

When my mother was dying, she asked me to curate her work. I said “Yes, of course.”

Before this project, I would never have called myself a potential “hoarder.” I was organized, and I had a place for everything. Since then, I have taken in and carefully stored every stray palette, note, sketchbook, and artwork I’ve found. I began to question myself: had I become the daughter-equivalent of those proud, dotty parents who post their child’s drawings on the fridge and brag about “the next Picasso?”



In my business-like mind, **I considered this a project with limits.** I thought I was almost done, since I’d been cataloging, presenting, and helping her name her works for fifteen years. I consulted with my father, siblings, friends and advisors. **Everyone agreed that Alice Steer Wilson’s art deserved to be preserved.**

To begin this daughterly duty, **I mailed a request to dozens of friends and collectors to register any paintings they owned. I gave them a deadline: July 15, 2002** and expected to have the book and retrospective **done in a year. Maybe two.**

That was fourteen years ago! It took twelve years to publish the book. Two more years to plan and mount this exhibit.

And, to be honest, there is much, much more that could be done.

However, as with a painting, or a poem, or any creative endeavor, it’s important to know when to stop, step away, and put the brush down.

Thanks to **Michael Zuckerman and the wonderful staff** here at MAC for providing this opportunity to put the brush down and mount this exhibition of my mother’s passion for Cape May.

Thanks to my husband, **Paul Stridick**, for being the go-to guy and the patient, supportive, long-suffering **storage partner.** My mother did not leave detailed instructions, she was taken too soon, but she did say *“If you ever wonder if a painting should be shown or not, ask Paul.”*

Thanks to **Keith Ragone**, artist and museum designer extraordinaire. The elegant look of this exhibition was fleshed out within his mind, and then in his detailed schematics that were reviewed and implemented by Michael, Melissa Zeides, and Paul Smargiossi.

Thanks to the **many collectors and friends** who care for my mother’s legacy and her paintings and have offered their stories and works for the catalog and this exhibition.

And most of all, thanks to my father, **Harold Frederick Wilson**, to whom this exhibit is dedicated, and to my siblings, their spouses and children. Alice’s beloved family.

May this partial retrospective invite you into the magical world of Alice’s paintings in the most personal, private and meaningful way for you. Janice Wilson Stridick, 4/24/2015