

ETERNITY IN AN HOUR

ELIZABETH AWALT



ELIZABETH O'REILLY



A Virtual Exhibition

*"To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in a hour."*

William Blake
Auguries of Innocence

Caldbeck Gallery is pleased to present new work by Elizabeth Awalt and Elizabeth O'Reilly. To our mind, both offer imagery that provides refuge from the weather, the pandemic and all the other things keeping us home this winter.

CALDBECK GALLERY

12 Elm Street Rockland Maine 04841
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SNAIL POOL 2019 ink on paper 11 x 15 inches Elizabeth Awalt

CIRCULAR FORMS 2020 watercolor on paper 14 x 20 inches Elizabeth O'Reilly

ELIZABETH AWALT



Swans Island Ink Paintings

Hidden under mounds of bladder wrack on the shore by my Swans Island house are tide pools containing miniature worlds of color, light and sea life. At low tide I carry my inks and brushes over the slippery rocks and find a place to sit and paint on my lap. I find these materials work best to reflect the fluid nature of the subject and as I paint I abandon my need to describe the subject. I work quickly as the tide is always turning and I am excited when the painting suggests the experience of looking, slipping, and being washed away.

Liz Awalt
December 2020

BLUE BLACK POOL 2019
ink on paper 11 x 15 inches
Elizabeth Awalt



POOL WITH RED DOT 2019
ink on paper 15 x 11 inches
Elizabeth Awalt



BUSY POOL 2019
ink on paper 11 x 15 inches
Elizabeth Awalt



DEEP BLUE POOL 2019
ink on paper 15 x 11 inches
Elizabeth Awalt



GREEN AND PINK POOL 2019
ink on paper 15 x 11 inches
Elizabeth Awalt



MORNING POOL 2019
ink on paper 11 x 15 inches
Elizabeth Awalt

ELIZABETH O'REILLY



Watercolor is a notoriously challenging medium. Impossible to control and deadened when too controlled. For the longest time I've wanted to take it in a new direction, to take some chances, and to let it lead me.

This body of work is the outgrowth of the physical constraints during spring of 2020 but also of a long-standing desire to use watercolor more playfully. I am always very taken with the first blooms of spring: forsythia with its splashes of yellow, but also cherry blossoms and magnolia. Restraint was the order of the day. A car easel over my steering wheel provided me with social distance while allowing me to respond to the blooms.

Simultaneously I wanted to broaden my subject matter and my approach to more abstract work created in the studio. For these I would start with a transparent pigment and a geometric shape such as an oval or a rectangle, and then reach for a complementary color to play off against it and then see where it all led. It became an integration of color, shape and a dollop of marks inspired by the megalithic stones at Newgrange, in County Meath, in Ireland. I went to High School in County Meath so this is a source that I feel very connected to and revisit from time to time. Geometric signs can be found at most of the Palaeolithic sites in Western Europe. The meanings of these signs and shapes are elusive, which was what attracted me to them. Perhaps they were symbols from everyday objects, though some may have been abstract shapes. Not knowing the precise meaning of these symbols was the draw, but they have a universality across time and across oceans. This mystery marries well with the mysterious nature of painting, and certainly the mysterious nature of watercolor.

They were a lot of fun to make. A challenge and a stretch.

UNDERSEA LIFE 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly



SHAPES IN GREEN OVAL 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly



NEWGRANGE 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly



HOMAGE TO MARIN 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly



MARKET FLOWERS 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly



FORSYTHIA BANK 2020
watercolor on paper 14 x 20 inches
Elizabeth O'Reilly

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Additional works by these artists can be seen on the gallery website.

Contact Gallery for prices.

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