



CAROL GOVE

C O N T I N U U M

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CARNEY GALLERY | Regis Fine Arts Center



Verdant, 2014, mixed media on panel, 24" x 30"

Carol Gove's paintings draw from nature, landscape, and abstract expressionism, striking a balance between painterly gesture and the physicality of pasted collage. She mines personal and aesthetic history for source material, re-using scraps of old handwritten letters, yellowing labels, sheet music, sewing patterns, and other family memorabilia. Drips of paint and chance combination of materials yield unexpected juxtapositions and cause perceptual shifts. While graphical history and textures of the found items create dialogue and play between the fluidity and opacity of paint, color dominates.

Beyond chance, Gove's paintings demonstrate structural rigor and a concern for formal composition. *Growth* (2013) is a study in balance, implying weight and counterweight. It appears to be divided in half. On the right side, two wide blocks of red and beige wash over vertical strokes of paint. A blue band at the top is echoed by other horizontal lines below and in the hint of white letters visible in the red. Textures and colors arranged in a dense strip jostle for the viewer's attention on the left. The majority of the collage elements are concentrated on this side. Mint green and bright yellow shapes unify and consolidate the surface.

Gove describes the dialogue in a painting as a "call and response." The clean edge of the palette knife used in *Verdant* (2014) is juxtaposed against the work's soft washes. Ripped and jagged pieces of paper contrast with cut edges. Many levels of work are evident in the layered surface. Gove draws the viewer's eye into the space under paper archways. White and black paint advance and recede in space at opposite corners. A small clipping of an upside down man and a telephone pole from a 1940s *Fortune Magazine* holds our attention as strongly as the dash of bold cadmium red.

The artist incorporates pieces of paper that belongs to persons important to her. Whether it is a list of treasured family recipes, or maps from a family collection, we learn something of a shared past in repurposed materials. *Nudge* (2014) includes a fragment of an architectural blueprint of a house Gove's father built, penciled renderings, and yellow receipts from a family-run hardware store. Echoing her medium of choice, Gove says, "It's about building and construction—the coming together of different parts."



Holiday, 2011, mixed media collage on panel, 24" x 48"

The collages are fully integrated with the paint. For example, there is a horizontal band of blue paper on the top left of *Growth* (2013) balanced by a patch of blue paint on the right. This careful placement shares space with drips of paint both up and down—the result of rotating the panel while painting. There is both continuity of line and interruption of the grid. Gove says, "It is the interruptions and the surprises of the drips that make the works interesting."

Gove gives the viewer a "glimpse" at a recognizable fragment or common history so that he or she may be reminded of personal memories. The artist's urge to uncover and decipher an underlying and unifying story is powerful. Gove holds the viewer in check with her handling of shape and paint, making her works register equally as beautiful and awesome.



Nudge, 2014, mixed media on panel, 24" x 30"

Biography

Carol Gove works out of her New Hampshire studio as an abstract mixed-media collage artist. She has a bachelor of science degree from the University of New Hampshire and studied at the DeCordova Museum School, Lincoln, Massachusetts. Her paintings and collages are exhibited nationally at The San Francisco Gallery, San Francisco, California; Gebert Contemporary in Scottsdale, Arizona; Stremmel Gallery in Reno, Nevada; and The Drawing Room in East Hampton, New York. She is a member of the DeCordova Museum Corporate Art Program, the Monadnock Art Colony in New Hampshire, and The National Association of Women Artists in New York. Her work can be found in public collections, including the Federal Reserve Bank in Boston. She has also exhibited in group shows in the Boston area at the DeCordova Museum, the Danforth Art Museum, and the Whistler House Museum of Art.

In addition to working in her studio, Carol volunteers much of her time in animal rescue. She is the Assistant Director at a cat shelter in Massachusetts. She also has donated her artwork to many non profit causes including The Human Rights Campaign, Crotched Mountain Rehabilitation Center in New Hampshire, Citizens for Affordable Housing in Boston, The New Hampshire Institute of Art, and the Contemporary Art Forum in Phoenix.



CARNEY GALLERY

Regis Fine Arts Center
235 Wellesley Street | Weston, MA
Gallery Hours | M–F 10am–4pm and
by appointment | 781.768.7034

Cover Image:
Growth, 2013,
mixed media collage on panel,
25" x 25"