



Alan Bray

Tending to the Seasons

Works Available
E-Catalogue

CALDBECK GALLERY

12 Elm St Rockland Maine 04841 207.594.5935

www.caldbeck.com caldbeck@midcoast.com



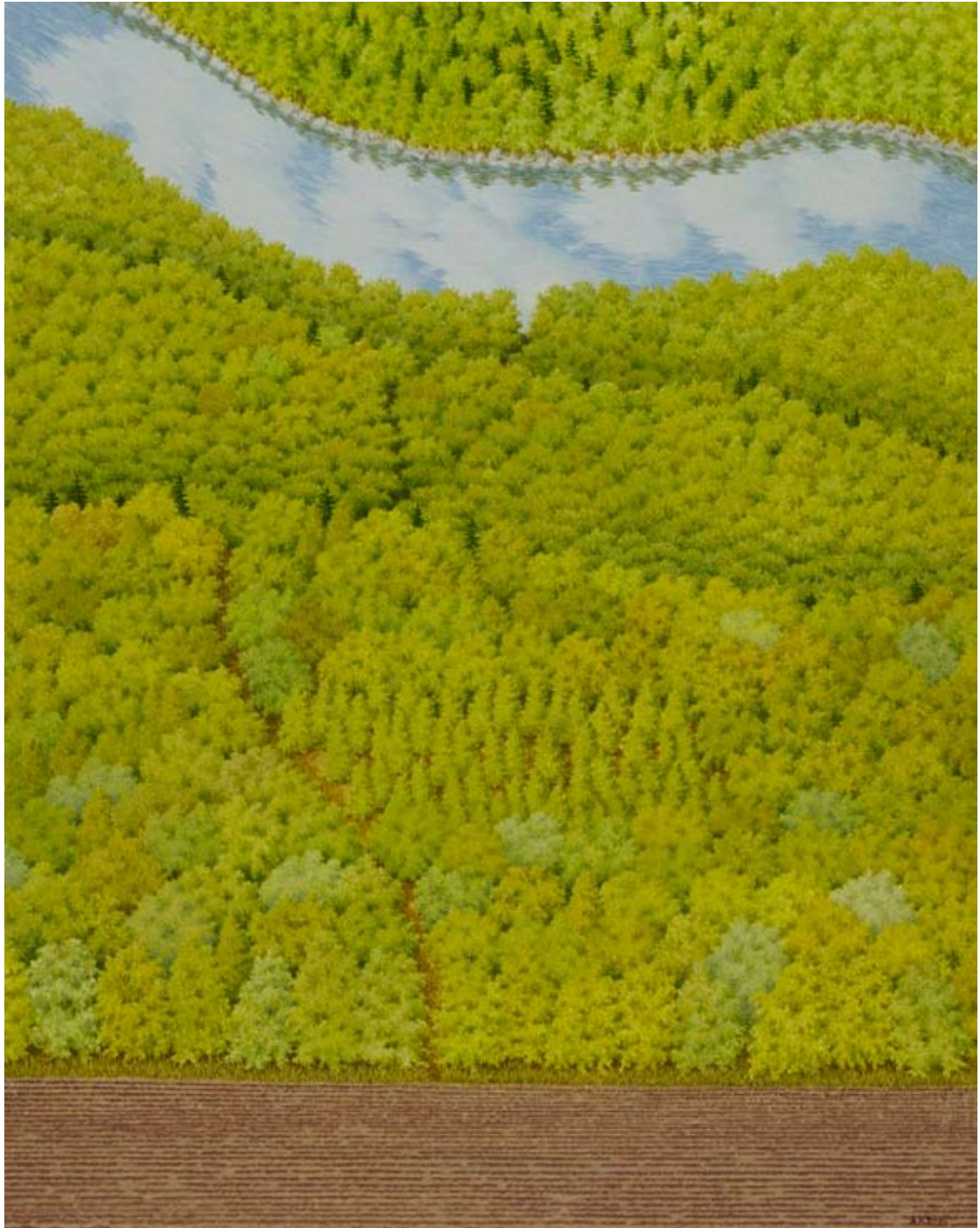
CLEARING OFF 2007 casein on panel 18 x 24 inches Alan Bray



TENDING TO THE SEASON 2013 casein on panel 15 x 20 inches Alan Bray



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



PATH TO THE RIVER 2004 casein on panel 30 x 24 inches Alan Bray



SLEW GUNDY FALLS 2001 casein on panel 22 x 18 inches Alan Bray



PEREGRINE RIDGE 2005 casein on panel 20 x 30 inches Alan Bray



THE FIBER FOR THE TREES 2013 casein on panel 20 x 28 inches Alan Bray



LOST GROUND 2010 casein on panel 16 x 20 inches Alan Bray



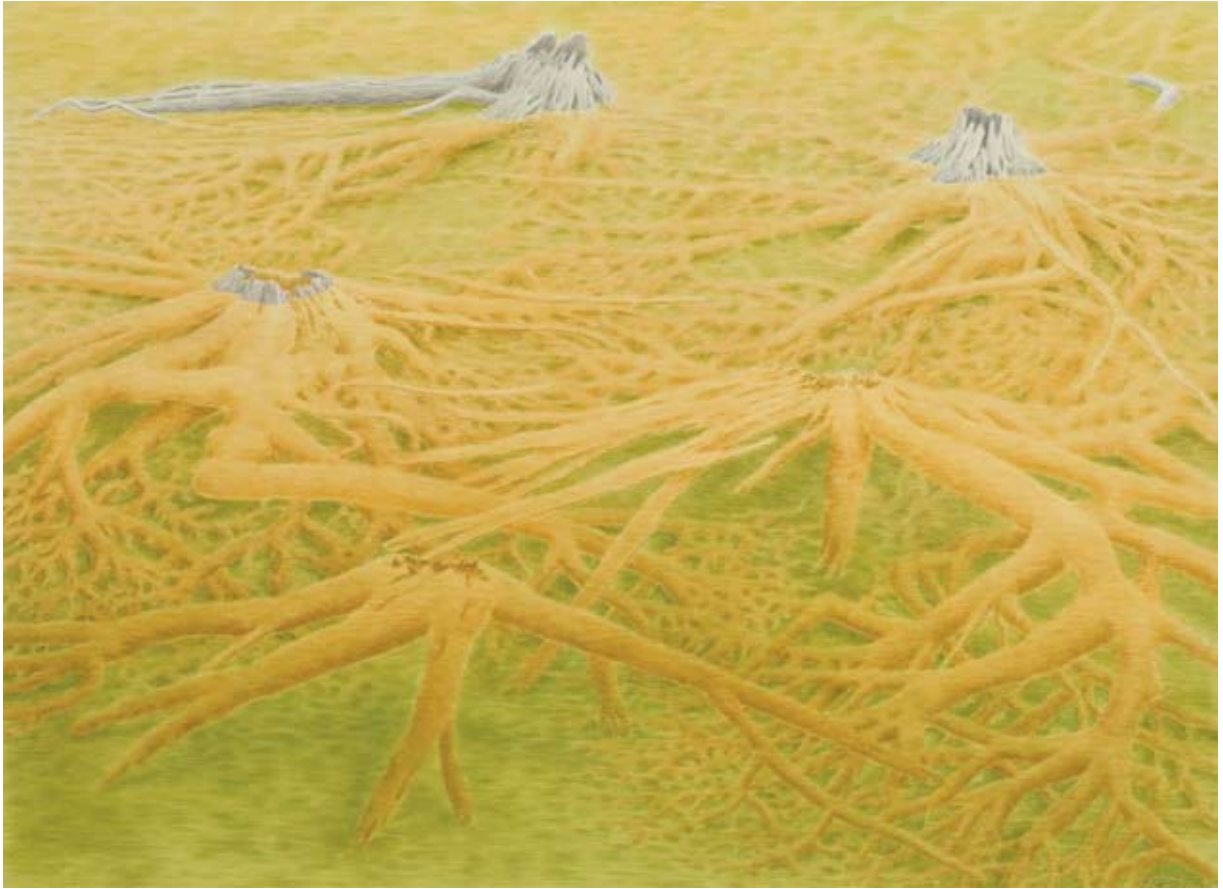
INDIAN STREAM FALLS 1989 casein on panel 18 x 12 inches Alan Bray



POND MARGIN 2010 casein on panel 22 x 18 inches Alan Bray



GROUND FOG 2005 casein on panel 15 3/4 x 19 3/4 inches Alan Bray



DROWNED 2006 casein on panel 18 x 24 inches Alan Bray



A RISE 2004 casein on panel 18 x 18 inches Alan Bray

I have always found it exciting and mysterious to just sit in some ordinary place and give myself to it for hours. I try to be there completely and let that place swallow me up in its rhythm, which goes on every hour of every day with or without me. Doing this I have learned how to be still and alert.

A place reveals itself slowly as layer upon layer of my own self-consciousness dissolves; and the intricate structures of phenomena – the branching of trees – the drifting and melting of snow – the meandering of flowing water – advance and take precedence. The revelation of these and countless other structures in their enormous variety impart to a place its astonishing particularity.

The experience of becoming a part of what you are looking at is compelling and elusive. Because the incomprehensible connectedness of nature lies beyond the physical experience, you have to rely on resources that are as much the province of memory and dream as of your skills as an observer. The process of achieving a role in that connectedness is one in which intimacy and affection serve to reorder the experience of place. Certain elements become amplified and others diminish as what you see folds into what you feel and know.

These paintings are accretions of moments seen in my own backyard, on my daily walks in the fields and woods where I live. Each a kind of complex of observation and affection of what I see every day in all seasons and in all kinds of conditions. These are places that might seem ordinary and homely but that reveal so much over time that they become beautiful to me. These are places I have come to love and that, as they are more familiar to me, seem also to become more open to my presence.

ALAN BRAY, August, 2013

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