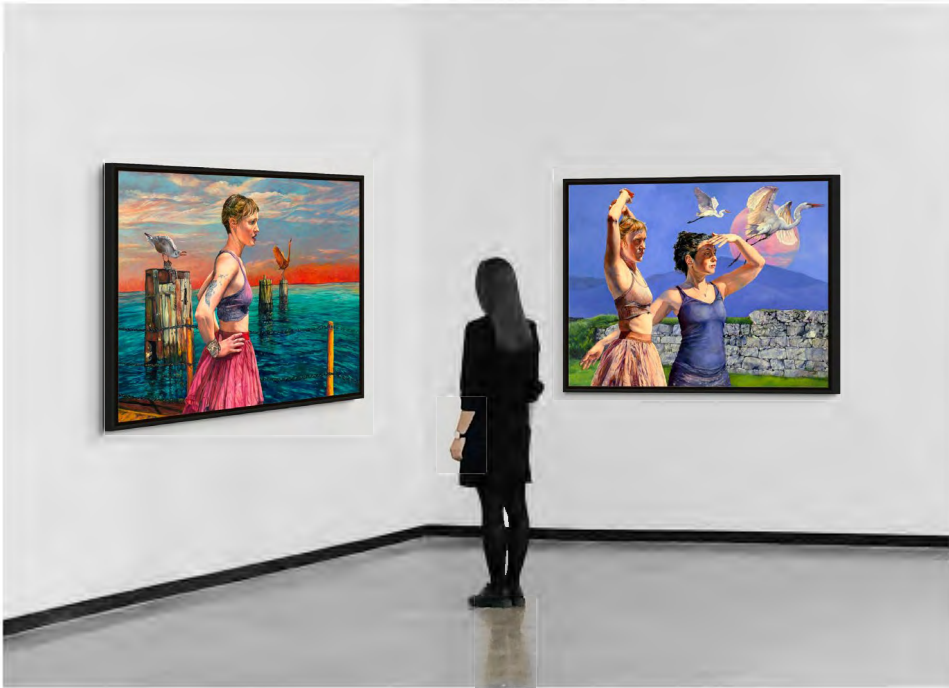




LINDA H. POST

paintings of powerful women,
the sea, mysterious
encounters, and uncommon
places

PORTFOLIO

ABOUT LINDA POST

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?"

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.

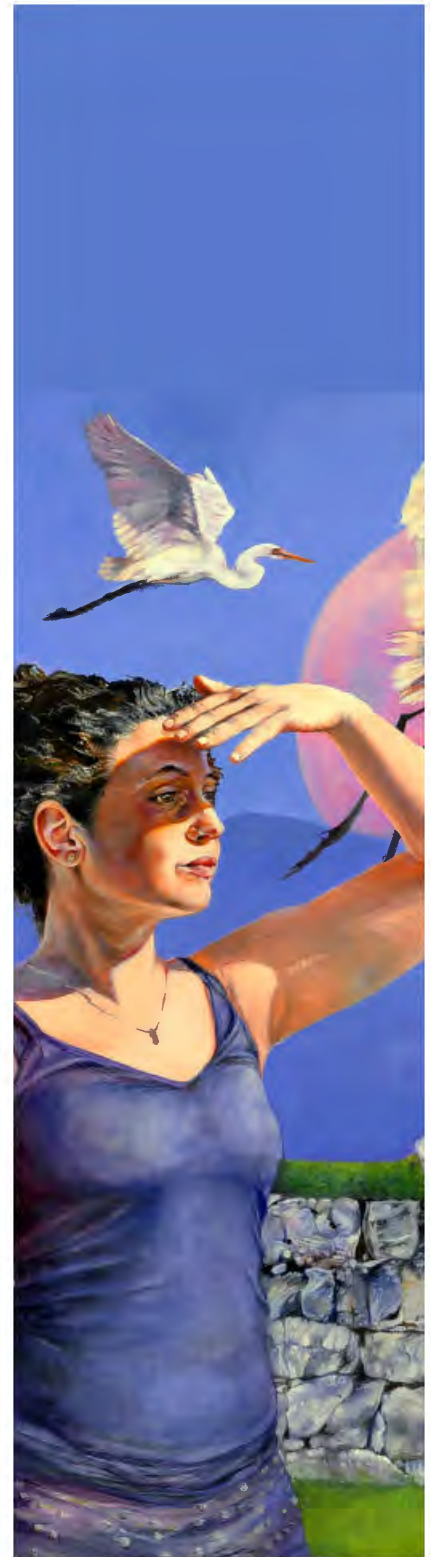
Post's work has been featured on covers and in extensive photo essays in *The Gettysburg Review*, *Poets & Artists*, *American Art Collector*, *Raw Art Review*, *American Artist*, Cornell University's *Epoch* literary magazine, and *The Artful Mind*. Reviews and images of her work appeared in the *Boston 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.

Two paintings are included in *WOMAN 2026*, an invitational international exhibition hosted by the James Baird Gallery and Foundation in Newfoundland. The Biennial Show includes 200 of the finest figurative painters from around the world. Post is also a Juried Signature Member of the *National Association of Women Artists* and a Member with Distinction of *American Women Artists*.

A full CV, Bibliography, and list of Selected Collections can be found on <https://www.lhpost.com/>

SYMBOLS AND THEMES IN THIS PORTFOLIO:

- **Birds as Mythic Messengers:** Birds are a recurring symbol in Post's paintings, often representing change, growth, freedom, and hope. In works like *Speaking the Language of Birds* and *The Raven's Gift*, birds serve as companions or avatars, imbuing the scenes with mythological significance. The raven, for example, is depicted as a bearer of gifts and a messenger between worlds, echoing its role in global mythologies.
- **The Moon and Transformation:** The motif of the pink moon appears in several paintings, such as *The Future Is Now* and *Fly Me to the Moon*. The moon's association with cycles and new beginnings reinforce themes of change and the unknown.
- **Stories and Archetypes:** Post's figures are often placed in liminal, dreamlike settings that evoke ancient archetypes. In *Sirens*, she directly references mythological creatures, forging connections between women, birds, and the natural world. The scale and composition of some of these works invite viewers to enter the narrative.
- **Symbolic Objects:** Bird masks (*The Procession of Hope and Feathers*), tents (*Golden Days*), and binoculars (*Under the Watchful Sky*) serve as gateways to the unknown, tools for exploration, or symbols of poetic faith. These elements heighten the sense of mystery and transformation.
- **Surreal, Composite Landscapes:** Post constructs her settings from memories and imagination, blending real and imagined places to create landscapes that feel both familiar and otherworldly. This approach situates her work in a realm where reality and dream coexist.
- **Narrative Ambiguity and the Question of Reality:** Many paintings, such as *The Willing Suspension of Disbelief*, explicitly ask viewers to consider what is real and what is imagined, echoing the concept of "poetic faith." This ambiguity is central to the mythic quality of her art.



The Future Is Now



48" x 36": Oil painting on wood panel

Two women are shielded by a stone wall from a moody landscape, under a large, full pink moon as egrets soar overhead. The pink moon symbolizes transformation and new beginnings, while the interplay of light and shadow evokes a dreamlike, mythic atmosphere. The figures embody both boldness and vulnerability, reflecting the theme of women on the cusp of change.



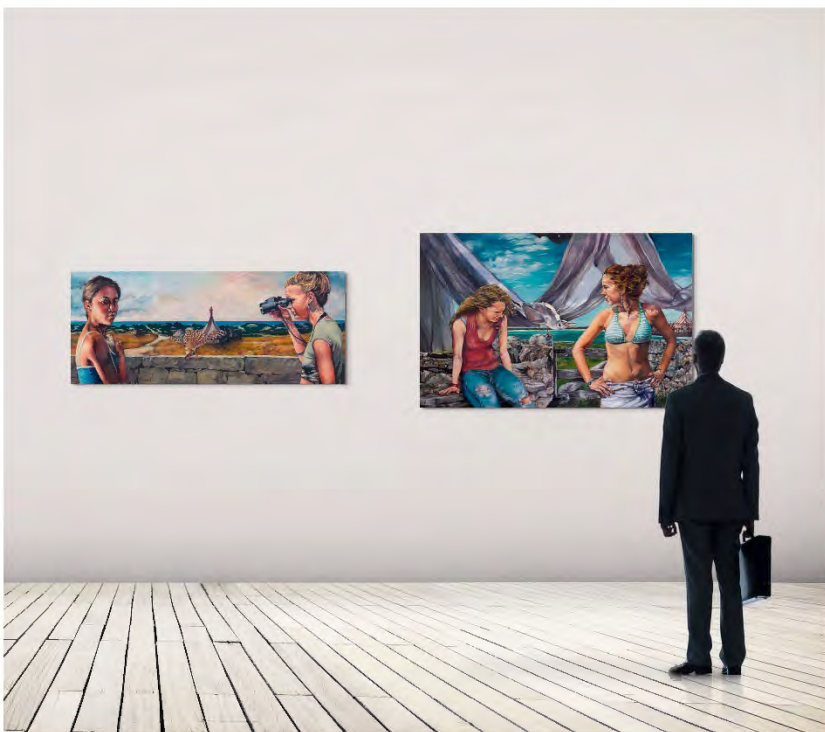
Speaking the Language of Birds



75" x 48": Oil painting on linen

Speaking the Language of Birds features a talking seagull giving voice and confidence to a quiet young woman. The painting suggests a shamanic communication between human and animal.

Post constructed this composite landscape from memories of the New England coastline where she grew up, the Caribbean, and travels in the countryside of France.



Temptation



12" x 12": Oil painting on wood panel

“ **How to eat a peach?** When Beth asked if she could 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 as the basis for this painting. I loved the look of bliss on her face.

- Linda Post

Adventures in Wonderland



48" x 36": Oil painting on wood panel

Temptation was the trial run for this much larger work, *Adventures in Wonderland*. The look on the woman's face as she bites into a ripe peach is the essence of summer. An interplay of stripes and patterns creates a hypnotic rhythm. The soaring birds above the coastal flats of Cape Cod ground this painting with a seminal sense of place. A rabbit tattoo on this modern Alice in Wonderland and gaily striped tents hint at deeper stories beneath the sunlit surface.

Singing at Dusk



48" x 36": Oil painting on wood panel

Terry Tempest Williams writes: *"Once upon a time, when women were birds, there was the simple understanding that to sing at dawn, and to sing at dusk, was to heal the world with joy."*

Singing at Dusk honors the transformative power of song and connection, with birds as mythic companions and the sky as a liminal, magical space. The woman stands on a weathered pier surrounded by seabirds, her posture embodying serenity and strength as she opens her mouth to sing. The interplay between light, shadow, and vivid color is used to compose a dreamlike atmosphere.



Sirens



84" x 72": Oil painting on wood panel

Sirens, with its dramatic red sky and salt-marsh setting, evokes a sense of tension and mystery and portrays the spellbinding potency of song. The main figure – and her companion seagull – exude serenity and power, embodying mythic archetypes. At seven feet by six feet, the scale is larger than life, giving the sense that one could walk right into the scene depicted in this painting.

The Willing Suspension of Disbelief



72" x 53": Oil painting on linen. Detail below.



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."*

The Willing Suspension of Disbelief explicitly asks viewers to consider what is real and what is imagined, echoing the concept of "poetic faith" and creating a dreamlike, surreal tableau. This ambiguity is central to the mythic quality of Post's art.

Under the Watchful Sky



24" x 24": Oil painting on wood panel

This painting, the fifth in Post's "Pink Moon" series, echoes the broader narrative of women, birds, and the moon. 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



48" x 72": Oil painting on wood panel

An otherworldly landscape with a deep pink moon, costumed figures and flying swans, *Fly Me to the Moon* symbolizes new beginnings and transformation. The moon's ethereal glow is heightened by the dreamlike setting and dynamic movement of this large painting.

The Procession of Hope and Feathers



132" x 68": Oil painting on linen

The Procession of Hope and Feathers took over two years from concept to execution. Inspired by Emily Dickinson's poem, this mural-sized painting also uses bird masks (including a plague doctor's mask) as symbols of hope, resilience, and poetic faith. The procession format, fanciful structures and references to feathers evoke ancient rituals and transformation.

*"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*



Six-month installation, Art Complex Museum in Duxbury, MA



The Raven's Gift



30" x 40": Oil painting on canvas

Birds are a recurring symbol in Post's paintings, often representing change, growth, freedom, and hope. In *The Raven's Gift* and other works, birds serve as companions or avatars, imbuing the scenes with emblematic significance. The raven is a bearer of gifts. In mythology, the raven signifies magic, prophecy and good luck - and often brings messages from the gods to the mortal world.

Golden Days



60" x 42": Oil painting on wood panel

In *Golden Days*, a young girl gazes directly at the viewer; her eyes filled with curiosity. She stands before a glowing striped tent, with a glimpse of a shadowy woman inside. This tent, with its play of light and shadow, serves as a gateway to the unknown. The tents are a repeated symbol in Post's work, heightening the sense of mystery and transformation.

Intermezzo on Brewster Flats



36" x 48": Oil painting on wood panel

A tattooed woman in a tutu reclines on a golden bench on a quiet beach, with prehistoric pelicans and surreal tents in the background. Post's blending of ancient and modern, real and dreamlike, creates a scene imbued with poetic symbolism. *Intermezzo on Brewster Flats* blends elements of portraiture and nature into a narrative that seems familiar but tells a deeper story.

The Tempest



36" x 24": Oil painting on wood panel

A young woman faces a stormy sky and Post's signature tents, sent swirling through the air, symbolizing the turbulence and transfiguration of adolescence. Her power defends the enchanted place under attack. *The Tempest's* blend of painterly realism and surrealism is a metaphor for inner resilience and the magic of change.

Costa Rica Series

Post spent part of two winters living in Costa Rica.

Guanacaste is an area of Costa Rica that contains coastlines, waterfalls, volcanic pools, and a sea that captured her imagination.

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.

- A. ***Across The Sea Of Time***: Oil painting on wood. 16" X 16"
- B. ***The Fledgling***: Oil painting on wood. 16" X 16"
- C. ***Guanacaste***: Oil painting on wood. 16" X 16"
- D. ***Dance of the Pelicans***: Oil painting on wood. 16" X 16"
- E. ***Soliloquy***: Oil painting on wood. 16" X 16"
- F. ***Swan Song of the Pink Moon***: Oil painting on wood. 24" X 24"



A



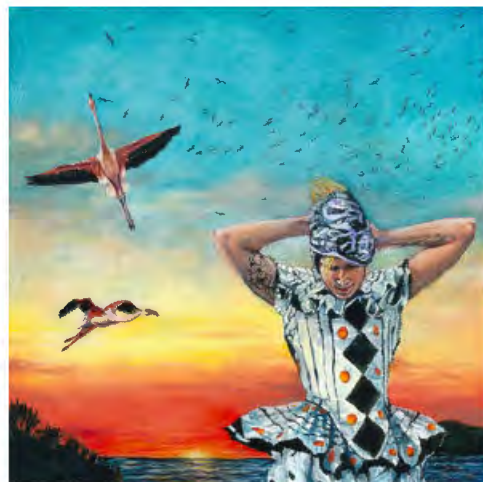
B



C



D



E



F



“ Like much of my work, these three paintings occupy a cerebral, mythic landscape, full of reality and dreams. The introspective girls in my paintings make us ask, ‘What are they thinking?’ Their placement in such lush, enigmatic settings questions, ‘Why are we here?’

- Linda Post

“Summer Abundant, Blueness Redundant”: 24” x 36. “Blue Summers and Fleeting Castles”: 42” x 49”. Secrets of the Tides”, 24” x 36”. All oil paintings on wood panels.





The Night Vision of Birds: Pastel self-portrait on solid gesso panel, 18" x 24"

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Linda H. Post's paintings are distinguished by their thoughtful use of mythic symbolism, which she weaves seamlessly into contemporary realist compositions. Her work draws on allegorical motifs, enigmatic objects, and surreal landscapes to blur the boundaries between reality and imagination. She creates timeless narratives that resonate on both emotional and intellectual levels.