

# Linda H. Post - Bio and Statement

**Post creates paintings of women, the sea, mysterious encounters, and uncommon places.** These works occupy a mythic place in our consciousness where timeless dramas are played out, questioning what we know about the world.

The complex themes resonate on both emotional and intellectual levels, revealing glimpses into realms that are otherwise hard to see. Her imagery is powerful and richly pigmented. Settings are composites of remembered places from her childhood growing up on the New England coast, her home in the hills of western Massachusetts, and her extensive travels. She incorporates landscapes, seascapes, people, architecture, and curious details that have never existed together in reality to construct a singularly compelling narrative. In Post's larger pieces, her viewpoint is just outside the picture plane – one more step and you feel as if you can walk right into the painting. Birds, and the powers and mythology associated with them, have long been choreographed into her work, as companions or avatars of change, growth, or freedom.

Post's paintings, while following her own distinctive vision, fall well within the realm of contemporary realism. She has always drawn and painted the figure. Her work is organized around the geometry of patterns and the painterly flow of skies. She creates a realm where women are on the cusp of change and in sync with the natural world, a place where the spirit resides.

Enigmatic, evocative, and surreal, all of Post's work asks the question: "What is real?"

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**Linda Post's work has been exhibited in museums throughout the country**, most recently including the Danforth Art Museum, MA; Mead Art Museum, Amherst College; Art Complex Museum in Duxbury, MA; Loveland Museum in Loveland, CO; New Britain Museum of American Art, CT; Cape Cod Museum of Art, MA; Brookgreen Gardens Museum, SC; Customs House Museum, TN.

Collections include the Mead Art Museum, Amherst College; Jacob's Pillow Dance Theater; Boston Public Library; Reader's Digest; and Equitable Life. One of her two solo shows at Mary Ryan Gallery in New York City was reviewed in the *New York Times*. She has had seven one-person shows at R. Michelson Galleries in Northampton, MA and solo exhibitions at the University of Massachusetts, Wisteriahurst Museum, and Mary Washington College. Her paintings are digitally represented on the moon in *The Lunar Codex: A Time Capsule of Human Creativity* and included in the hardcover art book about this project.

Post's work has been featured on covers and in extensive photo essays in *The Gettysburg Review*, *Poets & Artists*, *American Art Collector*, *Raw Art Review*, *American Artist*, Cornell University's *Epoch* literary magazine, and *The Artful Mind*. Reviews and images of her work appeared in the *Boston Globe*, the *New York Times*, *Fine Art Connoisseur*, *Artscope Magazine*, and many other national and regional publications and exhibition catalogues. A 24-page color catalogue was published in conjunction with her solo show, "Balancing Acts", at R. Michelson Galleries. She is a Juried Signature Member of the *National Association of Women Artists* and a Signature Member with Distinction of *American Women Artists*.

A full CV, Bibliography, and list of Selected Collections can be found on [www.LHPost.com](http://www.LHPost.com)

# The Future Is Now



OIL ON LINEN, 48" x 36"

*A stone wall shields two women from a dusky, moody landscape. A large, full pink moon casts an ethereal glow as two egrets soar through a twilight sky.*

*The woman in the peach-colored tutu embodies both boldness and vulnerability as she gazes into the distance. Beside her, a smaller, dark-haired woman shades her eyes with a gentle hand, as though protecting her vision from both the present world and the promise of what is to come.*

*I loved painting the figures in this piece, but I also wanted to examine the interplay between light, shadow, and the vivid colors that often compose our dreams.*

*In these challenging times, "The Future Is Now" is a visual testament to the magnetic pull of what lies ahead, urging us to pause and reflect upon the ever-unfolding horizon.*



detail, *The Future Is Now*



detail, *Speaking the Language of Birds*

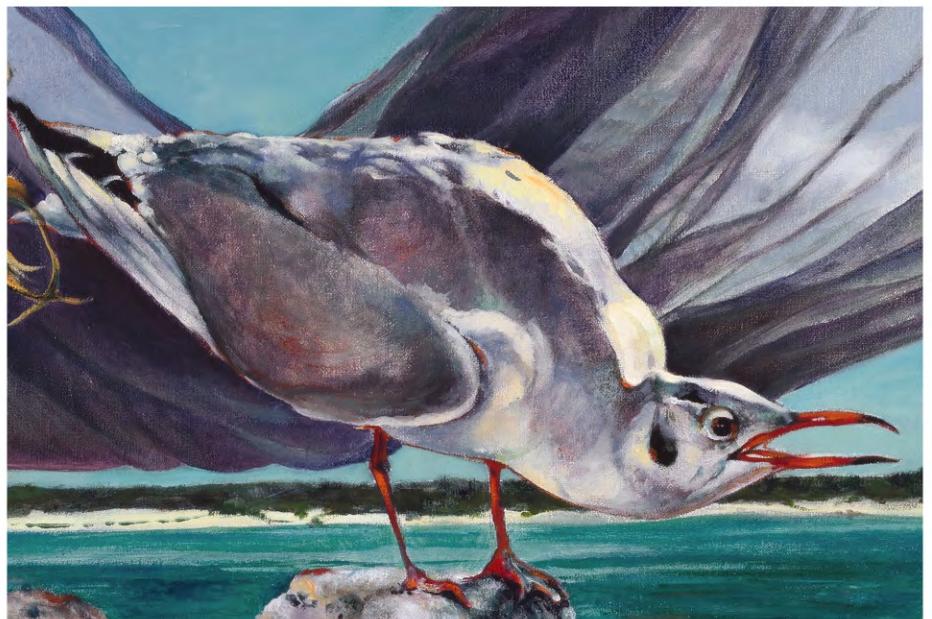
# Speaking the Language of Birds



OIL ON LINEN, 75" x 48"

*“Speaking the Language of Birds” is a complex painting that combines elements from the landscapes of France, the Caribbean, and the coast of Southeast New England, where I grew up.*

*The body language and uneasy dynamic between the two figures brings back memories of my own adolescence. The talking seagull is central to the painting’s narrative, giving voice and confidence to the quiet young woman on the left.*



# Temptation



84" x 72": OIL ON WOOD PANEL.

*How to eat a peach? When Beth asked to model for me, it felt like a gift. Her hair! Masses of dark curls and corkscrews cascading down her back. This pose is from our third photo shoot. I had just bought peaches from the orchard near my studio, and late in the session I handed her one.*

*Unexpectedly, that was the one I decided to use for this painting. I loved the look of bliss on her face. But I have never, ever painted anyone eating - so that was the challenge. I am incorporating this image into a much larger painting, set on Cape Cod's Brewster Flats where Beth grew up.*

# The Willing Suspension of Disbelief



OIL ON LINEN, 72" x 53"  
DETAIL SHOWN RIGHT.

*The title comes from the Romantic poet Samuel Taylor Coleridge. "To transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that **willing suspension of disbelief** for the moment, which constitutes poetic faith."*

*Like most of the works in this series, this painting asks, "is it real... or not?" The young woman on the right, leaning against the fence, is the anchor in reality for this piece. The girl in the circus costume cradling a large seagull seems an apparition, part of a dream, along with the glowing tents and the distant bonfire.*



# Under the Watchful Sky

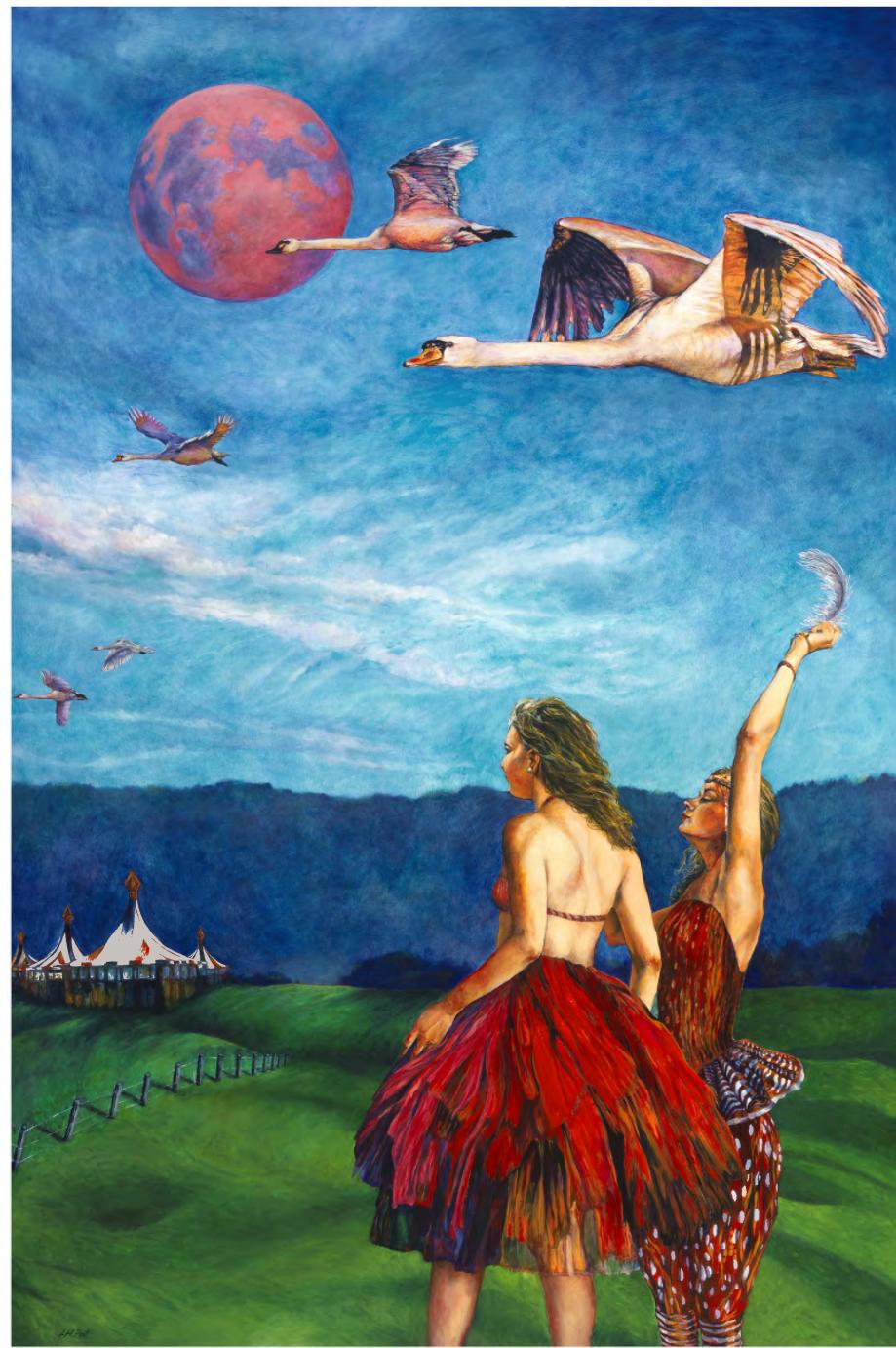


84" x 72": OIL ON WOOD PANEL.

*This painting, the fifth in the “Pink Moon” series, echoes the broader narrative of women, birds, and the full pink moon. It weaves together transformation, introspection, and the strength found in stillness. It invites you to linger with the watcher, to feel that shared moment beneath the vast, watchful sky, where time stretches, and quiet questions emerge.*

*The binoculars in her hand, a tool for seeing beyond the visible, suggest a readiness to explore, to observe, and to understand. “Under the Watchful Sky” is both a portrait and a landscape, a pause in time that opens pathways toward connection with nature and the unknown.*

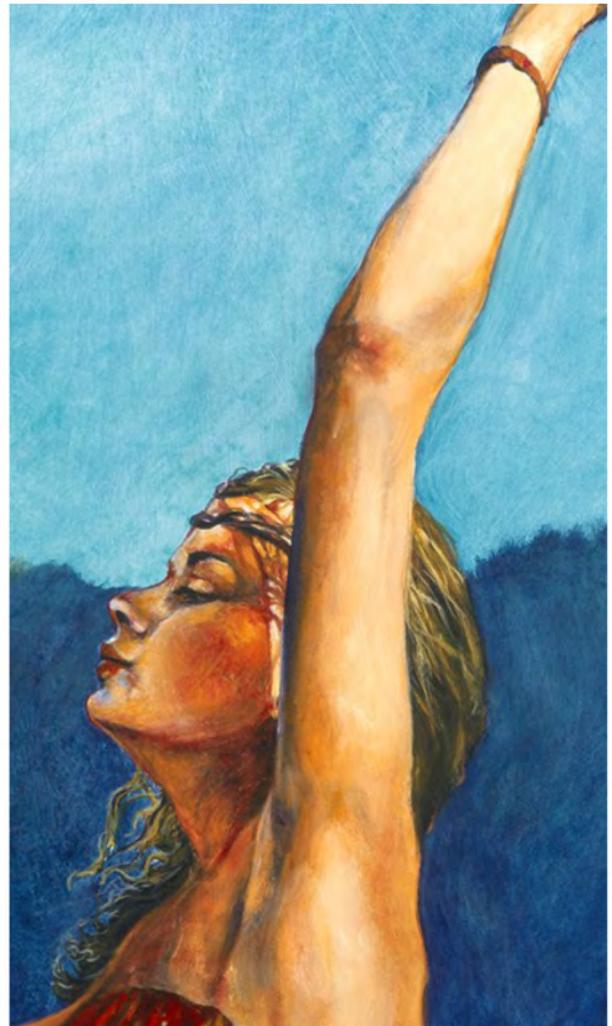
# Fly Me to the Moon



OIL ON WOOD PANEL, 48" x 72"  
DETAIL SHOWN RIGHT.

*"Fly Me to the Moon"* is an exploration of surrealism and vivid imagery, a dreamlike landscape brought to life. This large-scale oil painting invites viewers into an alternate world. The sky itself is a spectacle—bright, expansive, and dotted with graceful flying swans. What dominates the canvas is a large, deep pink moon, imbuing the scene with an otherworldly presence.

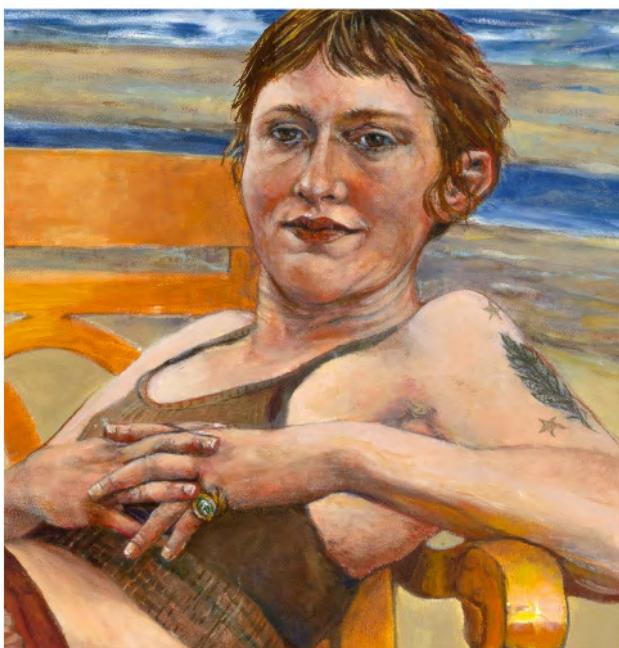
This is the second in a series of "pink moon" paintings, symbolizing new beginnings. The figures, patterns and skies are on the edge of transformation, infusing this work with a dynamic sense of movement.



# Intermezzo on Brewster Flats



OIL ON WOOD PANEL, 36" x 48"  
DETAIL SHOWN BELOW.



*Set against the quiet backdrop of Cape Cod's coastal bay flats, a woman reclines on a golden bench that appears to have been swept ashore by the tide. Her attire, a diaphanous tutu, blurs the line between reality and her dreams. Close-cropped hair and a tattoo lend her an air of modernity in an ancient landscape.*

*Two pelicans glide through a vibrant sky. Beginning with an underpainting of cadmium red, I wove layers of golds, blues, and purples through the air with palette knives, fingertips, hand-cut stencils, and brushes.*

*The sand, dotted with footprints, suggests hidden stories, while gaily striped tents in the distance lend a surreal undertone to the composition. This painting blends elements of portraiture and nature into a narrative that seems familiar but tells a deeper story.*

*The **intermezzo** during the Renaissance was a masque-like dramatic piece with music, which was performed between the acts of a performance. By the late 16th century, the intermezzo had become the most spectacular form of dramatic performance, and an important precursor to opera. Whether used in music, theater, or dance, the intermezzo provides an interlude between acts that stand on their own as a work of art.*

# Sirens



84" x 72": OIL ON WOOD PANEL.

*"Sirens" is a testament to my passion for storytelling and mythology, forging connections between the figures, the birds, and the natural world through art. The woman in the foreground exudes both serenity and power.*

*The scale of "Sirens" is larger than life, giving the sense that one could walk right into the world depicted in this painting. The intense red background adds a dramatic, energizing atmosphere, creating a sense of tension and mystery.*

*The setting is the salt marshes of Westport, Massachusetts, near where I grew up. Low stone walls like this one are very common throughout the region.*



# Birdwatchers of Chappaquiddick



OIL ON LINEN, 76" x 31"  
DETAIL SHOWN RIGHT

*In this series depicting larger than life-size figures, the two adolescent girls in "Birdwatchers of Chappaquiddick" are very present and watchful, in every sense of the word.*

*The salt grasses and sand dunes leading to the striped tents and the sea hold mystery and adventure beyond their stone wall. One bird is safely cradled while the other, flying from the open sea beyond, alights on the wall, tempting them to leave their sheltered place.*



# The Raven's Gift

OIL ON CANVAS, 30" x 40"

*The raven in this painting is a bearer of gifts. In mythology, the raven signifies magic, prophecy and good luck - and is often the bearer of messages from the gods to the mortal world.*

*This work was inspired by a photograph of Frida Kahlo. The exotic woman, the golden rings on every finger and in the bird's beak, and the woven satin headdress evoke her essence in a modern setting.*

*The volume and expression of the figure's hands and arms were integral to this painting. The contrast between the warmth of her flesh and the deep, cool background color creates a remarkably three-dimensional composition.*



## Tempest



OIL ON WOOD, 36" x 24"

*The young woman stands her ground, gazing up at the menacing yellow sky, the black clouds, the swirling twisters. Festive striped tents have come untethered and are caught up in the maelstrom.*

*Her power defends the enchanted place under attack. Is it a dream? A portent of the future?*

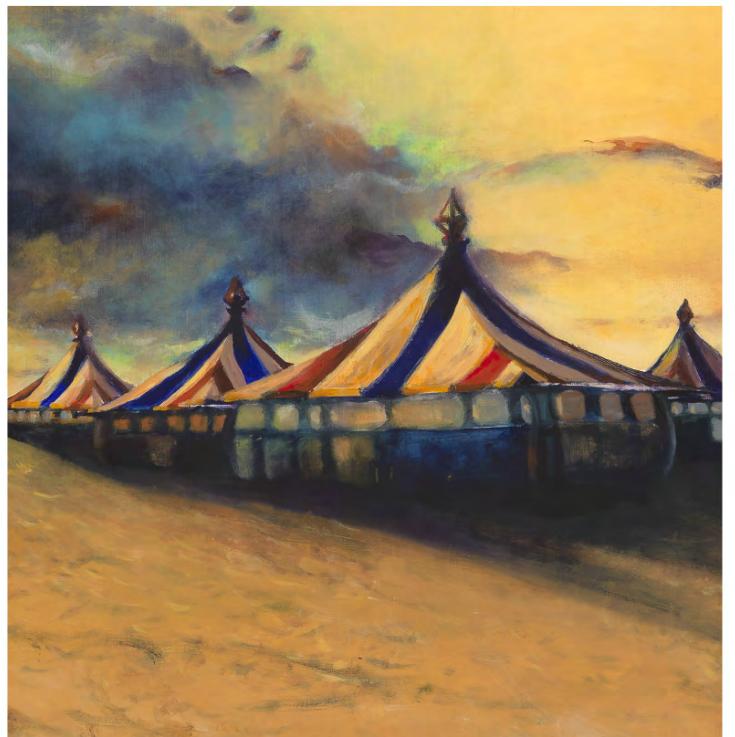
# Golden Days



OIL ON WOOD PANEL, 60" x 42"  
DETAIL SHOWN RIGHT.

*The striped, peaked, shape-shifting tents that appear in much of my work evoke an especially vivid dream, but do actually exist. I photographed them originally on Chappaquiddick Island, Martha's Vineyard.*

*At the forefront of "Golden Days" stands a young girl, her short, curly hair framing a face etched with a quizzical expression. She gazes directly at the viewer, her eyes filled with curiosity. She is a lone yet compelling figure that beckons you to uncover the secrets she seems to guard. A shadowy figure lurks within a glowing striped tent, partially obscured by the fabric, hinting at hidden narratives and untold stories. This tent, with its play of light and shadow, serves as a gateway to the unknown.*



# The Procession of Hope and Feathers



OIL ON LINEN, 132" x 68"

AT THE ART COMPLEX MUSEUM, SHOWN RIGHT.

*"The Procession of Hope and Feathers"* took over two years from concept to execution. The title of this painting was inspired by a poem by Emily Dickinson, who spent her life in Amherst, Massachusetts - just a few miles from where I live.

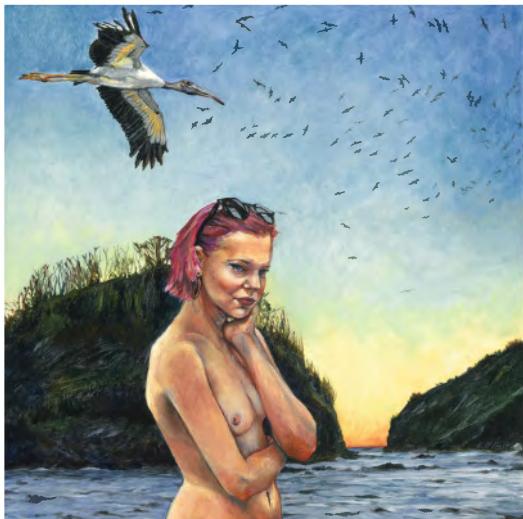
"Hope" is the thing with feathers -  
That perches in the soul -  
and sings the tune without the words -  
And never stops - at all -  
- Emily Dickinson



LEFT: HOPE AND FEATHERS  
OIL PAINTING ON WOOD, 12" x 12".

*Imagine a woman adorned in a mask that melds humanity with avian grace, where feathers and a beak draw an intricate tale of transformation. Her gaze, turned away, invites you to ponder the secrets she holds.*

# Costa Rica Series



**ACROSS THE SEA OF TIME**  
OIL PAINTING ON WOOD, 16" x 16".

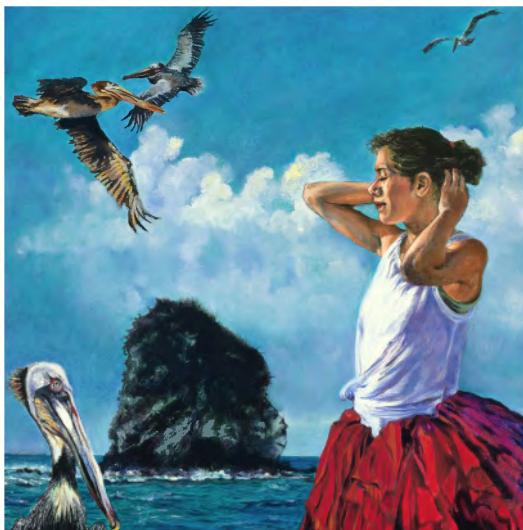
*"Across the Sea of Time" signaled a return to easel painting for me, after the completion of "The Procession of Hope and Feathers". I spent part of two winters living in Costa Rica. The setting is the Pacific coast, where mounded islets covered in gnarly, hairy trees are dotted along the coastline. Most of the birds in this series are native to Central America. This is a Wood Stork, a huge bird that is quite ominous in appearance but lovely and graceful in flight.*



**FLEDGLING**  
OIL PAINTING ON WOOD, 16" x 16".

*"Fledgling" features Painted Storks. All storks are avatars of good fortune and abundance in mythology and culture. The young woman tests her wings, looking to her future, much like the fledgling bird she holds.*

*It is twilight in Costa Rica, the sky is turning a deep teal, and just a few stars have emerged.*



**DANCE OF THE PELICANS**  
OIL PAINTING ON WOOD, 16" x 16".

*"Dance of the Pelicans" is a different view of the dancer in the red tutu from "The Procession of Hope and Feathers". There is a meditative quality to the painting; the warmth of the sunlight, the billowing clouds, and the dancer's stillness. The prehistoric-looking pelicans drift around Monkey Island, an outcropping in the sea shaped oddly like the head of a monkey or a gorilla.*

*This painting won the Visitors Choice Award at the New Britain Museum of American Art in 2023 and is included in the 2024 American Women Artists exhibition at the Loveland Art Museum in Colorado.*

# Costa Rica Series



GUANACASTE  
OIL PAINTING ON WOOD, 16" x 16".

*"Guanacaste" is an area of Costa Rica that contains coast-lines, waterfalls, volcanic pools, and those islets in the sea that captured my imagination.*

*The Ring-Necked Magpies came to visit every day, landing next to us to talk and ask for food. They are quite large birds, and very striking in appearance with their ringed necks, tufted crowns, and long blue-grey feathers.*



SOLILOQUY  
OIL PAINTING ON WOOD, 16" x 16".

*The setting of "Soliloquy" is the Guanacaste coastline; this painting's background is based on a photograph I took sailing at sunset. The vibrant plumage of the flamingoes and the androgynous figure's harlequin costume and tattoos almost rival the flamboyance of the technicolor sky filled with birds and the sun sinking into the sea. The central figure exudes solidity, confidence, and boldness.*



SWAN SONG OF THE PINK MOON  
OIL PAINTING ON WOOD, 24" x 24".

*Although this painting still features the hairy islets of Costa Rica, it is actually the beginning of a new series revolving around the Pink Moon. Everything is in movement in "Swan Song of the Pink Moon". The dots and stripes of her costume flow as the woman falls in step with the swan. The bird's mate soars overhead, silhouetted against the pink moon. Far away, more birds fill the sky.*

*The pink moon represents optimism for the future, rebirth, and a deep internal focus on every level. This is the first painting in a new series.*

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**PAINTINGS OF WOMEN, THE SEA, MYSTERIOUS  
ENCOUNTERS AND UNCOMMON PLACES**

