

MELANIE ESSEX

ULTRAMARINE

August 4 - September 16, 2023
First Friday Opening: August 4, 5-7 PM

CALDBECK GALLERY

12 Elm Street Rockland Maine 04841 (207)594-5935
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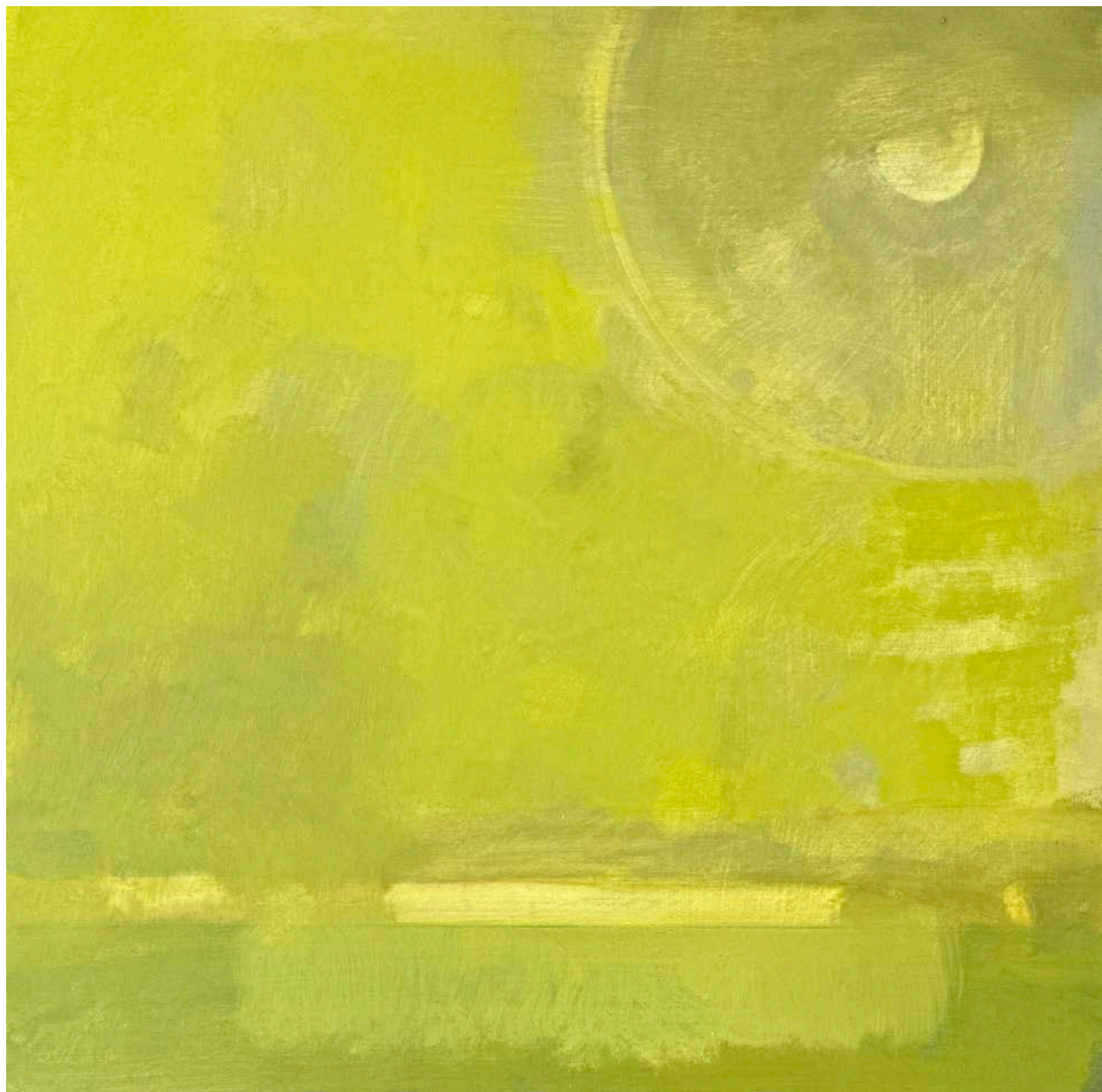
FULL MOON AND MUSCULAR CLOUDS 2023 oil on canvas 36 x 36 inches



HOUSE AND ORANGE CLOUD 2023
oil on panel 15 x 15 inches



MEMORIAL DAY 2023
oil on linen 30 x 30 inches



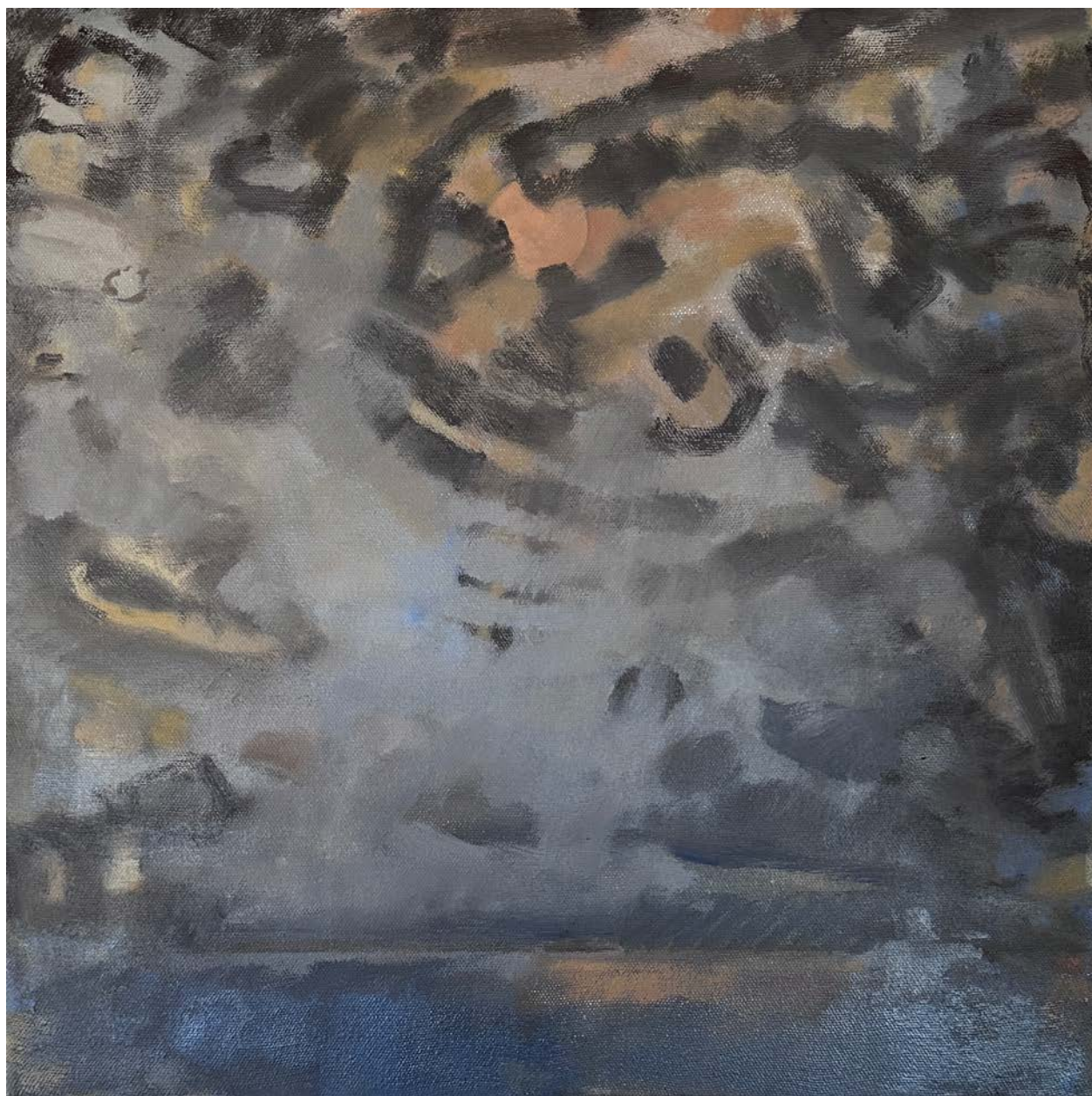
CADMIUM SOLSTICE 2023
oil on panel 15 x 15 inches



STREETLIGHT, DUSK 2022
oil on panel 15 x 15 inches



END OF DAY 2023
oil on canvas 22 x 22 inches



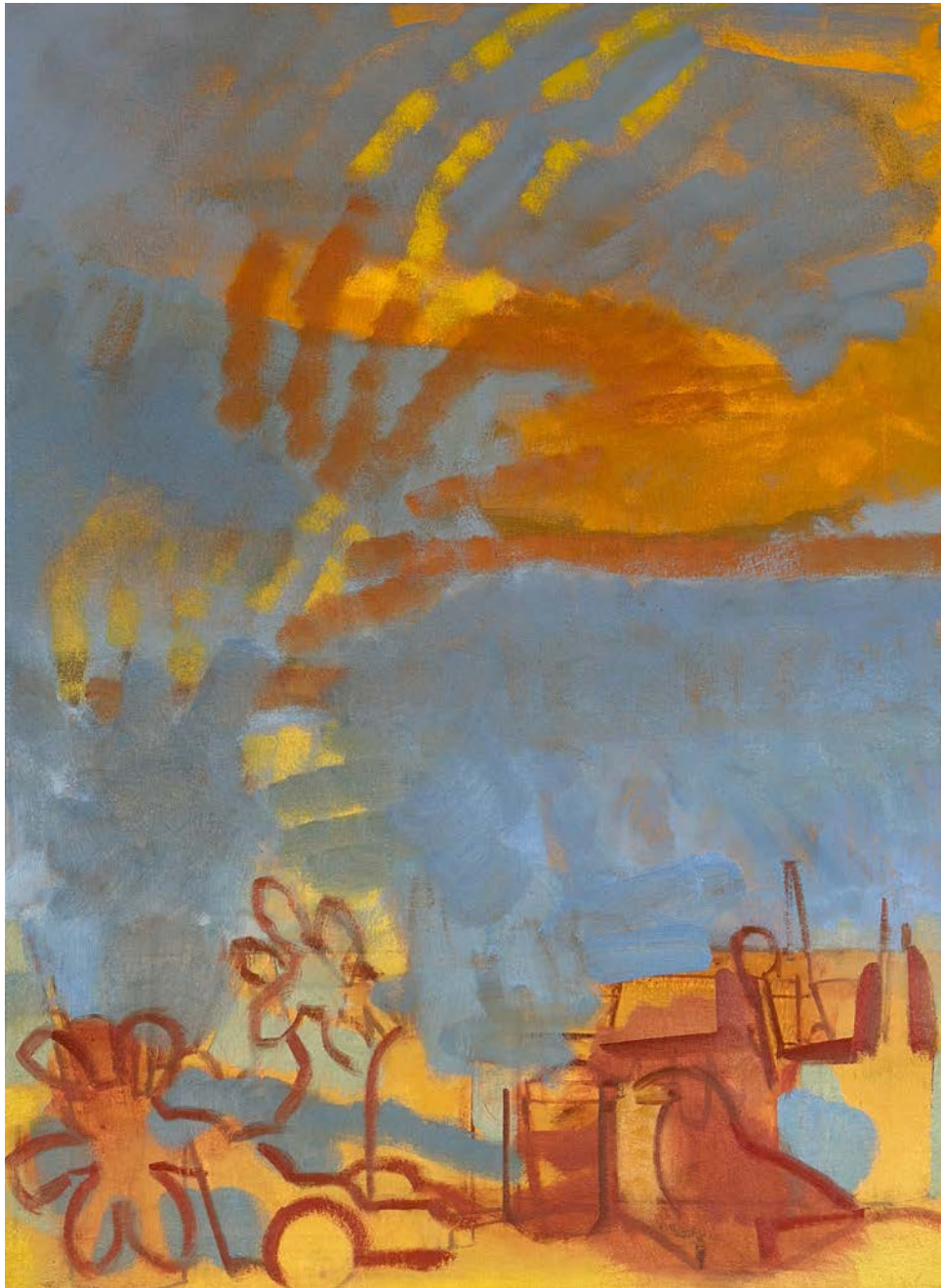
APRIL 2020
oil on canvas 15 x 15 inches



FULL MOON AND STREETLIGHT 2023
oil on canvas 30 x 30 inches



FOG DESCENDING 2021
oil on canvas 15 x 15 inches



UNDER A STRIATED SKY 2023
oil on canvas 30 x 24 inches



SKY AND RIVER I 2022
oil on canvas 12 x 12 inches

The paintings in this series represent Melanie Essex's process: a collaboration with the act of looking, how one chooses where to look, how the image made becomes what happens between artist and canvas. The works do not engage a desire to validate or replicate the sites surrounding her Cushing studio, but rather to summon the authenticity of being within a landscape. Essex describes what is in front of her as "endlessly giving, endlessly generous," and through a painterly hand, seeks to elevate the simple into the ceaselessly compelling, embracing the challenge of exploring how it might be made momentous.

Essex's early gravitations as a young painter to the end of day, those moments of transition where color drenches, have stuck with her, and these impulses extend into her present practice. There is a clarity to the Maine light, and Essex's work seeks to explore the dynamic dimensionality of its presence: the saturation of the solstice, the dusk-like quality of early spring, and the lucidity of a summer sky through an impossibly vibrant blue. She offers evocations of a moon when its shape might not be present in the work itself, a single line to gesture towards architectural elements, the placement of trees enlivened by the absence of leaves - in essence what the painting itself has the capacity to bring forth.

I.H. Essex