

# Back to School Special

*Artists from the University of New Hampshire  
Department of Art*

August 27 - October 2, 2016

Sachiko Akiyama	Julee Holcombe
Michael Cardinali	Craig Hood
Brian Chu	Jennifer Moses
Grant Drumheller	Don Williams
Rick Fox	Leah Woods

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[www.georgemarshallstoregallery.com](http://www.georgemarshallstoregallery.com)

# Sachiko Akiyama



Woodworking

Sachiko Akiyama's work has been exhibited in the United States and abroad, including solo exhibitions at the Akinofuku Museum (Hamamatsu, Japan), the University of Maine Museum of Art (Bangor, ME), and group exhibitions at the Kohler Arts Center (Sheboygan, WI), Smack Mellon (Brooklyn, NY), and the Decordova Sculpture Park and Museum. Among numerous honors, Akiyama was awarded a Joan Mitchell Award, an Artist Resource Trust Grant, and residencies at UCross and Skowhegan School of Painting and Sculpture.

“My figures quietly contemplate the complex and mysterious world of the internal, in direct contrast to the over stimulation and fast-paced chaos in the external world. I use my lexicon of symbols to investigate the universal question of how we find meaning in our lives. Starting from large laminated blocks of wood, I carve portraits of figures holding deliberate poses and often interacting with wild animals or another person. Recently I started combining these carved wood forms with other materials such as glass, metal, resin and clay. This mixture of materials promotes the interpretation of my sculptures beyond merely illustration or representation. While my work references the historical use of wood carving in spiritual and religious art, I am interested in exploring similar universal themes from a subjective, secular viewpoint shaped by my experience in the contemporary world.

As an artist living in a time when cultural boundaries are blurred, I take the liberty to appropriate, combine, and reinvent symbols from other cultures, art movements and time periods. My wide range of artistic influences include Egyptian funerary sculptures, medieval Christian woodcarvings, Brancusi, and contemporary sculpture. The allegorical and dreamlike imagery in my work is also derived from a combination of personal memories, family history, dreams, and symbols from a variety of cultures including my own heritage. I combine symbols and gestures in a way that allows for multiple interpretations while still retaining a sense of inexplicability. Natural symbols in particular interest me because I believe that the answers to existential questions lie hidden in nature and cannot be answered.”

# Michael Cardinali



Photography

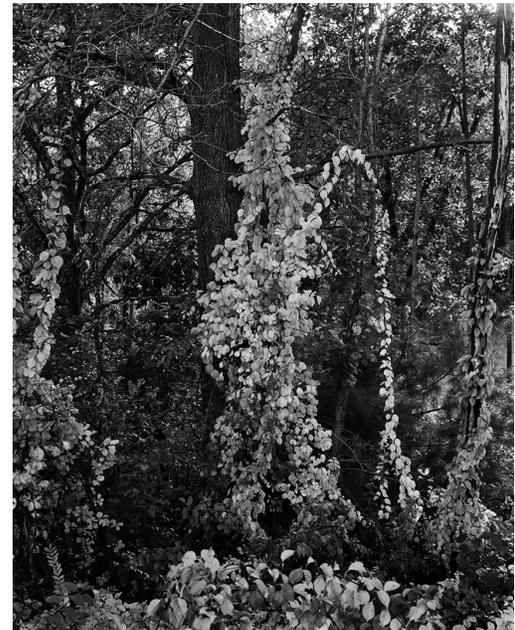
Michael Cardinali received a BFA from SUNY Purchase and an MFA in Photography from Massachusetts College of Art and Design. He has exhibited across the United States and in Europe, including solo shows in London and at MIT in Cambridge, MA. He lives and works in Boston, and teaches photography at the University of New Hampshire.



*Autumn Hills Orchard,  
Groton, MA*



*Pia, Boston*



*Autumn Hills Orchard,  
Groton, MA*

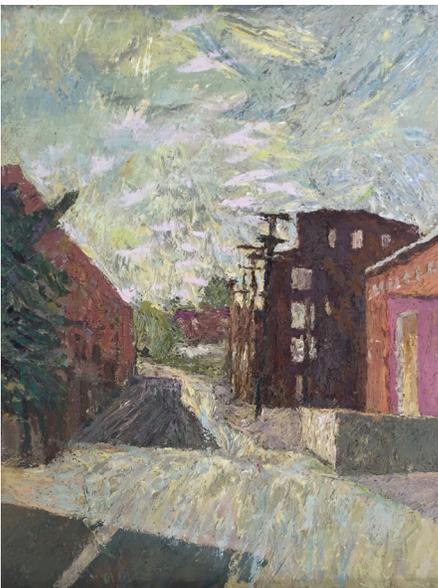
# Brian Chu



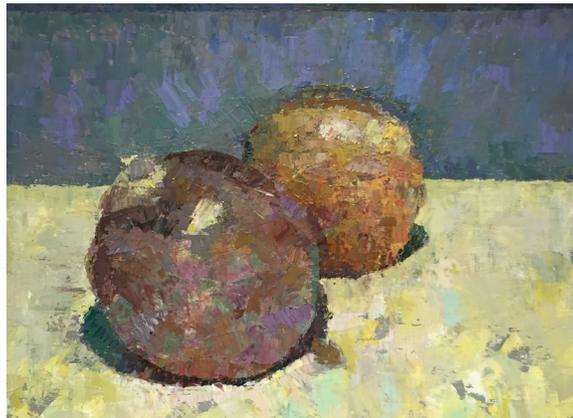
Painting

“My paintings are records of a personal pursuit of the mystery of seeing. In this pursuit the act of painting brings my eye, mind, and imagination together to form new visions in multiple sessions. Each painting is the result of these continuous revisions and redefinitions.

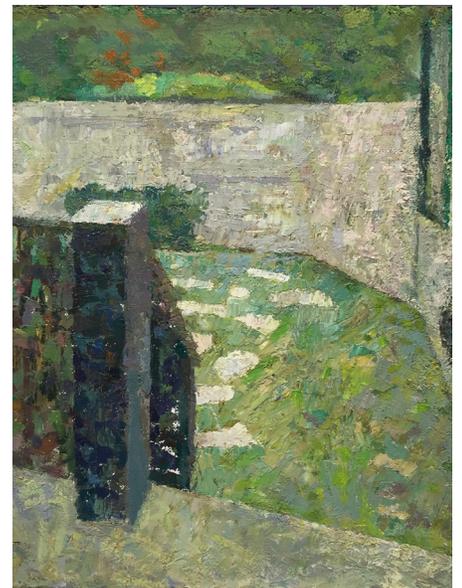
There is a dialogue between I, the painter, and the canvas before it becomes a painting. It is a conversation between sensuality and issue solving, and a process enables me to fully embrace life in solitude.”



Lower Mill



Two Onions



Backyard

# Grant Drumheller



Painting

“These paintings constitute the long-term repertoire of subjects I love to paint: human figures in natural and urban spaces, my daughters and my wife, and groupings of animals. Light and color unify these subjects for me, and light has come to take on mythic importance in my work. The act of painting is really a way to draw with color. No matter how complicated the idea or powerful the unconscious obsession behind the work, all of it is ultimately secondary to the pursuit of the right color in the right space—or as Boston painter George Nick says, painting is always a matter of “chasing color”.”



*Apple Orchard in October*



*Chickens*

Rick Fox



Painting



*Portrait of Margo Timmins*



*Red Tail Whistle*

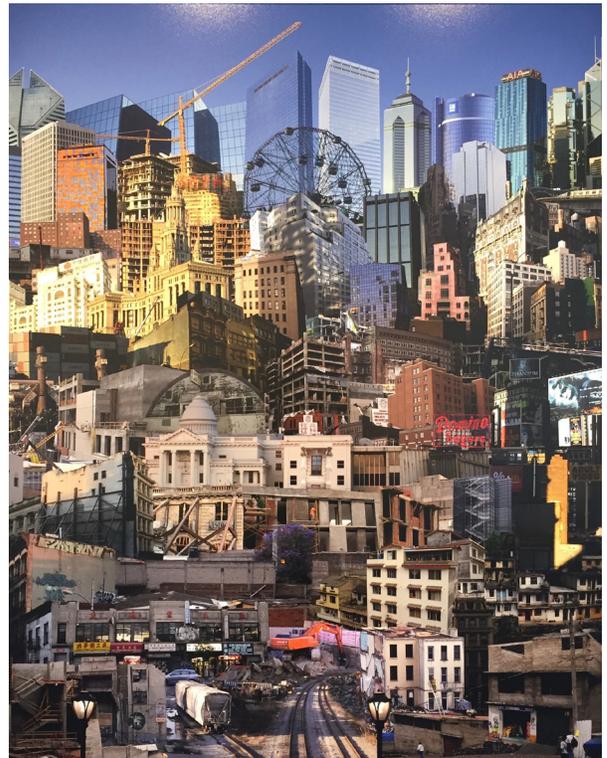
# Julee Holcombe



Photography



*The Longest Summer*



*Metropolis*

# Craig Hood



Painting

Craig Hood lives and works in Portsmouth, NH. He has taught painting and drawing at the University of New Hampshire since 1981. He has an extensive exhibition record nationally (also in Japan and Canada) and has won a Ford Foundation Grant, been a finalist for the Rome Prize in Painting (1987), and nominated for a Louis Comfort-Tiffany Award (1999). He has participated in group exhibitions at the Bowery Gallery, the First Street Gallery, The National Academy of Design, and the New York Studio School. He has been associated with galleries in Washington, D.C. (Jane Haslem), Naples, FLA (Trudy Labell Fine Art), and Portland, ME (Greenhut Galleries).

Since the early 1990s he has focused primarily on figure-in-landscape images; in 2006 one of these, *Man Coming or Going*, was included in a comprehensive examination of the human figure in American art at the Ogunquit Museum of American Art, *The Figure in American Painting and Drawing, 1985-2005*. In 2011 Craig had his first solo exhibition, *Blue River*, at Beaux-arts des Ameriques in Montreal. This was followed by another solo show in 2014. Last year he was named as the Falk Visiting Artist for the spring term at the University of North Carolina at Greensboro, where his work was featured in a solo exhibition at the Weatherspoon Museum (Jan.-April, 2015). Craig is represented by Beaux-arts des Ameriques, Montreal, QC.

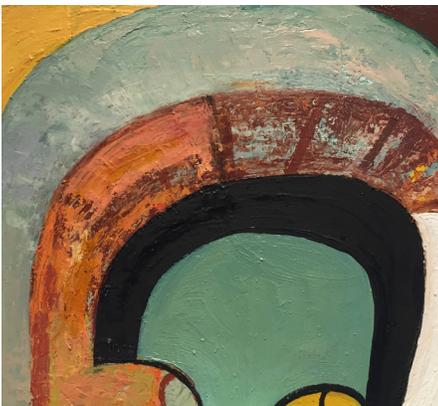
“For a long time the intent of my work has been about the same: to locate the human figure in a landscape space in such a way as to reveal something about its existence. Perhaps the biggest change in my work in recent years is that my landscape spaces have become increasingly more rural. By now, they are just as rural as I can make them. There is a quality, which I refer to as remoteness, that I have tried hard to achieve. For some reason it seems important to me to remove the human figure from an environment characterized by all the social and material qualities associated with a normal or good life. What is life like without these things? That is the question I have asked myself.”

# Jennifer Moses



Painting

Jennifer Moses lives and paints in Boston Massachusetts. She has been included in exhibitions across the country and throughout New England and is currently represented by the Kingston Gallery in Boston. Her work has been reviewed in Art New England Magazine, The Boston Globe, The Boston Herald, Sculpture Magazine and The Roswell Daily Newspaper. Her work was included in the Northeast edition of New American Paintings. In addition, Moses' paintings have been published in the Book "Making Abstract Art" by Dean Nimmer in 2014. She has been a visual artist resident at Skowhegan School of Painting and Sculpture, and twice at Yaddo Artist Residency in Saratoga Springs, NY. In 2010-11 Moses was a fellow at the Roswell Artist in Residence, in Roswell, NM. This yearlong experience culminated with a solo exhibition at the Roswell Museum of Art. Moses is a Professor at the University of New Hampshire.



*Homage to Musa*



*Who's afraid of red, yellow, blue*



*Bandlier Phantasmagoria*

# Don Williams



Ceramics

“Architecture has been an important reference in my work for a long time. From Anasazi cliff dwellings to oil refineries, the coming together of intersecting planes and lines to create structure and interior space fascinates me.

The pieces in this exhibit explore a landscape of industrial architecture. Images of driving through the New Jersey meadowlands as a child run through my mind. Refinery tanks, abandoned warehouses, grain elevators and silos become vessels filled with cultural associations. The pieces here are distillations of places and objects remembered and imagined. They are artifacts and fragments, the detritus of our post-industrial world.”



*Cistern 2*



*Black, White and Inbetween*



*Passage*

# Leah Woods



Sculpture

