

# Poogy Bjerklie



## Recommended by Karen Wilkin

From a distance, Poogy Bjerklie’s paintings trigger thoughts of 19<sup>th</sup> century landscapes – trees, reflective water, and luminous skies blurred by mist or the passage of time, as intimate and apparently ephemeral as images from the early years of photography. From a close view, they fragment into sweeps and blots of subtle color, apparently wiped off as much as applied to the sturdy support, with the edges of the patches becoming dramatic accents. It’s rather like the way Denis Diderot described his friend Jean-Baptiste-Siméon Chardin’s work 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.” Bjerklie’s subdued, varied palette creates mood and suggests the atmosphere of Maine, where she works for part of every year, responding to the changing weather, time of day, and light of her lakeside studio.

*Karen Wilkin, Fall 2020*

## Bio

Poogy Bjerklie, born in Maine, attended Haystack School studying sculpture and jewelry and later graduated from Maine College of Art in metal smithing. Following that, she became a jewelry designer and diamond setter. She joined an artist group and expanded into furniture design, specializing in painted fabric. She used her fabric to make wearable art leading her into the fashion world. Relocating to NYC, she exhibited at the American Craft Museum and Lincoln Center. In 1999, she started making paintings in a family member’s camp in her native Maine and learned that she needed to be reconnected to her roots and that painting was the medium that best expressed her vision. The following summer, she returned to Maine and has been painting there ever since.

Bjerklie's first solo show in 2006 was followed by exhibitions in galleries, museums, and universities, including Edward Thorp Gallery and Maine Museum of Art and Sears-Peyton gallery in NYC.

## **Artist Statement**

Recently, I ran across the word SAMSKARA, the definition being: mental imprints, embedded impressions, subconscious impressions, memories. That word resonates with me as to how I approach painting. As a landscape painter, I paint from my memory, my embedded impressions of the landscape I grew up in. Painting nature but not from nature, I create my landscapes in the studio. Growing up on two bodies of water, the Kennebec River and Richardson Lake in the Rangeley Lakes region in Maine, my work most often has reference to water and reflection in the water as well as the Pine tree in all its different sizes and shapes. Another concern of mine is light. The time of day I'm interested in painting is neither day or night but the crepuscular, or the in between, when things can take on a mysterious shape or color which gives my work, although a recognizable landscape, an abstract feeling. I try to express the feeling or spirit of the landscape. In this way the practice of painting connects to the embedded recollections of my origin.



*Poogy Bjerklie 2019, At Sunset, 12"x12" Oil on Wood Panel*



*Poogy Bjerklie 2015, Landscape at Evening. 12"x12" Oil on Wood Panel*



*Poogy Bjerklie 2017, Rustic Summer. 12" x 12" Oil on Wood Panel*