



MAUREEN FAIN (Fain family)

Adult Art Program.

She took her bow, as an exhibitor, at the Israel Museum in 1994, and has had shows in the US and Germany. Her work also resides in private collections in North America, Europe and Africa.

That is pretty impressive, especially as the world might have easily missed out on the beauty of Fain's pictures. "I stopped working in art for 20 years," she notes. "My husband didn't even know I'd been an artist when we met."

That was not just down to family responsibilities - Fain has four children. There were extraneous conditions, as well as personal perceptions, which stymied her way forward in her chosen field. "I just felt I wasn't good enough," she states.

I found that hard to digest as I looked around at the delightful, deftly crafted paintings in the theater exhibition space. I asked for a bit of clarification. It seems it wasn't just about how Fain viewed her output. "I realized you had to be really ambitious. You had to be a star and you really had to promote yourself aggressively."

That wasn't Fain's cup of tea but, thankfully, a couple of decades on she rediscovered

her bent for creative endeavor. It would have been a shame, to say the least, not to have caught her current floral rollout.

She studied anatomy and has a penchant for nudes and portraits. A leaflet at the exhibition bears a wonderful example of the latter on one side. You don't just get the facial topography, you almost feel as if you know the sitter. Emotional expression and character come powerfully through.

NOW IN her seventies and, despite her recent travails, exuding plenty of joie de vivre, Fain is a dab hand at portraying the passage of time, including the ravages thereof. The "Faded Bougainvillea" item in the exhibition clearly conveys that, especially when set against another watercolor with the same floral genus, at an earlier more colorful stage of life.

Perhaps it is Fain's deep understanding of the nuts and bolts of the objects she paints, and an innate grasp of color, that enables her to present them in much of their finer detail, especially in an ostensibly crowded setting, but without giving the viewer a sense of information overload. *Reflective Meditations* leaves you feeling happy, calm



SUNSHINE PLATE (Maureen Fain)



COBALT VASE and lemons. (Maureen Fain)

and enriched.

"These paintings are an affirmation of life and its joys, in spite of its desperate sorrows," Fain says. Well and encourag-

ingly put.

*Reflective Meditations* closes on September 12. For more information: <https://maureenfainart.com/maureen-fain-cv/>