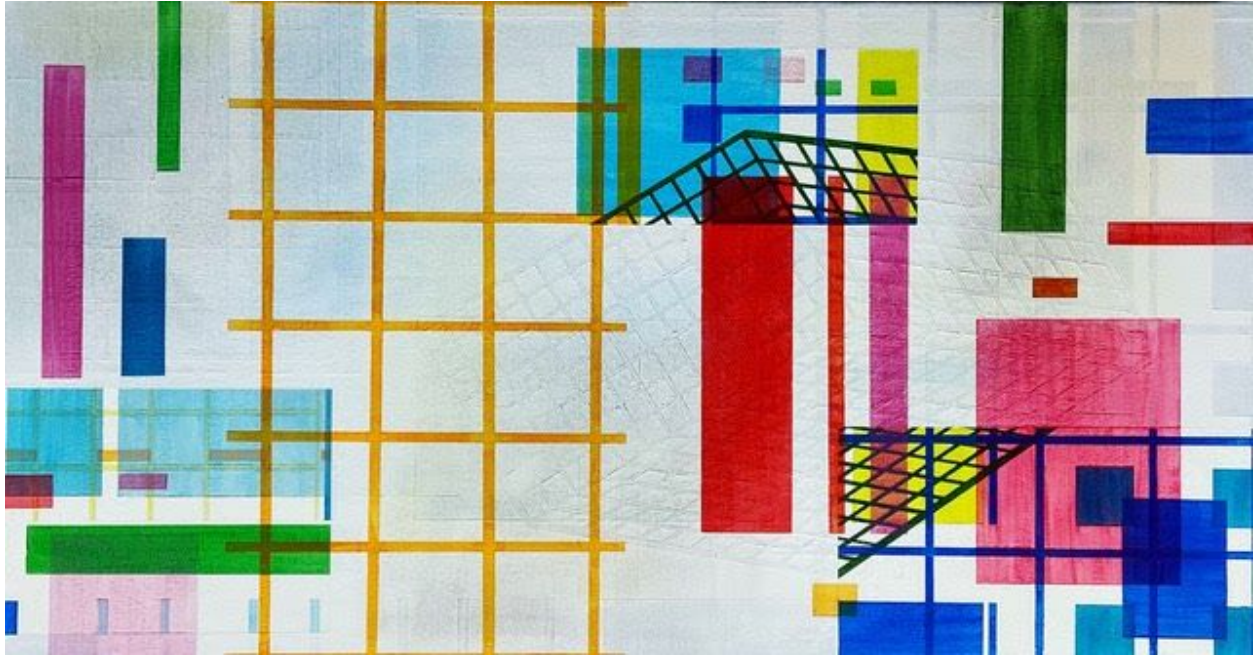


CASCO BAY ARTISANS

INTERNATIONAL FINE ART GALLERY

Casco Bay Artisans Celebrates Cade Jarvis



CBA is excited to celebrate Cade Jarvis and his newly earned BFA from the Maine College of Art! For those who might not know, Cade has been a member of the CBA family for the last two years as our Gallery Associate. His keen eye for design, fearlessness of ladders, and charming personality has solidified his place in our hearts. This catalogue celebrates his BFA Thesis Exhibition which was affected by the Covid-19 pandemic. Join us as we recognize the talent of this emerging artist and support him in his future creative career!

Under each painting is an audio link to Cade discussing each work. We hope you are as engrossed as we are.

For inquiries into the works or any other information, please contact:

Jennifer Swarts
Gallery Owner
jen@cascobayartisans.com

Jess Lauren Lipton
Gallery Manager | Marketing Director
CBArtMarketing@gmail.com

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Artist Bio:

Cade Jarvis is an artist originally from Auburn, ME, who moved to Portland, ME to pursue his passion of the arts. He studied at Maine College of Art and received a BFA in Painting. Cade's work references concepts such as; architecture, urban landscapes, vaporwave, technology and light. He has always been inspired by the Modernist's and the Minimalist's like; Frank Stella, Ellsworth Kelly, Sol Lewitt, Dan Flavin and Al Held. Paying homage to these artists while drawing inspiration from contemporary artists of today. This mixed with his own creative taste brings out his signature style through the use of hard edges and with the use of grids. Thus creating art that both fools the eye by creating depth and "figures" that have the ability to jump out of the surface through optical illusions.



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Artist Statement:

My art explores the idea of creating space through simple shapes and grids which play with digital concepts. This is done with the work of optical illusions that are rendered by the hand in a minimalistic abstract manner. My works are both modern and contemporary in style, exploring the middle ground while also trying to understand the contemporary culture around me. I find myself looking at the structural elements of what make up a city in our contemporary age and the art that follows.

My work takes the grid for all of its worth and twists it to be a piece of something. It causes fixation on the explorative quality of my layer work which causes a slowed read. With every piece of this fixation I am also fully aware of the overcomplication in my work, it can create but through modes of reduction it starts to minimize the sort of strain. It becomes more about the windows into its expression of labor. Although my work seems controlled and very thought-out, I never know what each work will look like once completed. It is when I feel the least comfortable that I feel most satisfied. This method of building is activated through the use of grids as structural tools. Because of this I often think of the grid as my content.

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This exhibition is presented as a written PDF and Audio Recording Series.

The following text can be read along with the audio and serve as a reference while looking at the work. This is a part of Casco Bay Artisans' ongoing effort to break down the barriers of the art world and welcome our audience to connect deeply with the art and artists we represent.

Intro:

Hello, my name is Cade Jarvis and I am an artist who resides in Portland, ME. Recently having received my BFA in Painting from the Maine College of Art right here in Portland. With my artwork I use concepts such as architecture, urban landscapes, vaporwave, digital technology and light as well as focusing on the artworks from the Modernists and the Minimalists while constructing a new Contemporary take which helps me define each work. To help with this I generally look to the works and rules set by Sol Lewitt, Ad Held, Ellsworth Kelly, Frank Stella, Dan Flavin, James Turrell, Charley Peters and so many more.

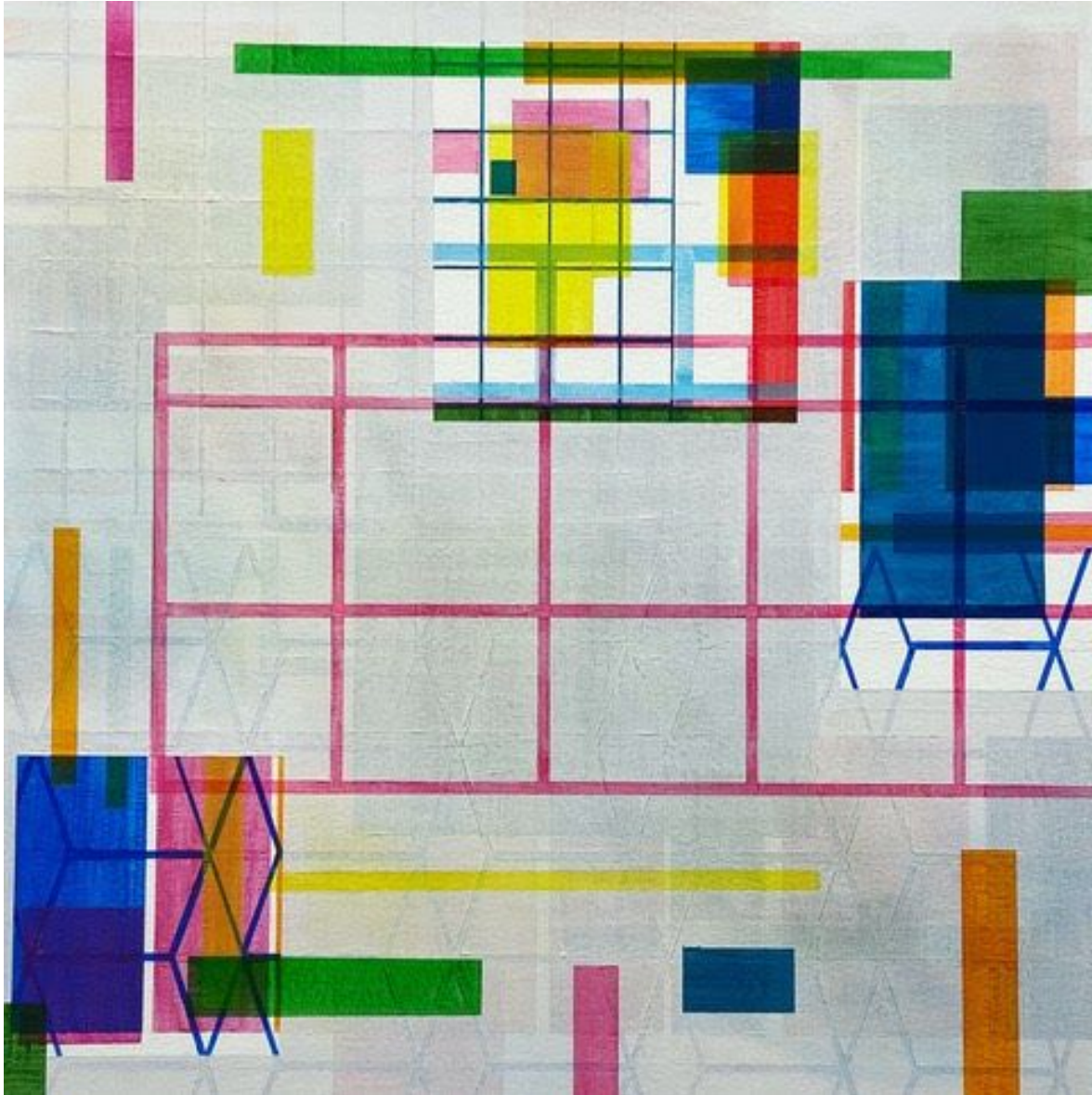
Each painting starts with a general idea of which I can build upon. This helps keep me motivated to keep experimenting with new things and create a fun environment in my studio practice. I also rely heavily on the act of traveling and researching artists such as the ones listed to help inspire new layers and new paintings of which I can build upon. This helps freshen up each work without becoming too redundant but also teaches me new tricks to help each composition become whole, thus creating a complete painting. I also like to use still-lives that I can build in my studio to help figure out how to make each transition of each layer push against the bounded fields I create. Thus creating the three-dimensional effect my work creates through the use of depth and optical illusion.

With this mode of working I constantly find that I have so many ideas that I want to work on all at once. To help with this I generally have between two and five surfaces going all at once, and am constantly writing and sketching new ideas generally on loose pieces of paper I find around me or in my many sketchbooks I keep around me.

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INTERNATIONAL FINE ART GALLERY

Stained Windows I, II, III

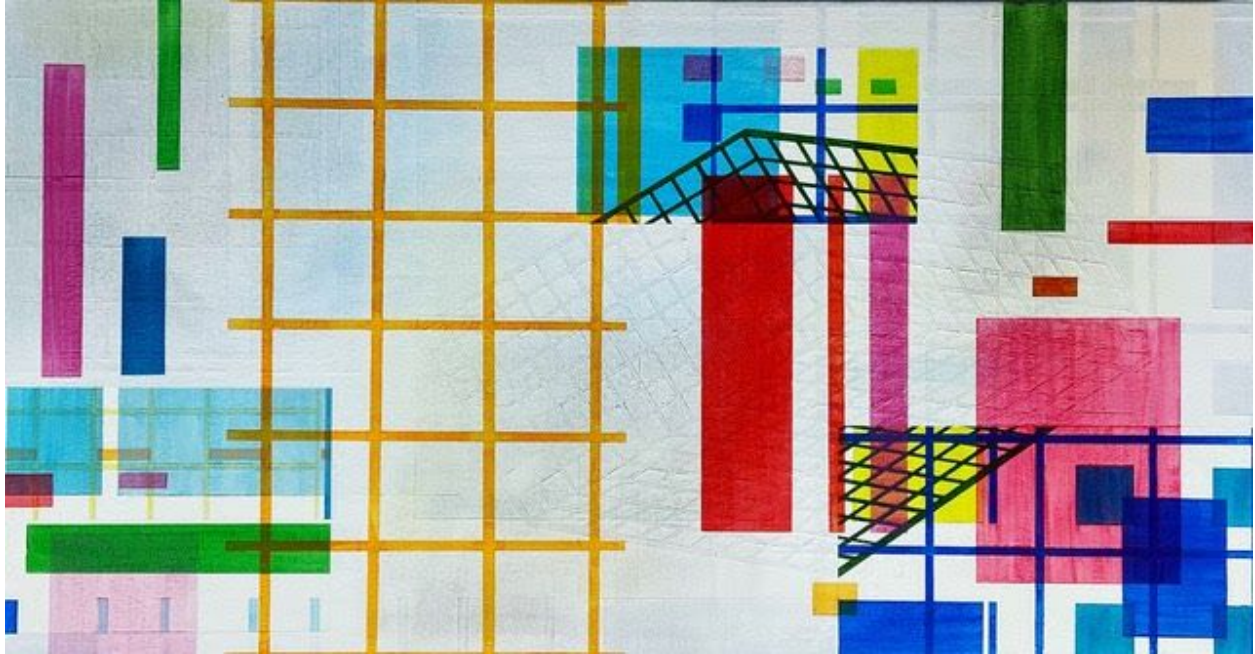


Cade Jarvis 'Stained Window I' Acrylic on Panel 12" x 12" \$500

[Listen to Cade Discuss Stained Window I](#)

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INTERNATIONAL FINE ART GALLERY

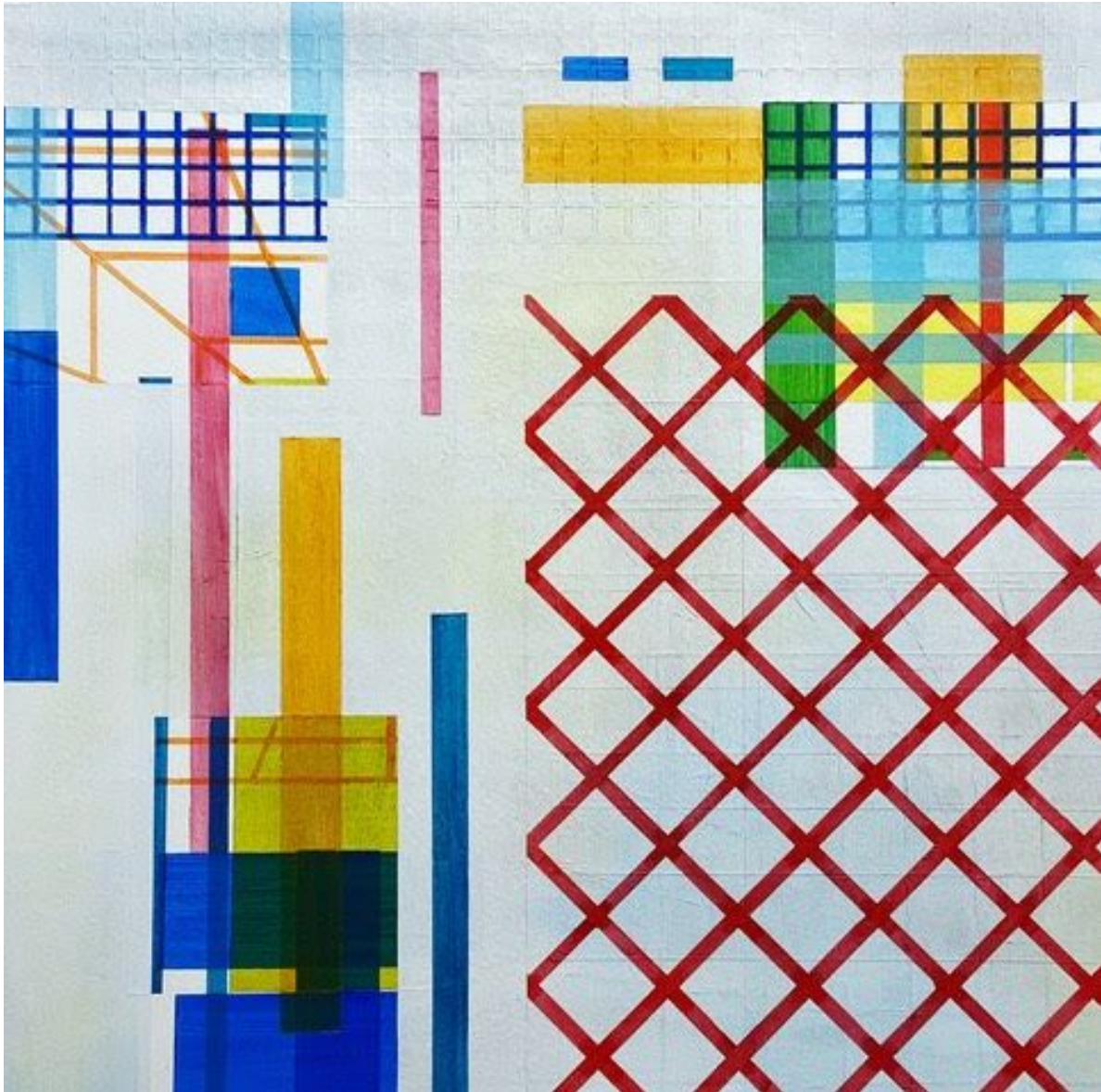


Cade Jarvis '*Stained Window II*' Acrylic on Panel 10" x 20" \$600

[Listen to Cade Discuss Stained Window II](#)

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Cade Jarvis 'Stained Glass III' Acrylic on Panel 12" x 12" \$500

[Listen to Cade Discuss Stained Window III](#)

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Stained Windows I, II, III

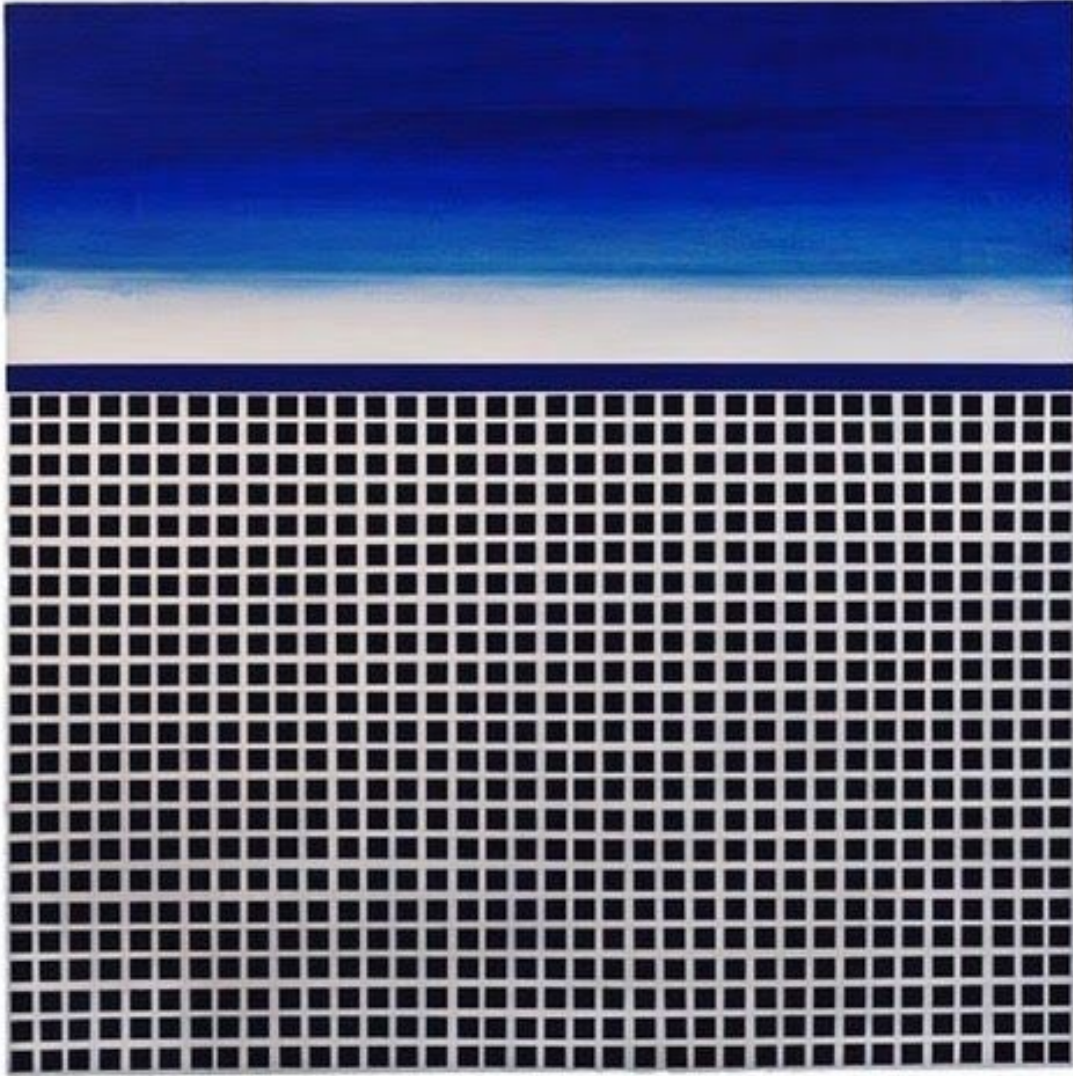
My painting Stained Window (number) out of the 3, are three paintings I worked on all at the same time. They are about my relationship with labor and it's tranquil presence or the meditative process of cutting out shapes and painting each grid. The painting at a glance evokes a sense of joy or excitement or even fun which is done through its many saturated layers. These saturated layers juxtaposed against the white helps amplify each color relationship that emerges out of the windows scattered across the surface. This is meant to keep your eye constantly moving around and discovering new areas where colors have mixed. These moments when the glazes layer on top of each other were meant to surprise not only the viewer but to surprise myself as well. This was done by intuitively grabbing mixed glazes and painting over the cut out grids while trying to forget about what layer was done beneath. Once the tape was taken off, I got to see what had emerged. Because of this, there are colors that wouldn't normally get layered and created unexpected results that emerge.

With each grid, they were cut out of tape and mathematically figured out to ensure the most correct appearance. This effort to make each part of this painting perfect comes out of a desire to make things easy on the eyes. It is through this idealism that I have come to embrace the small imperfections as I am not a machine. It is in these small areas that it adds character and a sense of play. This sense of play then goes back to how it incites joy and excitement and fun.

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INTERNATIONAL FINE ART GALLERY

Sublime:



Cade Jarvis '*Sublime*' Acrylic on Panel 36" x 36" \$2400

[Listen to Cade Discuss Sublime](#)

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Sublime:

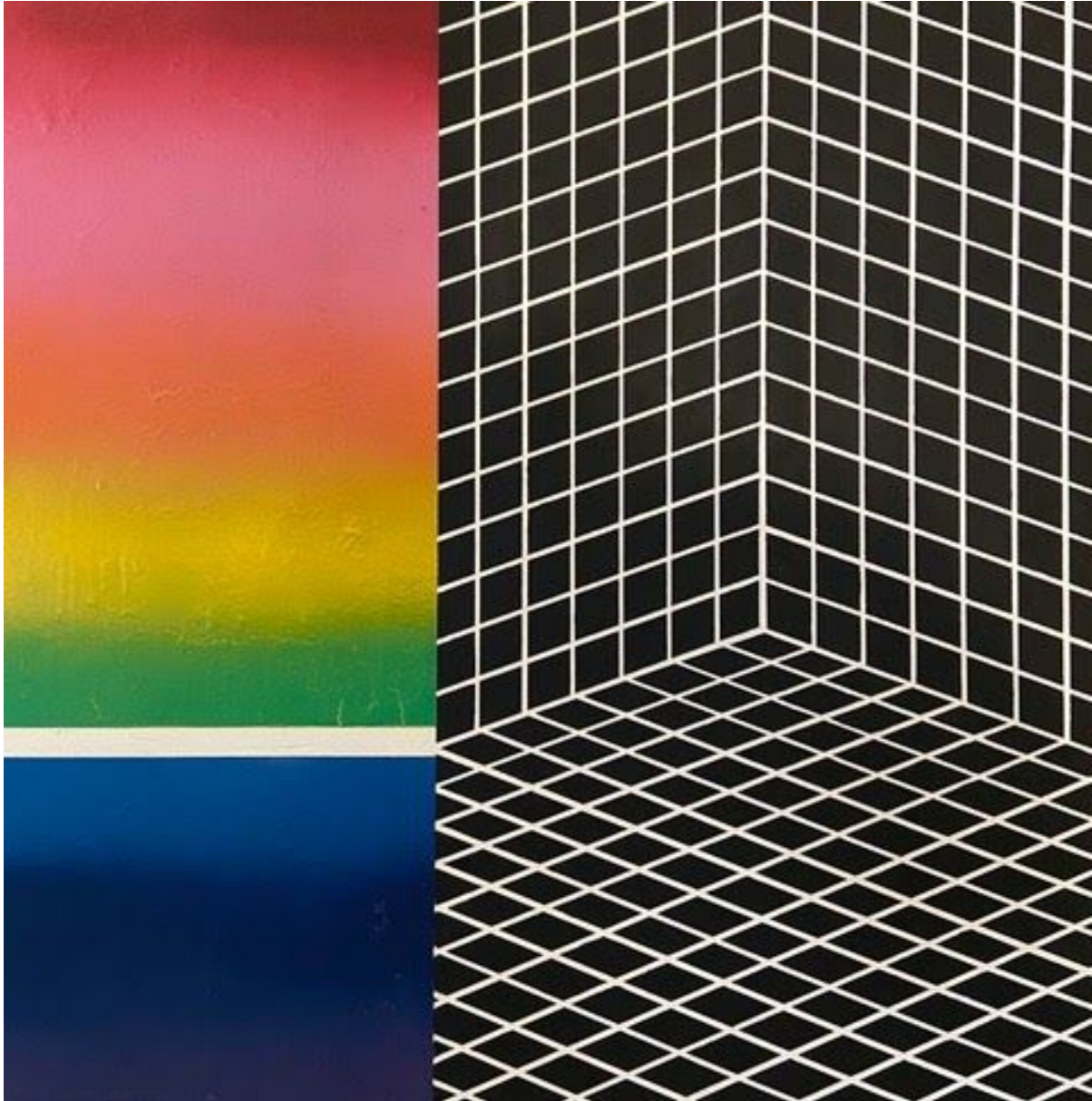
My painting Sublime was created from combining photos of grids found in architecture and lights found in environments I have discovered. It came from my way of reshaping and evolving the way I look at my surroundings. This building technique derives from my love of architecture. With the composition of Sublime, the top half is meant to depict light while the bottom half is meant to depict structure. The gridded bottom half has a fun catch to it; it's not perfect. It creates two different effects with the brain: one being dots that emerge where each line crosses over each other, the other is a wave effect where your eye tries to correct the subtle changes in thickness of the lines contrasted to the fine edge.

The painting only consists of the hues of blue and white which helps in creating a calm yet static work. The different value shifts and complicated strokes and texture cause the background color of the grid to come off as black. In the top half you see more of the brushstrokes and more of my hand which creates texture. This is then intermingled with a few bars of solid color to off-balance the gradient. Underneath the overall top layer of the painting there are textural moments of diagonal lines that help assist with the bouncing from the top of the painting to the bottom to ensure a maximal view of the work.

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Prism:



Cade Jarvis '*Prism*' Acrylic and Spray Paint on Panel 24" x 24" \$900

[Listen to Cade Discuss Prism](#)

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Prism:

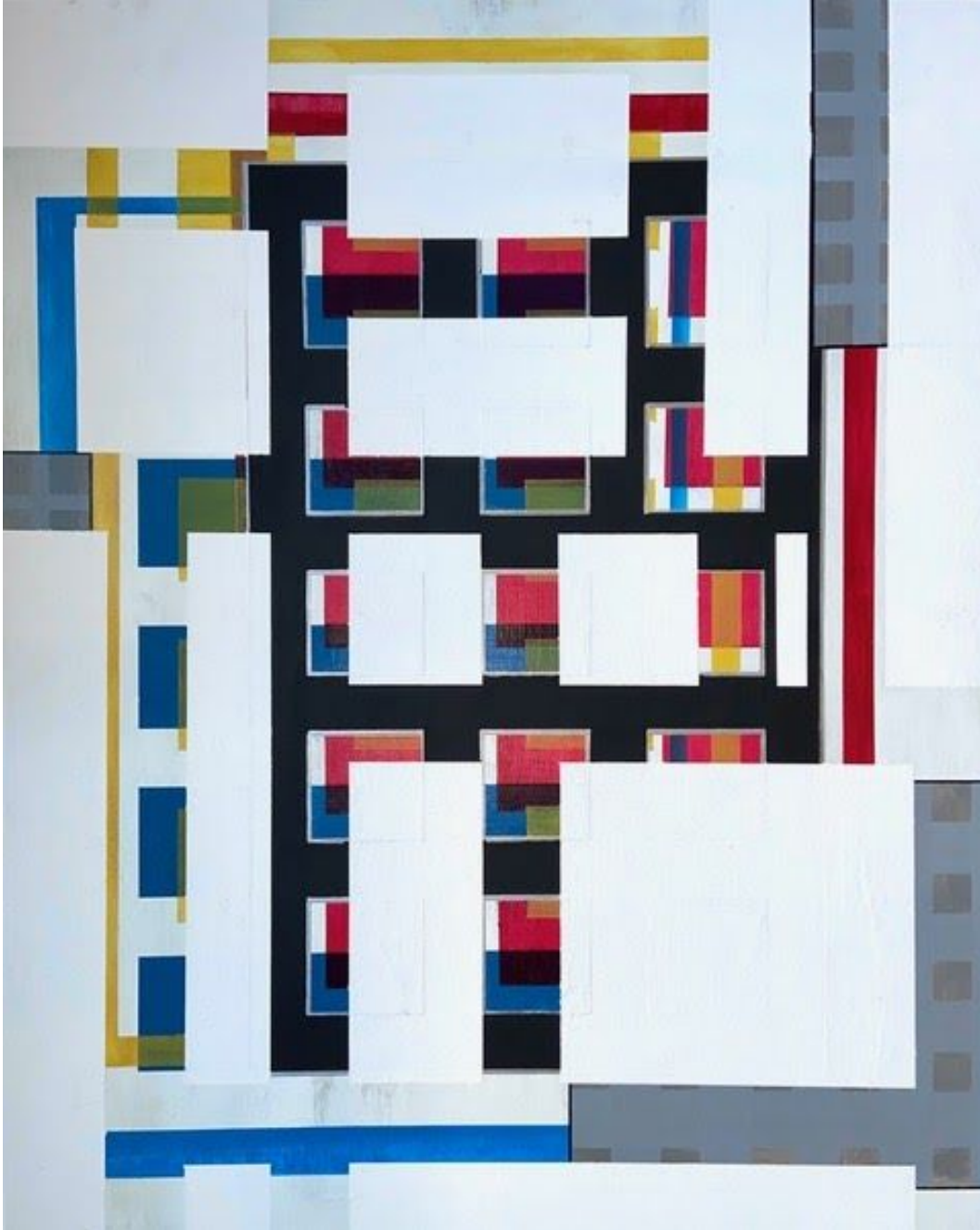
Prism falls into the same ideas my painting Sublime did with the split composition between the gradient or depicted light and the orderliness of the grid. In this version it is meant to depict more of a corner protruding outwards or inwards which is determined in the moment of viewing the work. This is meant to speak to the title as does the gradient. It is meant to talk about how prisms work with rays of light and how it breaks down into a full spectrum of color. I imagined that the piece would speak to these three basic parts of how a prism works. The white line being light that is then broken down through the grid which then expels into the rainbow shown, thus creating a full circle. This approach comes more from a digital way of thinking.

The linear view of the gradient comes from the idea that light rays are depicted as lines that wave causing them to intermingle with the colors around them creating the soft bleeding edges creating the gradient. This next to the simplistic grid or plain adds to the digital almost mechanical feeling. This is then contrasted by allowing my mediums to make some decisions for me like the building of paint or the cracking creating important physical moments. These moments add to the fact it is handmade being a painting, rather than a digital rendering.

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INTERNATIONAL FINE ART GALLERY

Interrelated:



Cade Jarvis *'Interrelated'* Acrylic on Panel 30" x 24" \$1050

[Listen to Cade Discuss Interrelated](#)

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Interrelated:

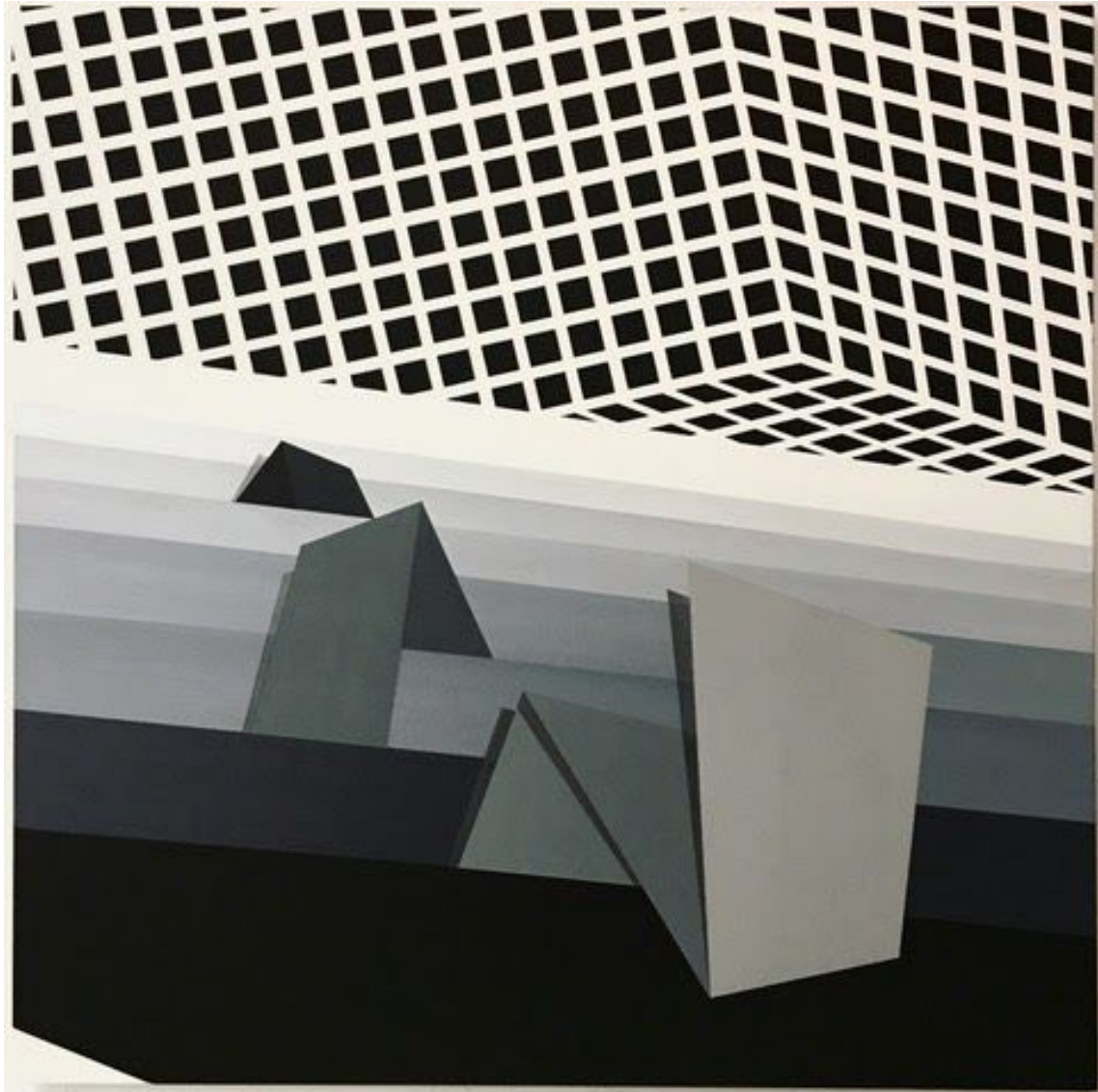
Interrelated is a painting that initiated the use of glazes in my work and how colors can mix just by layering. The main subject being the black grid in the center is meant to symbolize architecture and the colored layers being imagined shadows. It is meant to act as a homage to the Modernists through its specific color pallet of red, yellow, blue, black and white.

The painting looks quite complicated in certain areas but is actually quite repetitive. This is because the black grid in the center was repeated three more times in different colors which are seen blending through the layed areas in the squares created by the black grid. With all of the grids colliding in the back and the white and grey shapes in the front, it helps push the grids backwards creating a deep sense of depth. It also starts to break the grids down into more interesting shapes as no square is the same anymore. Thus breaking down the simplistic nature and creating a sense or “how”. “How” being more about how I made the painting. With these ideas all together it allows you to fall into the painting.

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Synthetic:



Cade Jarvis 'Synthetic' Acrylic on Canvas 48" x 48" \$3600

[Listen to Cade Discus Synthetic](#)

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Synthetic:

Synthetic is a large painting that really speaks to digital or mechanical ideas clashing with the handmade. The painting is very precise as it required a lot of math and mapping to ensure it would come out the way it is. With its simple color pallet of a grey scale, you focus more on the technical parts of how clean an edge is or where there are visible brushstrokes. These edges being the real star which took lots of time to try and make perfect.

The general composition of this work actually came to me from the way sunlight was coming through my window and onto the floor. From there it was manipulated and simplified. Then a gridded plain and a folding figure were added to help play with depth and contrast. The grid at the top creates a three-dimensional shape that pushes and pulls in ways it wants to be seen, protruding out or falling in. Then the linear grey scale shapes act as blocks of sorts or individual walls that the folding figure can weave through. This folding figure is the real subject of the painting as it brings in energy. It gives the effect that it is slowly moving through and out of the painting. The last thing to mention is the small shift in temperature. It is because of the cooler greys of the linear forms and the warmer greys of the folding figure that it helps separate from each other and not blend together, creating a whole piece.

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INTERNATIONAL FINE ART GALLERY

Chemosynthesis:



Cade Jarvis '*Chemosynthesis*' Acrylic on Panel 48" x 36" \$3200

[Listen to Cade Discuss Chemosynthesis](#)

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Chemosynthesis:

Chemosynthesis is a large abstract work that works because of the three very different layers and how each one interacts with each other. Each separate layer being multiple thinly layered glazes or the mixing of paint to create character or expression. It is through this thinly layered effect that the painting begins to look less heavy but also more revealing of the different sections. Its layers act as a way of wanting to look deeper to see just how far you can go without losing information. The folding figure then adds as the binding factor which collides the other layers. This makes the painting energetic but calm and explorative through its color pallet and textural element.

Chemosynthesis came out of a new idea of how I can create synthetic versions of nature and what that means to the original or how we think about it afterward. The title came after it was complete. This was because I wanted to draw on the feeling afterwards rather than plan that far ahead. The name came from looking at the work in reference to the ocean and the deep blues and greens that come with it, the yellow being that of energy. The thinking about the ocean and energy caused me to look for a reference of sorts that combine the two.

Chemosynthesis is the same process of photosynthesis but with sea life at the bottom of the ocean who create energy and sugars by absorbing the heat and natural gases from underwater vents. I imagine the deep blue and green expressive layer to be the water, the frames to be the organisms and the folding figure to be the energy created to survive. The synthetic aspect being that it is an abstract rendering and the ridged and controlled manner it was approached in which goes back to the almost digital or mechanical aspect to my work. All of this together to create the painting as a whole.

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INTERNATIONAL FINE ART GALLERY

Cascade:



Cade Jarvis *Cascade* Acrylic and Spray Paint on Panel 18" x 12" \$550

[Listen to Cade Discuss Cascade](#)

CASCO BAY ARTISANS

INTERNATIONAL FINE ART GALLERY

Cascade:

Cascade is much like Chemosynthesis with its desire to think about nature and how it can be changed. It is also about looking at each layer and the depicted depth. Although small in size compared to the others, it has its valuable moment positioned in the center. This valuable moment being the waterfall gradient coming out of the folding figure. These pieces have lots of character that helps with its surroundings. The work is bright and fun through its saturated colors. The gradient is then juxtaposed against the hard shapes that form the folding figure which helps highlight the gradient shape more. These shapes also have the simple drop shadows and crease mark to help provide the three-dimensional quality in almost protruding out of the surface. With its smaller size and more simplistic appearance comparative to the other works, moments like the subtle speckling through the gradient burst with energy.

This piece got its name from the gradient element as it reminded me of a waterfall. The beauty of that idea is that it can be an aerial view or a straight forward view as if looking right at it. The cascade of water flowing and falling creating the bubbles once the two directional water currents meet. This natural idea met with the hard-edge abstract manner is what makes the piece whole.