

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Poogy Bjerklie

CV

b. 1954 Augusta, Maine

SELECTED EXHIBITIONS

- 2021 *Spring Essentials*, Sears-Peyton Gallery, New York, NY
- 2020 *The In Between*, Sears-Peyton Gallery, New York, NY
- 2018 *Nowhere In Particular*, Maine Museum of Art, Bangor, ME
- 2016 *Inland*, Sears-Peyton Gallery New York, NY
- 2011 *Sense of Place*, Hartwick College, Oneonta, NY
- 2010 *Turning Over a New Leaf*, Edward Thorp Gallery, NY
- 2008 *Keeping Distant*, The Phatory, New York, NY
- 2006 *Something in Return*, The Phatory, New York, NY
Mystic Trees, The Arts Center in Orange, Orange, VA
- 2004 *Fortune Artists Retrospective*, Regional Arts Commission, St Louis, MO
- 2002 *Selected Works*, Rob Buckley Gallery, New York, NY
- 1988 *Circles and Squares*, St Louis Design Center, St. Louis, MO
- 1984 Synthesis of Designer and Craftsman, NEA competition
Appalachian Center for the Arts, Nashville, TN

EDUCATION

- 1977 BFA Maine College of Art
- 1970 Haystack, Deer Isle, Maine

RESIDENCIES

- 2012 Artist in Residence, The Loft, Cadaques, Spain
- 2018 Minoeterie 21, Brittany France
- 1998 Haystack, Deer Isle, ME

SELECTED COLLECTIONS

- American Red Cross, St Louis, MO
- Memorial Sloan Kettering, New York, NY

ARTICLES AND REVIEWS

- 2018 *Maine Times*, Bob Keyes
- 2016 *The Hudson Review*, At the Galleries, Karen Wilkin

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Artist Statement

I did not set out to be a painter.

Painting found me.

The focus of my work is those fleeting, crepuscular moments between dusk and nightfall, dawn and daytime when color and form are constantly shifting.

From memories of my childhood, I paint landscapes that evoke a sensation of boundless space.

I paint on small wood panels that elicit, in their scale and simplicity, personal place and a quiet presence of a very particular moment in time.

– Poogy Bjerklie

“To describe Poogy Bjerklie as a painter who works from observation is accurate, as far as it goes, but the statement is also somewhat misleading. The acute perceptions upon which her paintings depend have been completely internalized, transformed, and used freely. Bjerklie’s mysterious, intimate landscapes appear to be about places she knows well — almost certainly in her native Maine — filtered through memory and all—but transubstantiated in the process. At once dreamy and precise, her looming trees, moody skies and evocative reflections are completely convincing but apparently ephemeral. Everything seems about to dissolve in mist or to disappear if the moon goes behind a cloud. From a distance, these economical images, with their subdued colors and broad, soft-edged forms, can remind us of 19th century Romantic views of nature. From a closer viewpoint, they become entirely contemporary — minimal gatherings of loose, generous strokes and scrapes, energetically disposed on weathered boards. Only when we step away do these rough patches of light and dark become powerful suggestions of remembered landscapes, translated into a nearly abstract language of stroke and gesture. The best of Bjerklie’s evocative views recall Denis Diderot’s description of the work of his friend, Jean-Baptiste-Siméon Chardin, written, astonishingly, in 1765: “...one can’t make things out from close up, while as one moves away the object coalesces and finally resembles nature; and sometimes it affords as much pleasure from close up as from a distance.” This approach may not be as radical today as it was in the 18th century, but Bjerklie’s strongest, eye-testing works make it clear that it can still provoke intriguing, poetic pictures.

– Karen Wilkin



At the Galleries: Poogy Bjerklie

By Karen Wilkin

The Hudson Review, Vol. LXIX, No. 1

Spring 2016

Poogy Bjerklie's debut exhibition at Sears-Peyton Gallery, Chelsea, titled "Inland," reminded us of what happens when observation is internalized and used freely. Bjerklie's mysterious, intimate landscapes appear to be about places she knows well—probably in her native Maine—filtered through memory. At once dreamy and precise, her looming trees and broad fields are completely convincing but seem about to dissolve in mist or to disappear if the moon goes behind a cloud. From across the room, her simplified images, with their subdued colors and soft-edged forms, remind us of nineteenth-century Romantic views of nature. From a closer view, they become entirely contemporary, minimal gatherings of loose strokes and scrapes, energetically disposed on weathered boards. Only with distance do these rough patches of light and dark become powerful suggestions of remembered landscapes. The best of Bjerklie's evocative views recalled Denis Diderot's description of his friend Jean-Baptiste-Siméon Chardin's work, written, astonishingly, in 1765..." one can't make things out from close up, while as one moves away the object coalesces and finally resembles nature; and sometimes it affords as much pleasure from close up as from a distance." This approach may be less radical today than it was in the eighteenth century, but as Bjerklie's strongest works made clear, it can still result in intriguing, poetic pictures.