

This catalogue has been published in conjunction with the exhibition

EARTH, WIND, FIRE AND WATER
BLUE MOUNTAIN GALLERY AT MARBLEHEAD

August 10- September 21, 2024

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Earth Wind Fire and Water

Blue Mountain Gallery at Marblehead

AUGUST 10 - SEPTEMBER 21, 2024
MARBLEHEAD ARTS ASSOCIATION, MASSACHUSETTS

Blue Mountain Gallery artists are excited to be showing work relating to earth, wind, fire and water at the Marblehead Arts Association on August 10 until September 22, 2024.

The location is an inspiring environment for thoughts of nature's elements and moods, and our artists present varied ideas and interpretations of these themes in works of different media and stylist variety.

Blue Mountain Gallery has been continuously operating in New York City by artist members since its inception in January 1980. Showcasing a range of ideas since it's founding in Soho, the gallery is currently located in Manhattan's Chelsea art district.

Gulgun Aliriza	Tamara Krendel
Douglas Anderson	Suzanne Lacke
Nancy Sandler Bass	John Leavey
Nancy Beal	Margaret Leveson
Jane Beckwith	Helene Manzo
Pamela Berkeley	Alakananda Mukerji
Elizabeth Bisbing	Geraldo Perez
Richard Castellana	Nancy Prusinowski
Marcia Clark	Tim Ross
Anne Diggory	Victoria Salzman
Craig Eastland	Janet Sawyer
Kenneth Ecker	Linda Smith
Clay Fried	Clifford Thompson
Owen Gray	Sam Thurston
Marilyn Honigman	Jenny Toth
Sam Jungkurth	Marie Van Elder
Charles Kaiman	Jim Weidle
Marjorie Kramer	Jeanie Wing

Gulgun Aliriza



Gulgun Aliriza's work exposes an underlying potential within a deeply private dialogue with a particular place and setting. "Reflection II" is drawn from the artist's explorations of the mirrored effect of the water's surface.

REFLECTION II, OIL ON GESSOED WOOD, 17" X 17"

Douglas Anderson



My work in general involves improvisations around the theme of landscape. In this particular work, *In the Beginning*, I was thinking about the world as it began in relation to the theme of the show, the elements.

IN THE BEGINNING, ACRYLIC, 14"X17"

Nancy Sandler Bass



So many of my paintings are shaped by the memories of growing up by the ocean. I have always loved the patterns, the mix of colors, and the personal history of fabric, and have recently begun to incorporate them into my work. This painting was done on the beach on a bright fall morning. The combination of fabric, color, and transparent washes brings the memory of that day back to me.

DUNES, OIL FABRIC COLLAGE ON CRADLE BOARD, 16"X20"



I have always painted landscapes but, I've noticed as I get older that I tend to include more sky -- -a change of proportion of earth to sky.

SKY, LOOKING EAST, OIL ON MASONITE, 10"X13"

Jane Beckwith



I met this sassy goat on a farm in Italy near Assisi in 2024. I thought, “very fiery looking!” Working with master printer Gianpaolo at Fallani-Venezia, I used photo silk screen to create “Fiamma” (“flame” in English).

FIAMMA/FLAME, PHOTOSILKSCREEN, 12”X9”

Pamela Berkeley



This is my friend Elke, wondering about the in-coming tide water in Plum Cove. Not sure about snapping at minnows after once experiencing a crab who grabbed her nose. But she loves to splash. We all love the salt water and mist. Especially painting it on a late Summer's day.

ELKE AT PLUM COVE, GLOUCESTER, OIL ON CANVAS, 16"X20"

Elizabeth Bisbing



"Peonies" was created while I was in Florence this Spring - which arrives earlier there. We stay on a villa with lovely gardens. It's almost like an explosion when the flowers all burst forth. The painting was made using gouache on Yupo paper.

PEONIES, GOUACHE ON YUPO PAPER, 14"X18"

Richard Castellana



The painting, Self-portrait: Fire, was painted during the Covid lockdown in 2020. I wasn't consciously making a reference to the pandemic, but in retrospect I think Covid left its mark on the painting, (fortunately I was left unscathed).

SELF PORTRAIT-FIRE, OIL ON CANVAS, 24"X18"

Marcia Clark



I had been looking at woodblock prints by the Japanese artist Hiroshige, and when I started working on some sketches from a terrace overlooking the Hudson River, I was moved to interrupt the prospect in ways I probably would not have if his compositions hadn't been etched into my mind. This piece is about water and weather and was painted on a day that was damp and hazy.

LAND, SEA AND WEATHER, OIL ON PANEL, 12"X16"



The ocean-side painting by Anne Diggory, "Power Play," juxtaposes competing strengths. The solid rock forms on shore and underwater have formed the shapes of waves, yet the seeming ephemeral water has worn down the rocks. An endless power play.

POWER PLAY, ACRYLIC ON CANVAS, 12"X24"

Craig Eastland



This picture of Gloucester harbor is from a period when I was painting landscapes altered by human activity. I was especially interested in places where people had stopped trying (or were unable to) to keep the natural world at bay. Gloucester is the last vestige of a massive extractive fishery that began (in places like Marblehead) during the colonial period. And, like other places where the natural world is reclaiming territory manipulated by people, the ocean is damaged, perhaps permanently. My bleak assessment is that human attempts to manipulate natural forces (like water and earth) have been short-sighted, successful, and often, catastrophic.

GLOUCESTER FISH PIER, OIL ON BOARD, 16"X20"



Working with carbon on paper of late I've found a congestion of imagery digested from years of on site alla prima landscape painting. Energies from nature are the impetuses for my work: I don't "make art"; I draw/paint as best I can.

5-18/19-24 MD, CARBON ON PAPER, 12"X9"

Clay Fried



Earth is in constant change. My plein air work has brought me to the Hudson River towns where there is much development and real estate speculation. Big earth moving trucks and excavators, back hoes, ditch diggers, cement mixers and snorkels with teams of men and women at working in all hours. Somewhat ironic, this iconic portrayal of one such earth sculpting machine sits dormant under of a layer of lacey dust on a day off from building and over-building in what was once ground zero for the eruption of the Hudson River School and its veils of light. And where we are now?

EARTH, OIL ON CANVAS, 14"X14"



This is indirectly inspired from the Amazon rainforest fires. Through this larger than life tragedy I wanted to express through scale, color and density the work I made.

AMAZON FIRE, OIL ON PAPER, 30.5"X24"

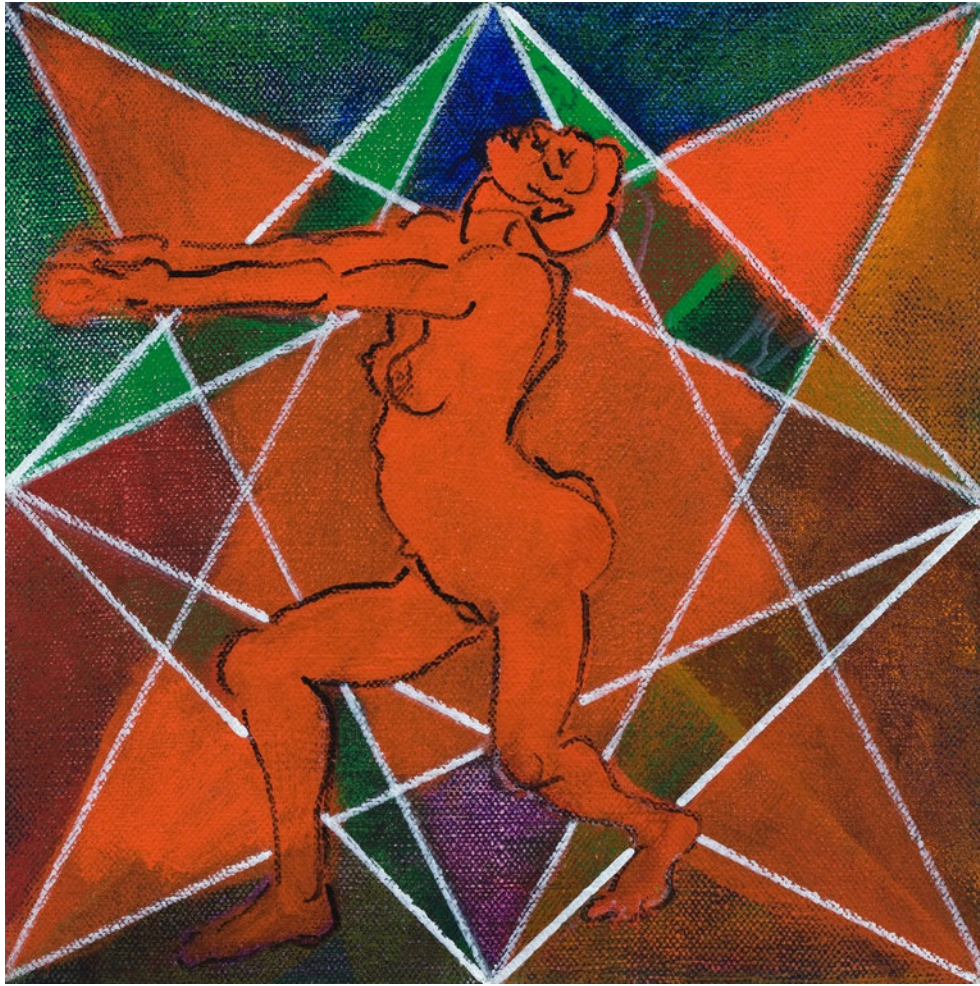
Marilyn Honigman



I collage together several of my monotypes into one image to convey the mood of the landscape .

LANDSCAPE, MONOPRINT, 7"X13"

Sam Jungkurth



Take the world as a geodesic shape and put tortured humanity inside it and set it on fire. As long as we ignore climate change the hotter the world becomes. Time is running out.

FIRE, ACRYLIC ON LINEN, 12"X12"

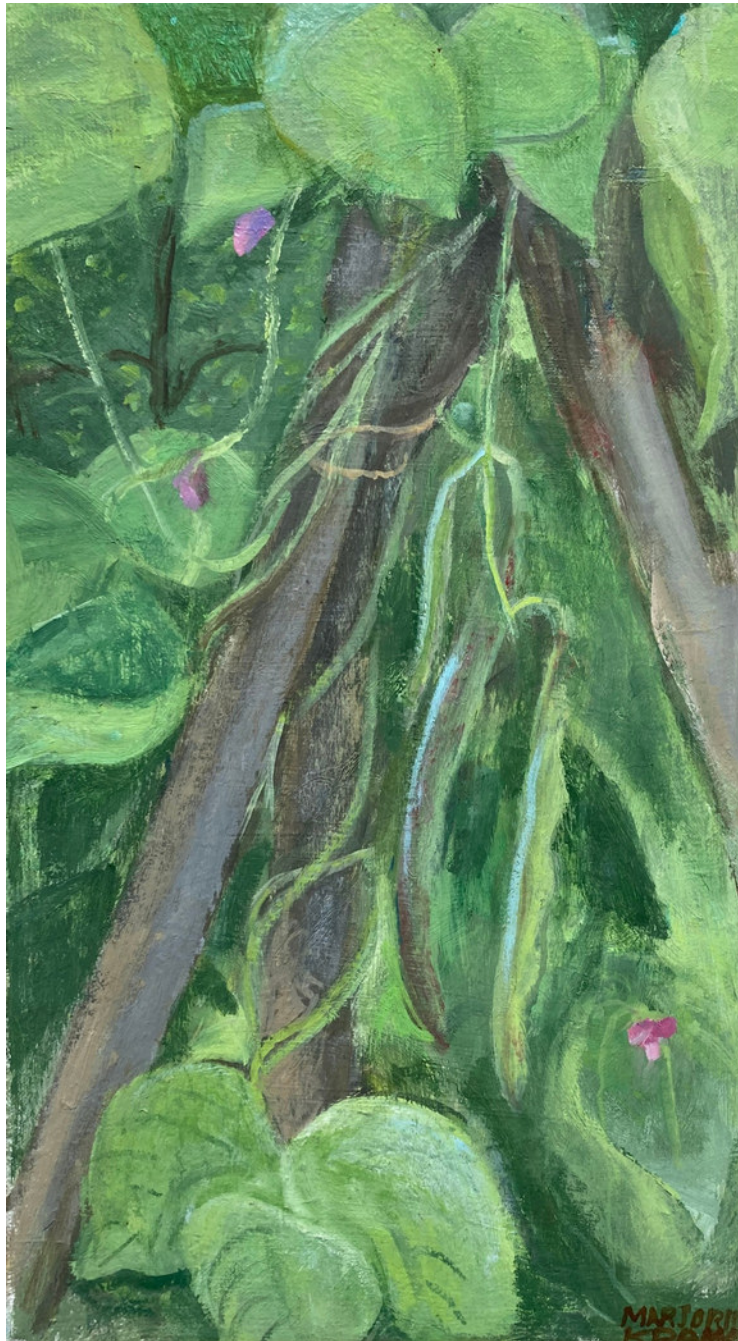
Charles Kaiman



I paint still life directly from the motif, focusing on eschewing visual preconceptions, and using careful modulation of color-value. I learned this technique, which I have been using since the 1960s, from my teacher at the art students league of New York, Edwin Dickinson.

EGG, WALNUT AND GARLICS, OIL ON WOOD, 10"X8"

Marjorie Kramer



I did this close-up painting in the vegetable garden looking at the spirals pole beans use as they rapidly climb up their poles. We think pole beans are better tasting than bush beans. Spiral structures go way back into ancient art and natural history.

POLE BEANS IN GARDEN, OIL ON LINEN, 18"X10"

Tamara Krendel



I painted "My Windy Island" alla prima during my summer painting retreat on Moosehead Lake, while standing on the shore during a beautiful windy day with stones weighing my easel. I worked for hours as the light and wind became increasingly dramatic – blowing layers of clouds across the sky and waves across the water. The light, wind, trees, water and sky were overwhelmingly beautiful and fleeting throughout this drama and I wanted to capture something of that feeling as it was happening.

THE WINDY ISLAND, OIL ON PANEL, 12"X16"



I painted "Reflections" at a small pond in the town where I live in Connecticut. I moved there three years ago from Berkeley California. It was difficult adjusting to the new landscape. I have always been interested in reflections, in the way they seem to go down into the surface and out flat on the surface at the same time. The red building in the edge of the pond was the site of weapons manufacturing in the revolutionary war. Reflecting is a mental process as in self-reflection and a visual process which gives back to us a partial vision of the world. Reflections are all around us and part of the dreaminess of life.

REFLECTIONS, OIL ON CANVAS, 24"X24"

John Leavey



My painting, "Tire Tracks on Snow", is a result of living in rural Vermont, & noticing how little resemblance landscape painting, in most Museums, bears to what is in front of us. For me the idea was to paint what was right in front of me, even by merely looking down. Rather than seeking Bella Vistas. I have in the past (in Europe) painted a number of such distant views. The problem in both Italy & Vermont is to avoid Calendar views which are always a mistake.

TIRE TRACKS ON SNOW, OIL, 10"X12"

Margaret Leveson



The painting "Water Way" is one of a series of works that I made in my Brooklyn studio during the height of COVID. The material for these works was gathered in nearby Prospect Park. Birds in their habitat has been a recurring theme in my oeuvre as is water. I have devoted whole solo shows to water: Its movement, its ever changing patterns of color reflecting the changing light and seasons and the ways it changes the land through which it passes. This painting combines my two abiding fascinations: birds and water.

WATER WAY, OIL ON LINEN ,24"X18"

Helene Manzo



"Windy" is a trace monotype. A trace monotype is a process that is done without a press. It makes a one-of-kind print. First you roll out a thin film of ink on a piece of plexiglass . Then you put a thin piece of paper over the inked surface. Then using various objects to make a marks. (pencils , pen, almost anything works) When you press down you get a mark. My monotype "Windy" tries to evoke the wind as a gentle caress moving across a field.

WINDY, MONOPRINT, 12"X12"



"Great Migration" was created right after my visit to Tanzania.
Migration of the wildebeests.

GREAT MIGRATION, LITHOGRAPH AND PAINT, 12"X9"

Geraldo Perez



This part of my on going exploration about the human condition showing humans engaged in activities and separateness in plain sight.

SWIMMERS, ACRYLIC ON PAPER, 24"X18"

Nancy Prusinowski



This piece reminds me of the warm, heavy breezes that move the leaves on a hazy August afternoon.

AUGUST AIR, MIXED MEDIA, 6"X8"

Tim Ross



The head from a Mexican god being born out of a coyote's mouth
Wet feet between her toes sand
pregnant
Universal woman with her hands out

EARTH, WATER, WOMAN, DIGITAL MEDIA, 19"X 9.5"



I love to swim in the water in Upper Cascade Lake. You dive in that water and your life is changed.

YOU NEVER KNOW WHAT YOU MIGHT FIND IN UPPER CASCADE LAKE, ETCHING WITH INK AND WATERCOLOR, 10"X20"

Janet Sawyer



Our first boat was a Rhodes 19, and when my husband and I heard that the national club races were concluding in Marblehead we went up to watch them.

What fun it was to discover the town and meet the boat enthusiasts and to go sailing out in a big “observer” boat to watch the races.

Many years of sailing followed for us. This painting was part of a series of marines based on my sailing adventures and feelings about immersion in nature’s realm that being on the water provides. Observing the moon phases and weather changes is a crucial part of that life.

My husband Jerry enjoyed learning and then teaching celestial navigation pre-GPS and the skies became a source of information as well as of wonder.

I hope I have conveyed some of this in my painting “sailing under a gibbous moon” as well as the wonder and beauty of being on the water pulled along by the wind on a beautiful night .

SAILING UNDER A GIBBOUS MOON, ACRYLIC ON CANVAS, 16”X20”



While travelling in Mexico's Yucatan peninsula I longed to see a cenote, sacred to the Maya. A path through mangrove trees was covered with branches that created a long low arch. It led to a small cenote surrounded by lush foliage. The water glistened like an emerald. I stood transfixed. Two women arrived. Sensed my hesitation, they reassured me, "You are safe here". The cool water embraced us as we swam in this hidden paradise.

I pay homage to this experience with this painting. Transported far from her Madagascar home, a chameleon finds herself perched over the undulating waters of the cenote. This extraordinary creature seems to communicate with the precious water using her rich palette of colors.

CHAMELEON, ACRYLIC ON PANEL, 18"X14"

Clifford Thompson



I have been told that my paintings tell stories. Often the stories are mysterious, even to me. What are the men in "On the Waterfront" talking about, and why have they chosen this time and place to talk about it? Your theory is as good as mine. I like it that way.

ON THE WATERFRONT, ACRYLIC ON CANVAS, 20"X24"

Sam Thurston



I was out painting with Lois Dodd and Marjorie Kramer when I did this painting of Rockport Maine 2002. Regrettably, I have not visited the area since.

ROCKPORT MAINE, OIL ON CANVAS, 9"X14"

Jenny Toth



This relief sculpture feels like ice, fire and wind all coalescing into a dark fairy tale that reflects on feelings of freedom, being grounded, and longing.

WIND, ICE AND FIRE: HARPY AND MACAW, PAPER CLAY AND ACRYLIC, 20"X16"X4"

Marie Van Elder



From my studio located on the northern California coast, observing the landscape provides endless opportunities to explore space organization, meaningful marks, inner metaphors and interconnections with human nature. In a place where the whimsical can rapidly transform into the catastrophic, I am constantly reminded of the responsibility for our land, its impermanence as well as ours.

THE RIVER, OIL, 8"X10"

Jim Weidle



Have you noticed: most of us carry around little brain models of the world? Sometimes I go out West. Where seldom is heard (no people) a discouraging word. The skies? Not cloudy. All day.

OUT WEST, OIL ON CANVAS 12"X16"



This painting was inspired by the beauty of the earth and multitude of flowers and plants on the earth and under the sky.

YELLOW AND PURPLE FLOWERS, ACRYLIC, 7"X5"

Earth

Wind

Fire and Water

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