



Spring Group Show

May 25 - June 16, 2012

**Cicely Aikman, Elizabeth Awalt, Alan Bray,
Kate Emlen, Jenifer Mumford, Susan Williams**

FOOTBRIDGE, 2012 casein on panel 24 x 18 inches, Alan Bray

CALDBECK GALLERY

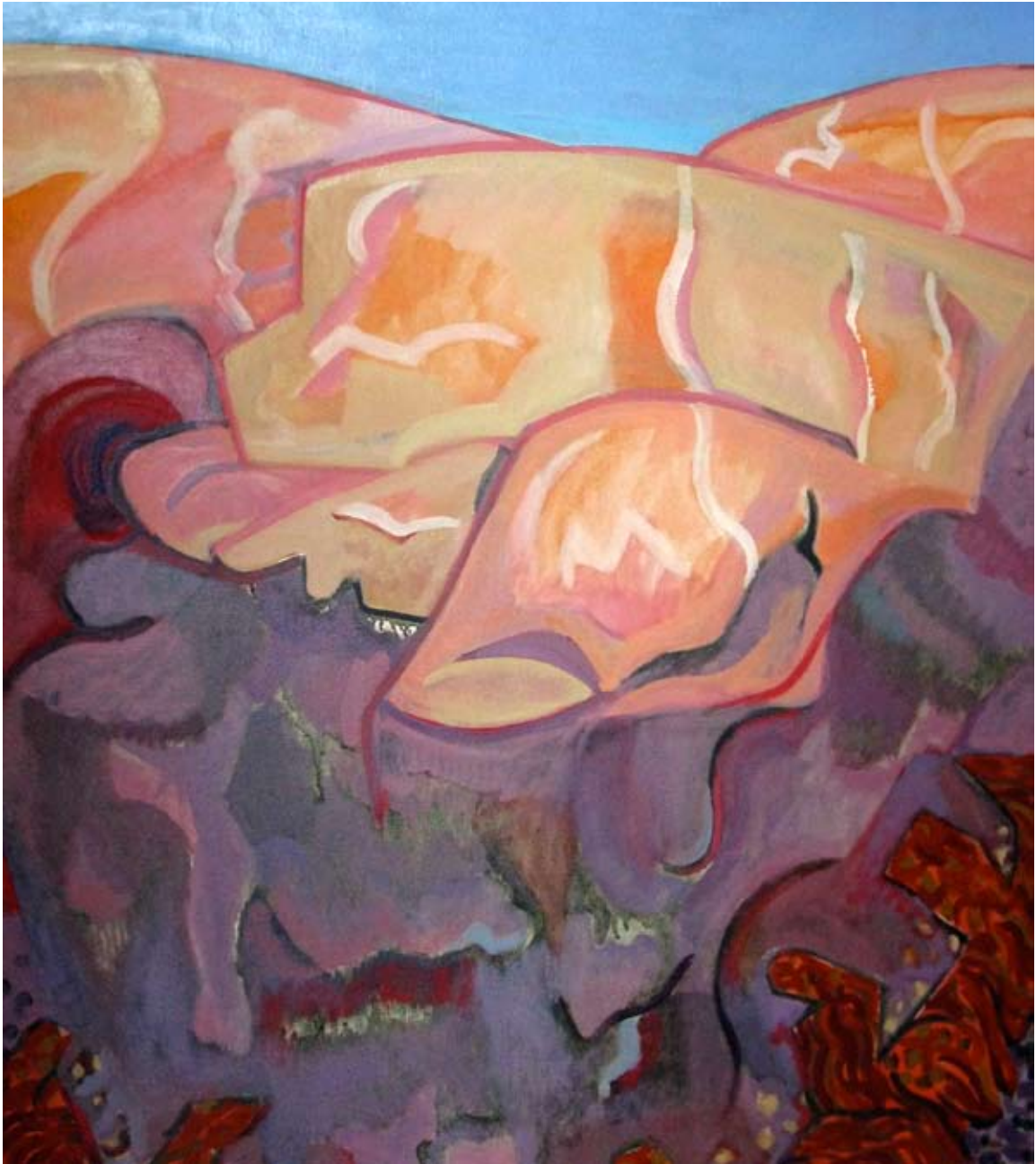
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Hours : Tuesday – Saturday 12–4



Aikman's oils on canvas, dating from the late 1980's and early 90's, reflect her immersion in the shorefront of her studio in Friendship, where she lived and worked until 2004, which is when she and her artist husband, Fred Scherer, moved to Vermont. Her distinctive use of large shapes and painted lines remains recognizable as hers and hers alone. Born in El Paso TX in 1923, Aikman studied at the Art Students' League in NYC – she recollects that WWII prevented her from traveling to Europe to see, first hand, the works of Picasso and Matisse, though they were an important influence on her work. She painted and exhibited in NYC up until 1973. Then she moved to Waldoboro, Maine year 'round and helped form the cooperative Waldoboro Gallery, which served the arts community for many years. She has shown with the Caldbeck for 22 years.

AUGUST, 2000 oil on linen 42 x 48 inches Cicely Aikman



SHORE ROCKS, 1987 oil on linen 40 x 35 inches Cicely Aikman

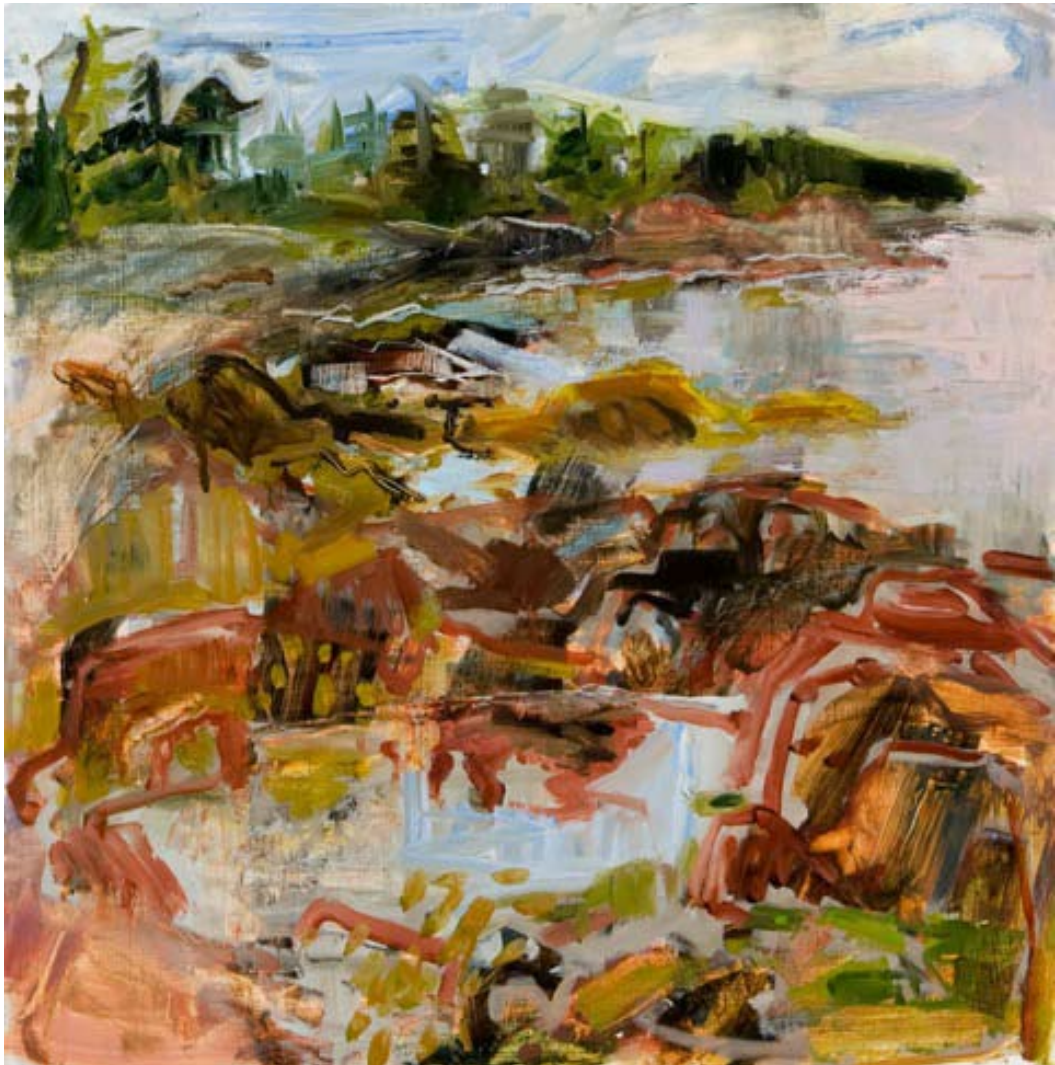


REFLECTION, 1984 oil on linen 44 x 48 inches Cicely Aikman

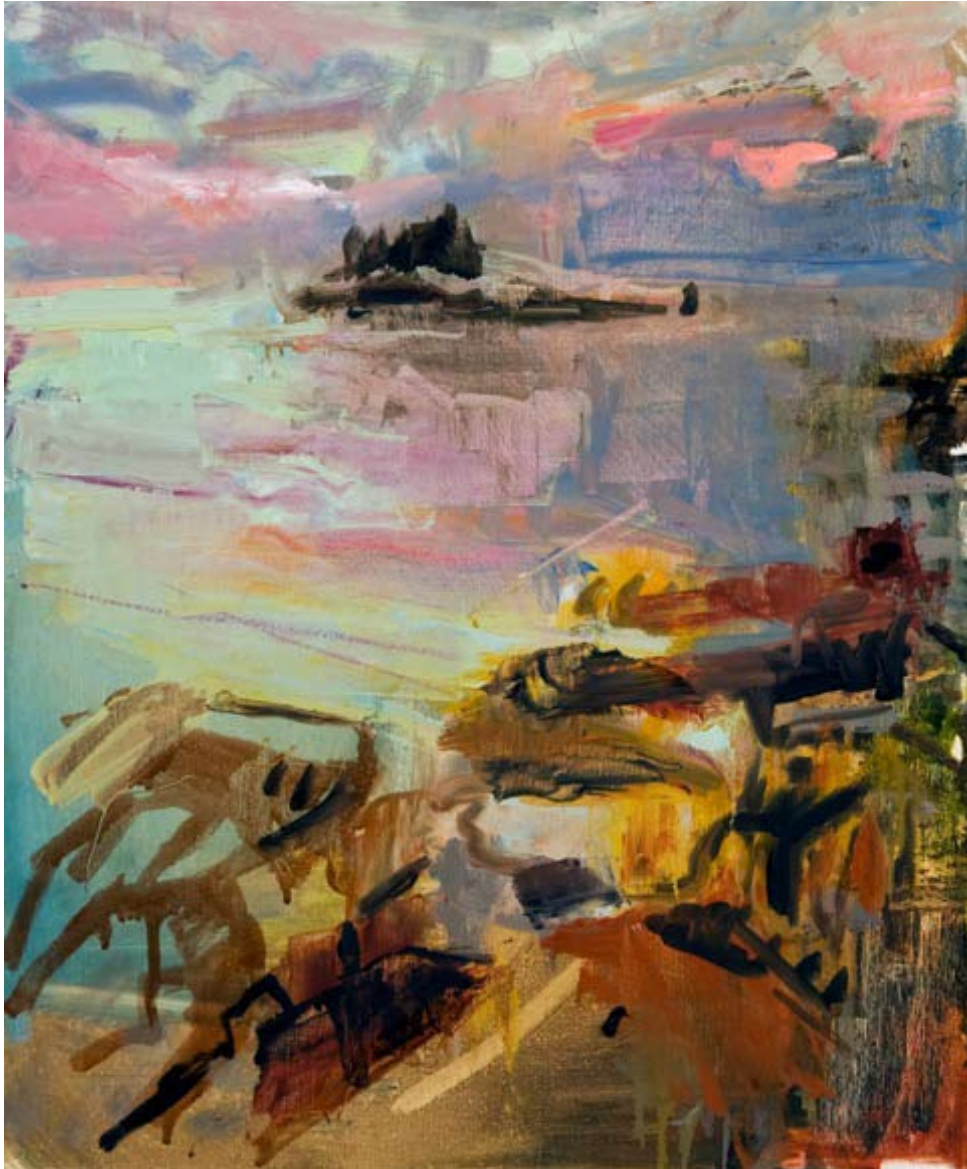


Awalt studied painting at Boston College, where she later became a tenured professor. She received her graduate degree from the University of Pennsylvania, under the direction of Neil Welliver, and then studied at the Skowhegan School of Painting and Sculpture in Skowhegan, Maine. The work in this exhibit focuses on her direct observation from nature. Her use of saturated color and voluptuous brushwork gives her oils on canvas and on panel an immediacy that connects the viewer not only with the artist's vision, but also with that "in the moment" experience one can have out in nature. Awarded many fellowships and residencies, her work has been exhibited widely, both nationally and abroad. Public collections include the Decordova Museum in Lincoln, MA, the Maryland Institute of Art in Baltimore, the Museum of Fine Arts in Boston, and the Orlando Museum of Art in Florida. She has shown with the Caldbeck since 2007.

DOUBLE IMAGE, 2011 oil on panel 14 x 11 inches Elizabeth Awalt



EASTPOINT EVENING, 2011 oil on panel 24 x 24 inches Elizabeth Awalt



LATE DAY, SWANS, 2011 oil on panel 24 x 20 inches Elizabeth Awalt



Alan Bray's 3 new works from this winter draw us into his vision of the remote places in his native North Woods environment. In her essay for the 2007 Caldbeck exhibition catalogue, Alan Bray, *Selected works from the years 2000 through 2007*, Alice Bingham Gorman wrote, "In the dramatic, epic tradition of Maine landscape painters, Alan Bray is a poet. Each of his small, casein tempera paintings, like William Blake's world in a grain of sand, is a visionary representation of his world – of what is intrinsic, rather than what is apparent." Gorman co-founded and directed Schmidt Bingham Gallery (1985-2002) in New York, where Bray exhibited from 1994 until its closing. Bray graduated from the University of Southern Maine in 1971, and received his Masters in Painting from the Villa Schifanoia Graduate School of Fine Arts in Florence, Italy. This is where he discovered, and thereafter committed to, the traditional medium of casein tempera on panel. His first solo exhibit with the Caldbeck was in 2003, followed by an additional 4 solo, and several group, shows.

SUNSET AT NORWAY POINT, 2011 casein on panel 18 x 24 inches Alan Bray



FIRST SNOW, 2012 casein on panel 18 x 24 inches Alan Bray



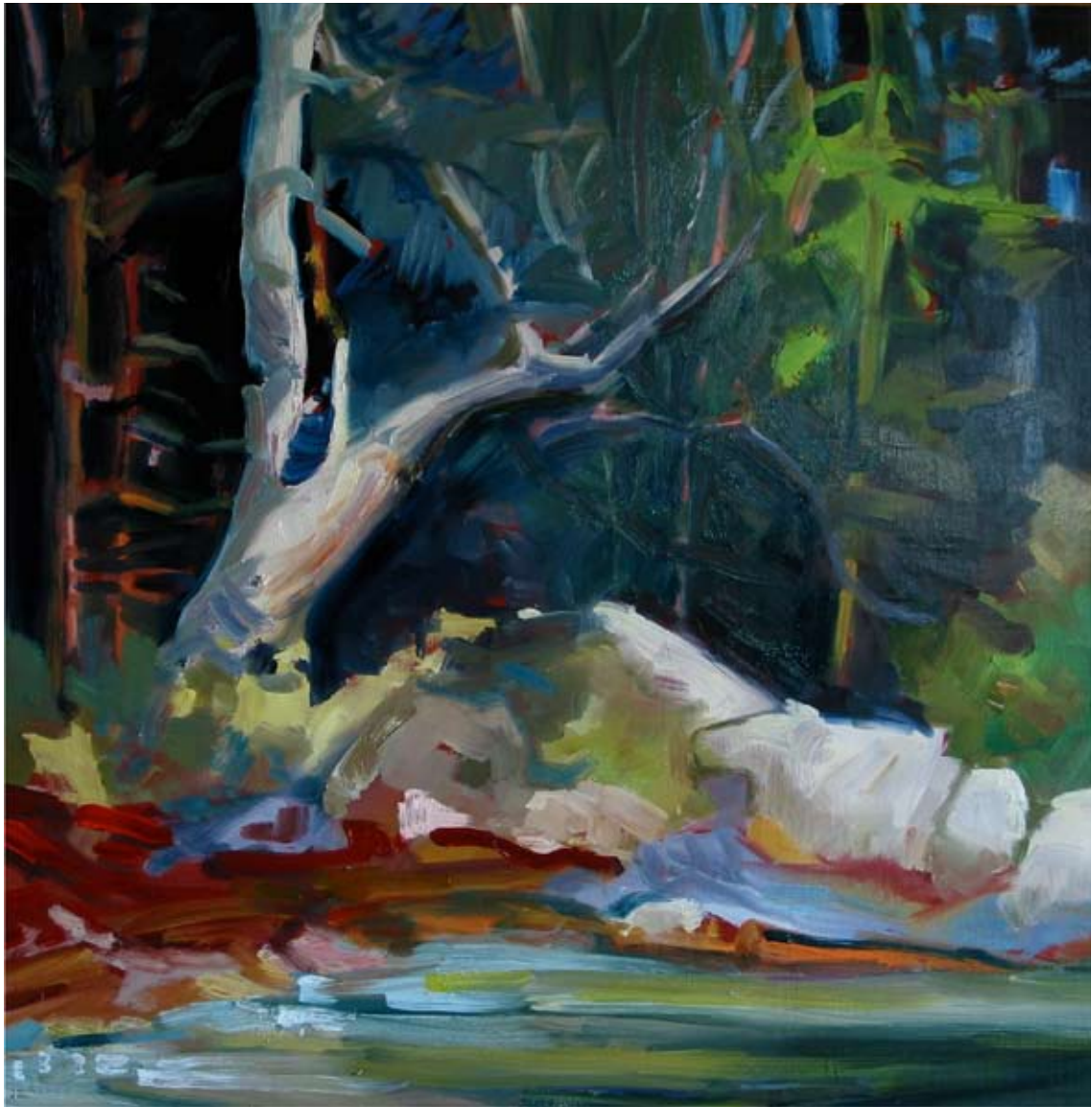
FLOATING LARCH, 2011 casein on panel 18 x 22 inches Alan Bray



Emlen's landscapes in oil on canvas and on panel, capture the vistas of Blue Hill Bay and vicinities. She says of her work, "Often I work with a limited palate: one each of red, yellow, and blue, plus white. This helps me focus on changes in temperature and value, rather than on the concrete details of the landscape. It's always surprising how a minor shift in temperature can make a major distinction in the picture, with the result that the painting is often abstract, which I find most satisfying." Emlen earned her MFA in Graphic Design from Yale University School of Art, followed by courses in woodblock printing and painting. She has shown with Caldbeck since 2005.



FOG LIFTING, 2011 oil on canvas 16 x 20 inches Kate Emlen



SMITH'S SPRUCE II, 2009 oil on panel 14 x 14 inches Kate Emlen



Mumford's inventive and aesthetic deftness incorporates ephemeral objects as well as visual and spiritual remnants into her work. The focus, whether it be drawing, painting or encaustic, has always been the landscape/seascape, both in its large shapes and its microscopic elements. She is interested in the constant movement brought on by the changes of light and wind, the Earth's life and death cycles, and the constant organic transformations, which are felt but never really seen. Jenifer works both in Tenants Harbor, ME and in her studio in Boston, and is in the collections of several Boston Corporations. She first showed with the Caldbeck in 1995, and has had 5 solo shows since then. Studies include a Masters in Art Education from Mass College of Art, and studio courses at Vermont Studio Center, School of Museum of Fine Art in Boston, Maine Photographic Workshop, RISD, and Haystack School of Crafts.

FLIGHT, 2012 acrylic on canvas 16 x 16 inches Jenifer Mumford



THAT DAY, 2011 acrylic on panel 24 x 24 inches Jenifer Mumford



FOREST WALK, 2012 acrylic on canvas 36 x 36 inches Jenifer Mumford



New to the Caldbeck, Susan Williams' work will be selections from 3 different bodies of work: "By the Stream" I,II, III, IV, oil on gessoed panel, 16x20 inches from 2008, "Heading South" I,II,III, oil on gessoed panel, 16x20 inches from 2009, and her most recent work from 2012, "Study: Dream on Paper" I through VI, measuring 24x36 inches, in oil on mylar. Of her work, the artist says, "My landscapes represent thoughts and memories that bump up against distractions and interference. While referring to the natural world I struggle with balance and tension, and complications of technology juxtaposed with the clarity of an unadorned landscape". Often, an interfering color band reappears in her work, sometimes placed below the landscape and reduced in size, sometimes placed above, as in the "Heading South" paintings. In a 2004 interview, author, Carl Little, writes, "The band is always the symbol for interference," Williams notes, representing "the technological side of life coming up against natural forms." The artist expresses ambivalence vis-à-vis technology, wrestling with the often-jarring juxtapositions presented by modern life. "There's the tension with interference of ideal moments," she notes, "but there's also the side of me that loves seeing 30 television sets in Circuit City." Williams graduated from Bowdoin College and continued her art studies at the Art Students' League in NYC and Sarah Lawrence College in Lacoste, France. She is represented by Gerald Peters Gallery in NYC and in Maine, has shown at the Blum Gallery at the College of the Atlantic, Wingspread Gallery, formerly of Northeast Harbor, and is currently included in the Bates, Bowdoin, and Colby Alumni Show installed at Thomas Moser Gallery in Freeport.

BY THE STREAM I, 2008 oil on gessoed board 16 x 20 inches Susan Williams



STUDY DREAM ON PAPER V, 2012 oil on mylar 24 x 36 inches Susan Williams



STUDY DREAM ON PAPER II, 2012 oil on mylar 24 x 36 inches Susan Williams