



Past Pa'ia, 2009, oil on panel, 6 x 6 inches

Christina Beecher.
a retrospective
curated by Carrie Peabody '10

March 7-April 16, 2010

WEIL GALLERY, WATSON FINE ARTS, WHEATON COLLEGE



Rolling Pastures, 2007, oil on canvas, 15 x 30 inches

ARTIST'S STATEMENT

So deep is nature's affect on me that I am profoundly aware of the ever changing light, tones and values of my surroundings. I see the way the trees look in the summer, full of life and color, and later as the seasons change study the structure of the same trees and marvel at their grace. At first, I took hundreds of photographs to document what I saw, but was so often disappointed by the images afterward. The sheer act of looking and studying nature imprinted like a photo negative in my mind. Since then, I paint solely from memory, creating paintings that bring peace and a special quietude. This freed me up to paint not only what I may have seen but also more importantly what I feel. I want to create the places in my paintings that are in other people's minds, or places that they may want to witness themselves.

—Christina Beecher

The Creative Process

Throughout her artistic career, Christina has developed a unique creation method of additive and reductive painting that creates a distinct aesthetic. Tina often adds or removes layers of pigment to and from her surfaces—whether they are canvas or panel—at a methodical or rapid pace. In doing so, Tina creates recognizably layered, vibrant, contrasting landscapes and seascapes. She describes her typical creation process below.

“As my monochrome technique develops, so does my color work. I establish the entire structure of the painting in its monotone stage. Where things are, where the darkest darks are, where the lightest lights are, in essence, is decided in this stage of the composition.



Marshland



Day's End

This frees me up to explore color. Partly due to the vision I see in my art, my color palate seems limited at times, but as I gain confidence, I begin to explore all ranges of colors. I particularly love vibrant highlights in my work, which usually reinforce the intended focal point. The type of surface I am working on dictates my next process, but I usually start this stage from the sky downward.

When working on any of my tonal (monochrome) prepared surfaces, I usually begin by scrubbing in colors. I like to use my filbert brushes for this stage of painting; they are longer and keep me working more

quickly. In doing so, I make rapid decisions, keeping the painting fresher looking.

I always want to complete a large area in one work session (like the entire sky or a land mass) so as to keep the paint fresh or “wet” for when I can return to it at another time. I try to cover the majority of the entire painting surface with a layer of paint, as I like to consider the entire surface. At subsequent painting stages, I add more color and thicker paint to achieve a wet on wet painting technique. In this way, I benefit from the beautiful aspect of the oil painting medium, with lots of working time to blend, move, and rearrange color. In the process, happy accidents happen all the time, which I welcome.”



Heading East, 2006, oil on panel, 8 x 8 inches. From the Collection of James and Nancy Mahoney.

Artist's Bio

Education

1984 Cleveland Institute of Art Bachelor of Fine Arts Degree,
Major: Industrial Design, Minor: Graphics

Gallery Exhibits

2009

Next Door Gallery: June Exhibit, Mansfield, MA

Next Door Gallery: March Exhibit, Mansfield, MA

Duxbury Art Association: Winter Juried Exhibition, Duxbury, MA

2008

Attleboro Arts Museum: Out of the Blue Exhibit, Attleboro, MA, juried

Attleboro Arts Museum: Members Show, Attleboro, MA, Juror's choice Award

The Next Door Gallery: December Exhibit, Mansfield, MA

The Next Door Gallery: September Exhibit, Mansfield, MA

The Next Door Gallery: June Exhibit, Mansfield, MA

The Next Door Gallery: March Exhibit, Mansfield, MA

Attleboro Arts Museum: Viktor Schreckengost Legacy Edition, Attleboro, MA

2007

Attleboro Arts Museum: 8 Visions 2007, Attleboro, MA

The Next Door Gallery: Grand Opening Exhibit, Mansfield, MA

2006

Attleboro Arts Museum: Members Show, Attleboro MA, Juror's choice Award

Dauphinee Gallery: Three-person Show & Seascapes exhibit, Foxboro, MA

2005

MMAS Art Show: Mansfield, MA, First Place Juried

Mansfield Cooperative Bank: Local Artist Exhibition, Mansfield, MA

2004

Attleboro Arts Museum: Members' Show, Attleboro, MA Merit Award

Attleboro Arts Museum: Small Works, Attleboro, MA Juried

2003

Attleboro Arts Museum: Members' Show, Attleboro, MA

Greenlock Gallery: Fall Show & Spring Show, Rehoboth, MA

Attleboro Arts Museum: New Moon Art Event & Floral & Landscape Show,
Attleboro, MA

2002

PPSCC Members Only Exhibition: Brewster Library, Brewster, MA

Greenlock Gallery: Fall Show & Spring Grand Opening Rehoboth, MA

2000

Attleboro Arts Museum: Small Works, Attleboro, MA Juried

1995-1993

Vincent's Gallery, PO BOX Art: Mansfield, MA

Professional Career Experience

2009 Juror: Norfolk Arts Council

2007-2008 J/J Elementary School, Qualters Middle School/Art Instructor

1988-2001 Hasbro Toy Company: Sr. Product Designer/Design Lead

1984-1988 Nottingham-Spik Design: Product Designer

Professional Affiliations

Attleboro Arts Museum

Pastel Painters Society of Cape Cod

Oil Painters of America

Mansfield Art & Education Council

Massachusetts Local Cultural Council



Sunset Hawk Mountain, 2009, oil on canvas, 24 x 30 inches

Credits

Thank you to the following people for all your hard work and support. Christina Beecher for her incredible efforts, Professor Ann Murray for her wonderful advice, Betsy Cronin and Jessica Kuszaj for their amazing editing, printing and handling of the press, Ellen Cree at Happy Hollow Frame Shop for all of her continued guidance, critique and her superb framing for all of Christina's art works.

Thank you to the following people for your gracious loans: Elle Cree for *Evening Blaze*, Evelyn Staudinger for *Black Marsh*, James and Nancy Mahoney for *West Island* and *Heading East*, Tim and Lisa Connors for *Neap Tide Surf*, Ronnalee Mulkern for *Willow Oak*, C.E. Guay for *November Morning*, and Sean and Suzanne McCarthy for *St. Bartholomew*.

Selected Works

Winter Wood

Oil & charcoal on wood
24" x 24"
2008

Misted Mountainside

Charcoal & pastel on paper
7" x 9"
2009

Black Marsh

Oil on paper
12" x 24"
2009

Collection of Evelyn Staudinger

Clearing

Oil on paper
8.5" x 12.5"
2008

November

Oil on paper
6" x 9.5"
2008

Edge of Lake Silver

Oil on paper
6" x 9.5"
2008

Jacob's Meadow

Oil on paper
6" x 9"
2005

Past the Abbey

Oil on paper
28" x 20"
2007

Along the Grand Meadow

Oil on paper
34" x 46"
2007

St. Bartholomew

Oil on paper
13.5" x 20"
2007

Collection of Sean & Suzanne McCarthy

November Morning

Oil on paper
28" x 20"
2005

Collection of C.E. Guay

Atwood Lake Evening

Oil on canvas
14" x 18"
2007-2009

Bluffs

Oil on panel
8" x 8"
2007

Marshland

Oil on panel
10" x 8"
2009

Neap Tide Surf

Oil on panel
20" x 16"
2006

Collection of Tim & Lisa Connors

Heading East

Oil on panel
8" x 8"
2006

Collection of James & Nancy Mahoney

Past Pa'ia

Oil on panel
6" x 6"
2009

Blue Waters I

Oil on paper
8" x 6"
2008

Blue Waters II

Oil on paper
8" x 6"
2008

Low Cumulous

Oil on paper
6 1/8" x 6 1/8"
2008

Sunset, September

Oil on paper
10" x 7"
2008

West Island

Oil on board
18" x 36"
2007

Collection of James & Nancy Mahoney

After the Storm

Oil on board
8" x 10"
2003

Days End

Oil on canvas
9" x 6"
2006

Marsh Edge, Twilight

Oil on canvas
8" x 6"
2005

Rolling Pastures

Oil on canvas
15" x 30"
2007

Sesuit Sanctuary

Oil on canvas
24" x 18"
2004

Sunset, Hawk Mountain

Oil on linen
24" x 30"
2009

Evening Blaze

Oil on linen
12" x 16"
2004

Collection of Ellen Cree

Cope's Creek

Oil on linen
40" x 30"
2007

Hillen's Pond

Oil on linen
24" x 18"
2007

Willow Oak

Oil on linen
9" x 12"
2007

Collection of Ronnalee Mulkern

Grafton Afternoon

Oil on linen
10" x 20"
2008

Camden Grove

Oil & charcoal on watercolor paper
5" x 7"
2009

Watercolor Dog

Watercolor on paper
8" x 11"
1965