



THE FIBER FOR THE TREES, 2012 casein on panel 20 x 28 inches Alan Bray

## SIGNIFICANT WORKS

selections from the work of 16 Gallery Artists

May 24 to July 6, 2013

LISE BÉCU  
ALAN BRAY  
SAM CADY  
DAVID DEWEY  
LOIS DODD  
KATHLEEN FLORANCE  
JOSEPH A FIORE  
MAGGIE FOSKETT

NANCY GLASSMAN  
JANICE KASPER  
CHRIS OSGOOD  
DENNIS PINETTE  
MICHAEL REECE  
BARBARA SULLIVAN  
DAN WEST  
NANCY WISSEMAN-WIDRIG

## CALDBECK GALLERY

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

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DOWN POUR, 2013 casein on panel 20 x 24 inches Alan Bray

“Bray transposes the sun bathed palette and form simplicity of early Renaissance painters such as Giotto onto the modest landscape of his Maine. The luminous “Fire Pond” has a revelatory quality, as if nature’s true brilliance has been exposed for the first time through the vision of the artist.”

“Look at Alan Bray’s work for a little while and then go outdoors, and the world seems a little different. The effect is very tangible and takes a while to wear off.

It is a very peculiar sort of world, in which objects and shapes take on numinous but unidentifiable meaning in Bray’s paintings, the things that populate landscape, the trees, grass, even the wind, have effect on life that goes beyond their presence as objects. They are charged with an energy that is outside their everyday physical effects, that contains hidden forces that affect the lives of the land’s inhabitants.

All the paintings are like that, with visual correlatives that are accurate but twisted slightly away from the ordinary toward something else, toward a different sort of reality.”

“Each of Bray’s canvases seems to have this very delicate quest for understanding, as if there were a narrative within the landscape. This might be Bray’s most essential underlying gift – that in his steady focus on the one scene, he can hint at a story – at a past and a future – without overwhelming the individual scene. In “Vernal Pond” we almost wait for the curtain to close, the green to swallow up the blue of the pond. But when the birches leaf out, something else will happen, just as in “Vernal Light” something else will happen once the dawn has passed. Because of the mystery Bray creates, what that something else will be in not at all certain.”

“In most of his small panels, which can take more than a month to complete, Bray offers idyllic or melancholic or peculiarly menacing distillations of emotion and imagination. The word often used to describe his approach is surreal, but the strongest element of these paintings is less surrealism than it is magnetism; you just can’t take your eyes off the birches, the clouds, the hills, and the waterfalls of Alan Bray’s Maine.”

1 Mark Scala, Art Museum of Western Virginia, 1999

2 Ken Greenleaf, Maine Sunday Telegram, June 1996

3 Donna Gold, Maine Times, October 1998

4 Andrew Long, Art & Antiques, September, 1998



Sam Cady

'A SAILING PAINTING HARBOR ISLAND LEDGES' 2007

Oil on cut out canvas mounted on wood

31 x 73 inches

“I love the physical, visible world with the ideas and feelings it triggers. My expression comes from bouncing my temperament off a specific thing or place and re-presenting it; form in space isolated and filtered through my mind and hand. I start by following an intuitive attraction toward something and see how it unfolds – opens up or closes down – during the thought process and the painting process. The initial response seems simple, but is in actuality complex and mysterious. The subjects are found through slow study or instantaneously like when something takes one’s breath away. They come from home territory or from travels. The emotional content ranges from humorous to solemn. I try to balance craft and depiction with thoughts, emotions, imagination, and memory, which are all buried beneath the surface of the seen thing as well as the painted thing—according to my and the viewer’s stream of consciousness associations. I use largish scale, shape, and trompe l’oeil illusionism to give physical and spiritual presence to the subjects, to dramatize their richness, fullness, and power.”

David Dewey

'SKY AND SEA: SUMMER AFTERNOON' 2005

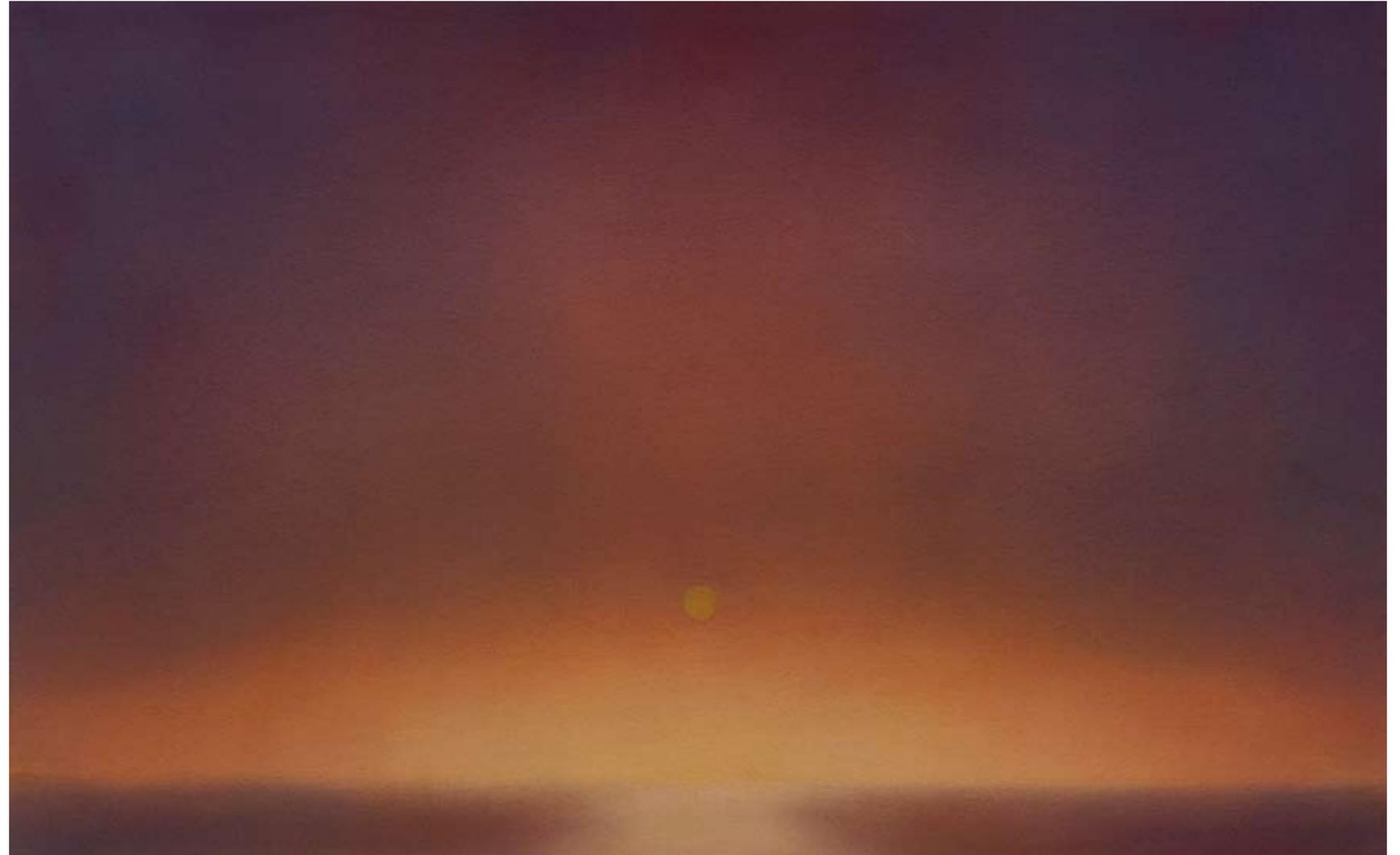
Watercolor on paper

29 x 57 ½ inches

“Observed light, color, and atmosphere have long been the cornerstone of my interest as a painter of watercolors. In 2004 to 2005, I began to move from painting large scale, directly influenced studio architectural watercolors, towards a more minimal, remembered atmospheric color experience of sky, land, and sea.”

“Color: layers and layers of wet applied transparent granular color pigment gradually became the source of emanating light in my Sky and Sea Series. ‘Summer Afternoon’, is the first large scale watercolor in the Series. The intent of ‘Summer’, and all my studio work since, is to evoke, in essence, a significant emotional moment of observed place.”

David Dewey May 2013





Lois Dodd  
'FOUR NUDES AND WOODPILE'  
2001-02  
Oil on linen  
44 x 68 inches

#### Carl Little on Lois Dodd's Outdoor Living

In 1998, during a summer that proved too hot to work outdoors for any extended length of time, Lois Dodd was obliged to paint in her barn studio in Cushing, Maine. She turned to drawings from the nude she had made alfresco with painter friends.

Over time, a number of these studies became paintings. Each of them features women, all in the buff, engaged in various activities: hanging laundry on a line, sawing wood, turning the soil, pushing a wheelbarrow. In one of these, *Four Nudes and Woodpile* (2001-02), the figures have a marvelous dynamic in the poses they assume—standing, stretching, bending, and leaning—and lively brushwork adds to the energy. The women blend in with their surroundings, a light-filled rural world with trees, grass, a shed frame, and a marvelous patchwork stack of firewood.

In the film *Lois Dodd: Maine Master*, the painter explains that she is “not in competition” with the makers of “beautiful academic figures.” Yet there is something classic about these industrious dryads sawing and stacking. One might call the approach refreshed modernism—a kind of *Nudes Inhabiting a Landscape*—but in the end the painting is a paean to outdoor living.

#### Hilton Kramer on Dodd's Enchanting Nudes: Manhattan Meets Maine

“At first glance, the entire show is so amusing and so enchanting that it takes a while for the sheer weight of its painterly invention and the richness of its pictorial allusions to fully register: what may initially seem like a high-spirited jest turns out, on closer acquaintance, to be something else: painting that harbors many layers of meaning and implication. Are there some sly references to Manet's *Déjeuner sur l'herbe* and Matisse's odalisques as well as Cézanne's bathers to be discerned in these lyrical evocations of naked women doing their daily chores in the open air? You bet. Is there also to be found a spirited feminist subtext in the work—an unspoken indictment of the way male painters have traditionally treated the subject of female nudes in a landscape? I suspect there is, but if so, it's implied in an undercurrent of irony and humor. There is no ideological posturing in the work.”

Kathleen Florance

'BUTTERFLY MUSINGS #29'

Oil stick, graphite, and charcoal on paper

52 x 42 inches

'Butterfly Musings – The Transitions'

The butterfly imagery emerged through an experimental series of new drawings. These two pieces represent some of the earliest portions of the process. As the series continues to morph, I will reach for the level where the “butterfly-ness” of the imagery is fully formed.



“Painter Joseph Fiore had a 10 year tenure as a student and teacher between 1946 to 1956 at the framed progressive Black Mountain College. Toward the end of his painting career in 2001 – 2002, Joe completed a group of six paintings intended to pay homage to six influential Modernist painters: Bolotowsky, Braque, Gris, Picasso, Matisse, and Munter.”

Joe evokes a vivid color tribute to the color master in his painting ‘Homage to Matisse.’”

*When I put a green, it is not grass. When I put a blue, it is not the sky –*

-- Henri Matisse





Maggie Foskett

'BITS AND PIECES' 2007

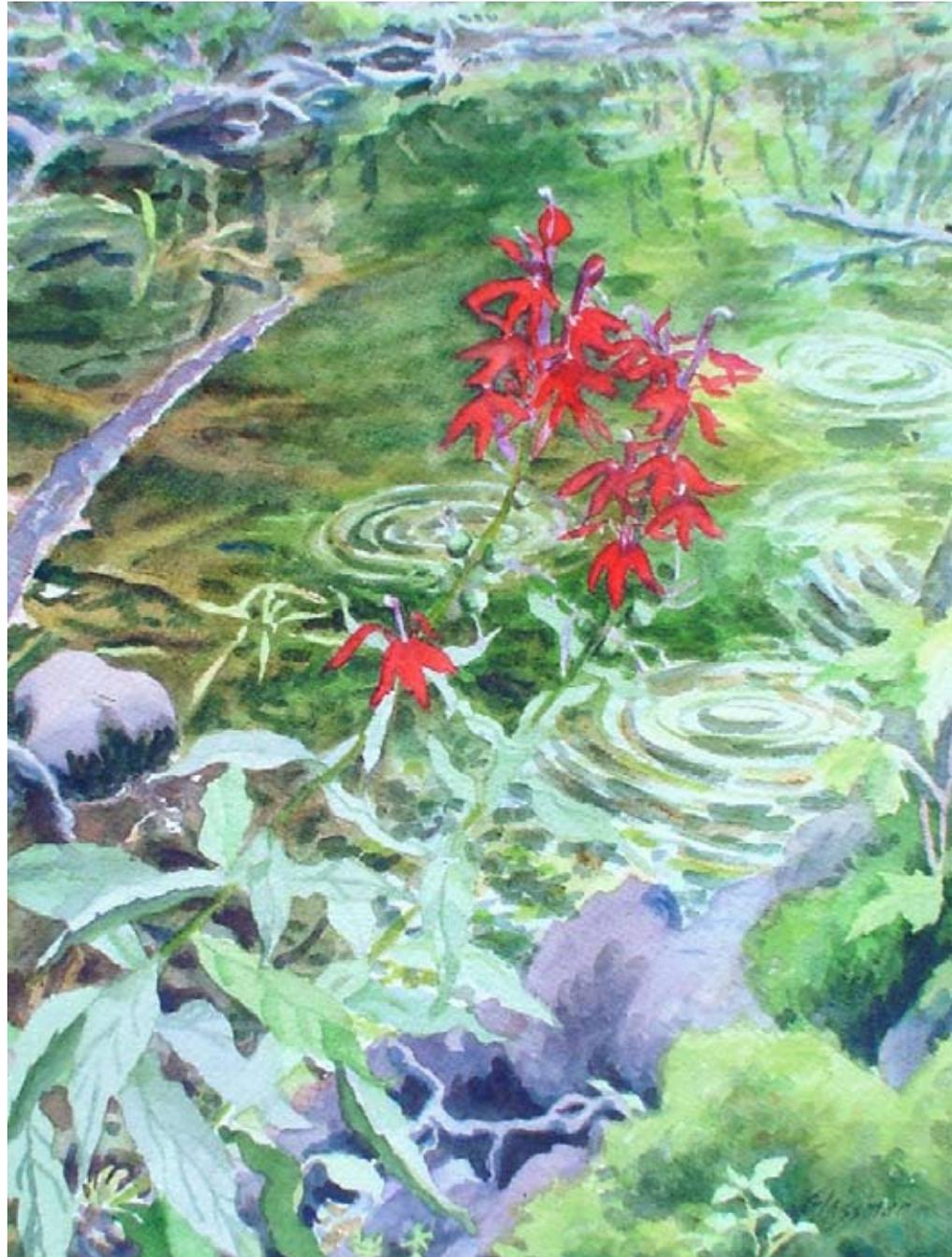
Cliché Verre

19 x 15 inches

Photography makes visible the real and the unreal. Everyone carries a camera, to do what? Preserve a memory? Stop the clock? The possibilities are endless for we live in a universe of change. Around the globe, we have seen the Far Reaches of outer space. Below the crust of the earth, in a sunless trench deeper than the floor of the ocean, strange fish have been captured on camera. To take a photograph, any photograph, is to follow an engaged curiosity.

A sensitive and exacting observer, Maggie Foskett reveals nature's incredible variety in new and surprising ways as she penetrates the internal structure of birds, plants, insects and reptiles.

Maggie Foskett grew up in Brazil where she first began to feel that "nature is an arena of survival where everything eats something else, but somehow we are all connected and part of the whole." A graduate of Bryn Mawr College, Foskett did not become seriously interested in photography until at age 57, she took a workshop with Ansel Adams. In 1995 she stopped using a camera or negative and makes her own glass plates composed from fragments of vegetation. Foskett also prints from x-rays of injured wildlife to suggest the vulnerability of their shrinking habitat.



Nancy Glassman

'HIDDEN SPECTACLE' 2011

watercolor on paper

14 1/8 x 10 1/4 inches

“As animals, we’re made to react to minute and grand changes, as the planet spins and revolves. But, we are trained to over-ride these reactions. If it’s rainy, drink coffee and stay on beat. On glory days, pull back your shoulders and get to work. Our way of life seems irrevocable. The baseline stress of it goes unrecognized.

When I paint, it counterbalances that influence. This group of paintings was made in response to the effects of light angles, air pressure and atmosphere, the cycle and movement of water, the pattern of plant growth in that place, at that time. They are about energy and forces, sometimes quiet, sometimes dramatic. The practice of apprehending the rhythm of life restores me. I need the reminder of what matters. I hope they speak to you, as well.”

Nancy Glassman May 2013

“I stayed away from painting chickadees because they are the cute fluffy little birds found on Christmas cards and calendars. But when you go out to the bird feeder and they are flying around your head and it makes you flee like the princess in a Walt Disney movie, you can’t help but fall in love with them.”

Janice Kasper May 2013

“My work has consistently been concerned with growing development in New England and especially to the effect of sprawl on our wildlife populations. I moved to Maine from Connecticut in 1974 where I have seen open spaces and forestlands divided and developed. Through my work, I hope to make the viewer aware of these changes before permanent harm is done. I am trying to resist being dictatorial so my work is often tempered with humor. I also keep forward in my mind that although the message is important, the work should firstly be read as an artfully painted surface.”

Artist’s statement for the exhibit, “Maine Women Pioneers III”,  
University of New England Art Gallery, 2013





Over the past fifteen years I've been working in two mediums, oil on canvas and ink and on paper. The oils have been described as landscapes and inks as abstraction. More recently I have been encouraged to bring these ways of working closer together, in order to not confuse viewers when both mediums are hung in the same show. With this in mind I've pushed my oils and discovered a few new approaches.

During the past year it struck me, these two series of paintings are essentially the same. I also realized I've long since given up any interest, or intent, in representing a landscape, anymore than I care to focus solely on abstraction. To me the process and the outcome are the same. They are both just paint, paint being pushed around on a flat surface. Both are just energy, or a depiction of energy. Nothing more nothing less. The forms in oil capture energy just the same as the forms in ink.

What I've learned about painting is, it is a non-verbal language, understood directly in and through our mid-section. Then our cerebral brain interprets that information. So, we end up with all this verbiage about paintings floating around our heads that's not necessary for a painting to read directly and be understood by us. Now, trusting my work to be successful whether ink or oil, is in part, trusting how well it will speak directly to the to the body.

Chris Osgood May 2013

Side Note:

The public has been blessed with increasing numbers of Conceptual gallery installations over the past few decades, often intended to throw curve balls at the viewer's reason, causing moments of "not knowing," or "wondering." Painters on the other hand seem to be urged to stay within the confines of what is known or historically recognizable. It's as though there are rules for showing paintings, completely separate and apart from an installation.

Dennis Pinette's visual armature is the inherent energy found in fire, industrial landscape, the tangled order of woods and fields, and the ceaseless rhythm of ocean waves.

He says, "I like to push realism to the edge of disintegration." The present moment is the past and future combined. This thought is the platform upon which I paint landscape dreams. Evidence of "what was" remains as "what is" in the form of decay or ruins or a cut field.

Dennis Pinette May 2013

"When he first came to coastal Maine twenty-three years ago, he was drawn to the views that most people try to ignore. He looked with a romantic eye—he has an instinct for grandeur, even in blight. He painted deformations of the landscape: the perverse beauty of obsolete machinery and slag heaps, the relentless, heroic geometry of power grids, the sublime and toxic colors of chemical smoke. He found in these brutal constructions traces of enormous effort and grand design and a touching anthropomorphic humor in the decrepit behemoths. He managed to make a power station sympathetic, large and ungainly, its capacity for energy belied by its flaking metal skin. The ugliness of these subjects also served as a foil for his virtuosity, for the sheer beauty of his way with paint, his capacity to generate an emotional charge."

Deborah Weisgall

Industrial Landscapes

excerpt 2006



Michael Reece

‘HILLSIDE BUILDINGS, BELFAST’ 2012

Oil on canvas

56 x 60 inches

“The study was painted outside on a hot, hot, hot August day – it was 95 degrees. For the big painting, I wanted to punch up the color, take out the haze of the hot day, but keep the intensity of the feeling – Belfast got a new paint job”.





“The EVERYDAY fresco objects and installations that I make tell stories. Especially about everyday places where we all have spent time; the commonality of our known and similar everyday experiences connect us with one another. As I present the familiar over and over again it is my hope that my audience will act as voyeurs eavesdropping with humor and irony back on themselves.

I consider the re-making of Everyday objects in bas-relief to be the essence of the original object, but not a replica. I am most struck by memory and place. The placement of the fresco objects that I create are a past conglomerate visual memory of some feeling or observation that I have experienced.

I work in true “buon-fresco” as a way to stay connected to the labor of the plasterers that came before, as well as the presence of the hand.”

Barbara Sullivan May 2013

Nathaniel E. (Dan) West creates simple, pure forms working with natural or found materials that suggest animals. Since his childhood years on Martha's Vineyard, he has studied wildlife wherever he found it: in the woods, marshes, backwaters or open water from the Vineyard up the coast to Nova Scotia. Beginning in the late eighties, he and his wife Kyra spent twelve summers in Lunenburg, Nova Scotia, where he was profoundly inspired by wild coastal habitats, fish and saltwater birds. In 2000, they moved to the Maine coast at Friendship, where he collects driftwood and other seaborne objects on the island of Muscongus Bay. Every fall he and Kyra visit Advocate, N.S., on the Bay of Fundy to collect driftwood on its three-mile barrier beach.

Dan has had several careers prior to devoting full time to his artwork. Following active duty in the Navy in the late sixties he taught English at South Kent School in Connecticut, then served as a business manager at the Vineyard Gazette, after which he owned and operated Machine & Marine Inc. in Vineyard Haven for fourteen years. He sold the business in 1988 but continued building the well-known Tashmoo skiffs for a time; after taking a couple of years to restore a 1740's farmhouse in Chilmark he returned to boat building, designing and producing a Greenland-style sea kayak.



Nancy Wissemann-Widrig

'RED CANOE' 2007

Oil on linen

40 x 46 inches

“From her perspective perched on the very edge of the shore, Wissemann-Widrig offers in these works an unusual viewpoint. Looking nearly directly down to capture the specifics of her subject in the immediate foreground, she then radically and rapidly sweeps out across the surface of the water, flattening and elevating the space, so that even great distance is compressed and brought parallel to the picture plane, as in a Japanese woodcut. This approach to space creates a kind of paradoxical distance, one which is both near and enveloping, and yet also seeming to stretch without limit.

This contrapuntal attitude is a hallmark of this group of paintings. Representation plays off abstraction, near plays against far, transparency against opacity, surface against depth. Wissemann-Widrig balances these counterpoints exquisitely, creating harmonious variations on a common motif. This series, which began in Maine with nearly daily paintings made of the same tidal pool, has extended to embrace other bodies of water that the artist knows well.”

Suzette Lane McAvoy, catalogue essay, Belfast, ME. 2005

