

QUADRANT'S FEATURED ARTIST

Carole Lindberg

Carole Lindberg grew up primarily in Connecticut, spending two periods of her early childhood living in Puerto Rico, and many long meaningful summers in Illinois. At around four years she began drawing passionately, and at twelve taught herself how to oil paint. To her great fortune, her family had provided Carole with a large furnished attic where she was able to work unhindered during her entire childhood. At seventeen, she apprenticed to Freda Dreany, a unique spiritual artist, learning the art of portraiture in oil. She continued on to the Art Students League, following a course of classical studies, and eventually graduated with honors in printmaking from Rhode Island School of Design.

In 1978, following family antecedents: her early years in Puerto Rico and her Swedish father's fourteen years in the jungles in Venezuela, she moved to the Amazon basin in Ecuador. For years, she lived on her farm along the Rio Napo, a tributary to the Amazon River. She collected and painted watercolors of rare local orchids and was commissioned among ten illustrators across Central and South America to draw pen and ink botanical illustrations for the five-volume work, "Native Ecuadorian Orchids" by Calaway Dodson.

These isolated years gave rise to a signature body of work, fine drawings created over a matrix of lines, stains and embossment on paper run through a printing press. Lindberg characterizes the drawings and paintings from this time as the Pavor Nocturnus stage, after a parasomniac sleep disorder that began in the jungle and perplexed her for decades. This art work was purposely improvisational. By not making preliminary studies, the artist sought to discover an original personal iconography flowing as directly as possible from her unconscious. As there were no outside influences from the mainstream art world, this was the perfect place to self-discover recurring imagery.

After years of artistic plenitude, around 2000, exorbitant inflation, outbreaks of violence, political and social instability impacted the cultural environment. Lindberg's concepts and her focus on internal imagery felt irrelevant to this new exterior reality. A parenthesis was imposed. Her innerscapes were to become outer landscapes: land development,



house construction and restoration of two old historic houses in Quito's colonial historic district. As she said, "during this time I learned how to talk with people". While she created architectural spaces, she painted occasional large oil canvases, and learned photo-mechanical applications and computer graphics, areas previously unexplored.

Simultaneously, Pavor Nocturnus ebbed and Lucid Dreaming became a presence. She aligned with others who practice and research this art of awakening into a

conscious dream state of photographic, high-resolution clarity, instead of the normal nebulous and vague experience commonly referred to as dreaming. Influenced by this dream discipline, she seeks to integrate waking and lucid dream state imagery into the increasingly hyperreal oneiric expression of her art.

Carole is currently assembling a permanent studio/gallery space in her house in historic Quito. She can be corresponded with at: carole_lindberg@yahoo.com. More of her work can be seen on her website at: www.carolelindberg.com.