



Harpeth Burial Mound, oil on canvas

CHARLES BRINDLEY

ORDERED PROSPECTS

The Fine Arts Center Cheekwood Nashville, Tennessee

March 18-April 25, 1982



Study of small mound with dead tree, 1981, graphite

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The work of Charles Brindley, a young and extremely talented Nashville artist, is featured in a one-man show at the Fine Arts Center, Cheekwood, from March 18 through May 2, 1982. A complementary selection of monumental oil paintings and smaller scale graphite drawings comprise the exhibition entitled *Charles Brindley: Ordered Prospects* — a meticulously rendered vision of a nature that is both haunting and alluring.

A mild-mannered, scrupulously conscientious and inquisitive individual, Brindley focuses on isolated elements of landscape as subjects. Regional areas, and particularly several sites on the Harpeth River, serve as points of departure for both drawings and paintings. Simple forms — the burial mound, leafless trees, dolmen and menhirs — become monuments of the American landscape which carry considerable visual and conceptual impact.

Brindley's fascination with both the form and concept of the burial mound is one of some duration. He has travelled to specific sites throughout the eastern United States, but the majority of the finished works are what might be considered super-realist portraits of particular mounds in Tennessee. The series of Mound paintings 1-10 are all of a single mound on the Harpeth that has continued to intrigue Brindley for some time.

Precision in execution of all elements leaves Brindley's technical mastery beyond question and imbues the artwork — like its subject matter — with an indelible sense of permanence. The artist's attention to detail in depicting isolated forms in settings that are pointedly unpeopled, evokes a deceptive serenity — one that is charged with mystery and romance. The isolation of the simple shape, in combination with a precisionist's treatment result in work that is rich and broodingly romantic.

Brindley feels strongly that the paintings and drawings should be

shown in conjunction with one another as they are mutually supportive. "Studies (paintings, drawings, photographs) and research are used as reference in extension of study concerns. It is important to me at this point in time that my exhibitions present the connection between study fragments, study compositions and the larger works." The studies provide the skeletal framework upon which the finished paintings are given form. With regard to the studies, Brindley says, "An emphasis is placed on studying the structural and color aspects of burial mounds and landscape forms. Subjects receive attention to structure and detail so that they are understood enough on a representational level to be believable as natural forms. The studies serve as reference to integrate formal concerns on a large scale format."

Brindley's educational history includes study at Arrowmont School, University of Tennessee, Knoxville. He has a B.F.A. from Middle Tennessee State University, Murfreesboro, with a major in painting and drawing, and commercial design. Recently, his work has been shown in a number of one-man exhibitions including shows at the Art Center Association, Louisville, Kentucky; the Tullahoma Fine Arts Center, Tullahoma, Tennessee; the University Club Gallery, Vanderbilt University, Nashville, Tennessee. The Fine Arts Center, Cheekwood, is pleased to have the opportunity to combine the drawings and paintings of Charles Brindley in his first one-man exhibition at Cheekwood.

The exhibition will remain on view through May 2, 1982. The works in the show are available for purchase. In addition, there is a handsome poster, designed by the artist. Inquiries should be channelled through the Fine Arts Center. The artist will present two lectures: the first on Saturday, the 3rd of April, and the second on Wednesday, the 7th. Both are scheduled for 10:00 a.m. and are open to the public.

Kittler Bain, Administrative Assistant