

Daphne Mumford

Mumford's thematic development of the seasonal cycle is filled with expressions of mystery and lyricism reminiscent of Greek mythology. Her female figures assemble in forest glades to celebrate the rites of the season. Her figures merge silently with nature in a symphony of questioning coolness.

Mumford expresses the primal relationship of mother love by enclosing her figures in a space that holds the body much like the mother holds the child. Mumford uses the environment of a forest or a given space to express her need to understand the cycle of birth, death, decay and rebirth. Her canvasses become a stage where the drama of evolution take place.

All of Mumford's pieces have a fairy tale quality rich in illusionary ideas which give her myths a concrete form. Her sights transcend time and space producing a state of being suspended in limbo. In Mumford's work, one is reminded of 14th and 15th century Italian frescoes in which the stylized architecture is not merely background, but an element of the painting almost as important as the figures. Yet Mumford's environments never conflict with her figures but rather underscore their movement. The figures too, though easily recognizable as individuals, have the impersonal, archetypical quality found in pre-Renaissance Art.

Mumford defines her image through color and composition. Her dreams are of a utopia where she redesigns life's passages through the fantasy she envisions of transcendence. Her exuberance and her stimulation derive from the thought of new possibilities, new visual conquests and continual growth. Daphne Mumford has a rich internal world that is sure and original.

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