



JOHN WISSEMAN
From the Summer Studio

MORRIS DAVID DORENFELD
Tapestries



May 28 - June 26, 2022
Opening Reception First Friday
June 3rd 5-7 PM

CALDBECK GALLERY

12 Elm Street Rockland Maine 207 354 5935
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CITY NIGHT 2021
mixed media on paper 29 x 23 inches
Wisemann



Tapestry 102 DOMINO IV 2006
weft wool, warp linen 66 x 46 inches
Dorenfeld



ORANGE TIRE TREAD 2021
mixed media on paper 29 x 23 inches
Wisemann



WINDOWS 2021
mixed media on paper 29 x 23 inches
Wisemann



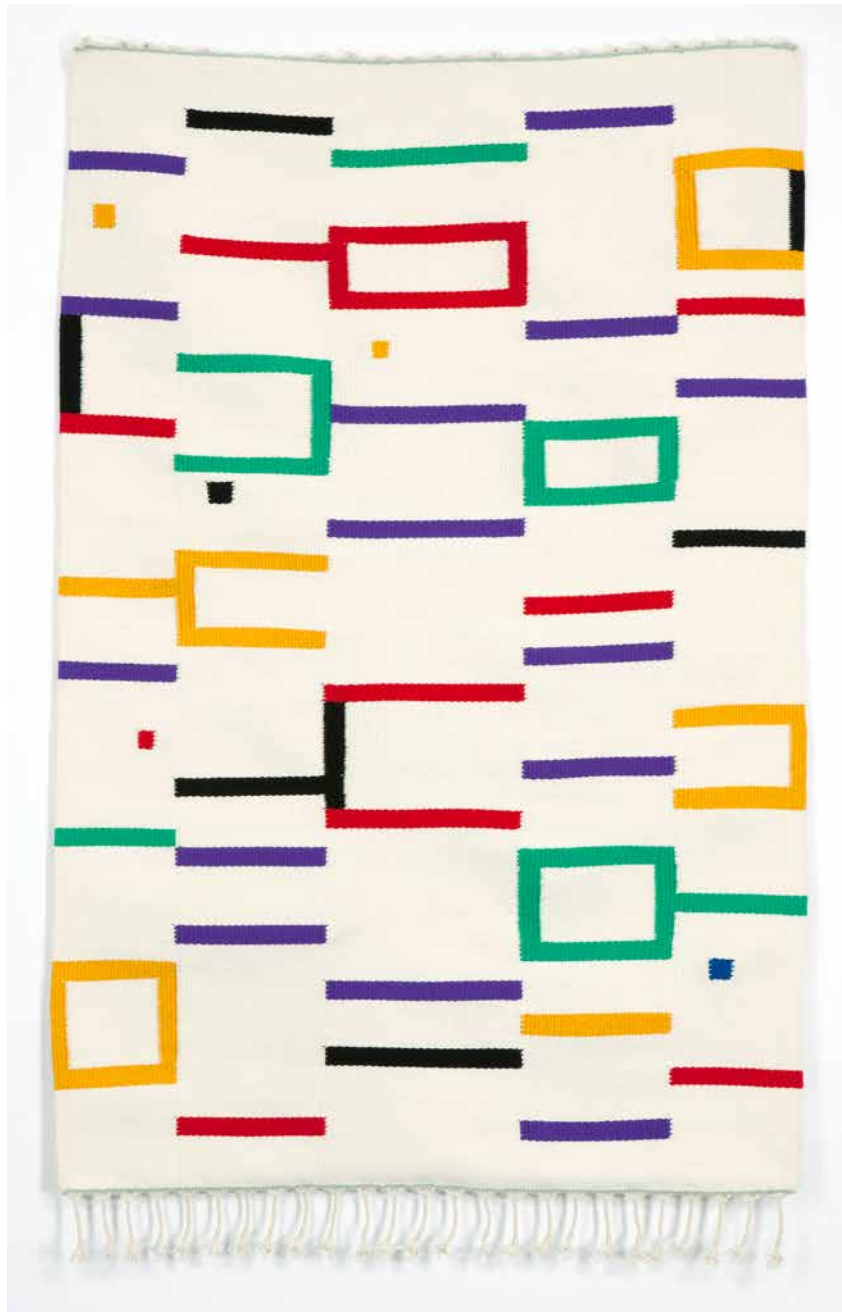
Tapestry 113 THE CENTER RING I 2010
weft wool, warp linen 69 x 45 1/2 inches
Dorenfeld



STRING THEORY 2021
mixed media on paper 29 x 23 inches
Wisemann



SHADOW 2021
mixed media on paper 29 x 23 inches
Wisemann



Tapestry 111 DOMINO IX 2009
weft wool, warp linen 69 x 46 inches
Dorenfeld



MAP A CITY 2021
mixed media on paper 29 x 23 inches
Wisemann



PORTAL 2021
mixed media on paper 29 x 23 inches
Wissemann



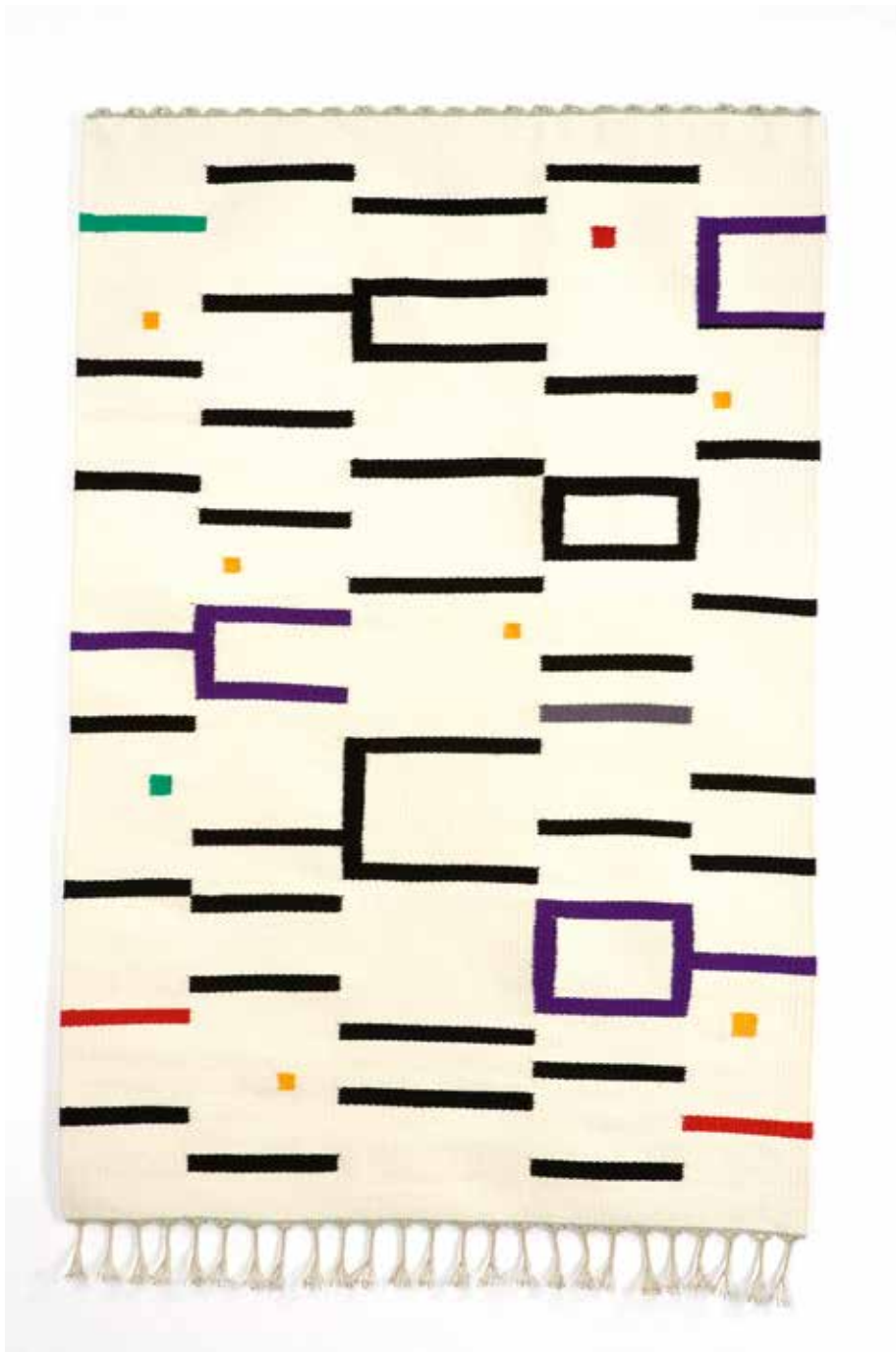
Tapestry 114 THE CENTER RING II 2010
weft wool, warp linen 68 x 46 inches
Dorenfeld



FLIGHT 2021
mixed media on paper 29 x 23 inches
Wisemann



BLOOM 2021
mixed media on paper 30 x 22 inches
Wisemann



Tapestry 106 DOMINO VIII 2007
weft wool, warp linen 68 1/2 x 46 1/2 inches
Dorenfeld



SPACE SHAPES 2021
mixed media on paper 23 x 29 inches
Wisemann

As a painter by training, I use the loom to weave wool tapestries - painting in fiber. The weavings rely on compositions of harmony, proportion, balance, and above all the visual music of color. Brilliant primary color itself is the subject of the artwork - color is king.

As early as I can remember, I was drawn to art, especially color. This led me to study at the Art Institute of Chicago, from which I graduated with a major in painting, never suspecting that weaving would eventually become my medium of choice.

I came to weaving through the serendipity of discovering a beautiful old barn in New Hampshire, just before moving to Maine in 1978. It opened the door to this iconic medium which has held me in its thrall for over four decades. The work has been done on a treasured vertical Finnish Varpapuu tapestry loom, around which my life and home in Maine revolve.

Several years before he died, the painter Frederick Lynch asked me if I could create a piece using just two colors. I told him I didn't think so. Later, I reconsidered and decided to do tapestries using just black and white, which led to the *Domino Series*.

Needless to say, even in the first attempt I couldn't help adding a third color as a second motif. As the series evolved, tapestries became increasingly colorful, as *Domino VI* and *VIII* in this exhibition demonstrate. *Domino VIII* is particularly important because it is my first exploration of verticality, which is challenging to accomplish on the loom. The later *Domino* weavings led naturally to my next series *The Center Ring*, and my return to the full embrace of bold color.

It is said, "Your eyes are the window to your soul." I believe these works of art are the window to my soul. The creation of art is an act of faith - a celebration of life. It proclaims - We are here. We were here. We mattered, we matter!

Morris David Dorenfeld
June 2022

In this series **John Wissemann** leans into ambiguity as he re-encounters unfinished earlier pieces, layering them with the colours and sensibilities of his Maine studio. Resituating stencils from previous works, these paintings are experiments in abstraction. Compositional possibilities emerge, layered to enact the sensibility of movement, the suggestion of landscape, the emergence of a figure. There is a freedom in the stencils, placed to seek the moment when the composition suggests itself. The shapes in the original watercolor emerge through the depths of spray paint, producing a possibility of a softer haze; the lifting of paint uncovers shadows hiding in the paper's ordinary state. There is a purposeful ambiguity in the works, pieces which didn't begin with knowing, instead allowing compositional clarity to emerge within the balance of color, the placement of stencils, and the deliberate hand of the artist.

Within these abstract colorsapes, Wissemann engages an artistic process that acknowledges the preoccupations of his career, crafting a series that at once displays an entirely different approach, while being unmistakably shaped by his creative hand.

B. Essex
May 2022