

Winner of a 2010 Folio Eddie Award

Maine Home

+ DESIGN

May 2011



The **Rustic** & the **Classic**

A lakefront camp + a Kennebunkport Colonial

BY BRITTA KONAU

BEING ON THE OTHER SIDE

Realist painters Linden Frederick, John Moore, and David Vickery depict the ordinary world we inhabit. The artists paint quintessentially American scenes and foreground the structures and mechanisms we use to claim space and satisfy essential needs, like shelter and work. Yet, while they focus on human presence, people are almost never represented. In their work, an invisible dividing line—sometimes subtle, sometimes more obvious—locates human presence on the other side of what we see.



LINDEN FREDERICK | JOHN MOORE | DAVID VICKERY



DAVID VICKERY

David Vickery grew up in Connecticut and moved to Maine twenty-four years ago. In 1989, he received a BA in human ecology from the College of the Atlantic and was awarded a Carina House Residency in 1993. His work is in many corporate and private collections and was included in *Paintings of New England* and *The Art of Monhegan Island*, two books by Maine author Carl Little. Vickery is represented by Dowling Walsh Gallery in Rockland.

David Vickery relishes “the moment when an image of the outside world is registered and interpreted by the brain”—that is, when an optical image merges with a mental representation shaped by memory and experience. To merge the seen and felt worlds, Vickery practices what he calls “precise realism.”

The artist has engaged a broad range of subjects, from landscapes to dwellings to people. What ties them together is his almost anthropological interest in the way humans and nature interact. His training in ecology informs Vickery’s passion for sustainability and the environment, but with

an artist’s eye toward the imperfect adaptations humans have made in the effort to find comfort in their surroundings. With a subtle sense of humor, Vickery incorporates unsettling shifts in scale: hikers are almost lost on the rocky outcroppings they climb, vast skies dwarf the man-made structures beneath, and trees tower over backyard patios. But negotiations between nature and culture can also take the form of hedges and other protective structures like houses.

Rockport is a scene replete with compositional and sociological interest. Horizontal bands of color—the blue sky, tall hedge, green grass, white-picket fence, and gray tarmac

and curb—are grounded by the yellow line in the road. Off-center and introduced by the diagonal stone path, a break in the optical barrier provides a peek at a magnificent house. The image gives vision to the artist’s belief that wealth and success can lead to defensiveness and isolation. “I like the paradox of how these idyllic-looking spaces can be so inviting yet so forbidding—simultaneously attractive and repellent. But I am not after didactic social commentary,” Vickery says.

MH+D

For more information, see Resources on page 102.

Rockport, 2010, oil on canvas, 32" x 30". © David Vickery, courtesy of Dowling Walsh Gallery



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