



On Exhibit from July 18 - August 11, 2012:

DENNIS PINETTE Selected Works - Two Decades

JEFF EPSTEIN Paintings

K. MIN New Work

HARBOR LIGHTS, 1994 oil on canvas 33 x 33 inches

CALDBECK GALLERY

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Hours : Tuesday – Saturday 11–4, Sunday 1–4



In “Selected Works – Two Decades”, Pinette’s paintings in oil on canvas and in oil on gessoed rag paper reflect his energy and exploration of the elements, as he paints his powerful images of fire, water, and air, as well as the human endeavors to harness these forces of nature. The work dates from the late 1980’s (his early “Industrial” landscapes) to the present – the journey takes the viewer through the artist’s passion for the serenity or turmoil of the oceans, fields with hot burning fires, visions of trains penetrating the cold of winter, landscapes where human industry converses with the stability of nature, and around again to the current work, the “Sand Wave” and shifting earth of the “Gravel Pit” series. “I like to push realism to the edge of disintegration”, explains Pinette. A major retrospective, “The Lucid Mark; Fifteen Years of Painting” was installed at the Farnsworth Art Museum in 2003, and was reviewed in the New York Times by Deborah Weisgall, who wrote, “He does not paint specific places as much as a complex of emotion and energy; his landscapes become fictions, concentrated and ambivalent, located beyond the real world.” Pinette’s work is included in the permanent collections of the DeCordova Museum, Portland Museum of Art, Farnsworth Art Museum, Colby College Museum of Art, Bowdoin College Museum of Art, Bates College Museum of Art, U.S. Department of State, and numerous corporate and private collections. This is the artist’s 7th solo show with Caldbeck, where he has been represented since 1999.

TRAINYARD, WINTER, 2001 oil on panel 18 x 40 inches Pinette



FROZEN LEDGE #2, 2008 oil on rag 29 x 37 inches Pinette



DARK SKY BURNING FOREST #1, 2008 oil on rag 30 x 30 inches Pinette



CUT EARTH, 2011 oil on canvas 28 x 35 inches Pinette



Much of Jeff Epstein's new work focuses on Maine, where, after years of coming to paint in the summer time, he is now a resident of Cushing, and has a studio which he uses throughout the year. Working in oil on canvas and on panel, Epstein's wintery landscapes juxtapose their cold, blue tones with the heat and green light of his summer paintings. Of his work, Epstein explains, "A human presence is indicated, yet no actual figures are included. Interactions between people and nature don't always provide results that are dramatic, extreme, or easy to classify as either positive or negative. A nuanced space exists where moments of natural beauty are interrupted by man-made intrusions, where disruption and harmony are both possible and the ordinary and sublime coexist...sometimes uneasily. It is the balance that I want to describe." Epstein earned an MFA from Brooklyn College, studying with Lenart Anderson, Lois Dodd, and John Walker. His work has been seen in many solo and group shows in galleries and museums including The Trenton City Museum, The Newark Museum and The Noyes Museum of Art, all of NJ; The National Academy of Design, NY; USSR Artists Union Gallery, Moscow; and the Center for Maine Contemporary Art's "After Dark" exhibition. He has shown with the Caldbeck since 2005; this is his second solo exhibit.

THE SPACE BETWEEN, 2011 oil on panel 20 x 6 3/4 inches Epstein



ATTIC WINDOW, SPRING, 2011 oil on panel 20 x 15 inches Epstein



VAPOR TRAILS, 2011 oil on panel 43 x 58 inches Epstein



BIRDFEEDER WITH DANDELIONS ADVANCING, 2011 oil on panel 20 x 15 inches Epstein



In her first solo exhibit at the Caldbeck, K. Min includes works in hard pastel on paper, and in oil on panel. Working in very fine detail, there is a dreamy quality to her images, whether of a burned blueberry field, or a loaf of sliced bread on a board, or a collection of moths on a clean plate. Of her vision, the artist explains, “These are what I want to convey from my heart to my work: Beauty and loss, Time and memory, Emptiness and appreciation, Warmth and intimacy, Story and metaphor, Space and distance, Melancholy and loneliness, Silence and peace, Humor and comfort, Sincerity and originality, Subtlety and depth, Life and mystery, Hurt and wounds, Simplicity and poetic minimalism.” K.Min has shown widely in Korea, with galleries in Seoul and Busan. In New York, her work has been exhibited at the CAAC Gallery 456, and at the ISE Cultural Foundation Front Gallery. Daniel Kany wrote of her work in his January 16, 2012 review for the Maine Sunday Telegram, for a group show at the Flat Iron Gallery in Portland, “My favorite work in the gallery is a pastel by K. Min – a slice of frosted layer cake with a raspberry quietly perched on its chocolate brow. While the subject has been visited by many others, Min reminds us that authenticity is often more important than originality”.



1000 SCARS #3, 2012 oil on canvas 12 x 16 inches Min



SPRING FIRE #2, 2012 hard pastel on paper 18 1/2 x 30 inches Min



EARLY MORNING IN SUNNYSIDE, 2011 oil on canvas 16 x 20 inches Min