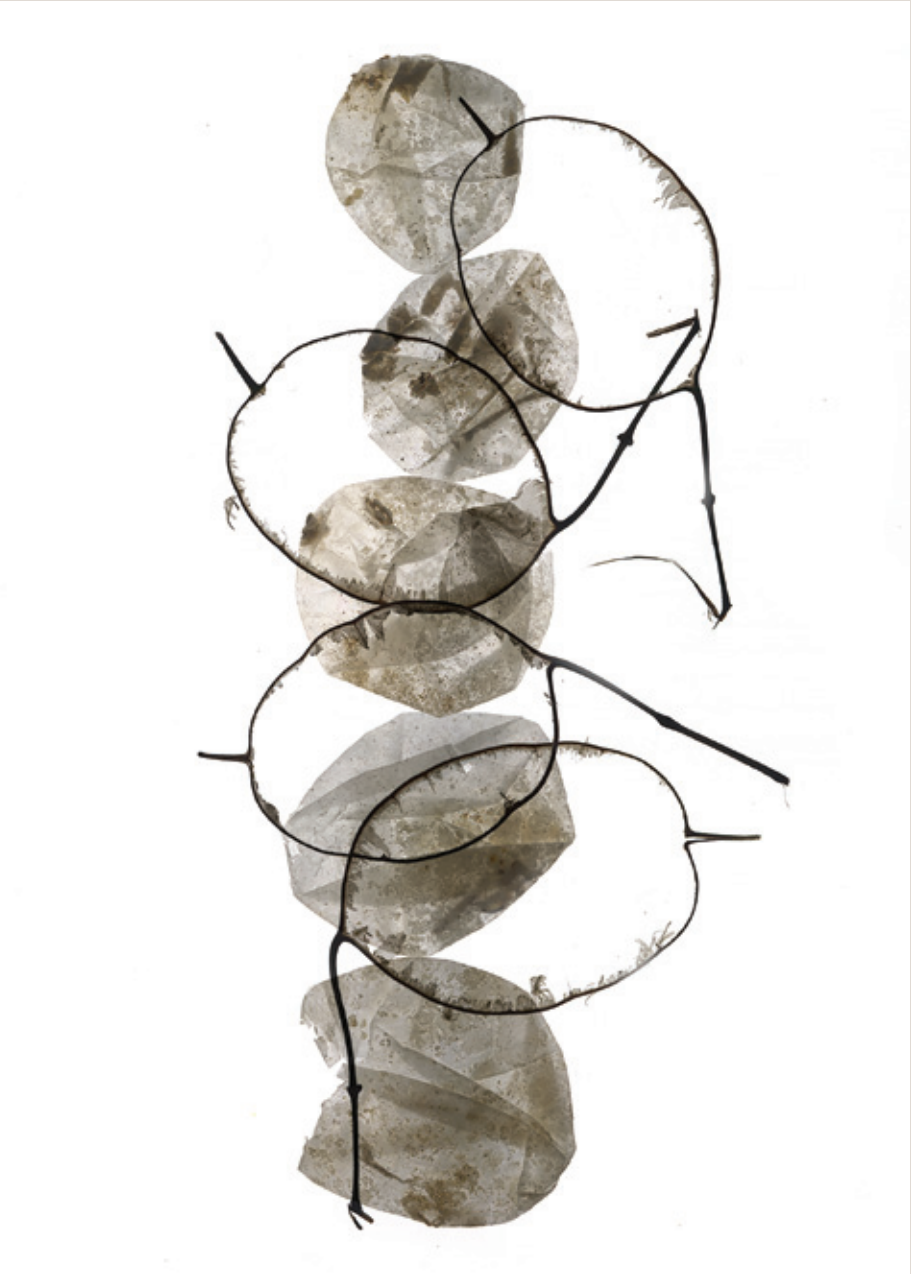
Heuristic in method, there is a morphological aspect to Neill’s output. Many of the organisms and their parts depicted throughout her body of work are rendered in isolation as models of their kind. Beyond documenting the act of observation and pointing to existence, there is a symbolist effort especially noticeable where the figures



are either compositionally centered or singularly represented in the picture. An attractive series of digital prints made in 2011, also employs a method of photographic montage that tools her subjects with shadow and light. Again with these, she printed on the protective acrylic glass face of the frame. That image then casts a shadow on the print on paper beneath, which is treated as both image content and substrate upon which variation of shadow, depending on the direction of light, is received. The underlying print also becomes a reflective surface that provides a subtle backlighting for the image printed on the acrylic glass. This process gives works from the series, such as *Cape Kelp* (2011) (*Catalogue page 77*) and *Lunaria Rings* (2011), an emblematic aura. Seaweed is metamorphosed into a star: seedpods into dancing anatomy. Neill’s exploration of the material conditions in art making here, notably, incorporates the frame into the image content by binding two-dimensional with three-dimensional elements. However practical in application it is to use the frame for conservation purposes, to treat the frame as integral to the subject-content of the art evokes gestural possibilities that Neill has yet to explore but still may.

Outside limits of representing an absent subject or specimen removed from its natural environment, Neill reproduces select viewing experiences where intellectual sensations meet artistic intuition. Taking and editing photographs redoubles initial encounters with both objects and environments that inspire reflection. Printmaking in her practice is mostly subsidiary but instrumental. It is one of the tasks that constitute the design of her practice. Keeping record of shapes, patterns, and symmetries that appear, in both built and naturally occurring environments, provides her with a store of form reference to (re)interpret the physical world. Giving attention to the beauty of discrete parts that otherwise aggregate, and goes unnoticed, opens up visuality itself to more flexible meaning. It re-invigorates the alchemical power of metaphor. The effort to transform likenesses into purer optical energy is a staple exercise in late modernist art. Earlier on there are Piet Mondrian’s paintings of trees that he gradually abstracted to simple linear and planar relationships in a pictorial field. More romantically, Joan Mitchell’s brushy *Cerulean Blue Tree* (1964) comes to mind, where connection between form and color is the focus. Mitchell’s paintings and drawings of lime trees (*Tilleul* as many of them are titled) use color to tease out relationships between light and shadow among branch structure and leaf pattern. Yet, Neill has avoided being ‘painterly’ while at the same time indexing painting, as she uses photo-based media processes. Artists Vija Celmins and Philip Taaffe can be productively constellated with Neill on these bases. With Celmins, it is the use of natural elements like spider webs, ocean surfaces, moon surface, star fields, clouds, and other naturally occurring phenomena as singular subjects in drawing or painting. Celmins draws and paints in duotone fashion, marrying photography with draftsmanship, the mechanical with the manual, covering

the support base (most effectively on paper) from edge to edge. She places viewers in nameless places (fields of vision) with little to no locational context. Among decorative elements from architecture, textiles, cultural and religious motifs that Taaffe borrows and repurposes as formal content in his paintings, he has often turned to animal forms for graphic power and compositional experimentation. His paintings *Cobra Nocturne* (1997) and *Calligraphic Study 1* (1996) contain silkscreened reproductions of the same Monocled Cobra in striking position rhythmically patterned on canvas supports.



*Lunaria Rings*  
2011, Archival Digital Prints on Paper and Plexiglas, 23" × 17"



Taaffe’s project, however different, presents substantial crossover with Neill’s. His *Pteris Viscosa*, also from 1996, could be viewed as a meditation on the structural properties of a type of fern.

In 1968 Neill made a series of nocturnal outdoor drawings of trees. Moonlight was the only available light source illuminating the tall grove that she chose to draw. In a sequence of just a few drawings the passage of time is palpable. The play of light, depending on the moon’s position in the sky, indicates the different hours captured each evening. There was a fearless interest in what the formal knowledge of the

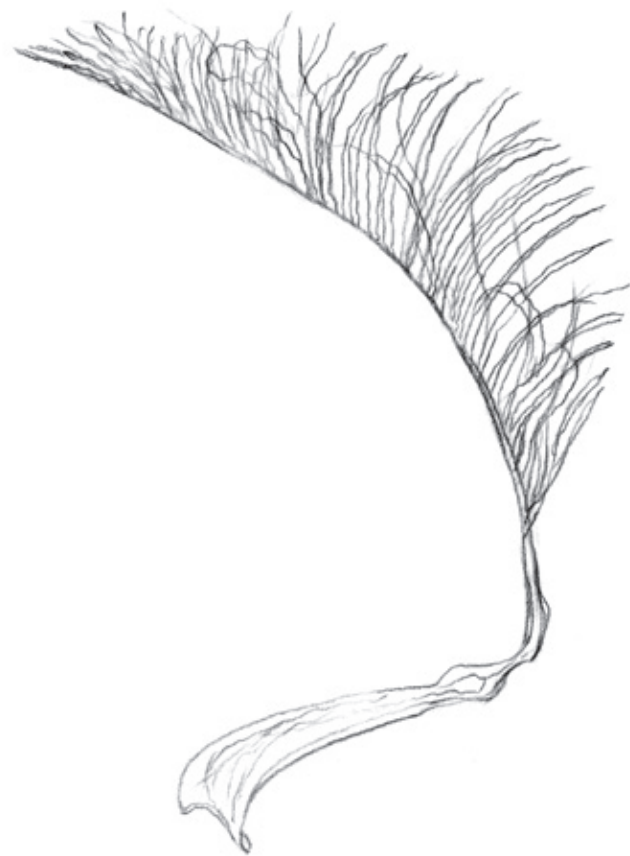


*Pteris Viscosa*  
Philip Taaffe, 1996, Oil Pigment on Canvas, 66.25" × 55.5"  
© Philip Taaffe; Courtesy of the artist and Luhring Augustine, New York

repeated exercise would yield. The artist was sitting in the almost dark, ostensibly in or near the woods. Variations in tonal value shift in the pictorial field of vertical linearity, accented by hatch marks, exceed the edge boundaries of the sheets of paper upon which they have been placed. It is a unified, however cropped, vision of tree trunks and the spaces between them. Light is used to describe darkness, and between these an atmosphere brimming with mystery is perceived. Albeit in a different manner, night still intrigues Neill. Her most recent use of photography gives more calm attention to the aphotic atmosphere that follows nightfall. *Night Bog* (2014) (*Catalogue page 88*) is a direct return to the compositional character and ambience of her tree drawings from 1968. Replacing penciled chiaroscuro with cinematic chromaticism, her camera picks up a hue cycle of cool nighttime color: blues, green, deep brown, black, violet, and gray fog. Plant life abounds. The plethora of steep tree trunks in the foreground pierce the top and bottom edges of the cropped scene. In it, Neill catches a relative abundance of light. Accenting the uniformed darkness of the photo is a thin, fading band of moonlight seeping across the top half of the image. The sky and treetops reflected in the water pooling on the forest floor give the sensation of infinite space. Haunting, peaceful, the setting is reminiscent of an establishing shot in a suspense film. *Terraza* (2015) (*Catalogue page 14*) shows an elegant balance of Neill’s environmental and aesthetic preoccupations. Taken from what appears to be an interior view looking out upon a terrace and night sky, architectural delineation harmonizes with silhouettes of nature and the horizon line fading in the background. Sans the presence of human or animal figure, save the gaze of the photographer, a poetics of silence and/or absence is being forged. Where the manmade and wilderness meet, particularly in the sublunar milieu of Neill’s latest photographs, her generative analysis of the expressive quality integral to all form encourages a refined awareness of the dialogue between human life and the environment that sustains its support.

Christopher Stackhouse is a writer, artist, curator and teacher. He is co-author of image/text collaboration, *Seismosis* (1913 press), which features his drawings with text by writer/translator John Keene; and a volume of poems, *Plural* (Counterpath press). His writing on art and literature has been published in numerous journals and periodicals including *Der Pfeil* (Hamburg, DE), *American Poet – The Journal of The Academy of American Poets*, *Modern Painters*, *Art in America*, *BOMB Magazine*, and *The Brooklyn Rail*. His recent contributions to artist monographs include Kara Walker’s *Dust Jackets for The Niggerati* (Gregory R. Miller & Co.), and, *Basquiat: The Unknown Notebooks* (Skira Rizzoli) that accompanies the traveling exhibition of text based works by Basquiat, The Brooklyn Museum, 2015.





### *Tres Palmas*

Palms are favorite trees of mine because of their architectonic form. They grow from the crown, while shedding unneeded fronds at the bottom, bend in strong winds without breaking, whisper in the breezes.

*1995, Watercolor on Paper, 43.5" x 72", Private Collection*







### *Campañeros*

1995, Watercolor on Paper, 43.5" × 72", Private Collection

### *Belle Palm*

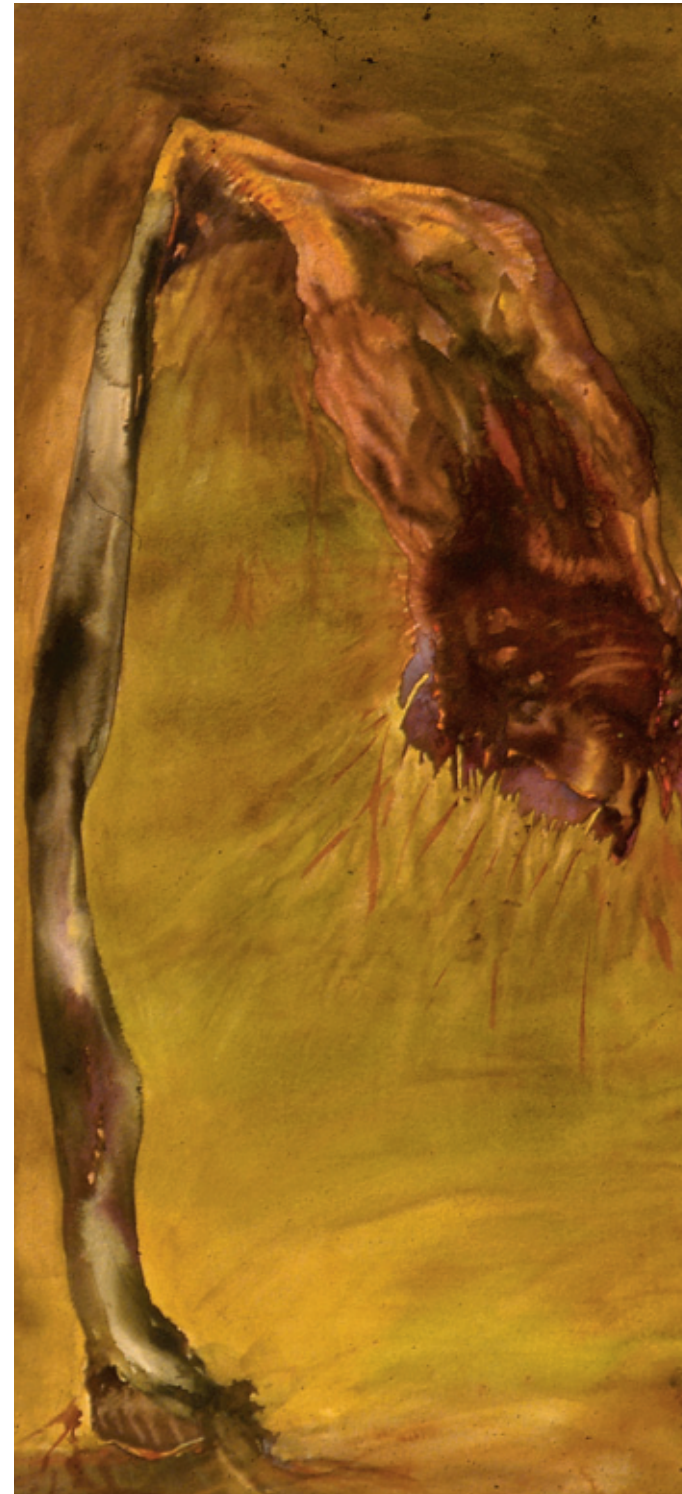
1995, Watercolor on Paper, 50" × 37", Private Collection

### *Proteas*

1995, Watercolor on Paper, 71" × 34.5", Private Collection







### *Under the Amaryllis Moon*

The title refers to the practice by Native American tribes of naming lunar cycles after predictable natural events. While there is no 'amaryllis moon,' the bulb follows a regular yearly pattern of growth, dieback and rebirth.

1996, *Watercolor on Paper*, 41" x 59.5", *Private Collection*



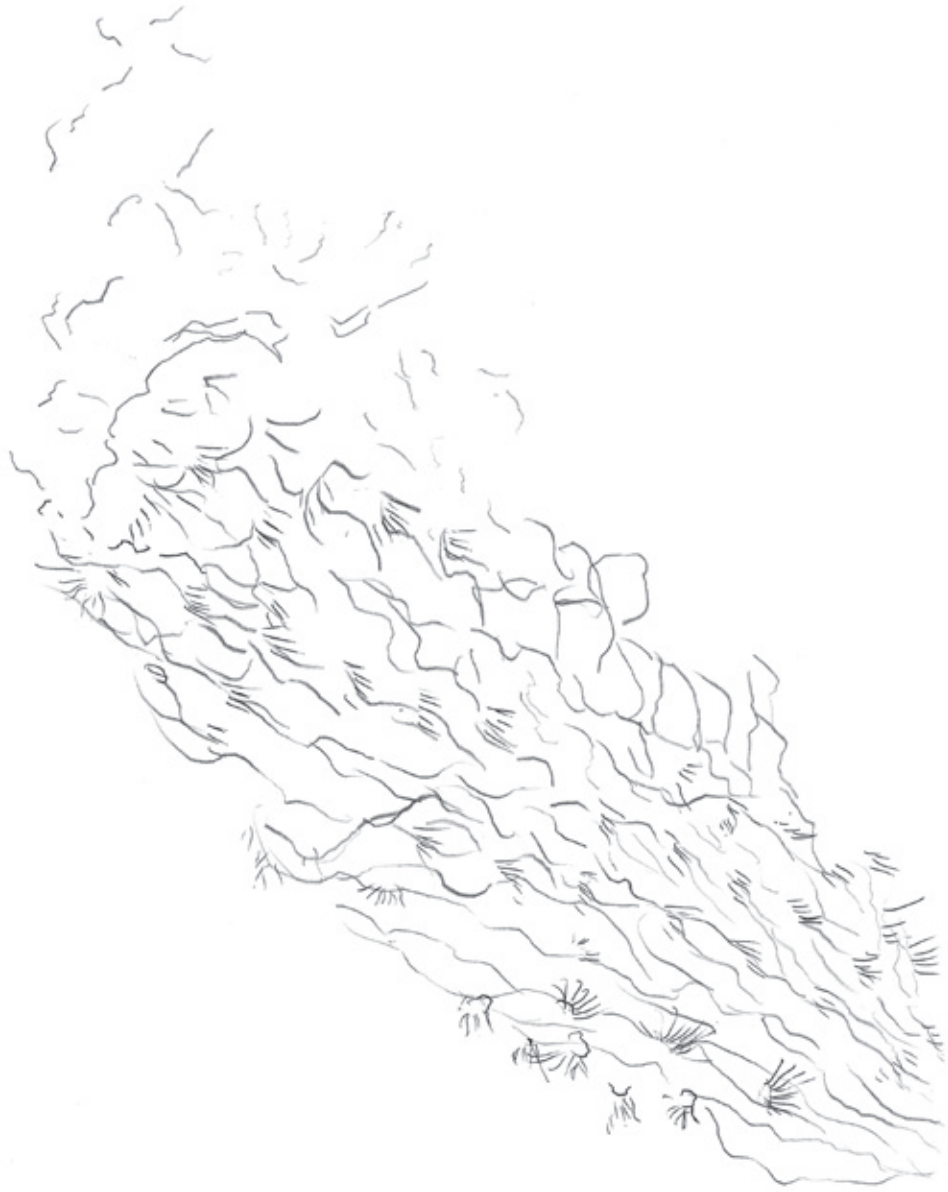


### *Last Year's Rodo*

The rhododendron, know for its showy blooms, produces gnarly pods. They are depicted here as a dioecious species; the female on the right, male on the left.

*1997, Watercolor on Paper, 34.75" x 43", Private Collection*





### *Ghost Magnolia*

A magnolia blooming in the foreground is backed by a watercolor drawing of the pod it will soon become.

*1999, Watercolor on Paper, 25.5" x 32", Collection of Cindy and Tom Kelly, New York and Baltimore*



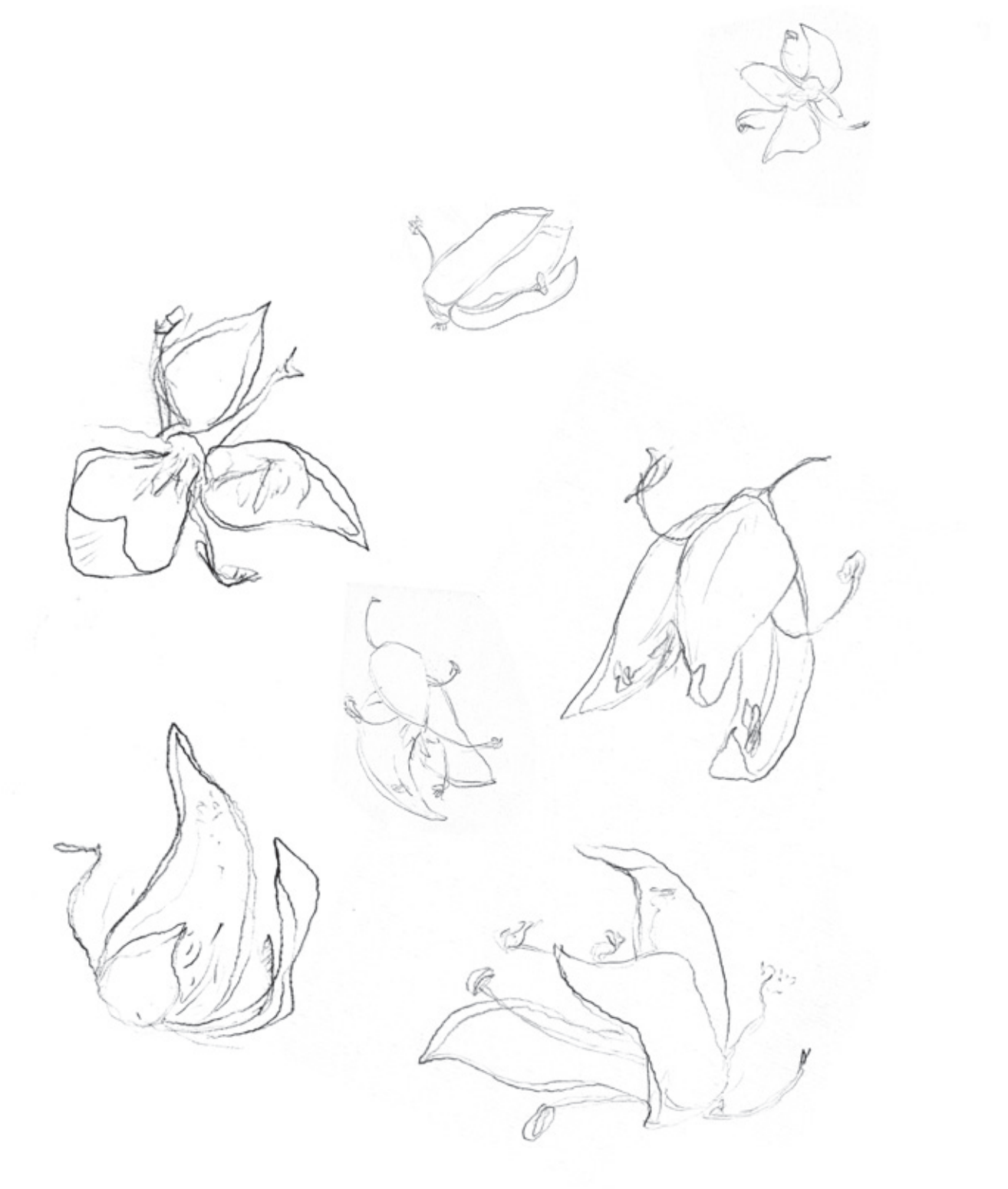




### *Split Buckeye*

Buckeye capsules split to reveal the smooth, fertile seeds enclosed within sturdy pods.

1998, Watercolor on Paper, 43" x 28", Private Collection





Inspiration is for dilettantes;  
artists just show up for work.

*Chuck Close, McDowell Colony Lecture, August 11, 2008*

### *Magnificent Mandrake*

The mandrake root, referred to in ancient texts, has often been tied to rituals and incantations. This painting is an homage to Jacopo Ligozzi's *Mandrake*.

*2000, Watercolor on Paper, 58" × 31", Private Collection*







### *Mendel's Orchids*

The Austrian monk/botanist, Gregory Mendel, conducted early experiments in genetic selection by growing over 29,000 pea plants. His research influenced this series of twelve orchids painted with watercolor washes revealing the uniqueness of individual blooms. Each was printed digitally with an analytical drawing of the orchid, representing consistent genetic traits.

*2002, Watercolor and Digital Print on Paper, 16" x 15" each*





### *Papaver Dieback*

After the brilliance of the poppy bloom, the petals and leaves wilt and scatter, leaving the seeds to mature within dark pods.

*2004, Watercolor on Paper, 33.5" x 44", Collection of Arthur and Jane Slaven*







### *Ciprese Toscana*

Tall, figure-like cypresses remain green throughout the winter, a symbol of eternal life.

2005, Watercolor on Paper, 42.25" × 27.5", Collection of Toby Bozzuto





### *Eucalyptus Medusa*

Eucalyptus trees were planted beside entrance doors by ancient Alexandrians who believed the fragrant branches would protect against harm. The silvery pods of the genus are covered with a lid that remains shut until conditions for fertilization are optimum. Here the buds slowly mature in a counterclockwise motion, against a backdrop of tentacle shaped leaves.

2005, Watercolor on Paper, 58" x 29"





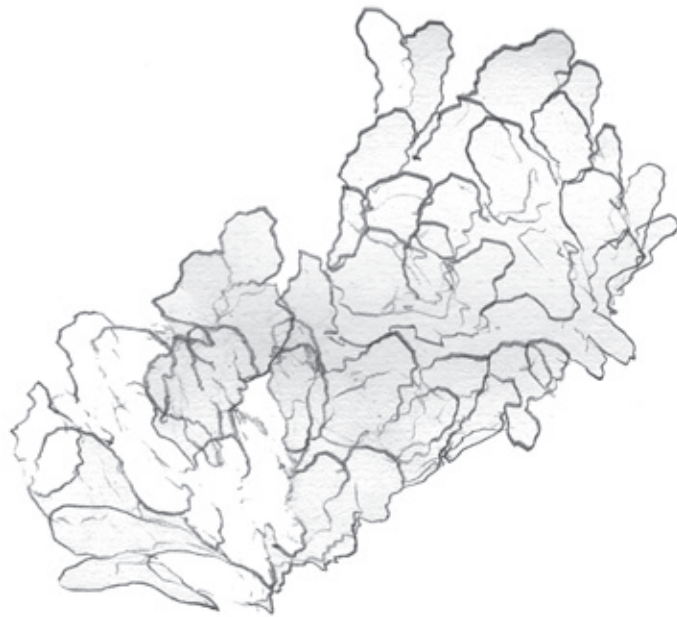


*Toxic Beauty, Loosestrife*

A chorus of trouble, the luscious blossoms of this wildflower are engaging and insidious. In recent years the purple loosestrife has invaded wetlands in the Northeastern US, destroying native species and the wildlife and insects that depend on them.

*2004, Watercolor on Paper, 30" x 70"*





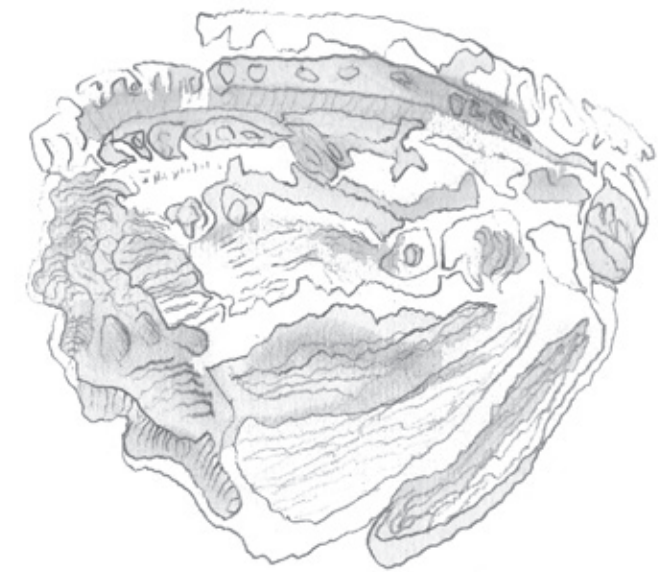
### *Vanishing Sargassa*

The seaweed shown painted here is echoed by its ghost-like scan, evoking the disappearance of species caused by climate change.

*2007, Watercolor and Digital Print on Paper, 22" x 30", Private Collection*







### *Westerly*

Floating above, a native sea plant emerges into the air while below a red invasive algae grows in the muck of the sea floor.

*2008, Watercolor and Digital Print on Paper, 41" x 26"*





### *Ginkgo Royal*

The brilliant autumnal leaves of the Ginkgo are viewed in situ. Ginkgos, possibly the oldest surviving tree species, extinct in the wild, were preserved in Chinese Temple gardens and are now cultivated worldwide. Some of the trees, thought to have medicinal purposes, may live longer than 3,000 years.

*2007, Watercolor and Archival Ink Jet Print on Paper, 41" x 30", Private Collection*







...breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.

*The Wasteland, T.S. Eliot*

### *Magnolia Disjuncture*

Disjuncture refers to the pattern of plant distribution and diversification that occurred when the supercontinent Laurasia split and drifted apart. Magnolias are indigenous to the East Coast of the United States and a region in East Asia, but nowhere in between. The hand-tearing of the paper evokes the splitting continents.

*2008, Watercolor and Archival Ink Jet Print on Paper, 28.75" x 43.75",  
Collection of Hilton Baltimore Convention Center Hotel*





*Aechmea Caracas*

A bromeliad, native to semi-tropical areas, the two entwined stalks are backed by a digital photo of the habitat where they grow at the edge of the beach, balancing between an ideal and a damaging environment.

2008, Watercolor and Archival Ink Jet Print on Paper, 43.5" x 28.5"







### *Beach Bush Ferro*

As a denizen of the zone bordering the beach, this euphorbia grows bright new leaves at the tip, as the lower ones shrivel and grey. The painted bush is layered with a digital print of its native surroundings.

2009, Watercolor and Archival Ink Jet Print on Paper, 29.25" x 21.5"





*Lily Segunda*

2007, Watercolor and Archival Ink Jet Print on Paper, 30" x 20", Private Collection

*Crow's Nest Lily*

2006, Watercolor and Archival Ink Jet Print on Paper, 30" x 20"



In the two versions of these mixed-media paintings, a digital image of the dried blossom was printed onto the paintings of a Caribbean Lily. Native to the American tropics, the plant is in a continuous cycle of flowering and going to seed.



Though as a ghost,  
I shall lightly tread the summer field.

*Katsushika Hokusai, 1849*

#### *Monarch Milkweed*

The common milkweed, *Asclepias syriaca*, is crucial to the survival of the majestic Monarch butterfly. Milkweed leaves are the sole food of the emerging chrysalis as well as the source of the substance that makes the Monarch poisonous to predators.

*2009, Watercolor and Archival Ink Jet on Paper, 46" × 35"*







#### *Immortals:*

*Abreeze Hibiscus, Eucalyptus Pod, Orchid Verde, Odeal's Artichoke, Magnolia Pod*

This series of over 60 plant portraits was inspired by a line-up of panels portraying the 36 Immortal Poets owned by the Philadelphia Museum of Art.

Many of my paintings are of common plants, immortal in their own way.

*2007-11, Watercolor on Clayboard, 16" x 10" each*

*Eucalyptus Pod, Private Collection*

*Orchid Verde, Private Collection*





*Balance of Stones:*  
*Consequence, Herma, Tension, Dark*  
 The stacks of stones balance visually, if not physically,  
 like the balance we maintain in our lives.

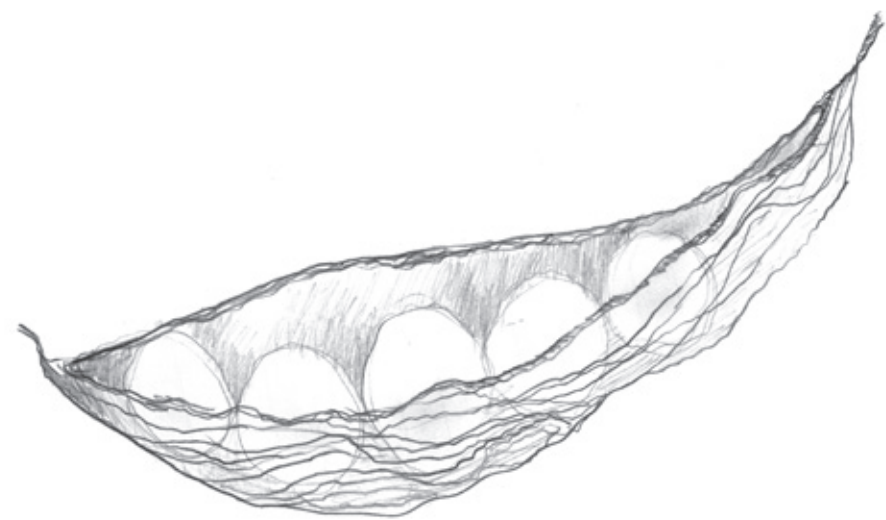
*2007-11, Watercolor on Paper, 30" x 22" each*

*Balance of Stones: Consequence (at left)*  
*The Baltimore Museum of Art:*  
*Gift of Judith Tobin and Jeffrey Lundemuth,*  
*Baltimore, BMA 2013.103*

*Balance of Stones: Herma, Tension, Dark (at right)*  
*Collection of Johns Hopkins Hospital,*  
*Bloomberg Building, Baltimore*







### *Stephanotis Split*

The vessel like pods of Stephanotis, commonly called the Wedding Flower, were painted on two sheets of paper, slightly misaligned, then layered with a digital photo of the tangled vine in blossom.

*2011, Watercolor and Archival Ink Jet on Paper, 29" × 43.5"*







Deep in their roots  
All flowers keep the light.  
Just below the surface of the earth  
The Roots open wide to  
Embrace the soil, exposing  
The loins that gather nourishment.

*Theodore Roethke*

*Orpheus' Orchid*

An unfettered orchid floats in the space of a glasshouse lit from the upper right leaving the area below deep in shadows while a tear through the center of the image irrevocably separates the spaces. The imagery was inspired by the myth of Orpheus' visit to the underworld seeking the release of his wife, Eurydice.

*2011, Watercolor and Archival Ink Jet Print on Paper, 47" x 36"*





### *Pendant Magnolia*

A dissected view of a magnolia blossom was painted in watercolor against a detail of plant cell structures. The entire cell structure was printed on the interior surface of the Plexiglas echoing the form of the split blossom.

*2012, Watercolor and Archival Ink Jet Print on Paper and Plexiglas, Stand-offs, 60" x 30"*







*Toxic Beauty: Queen Emma*

The tropical Crinum Lily "Queen Emma" blossoms and dies as it progresses left to right across the page within a luscious glasshouse space. Many parts of the plant are toxic if touched or ingested.

*2011, Watercolor and Archival Ink Jet Print on Paper, 35" x 47", Collection of Nancy Rosen Inc.*





*Bromil stripes, Cactus cross, Circle bract, Cape kelp*

From a series of seven pieces that incorporate two digital photographs layered on top of each other. The top image is printed on the inside of the framing Plexiglas, the other on matte photo paper. The surfaces are separated with spacers, allowing shadows from the front image to fall onto the back surface.

2011, Archival Digital Prints on Paper and Plexiglas, 23" × 17" each

*Cactus cross*, Collection of Arnold and Susie Davidov

*Cape kelp*, Collection of Annie and Jeff Morrison





### *Balance of Plants, Fiber III*

All nine prints balance images of plant parts while clouds of stones float around them. The plates have been cut into shapes and color added by hand.

2014, Variable Edition of 9, Solar Plate Etching on BFK Rives, 30" × 22"



### *Split Magnolia*

2012, Etching, Archival Ink Jet Print and Embossing on BFK Rives and Plexiglas, 22" × 15"

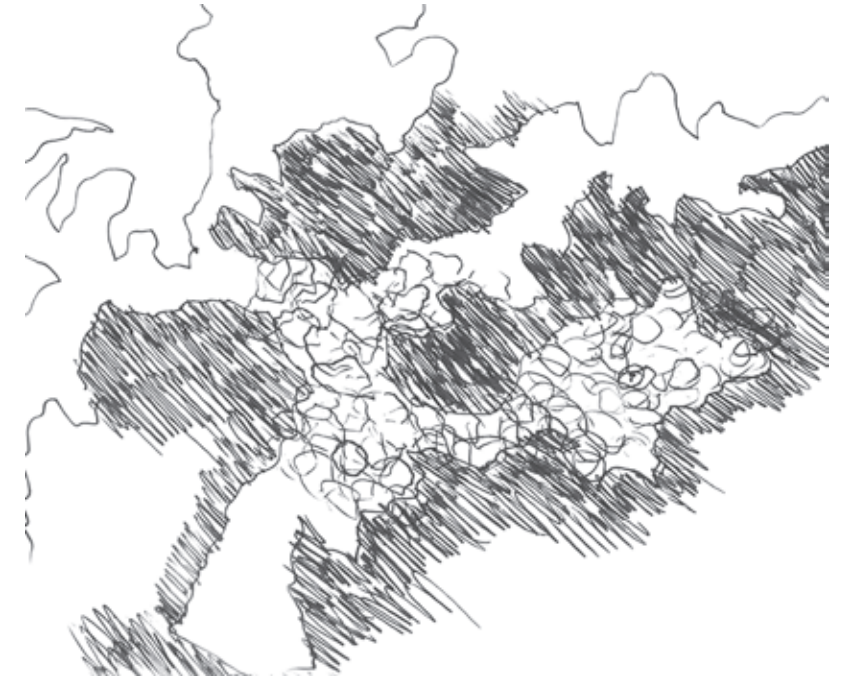
### *La Playa Palm*

2012, Etching, Archival Ink Jet Print and Embossing on BFK Rives and Plexiglas, 22" × 15"

From a series of 10 plates, these prints show the interior forms of buds with cell structures of plant layers embossed in the ground and printed on the Plexiglas.







### *Night Wings*

Many night blooming plants are scented to attract species of nocturnally pollinating insects. They and their flight lines have been printed on the framing Plexiglas.

*2013, Watercolor, Archival Ink Jet Print on Paper and Plexiglas, 30" x 43"*





### *Flight Lines*

This orchid dispenses an aroma at night, which attracts a specific species of moths to fertilize the blooms. The painted orchids are surrounded with a night photo of its natural environment. Moths and their flight lines have been printed onto the framing Plexiglas.

2012, Watercolor, Archival Ink Jet Print on Paper and Plexiglas, 46" x 35.5"





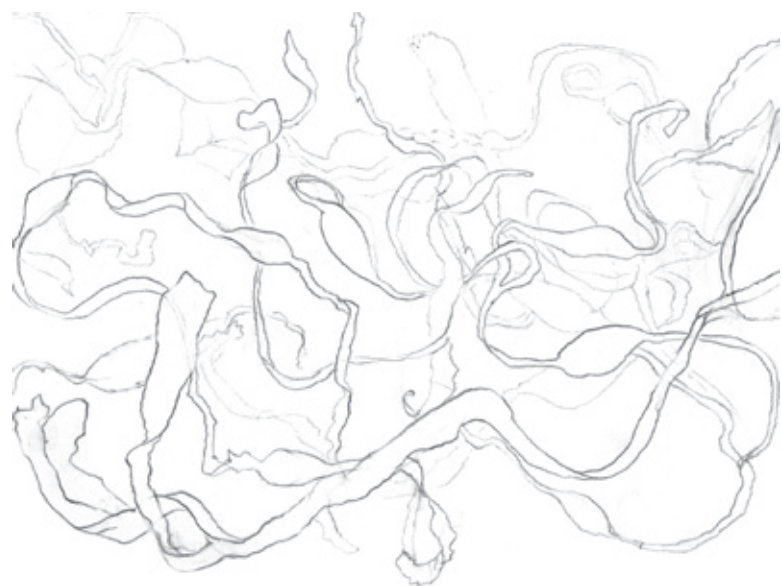


### *The Other Side of Paradise*

*Strelizia reganie* is commonly known as Bird of Paradise. Often ignored, however, is the plant's understory in which crawling creatures and decay exist, essential to the organisms well being. These are depicted on the framing Plexiglas.

2013, Watercolor, Archival Ink Jet Print on Paper and Plexiglas 31" x 44"





*Pod Adapted*  
2015, Watercolor and Archival Ink Jet Print mounted on Clayboard Panel, 11" x 14"







*Night Bog*  
2014, Archival Pigmented Print, 16" x 29"



Christine Neill was born in 1947 in Needham, MA. Her family moved to suburban Hartford, CT where she grew up with two brothers. Considerable emphasis was placed on outdoor activities, including hiking and beaching. Both her parents and brothers pursued scientific professions, whereas Neill initially studied biology at Skidmore College, before changing her major to art. She discovered there was a natural transition from examining biological processes in a lab, to examining the material by way of visual processes such as paintings, printmaking and photography. Neill graduated with a BS in Art in 1969. That same year she moved to Baltimore to study with Grace Hartigan at MICA's Hoffberger School of Painting where she earned an MFA in 1971. She taught at regional colleges before accepting a full time appointment at the Maryland Institute College of Art in 1981.

Neill and her husband Lew Fifield, a graphic designer, divide their time between Baltimore and New Hampshire, and travel regularly within the United States and Europe. Her adult son, Mather, lives with his family in Columbia, MD.



Christine Neill, Vancouver Island, BC, 2014





SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2015

*Metaphors of Light and Night*, Goya Contemporary, Baltimore, MD

2014

*Natural Parings*, [With Lew Fifield], Adkins Arboretum Gallery, Ridgley, MD

2013

*Metaphors in Nature*, Hoyt Center for the Arts, New Castle, PA

2012

*Mystery & Magic in Nature*, Warner Gallery, St Andrew’s School, Middletown, DE

2011

*Genus species*, Goya Contemporary, Baltimore, MD

2010

*Recent Paintings and Prints*, Southern Vermont Art Center, Manchester, VT

2008

*Painting the Urban Forest*, Goya Contemporary, Baltimore, MD

*Naturally Inspired*, [with Peter Brooke] MICA/the Center Club Exhibition Series, Baltimore, MD

*Immortal Plant Portraits*, Espace KALEO Rochefort-en-Terre, France

2006

*Land & Sea, Paintings and Prints*, Gallery AA/B, Boston, MA

2005

*Paintings from the Digital Herbarium*, Pinkard Gallery, MICA, Baltimore, MD

Two-Person exhibit with Roy Dawes, Gallery AA/B, Boston, MA

2003

*Berkshire Summers*, Tokonoma Gallery, Housatonic, MA

2002

*Mixed Media Watercolors*, Gomez Gallery, Baltimore, MD

2001

*From the Herbarium*, Gomez Gallery, Baltimore, MD

1999

*Watercolor Paintings*, Tokonoma Gallery, Housatonic, MA

1998

*Paintings and Prints*, Gomez Gallery, Baltimore, MD

1996

*Paintings*, Gomez Gallery, Baltimore, MD

1995

*Recent Paintings*, Gomez Gallery, Baltimore, MD

*Watercolors*, Montpellier Cultural Arts Center, Laurel, MD

SELECTED GROUP EXHIBITIONS

2015

*H2O Watercolors Traditional and Experimental*, Columbia Center for the Arts, Columbia, MD

Southern Graphics Conference, Knoxville, TN

2014

*Material Matters*, Goya Contemporary, Baltimore MD

*Alumni Juried Exhibition*, Tang Museum, Skidmore College, Saratoga Springs, NY

*Nature Indoors*, Rawlings Conservatory, Baltimore, MD

*Summer Exhibition*, Marin Museum of Contemporary Art, Novato, CA

*Visions of Hope*, Columbia Center for the Arts, Columbia MD

2013

*2nd Juried Biennial Maryland Regional*, University of MD University College, Aldlphi, MD

*Unnatural Nature*, Silber Gallery, Goucher College, Baltimore, MD

*Noetics*, Cosmo Club, Washington, DC

*Transitions*, Carolyn Jenkins Gallery, Concord, NH

*Less > More*, Mitchell Gallery, St John’s College, Annapolis, MD

2012

*First Impressions*, Sol Print Studios, Stevenson University, Stevenson, MD

*Obsessions & Collections*, Southern Vermont Arts Center, Manchester, VT

*XS / XL*, The Art Gallery, University of MD, College Park, MD

*Keisho Exhibition*, Wakaime Art School, Anjo Achi, Japan

*Secret Gardens*, Pacific Art League, Palo Alto, CA

*Maryland’s Eastern Shore*, Atkins Arboretum, Ridgely, MD

*Intersecting Cultures/Virtual Worlds*, Betsy Hotel, MICA/ART BASEL, Miami, FL

2011

*Resolution of the Arts and Sciences*, Schick Art Gallery, Skidmore College, Saratoga Springs, NY

*Blanch Ames National Exhibition*, Borderland, MA

*Biennial Maryland Regional*, University of MD University College, Adelphi, MD

*Works on Paper*, Maryland Federation for the Arts, Annapolis, MD

*Blossoms for Claudia*, Columbia Center for the Arts, Columbia, MD

2010

*Mind, Body, Spirit*, Regional Women Artist, University MD University College, Adelphi, MD

*Blanch Ames National Exhibition*, Borderland, MA

*Rochefort Residents at MICA*, Maryland Institute College of Art, Baltimore, MD

2009

*National Juried Exhibition*, Southern Vermont Art Center, Manchester, VT

*Works on Paper*, EA Gallery, Port Chester, NY

*Biennial Regional*, Thorne-Sagendorph Gallery, Keene State College, Keene, NH

2008

*The Art of Healing and Hope*, St Joseph Medical Center, Towson, MD

*Urban Forest Project*, [with Lew Fifield], Baltimore City Parks and MICA, Baltimore, MD

2007

*Resident Exhibition*, Chateau Museum, Rochefort-en-Terre, France

2005

*International Artist Support Invitational Traveling Exhibit*, Cairo, Luxor, Egypt

*Sabbatical Exhibition*, Maryland Institute College of Art, Baltimore, MD

*Discovering the Native Landscape of the Mid-Atlantic*, Adkins Arboretum, Ridgely, MD

Awarded the 2005 Leon Andrus Prize

2004

*Alumni Exhibit at the Tang*, Skidmore College, Saratoga Springs, NY

2003

*Conversations, Collaborations in Contemporary Art*, Traveling Invitational, Exhibition Evergreen House, Baltimore, MD;

De Ctr Cont Arts, Wilmington, DE

1999

*Prints, Historic and Contemporary*, Evergreen House, Baltimore, MD

*National Invitational Watercolor Exhibition*, Prince Georges Community College, Largo, MD

1997

*Artist as Collector*, Rosenberg Gallery, Goucher College, Baltimore, MD

*Investigations, New Prints at the Mill*, Goya Girl Press, Baltimore, MD

1979–2013

*Faculty Exhibit*, Maryland Institute College of Art, Baltimore, MD

SELECTED GRANTS AND RESIDENCIES

2014

Printmaking Residency, Mixit Studios, Somerville, MA

2010

Star Island Arts Conference, Isles of Shoals, NH

2008

Maryland Institute College of Art, Technology Grant

2007

Alford & Trafford Klots Residency Program, Rochefort-en-Terre, France

1995–2015

Maryland Institute College of Art, Brenner and Lucas Grants

SELECTED COLLECTIONS

Johns Hopkins Hospital, Bloomberg Building, Baltimore, MD

The Baltimore Museum of Art, Baltimore, MD

Hilton Baltimore Convention Center Hotel, Baltimore, MD

St. Joseph Medical Center, Towson, MD

University of Maryland University College, Adelphi, MD

Marriott Corporation, Baltimore, MD

Lockheed Martin Inc, Bethesda, MD

Commercial Credit Corp, Baltimore, MD

Maryland Casualty Co, Baltimore, MD

Weinberg and Green, Attorneys-at-law, Baltimore, MD

Deloitte, Haskins, and Sells, Accountants, Baltimore, MD

Celest Corporation, Easton, MD

Washington Hilton, Washington, DC

TMW Consultants, Stamford, CT

Numerous Private Collections





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*Unbalance Nature*

*2013-14, Watercolor and Ink Jet Print on Clayboard, 66" x 150"*







