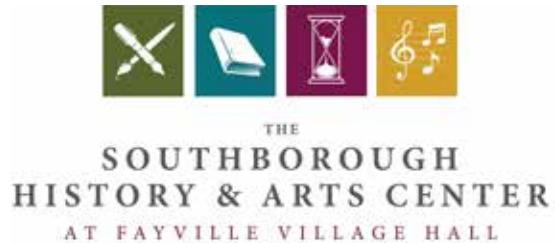




FOUR ARTISTS



THE
SOUTHBOROUGH
HISTORY & ARTS CENTER
AT FAYVILLE VILLAGE HALL

CATALOGUE OF THE THE INAUGURAL GALLERY EXHIBITION

JANUARY 17TH-
MARCH 7TH
2026



ART EDUCATION HISTORY CULTURE

Introduction

It is with the greatest pleasure that we present the first-ever exhibition catalogue of the brand-new Southborough History and Art Center.

The rehabilitation of the historic 1911 Fayville Village Hall has been a monumental effort—four years in the making—and it could never have been accomplished without the help and support of so many people, particularly our wonderful board members: Rebecca Deans Rowe, Jon Delli Priscoli, Amy Rosenberg, and Matthew Young. Each contributed an enormous amount of time, energy, funds, and expertise to help bring this adventure to life, along with more than a little hand-holding of their oft-embattled president, for which I am eternally grateful. We also owe a special debt of gratitude to our arts consultant, Catherine Weber, without whom this exhibit would never have come together.

The artists presented here are men and women of remarkable talent. We think you'll agree that, upon entering the gallery, visitors are amazed by the incredible diversity and creativity represented in their work. The almost universal reaction, upon learning that all of these are all Southborough artists, is, "Who knew!"—and in some ways, that might have been a fitting title for this exhibit.

But now we *do* know, and our cultural lives are all the richer for it. That, in fact, has been the purpose of this entire endeavor, and on behalf of our team—and we truly are a team in every sense of the word—we welcome you to this exhibition.

May it be the first of many to come!

Michael Weishan
President and CEO
Southborough History and Art Center



Lucia R & Warren Prosperi

prosperistudio.com
prosperistudio@gmail.com

Prosperi Studio was founded in 1974 when Warren and I met in Cambridge. Warren had just finished copying masterworks at the MFA to learn the craft of classical painting, and I had just graduated from Hampshire College. Together we decided to build a life centered around Optical Naturalism, a six-hundred-year-old branch of classical painting that emphasizes light over object.

Our respect and resonance for its power in prior times, irrevocably caught our imagination for exploring our own times through this lens. Our studio work and commissions—both private and public, local and international, contemporary and historic, naturalist and symbolist—have allowed us to explore an insight that emerged from our five-decade-long artistic collaboration: images are built in the mind, and through the traditions of painting and photography, there is a way to weave them together to create a synthesis of expressive ideas.

Our website lists many paintings and murals resulting from our collaboration, but highlights include “Epiphany 3” part of the MFA’s permanent collection; “Ether Day, 1846” hanging permanently in the historic Ether Dome of MGH; two portraits of former Massachusetts Senate Presidents at the State House; well over 85 portraits and murals hanging at MGH, Brigham & Women’s and Joslin Clinic; and portraits hanging at Emerson and Holy Cross College.

Abigail Adams

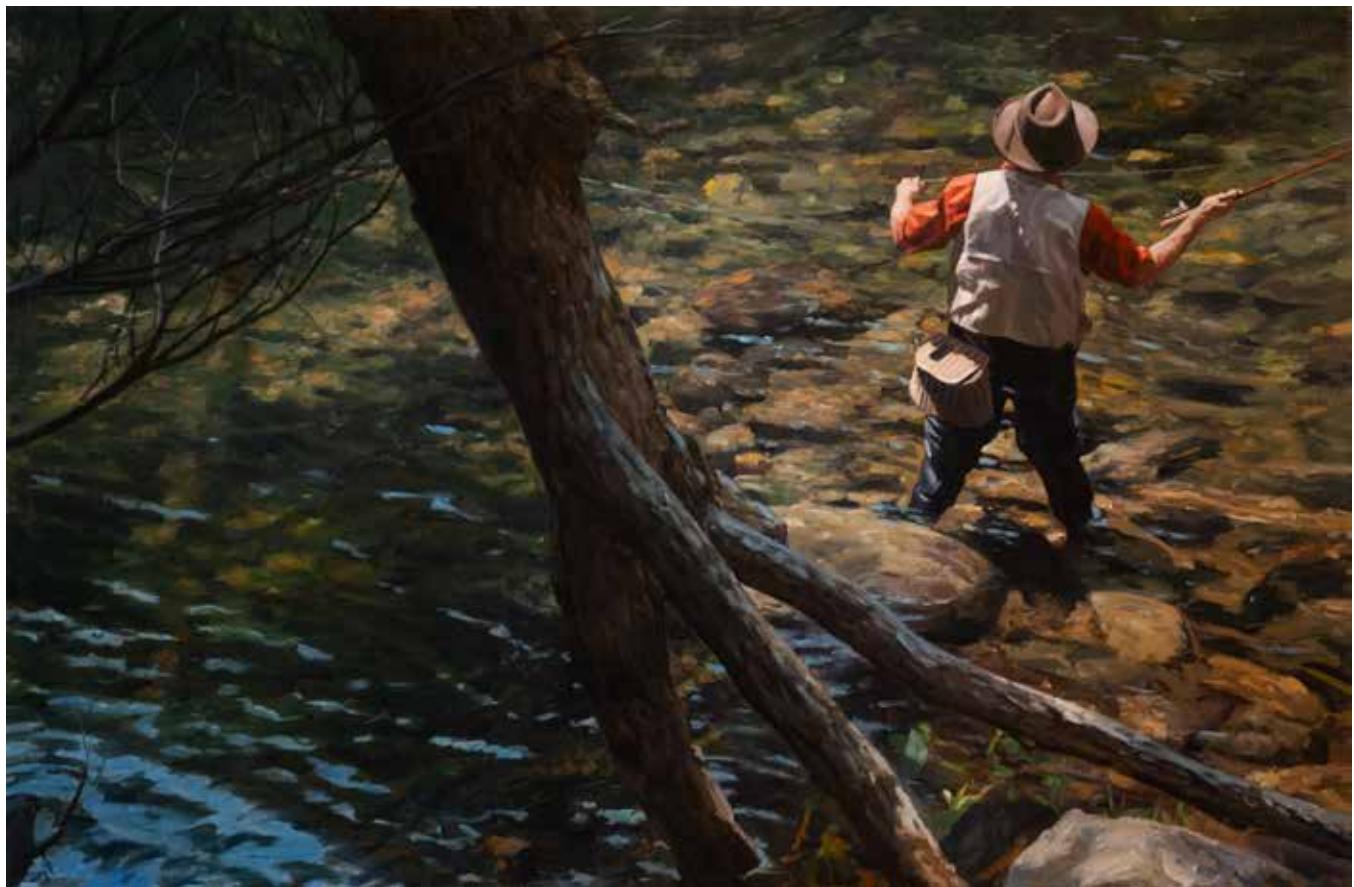
OIL ON CANVAS
45 x 30 INCHES
\$85,0000



WLP: Abigail finally receiving a letter from John, admonishing her not to chide him for not writing as often as she would like.

Casting Out the Line

OIL ON CANVAS
30 x 45 INCHES
\$85,000



WLP: *The essence of fishing: alone in the river, immersed in it while casting out.*

The Violin Maker

OIL ON CANVAS
33 x 50 INCHES
\$85,000



WLP: Here we see Ray, a master craftsman, making a violin from wood he seasoned in his own studio.

Charles Dickens

OIL ON CANVAS
24 x 16 INCHES
\$58,0000



Charles Dickens, painted from a daguerreotype using classical techniques to better understand his character.

Kat

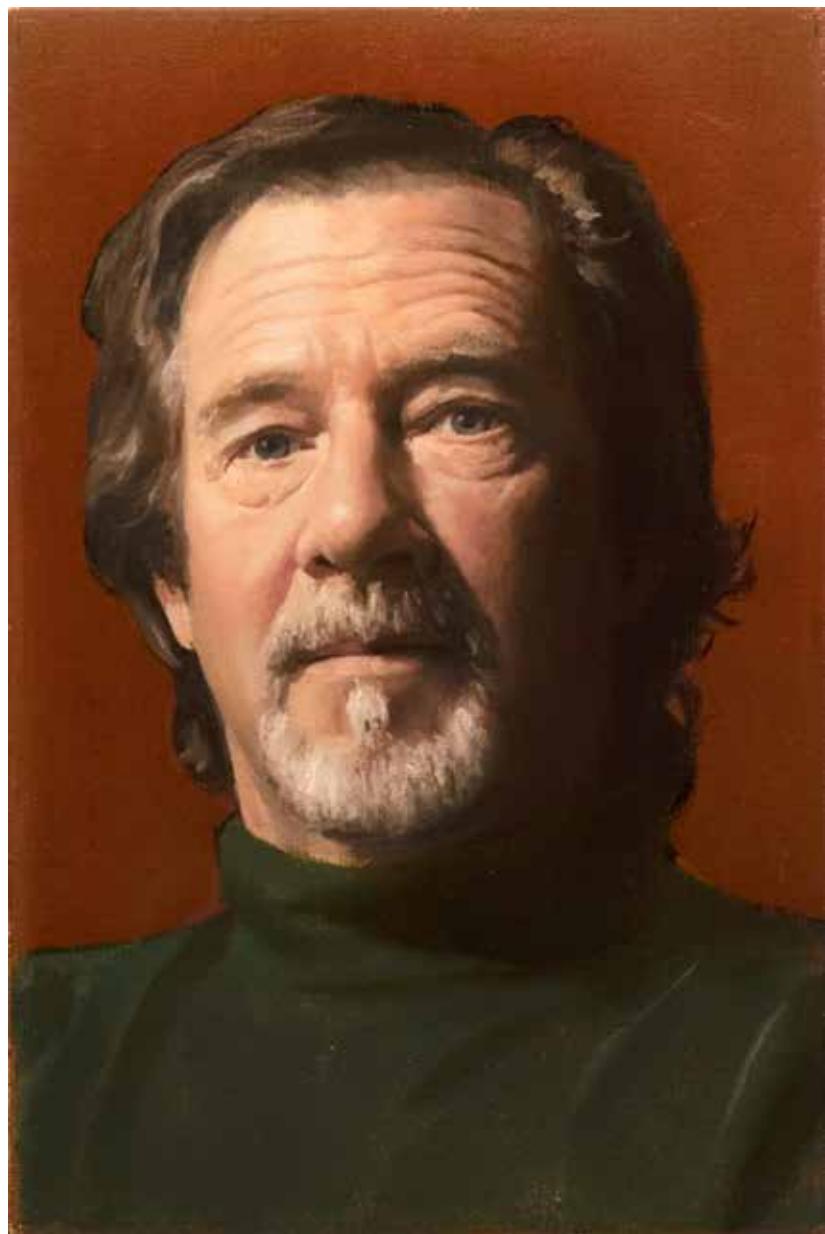
OIL ON CANVAS
24 x 16 INCHES
\$ 58,000



WLP: A portrait of our hairdresser (and new friend) for our Portrait Series of people we met along the way.

Chuck

OIL ON CANVAS
15 x 10 INCHES
NFS



WLP: A portrait of our dear friend Chuck, made for our Portrait Series.

Anasidora

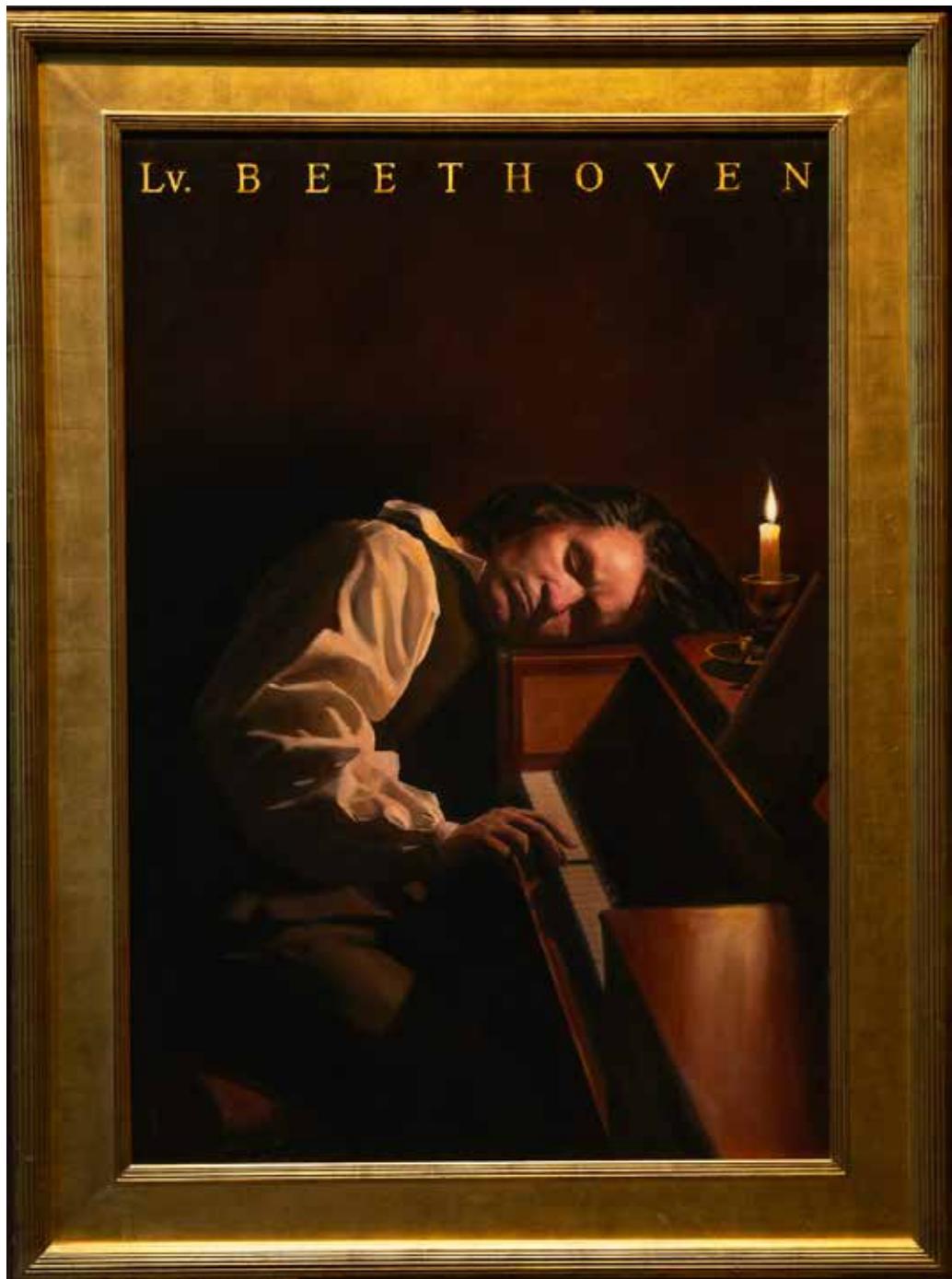
OIL ON CANVAS
36 x 24 INCHES
\$85,000



WLP: The mythical figure Anesidora, precursor to Pandora, is the bringer of gifts.

The Hearing Test

OIL ON CANVAS
36 x 24 INCHES
NFS



WLP: "*The Hearing Test*" is both a portrayal of Beethoven testing his hearing on a pianoforte in the middle of the night, and also represents the fact that his failing hearing was the greatest test of his creative life.

The Prodigal Son

OIL ON CANVAS
45 x 30
\$125,000



WLP: We became fascinated with a certain phase of the famous story of the Prodigal Son, in which the young errant child finds himself at the proverbial "rock bottom". Certainly, this seemed a situation many people have experienced in some form or another, and the great metaphor for the moment when you decide to "turn your life around."



Joe Landry

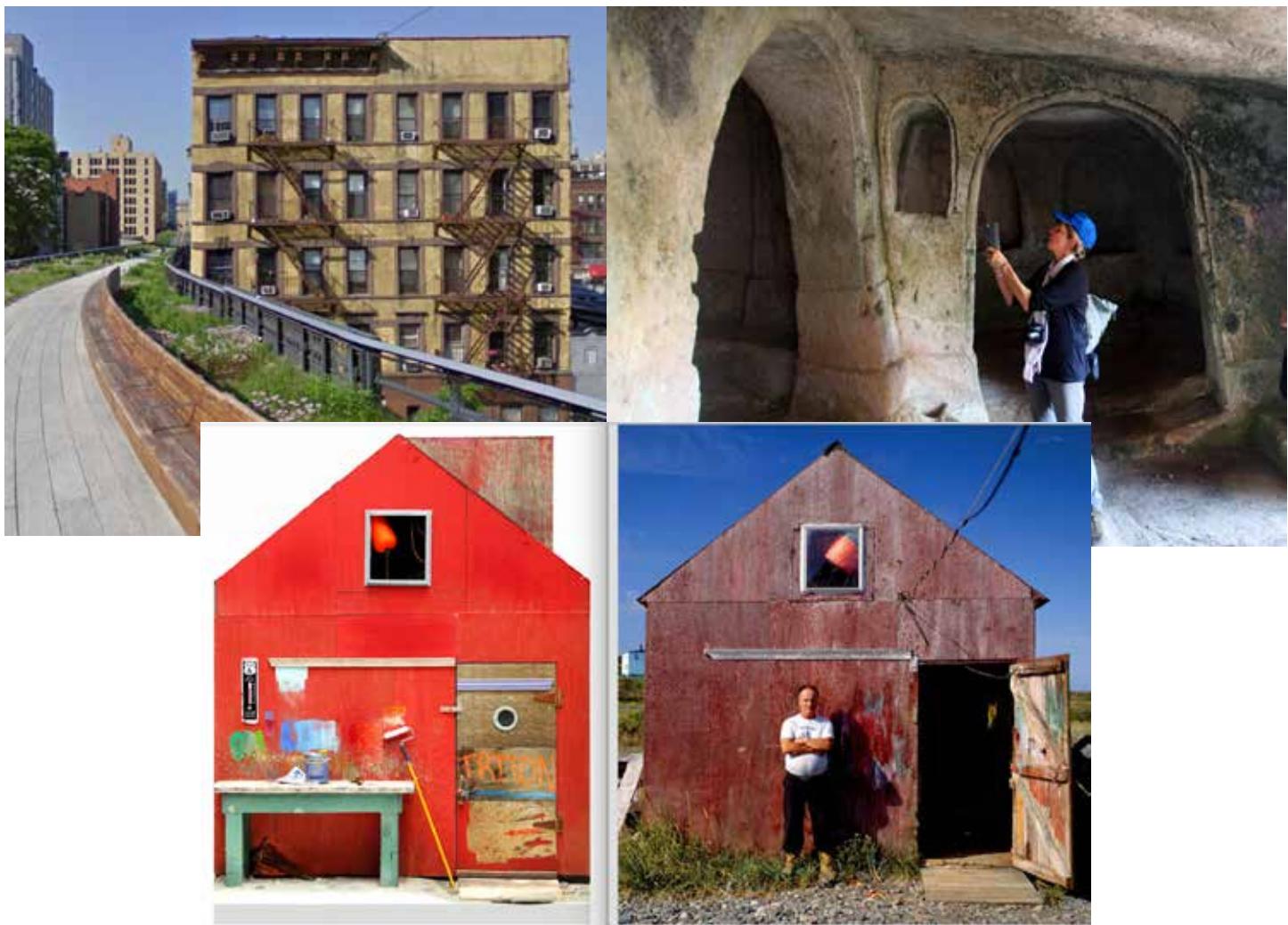
joelandryart.com

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Southborough resident Joe Landry is a multidisciplinary artist who has worked professionally in medical illustration, architectural photography, environmental graphic design, documentary film-making, gallery exhibited fine art, and art and design teaching. His recent architectural sculpture, including the work in this Southborough History and Arts Center show, utilizes skills developed in these varied disciplines. In his work Joe represents places that have personal meaning for him, striving for the highest degree of verisimilitude so that the viewer may be reminded of, and possibly transported to, places of their own personal narrative.

Joe is a graduate of the School of the Museum of Fine Arts, Boston. With postgraduate studies at the Accademia di Belle Arti, Florence; and the Oskar Kokoschka School Of Vision, Salzburg. He has taught art and design at the School of the Museum of Fine Arts, the Nova Scotia College of Art and Design, and Bentley and Tufts Universities.

Joe has had solo exhibitions of his architectural sculpture at the Fitchburg Art Museum, the Bromfield Gallery, Boston; the Kobalt Gallery, Provincetown; and the Clark Gallery, Lincoln.



Joe Landry On Process:

I fabricate two exact copies of each piece that I make, duplicating component by component as I proceed—one for gallery sale, and one to keep. The steps preliminary to final construction, such as research; extensive drafting of plans; making castings, jigs, and patterns, compiling materials, mixing colors, etc. are the most time-consuming; and can be applied to one or many pieces. Making only one piece would be something like creating an assembly line to make one Ford. And while it may seem that making two would take twice as long; in fact, it only takes about time and a quarter.

After locating and photographing the general subject, say, in an old neighborhood, or exploring a city via Street View, I make a bunch of pencil sketches. Then I do research online, often finding patent drawings for various elements—researching the detailed look of things. The next step is drafting full-sized plan and elevation drawings. These become the master plan. Then I turn to the computer and draft detailed plans of every component that will be included in the final piece. These very exact drawings are then printed on crack and peel adhesive paper to adhere to the basswood, aluminum, or plastic stock materials. Signs and other graphics are composed in the Illustrator Program. Any photographs of textured surfaces that might be applied to components, such as plywood grain, are processed in Photoshop and printed for application. Any sculpted elements are completed in polymer clay and cast in lightweight hydrostone plaster. Metal elements, if any, are fabricated and soldered; and any elements to be turned on the lathe are completed. Any 3D figures are scanned and printed. Finally, it's all assembled, and painted. (Trying to put these steps in writing reminds me of a fable: The ant observes the centipede walking by and is amazed. It asks the centipede, "How can you walk with so many legs?" The centipede stops. And thinks about it. And can't walk again!)

Rooms for Rent

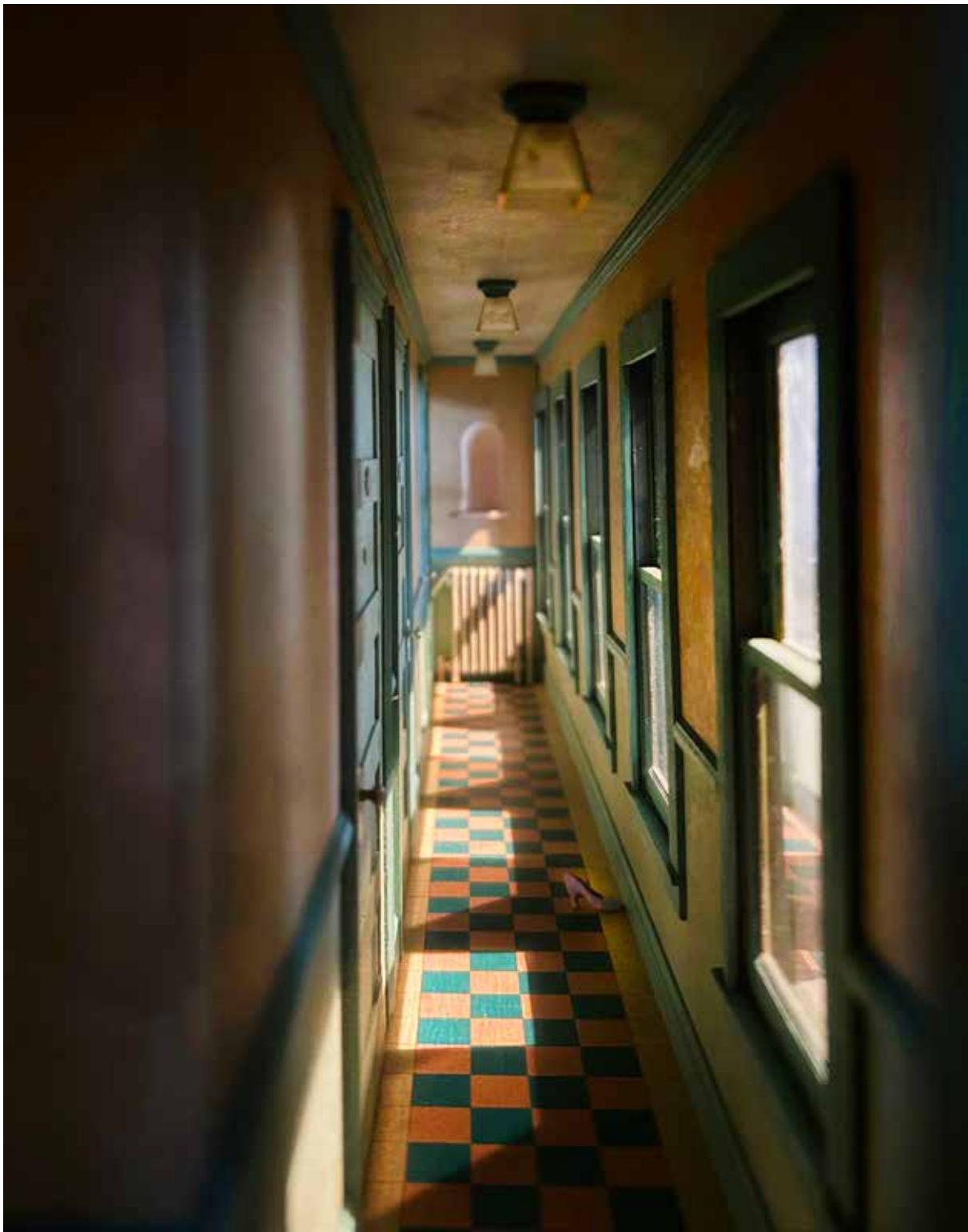
MULTIMEDIA
41 x 30 x 7
NFS



JL: The work is based on a rooming house near the Highline in New York City. The hotel sign borrowed from an Edward Hopper painting. The interior view of the corridor includes a lost high heel shoe.

Rooms for Rent (interior detail)

MULTIMEDIA
41 x 30 x 7
NFS



Terminal Warehouse

MULTIMEDIA

18 x 30 x 8 INCHES

\$ 5500



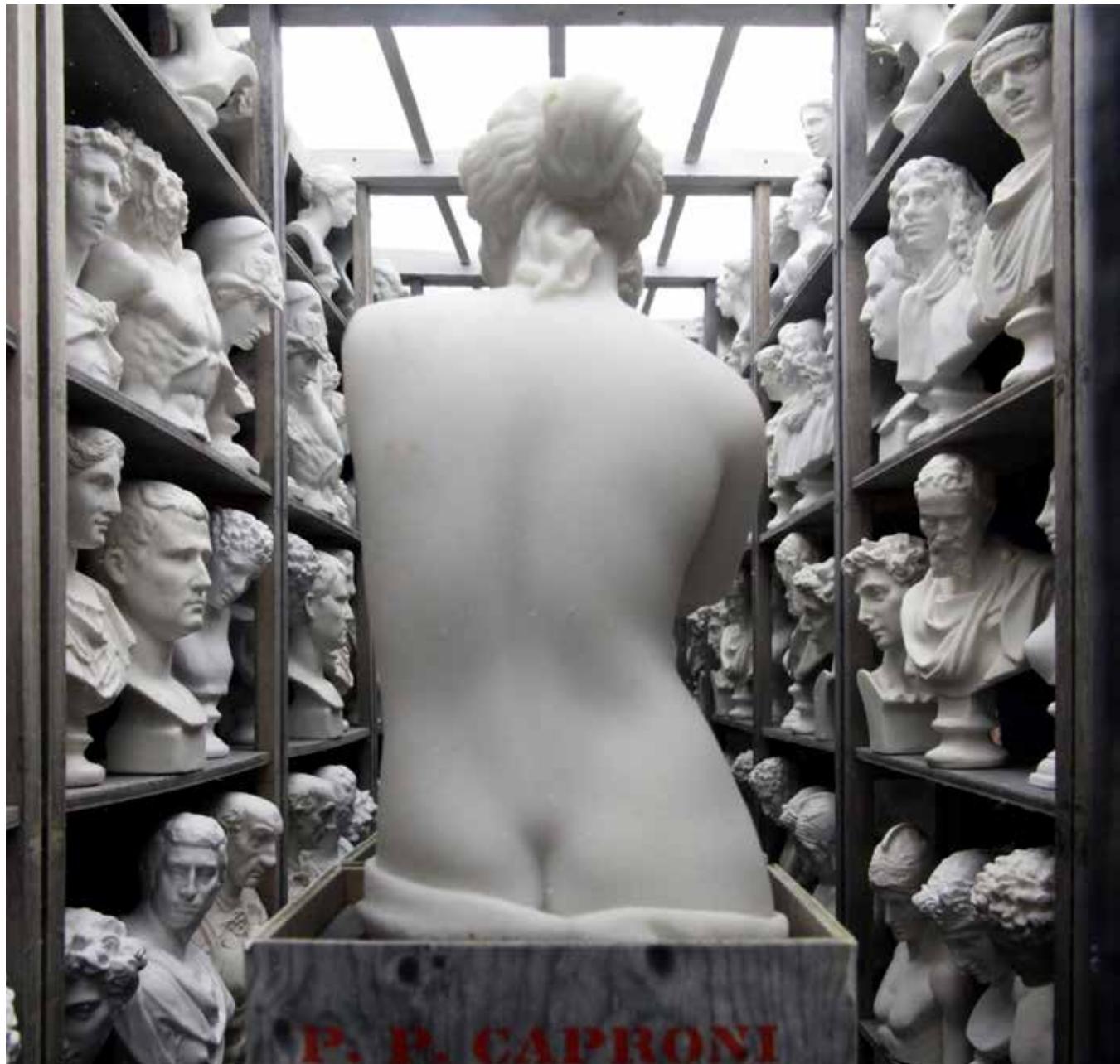
JL: I suppose you could view this as a comment of classical art. Also a vivid personal recollection of drawing from classical casts as a student—a practice now sadly abandoned by most art schools.

Terminal Warehouse (interior detail)

MULTIMEDIA

18 x 30 x 8 INCHES

\$ 5500



Forgotten Garden

MULTIMEDIA
20 x 19 x 9.5
NFS



JL: This work is based on the setting of a recurring childhood dream.

Forgotten Garden (interior detail)

MULTIMEDIA
20 x 19 x 9.5
NFS



Paint Shed

MULTIMEDIA

22 x 17.5 x 8 INCHES

NFS



JL: This work is based on a cousin's fishing shed—transported to Provincetown. Headline on the fishing newspaper refers to the high price of pollock (fish). This is a play on Jackson Pollock's paintings, reinforced by the paint splatter on the shed, and the label on the paint can "Lavender Mist," which is the title of a Pollock painting.

Paint Shed (interior detail)

MULTIMEDIA
22 x 17.5 x 8 INCHES
NFS



Margarite in Matera

MULTIMEDIA

11.5 x 16.75 x 8.25

NFS



JL: A recollection of a vacation with my wife Margarite, exploring the prehistoric caves and early rock-cut Christian chapels of Matera, Italy. The “wolf skull” on the altar is actually a modified mouse skull—true to 1/12 scale.

Margarite in Matera (interior detail)

MULTIMEDIA

11.5 x 16.75 x 8.25

NFS



Suite for Unaccompanied Cello

MULTIMEDIA
17 x 22 x11 INCHES
NFS



JL: This work is based on details from a number of Provincetown dune shacks, playing on the romantic seclusion that the dune shacks represent.

Suite for Unaccompanied Cello (detail)

MULTIMEDIA
17 x 22 x11 INCHES
NFS



Sigrid Knemeyer



b. 1973 – Landstuhl, Germany
Instagram: @sigridknemeyer

Sigrid Knemeyer is a German-born American painter residing and working in Southborough, Massachusetts. University-trained in both art and science, originally as preparation for a career in scientific illustration, she developed and expressed herself as a painter through self-directed exploration upon reaching middle age.

Passionately expanding her craft across a variety of styles and traditions—at places such as the Florence Academy and the Art Students League of New York—Knemeyer has studied with an array of exceptional Northeastern artists, including Max Ginsburg and Viktor Butko, as well as through a years-long mentorship under Leo Mancini-Hresko.

Over the past 30 years, she has developed a distinctive style that thematically blends nature, humanity, and science in impressionistic brushwork, marked by a keen attention to light and color. She works from life whenever possible, a practice deeply rooted in her training, which lends her paintings a sense of immediacy and presence.

For the *Four Artists Exhibition*, Knemeyer is presenting works from three series: *Stilleben* (“Still Life”)—in her native German—which re-imagines the traditional still life by replacing everyday objects with tools and artifacts used by physicians and scientists; two academic studies; and a charming series of scenes of Southborough, painted *en plein air*.

Views of Southborough - Series

SK: *Southborough, a bedroom community at the crossroads between Boston and Worcester in Massachusetts, teems with nature. Forests of eastern white pine, red maple, and American beech are interwoven with scenic ponds, rivers, and reservoirs. Having built my family and raising my children here, I became joyfully familiar with its beauty.*

This series shares a few of the many outdoor spaces I enjoy. All were painted en plein air, at the location. A style popularized by the impressionists in the 19th century, it is an embrace of the outdoors, painting from life while directly viewing the subject as opposed to painting from memory or photography. Choosing this style enables the joyful experience of nature's bounty while depicting it in the most natural and authentic way.



Wildflowers at Beals Preserve

OIL ON CANVAS
12 x 16 INCHES
\$1,000



SK: At 111 acres, Beals Preserve connects with the Wachusett Aquaduct as well as the Sudbury Reservoir and Boroughs Loop Trails. This vibrant carpet of wildflowers, leading into one of the many waterways I enjoy, spoke to me on this lovely summer morning.

Reservoir Channel Bridge

OIL ON CANVAS
9 x 12 INCHES
\$600



SK: This bridge over the Reservoir Channel is a center of gravity in the immediate area; on this day attracting a father and son happily fishing. It was a happy accident that I chose this day to paint the bridge, as this anonymous duo transforms the landscape into a warm bonding experience.

Gate at Chestnut Hill Farm

OIL ON CANVAS
9 x 12 INCHES
\$600



SK: Crisscrossed with walking trails, Chestnut Hill Farm is part of Southborough's considerable conservation efforts. The rendering of a gate framed by the old stone walls of the property is a callback to its proud working history.

Ascending Breakneck Hill

OIL ON CANVAS
9 x 12 INCHES
\$600



SK: As Southborough's extensive farmland slowly disappeared, the 88 acres of Breakneck Hill Conservation Land—a former orchard—were purchased and restored by the town. This painting features an uphill walking path on a scenic autumn day with crisp air and a gentle breeze.

Sudbury Reservoir Dawn

OIL ON CANVAS
9 x 12 INCHES
\$600



SK: Southborough's segment of the Aqueduct Trail is my husband's favorite place to walk. Running here along the Sudbury Reservoir, I was fortunate to discover this spot in the early morning, as the sun began its ascent on a lovely early autumn morning.

Crossing the Reservoir

OIL ON CANVAS
12 x 16 INCHES
\$1,000



SK: The roads around Southborough's town center cross the Sudbury Reservoir at various points. Transforming the typical harshness of asphalt and steel into a vista of beauty and tranquility, these low volume arteries are a small part of the town's extraordinary livability. This is

Sudbury Reservoir Geese

Oil on Canvas
9 x 12 inches
\$600



SK: Geese regularly visit the reservoir and congregate in small groups, raising their young nearby. Not just for the geese, but for many species the reservoir has become a nature preserve.

Sudbury Reservoir Fall Colors

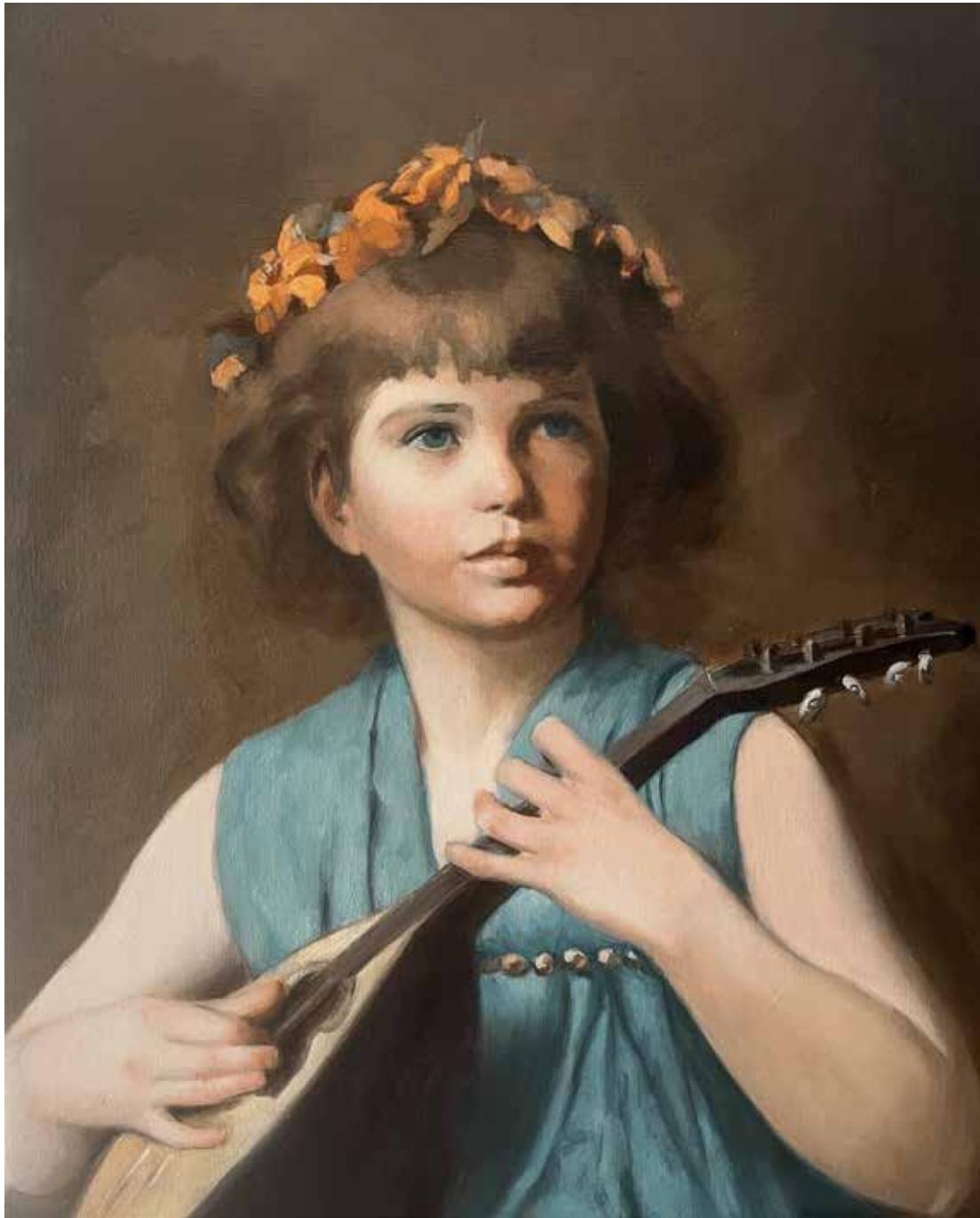
OIL ON CANVAS
9 x 12 INCHES
\$600



SK: As the temperatures change and the trees start changing colors, the reservoir turns into a festival of colors. Capturing the changing nature with the beautiful fall colors on an overcast morning.

Study 3: Tarbell

OIL ON CANVAS
20 x 16 INCHES
\$1,800



SK: Edmund Tarbell was a painter from the famed “Boston School”, working from the 1880s until his death in 1938. This portrait of Marion Hiller Fenno, aged 9, dressed up holding a mandolin, was an early Tarbell painted shortly after returning from his studies in France. While firmly rooted in the academic tradition, elements foreshadow his evolution into Impressionism. Studied from the original on-site at the Boston Museum of Fine Arts, the process helped me learn from the intricacies of his style and brushstrokes.

Study 4: Bunker

OIL ON CANVAS
14 x 11 INCHES
\$1,000



SK One of the most beautiful portrait studies by 19th century American painter Dennis Miller Bunker. "Jessica" was painted from a professional model in his New York studio, the last year of his life. Unfortunately, he died very young at the age of 29. The original painting is in the permanent collection of the Boston Museum of Fine Arts where I studied it on-site.

Stilleben - Series

SK: "Stilleben", or "Still Life" in my native German, replaces the traditional everyday objects with tools and artifacts used by physicians and scientists. Having spent more than 20 years as a scientific illustrator, I embrace the everyday teaching and learning tools of academics and professionals to combine "art" with the "science" and imbue the objects, as well as the fields which they represent, with new meaning.

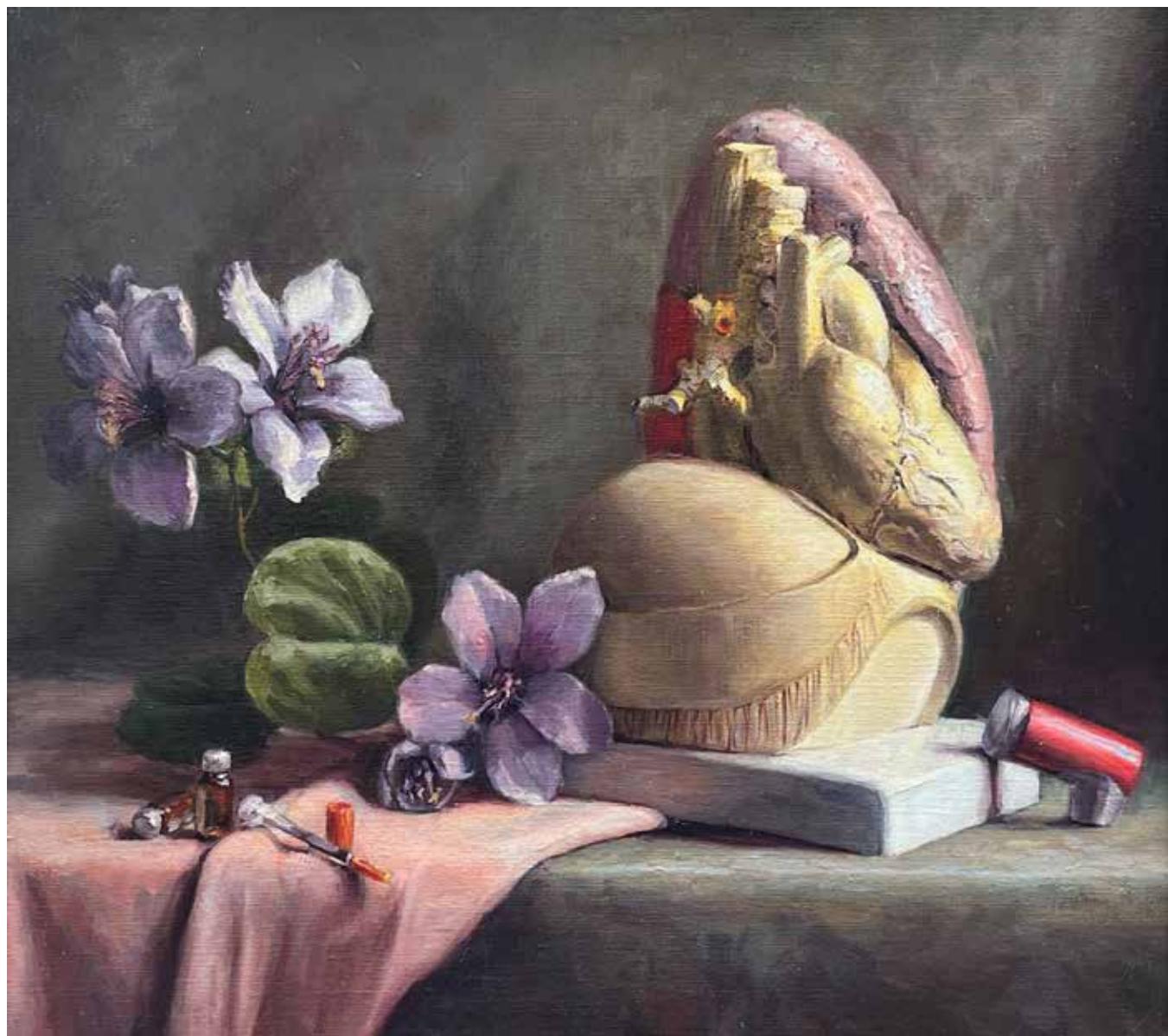
Stilleben 1: Pockets of the Heart

OIL ON CANVAS
16 x 22 INCHES
\$2,000



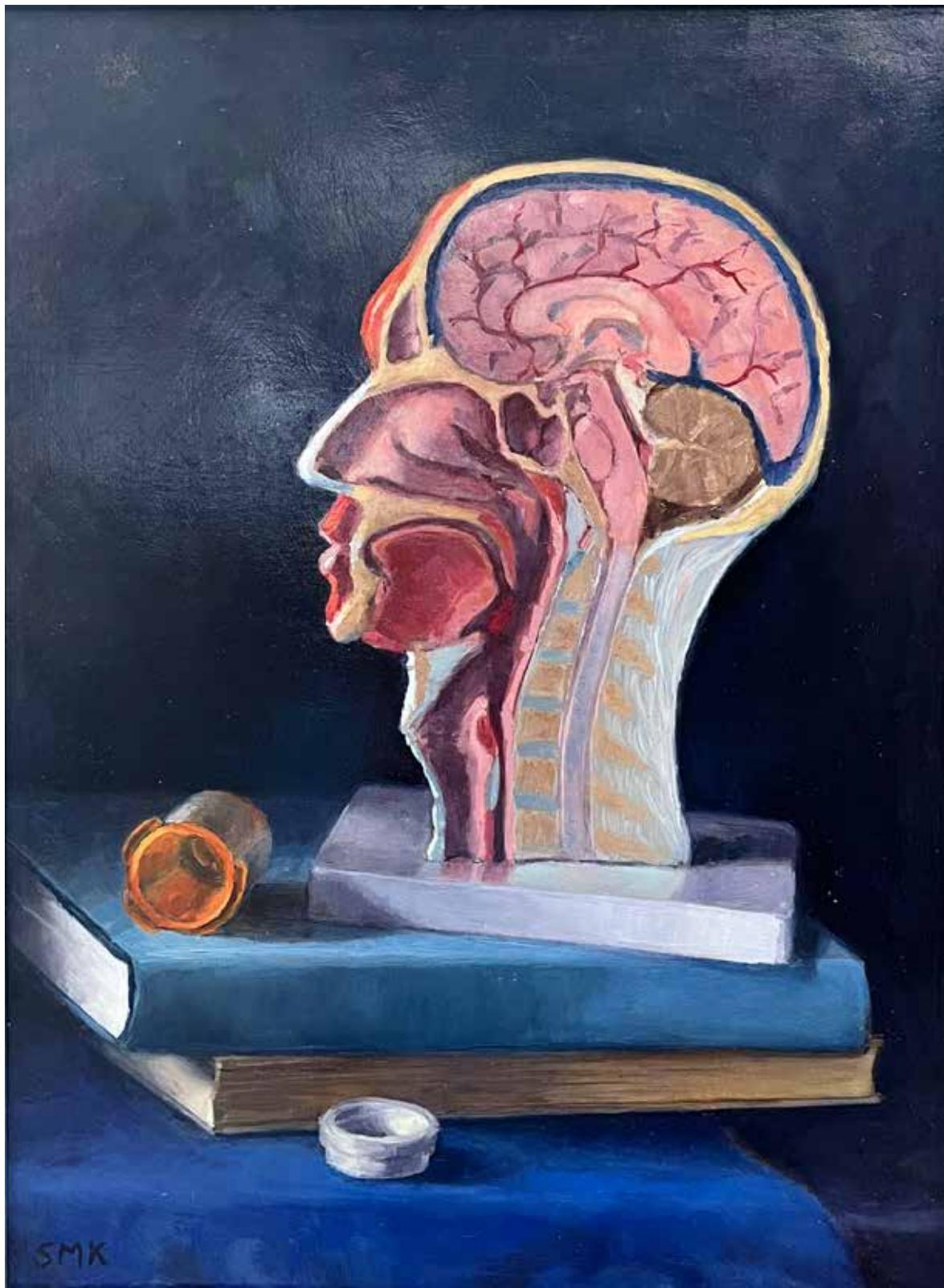
Stilleben 2: Breathe

OIL ON CANVAS
18 x 20 INCHES
\$2,000



Stilleben 4: A Peek Inside

OIL ON WOOD
16 x 12 INCHES
\$1,000



Still Leben 3: Tools

OIL ON WOOD
12 x 16 INCHES
NFS

