



On Exhibit from July 20 - August 13, 2011:

KAYLA MOHAMMADI New Work

LOIS DODD Naked Ladies, Natural Disasters,
and Puzzling Events, both real and imagined

JENIFER MUMFORD Seasonal Gleanings

LISE BECU New Work in Stone

BILL MARTIN Tribe - The River Sprite Gang

SOUTH BRISTOL, 2011 acrylic and oil on wood 16 x 20 inches Kayla Mohammadi

CALDBECK GALLERY

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



In her first solo show at the Caldbeck, Kayla Mohammadi will include both large canvases and smaller works on paper. In working from observation, whether it be landscape, interior, or still life, the artist seeks visual translation rather than literal portrayal of her subject matter. Her Finnish/Persian heritage is an important influence on her work where she seeks some unexpected place we may encounter through the sudden and fresh juxtapositions of form and color; competing energies of memory and observation ask us familiar questions: am I standing on solid ground, or being pushed away? Can I walk into this space? Or finally, am I stepping through to a new place? In her new work she pushes her imagery to become even more abstract. One way she does this is by making the space more ambiguous than in her earlier work, perhaps making it more difficult to identify. The color is also pure, which gives the work an edgier, vibrant touch. In “The Forbidden City” (named for the famous palace in Beijing, which she visited two years ago) the painting becomes flattened into blocks of color, circles, and lines, while the paintings “Persian Tile II” and “Thank You Obama” have hints of atmospheric space combined with flat color. Born in San Francisco, Mohammadi received her MFA from Boston University, and currently is a Lecturer in the Fine Arts at Mass. College of Art, while visiting artist positions include Brandeis University, St. Mary’s College, U Mass, Northeastern University, MassArt, and the Fogg Art Museum. She has won many awards, including the 2008 Joan Mitchell Foundation Award for painters.

CITYSCAPE, 2008 oil on wood 12 x 16 inches



CHUBBY IS THE NEW SKINNY, 2010 oil on canvas 14 x 14 inches Kayla Mohammadi



AFRICAN MASK, 2010 acrylic and oil on canvas 47 1/2 x 72 1/2 inches Kayla Mohammadi



BLUE AND WHITE INTERIOR I, 2009 acrylic on paper 12 x 15 1/2 inches Kayla Mohammadi



In “Naked Ladies, Natural Disasters, and Puzzling Events, Both Real and Imagined”, Lois Dodd has selected a body of work that seems to not quite fit into what is often expected from her. The artist sees something eccentric in these paintings, many of which have never been shown – in the smaller canvases, a strange shape in some rooftops, or a blast of orange in a fallen maple, or laundry flying over a seemingly impossible color of ground, give the viewer some further insight into the vision of this acclaimed artist. Her work has received innumerable awards such as the American Academy and Institute of Arts and Letters 1991 Purchase Prize, while memberships include the American Academy Institute of Arts and Letters, National Academy of Design, Colby College Museum Advisory Board, and the Skowhegan School Board of Governors. Her work is in the collections of Brooklyn College, Bryn Mawr College, Colby College, Cooper Hewitt Art Museum, Dartmouth College Art Museum, Farnsworth Art Museum, National Academy of Design, Ogunquit Museum of American Art, Museo dell ‘Arte, Udine, Italy, Portland Museum of Art, Springfield Art Museum, Wadsworth Atheneum, Whitney Museum Print Collection, Chase Manhattan Bank of North America, Ciba-Geigy Corporation, First National City Bank, Metropolitan Life Insurance, and R.J.Reynolds Industries. Dodd’s work has been shown widely in NYC and the U.S. for over 60 years; her first exhibit with the Caldbeck was in 1985; this is her 9th solo show since then.



NUDE & BRIDGE 2010 oil on panel 16 1/8 x 11 7/8 inches Lois Dodd



WHITE SHEET BLOWING, RED & ORANGE GROUND, 1980
oil on panel 15 7/8 x 12 1/8 inches Lois Dodd



ELLIOTT'S PLACE, 1993 oil on panel 11 3/4 x 19 inches



Jenifer Mumford's exhibit, "Seasonal Gleanings", is a body of work comprised of 9 new paintings in acrylic on canvas. She says of this recent work, "somehow the seasons seem to disappear so quickly these days, leaving behind just a glimmer of what has been. It is often the light and the shapes that remain in my visual suitcase and this group of paintings is for me like a small journal". In "Icing Over", which measures 18 x 18 inches, the colors are clearly those of winter, but the shapes and line in the work move the viewer through the canvas, perhaps on the way to another season. The artist goes on to say about her artistic vision, "the focus of my work has always been the landscape, whether I work in Maine or in my studio in the Fort Point area of Boston. I am interested in the constant movement brought on by the changes of light and air, and the constant organic transformations, which are felt but never really seen. Working often in series and different media and dealing with visual fragments of a landscape or of the life of the people who live there, I am often attracted to found objects which as small details can tell a very complex story". Mumford has shown widely in the Boston area, Princeton NJ, and Maine, and has been with the Caldbeck since 1995.



ICING OVER, 2011 acrylic on canvas 18 x 18 inches Jenifer Mumford



JULY DAY. 2011 acrylic on canvas 12 x 12 inches Jeniford Mumford



AUTUMN QUARRY, 2011 acrylic on canvas 18 x 18 inches Jenifer Mumford



Lise Becu is an intuitive artist who delves into her sub-conscious for the stuff of universal myth. To regard her stone carvings of humans, animals, and/or human-animal relationships is to enter into a dream realm where the psyche takes hold of reality. Her sensual, spare, figurative forms evolve from found stones in ways that seem inevitable. She has been featured in Down East magazine and has participated in cultural exchanges for sculptors in Finland and France. She was the recipient of a grant from the Artist's Resource Trust and graduated from Ecole de Sculpture Surbois in St. Port Joli, Quebec where she studied with reputed sculptor Pier Bourgeault. Later she studied with Sidney Simon at the Arts Students League in New York City and with Joan Esar at the University of Montreal. Becu was born in the town of Chandler in the Gaspé Peninsula, Quebec and lives now in Tenant's Harbor, Maine. The new work in this exhibit, much of it in granite, was carved over this past year. Animals with figures and spirits predominate, while two very abstract pieces seem to be making a somewhat of a departure. The artist has shown with the Caldbeck since it first opened in 1982.

FISH, 2011 granite 23 x 15 x 5 inches Lise Becu



LION, 2011 metamorphic stone 29 x 13 1/2 x 11 inches Lise Becu



MAN IN BEAR SKIN, 2011 granite 29 x 17 x 7 inches Lise Becu

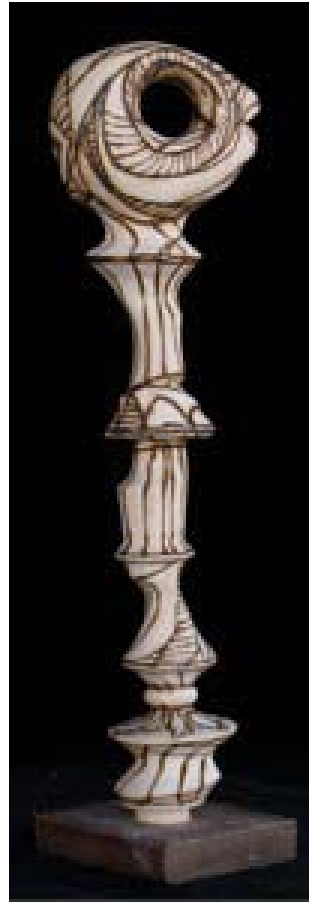
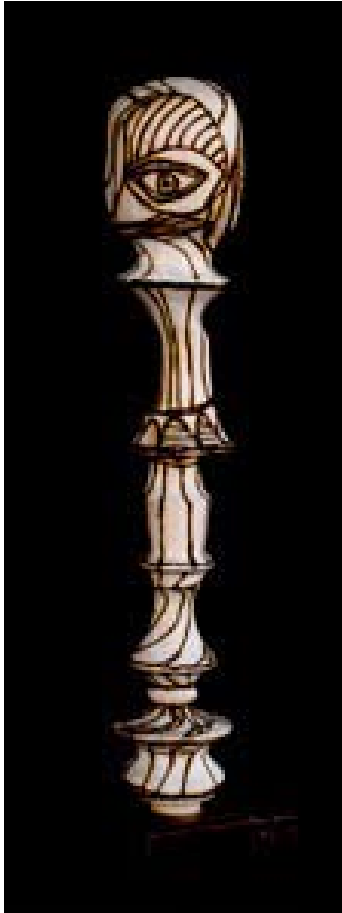


BISON, 2011 granite 15 x 5 x 11 inches Lise Becu

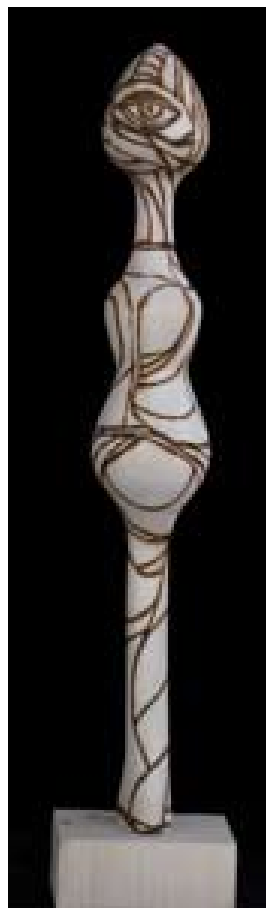


William Martin's new body of work, which he calls the "Tribe, aka The River Sprite Gang" arose out of his purchase of a new wood lathe, on which the artist has been turning a variety of white hardwoods such as basswood, poplar, and maple. All measuring in the size range of 12 to 20 inches, the pieces are subsequently carved into and then drawn on with a wood-burning tool. The result is a delightful group of figures that are both sculptural and narrative - the "Tribe" is here to keep us company. Working in metals and innumerable other sculptural materials, Martin has had many major commissions for installation pieces in Dallas, Cleveland, Boston, Toronto, and Ottawa. Four Percent For Art commissions include one in Maine. With many exhibits of prints and sculpture in Maine, he has exhibited his work at the Caldbeck Gallery since 2001.

5 members of the Tribe, 2011 hardwood 12 - 20 inches
offset spindle turned, carved figures with pyrographic drawing Bill Martin



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