

An abstract painting featuring a grid of red, white, and black geometric shapes. The composition includes several large red triangles and rectangles, some with white or black outlines. A prominent black horizontal band runs across the middle of the painting, partially obscuring the shapes below. The overall style is minimalist and modern, with a focus on color and form.

GREG EDEN DAY

GREG EDEN DAY 2026



GREG EDEN DAY

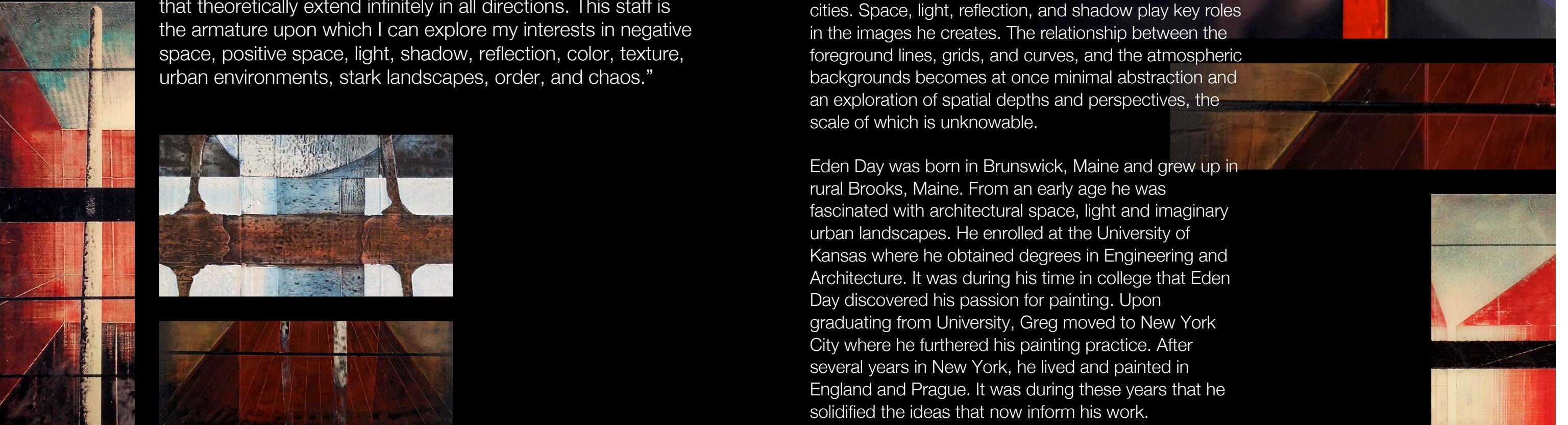
From the Artist ... “The organizing element of my work is a grid pattern of 16”x12” base units. Connecting these units are straight, angled, and curved lines...similar to a musical staff... that theoretically extend infinitely in all directions. This staff is the armature upon which I can explore my interests in negative space, positive space, light, shadow, reflection, color, texture, urban environments, stark landscapes, order, and chaos.”



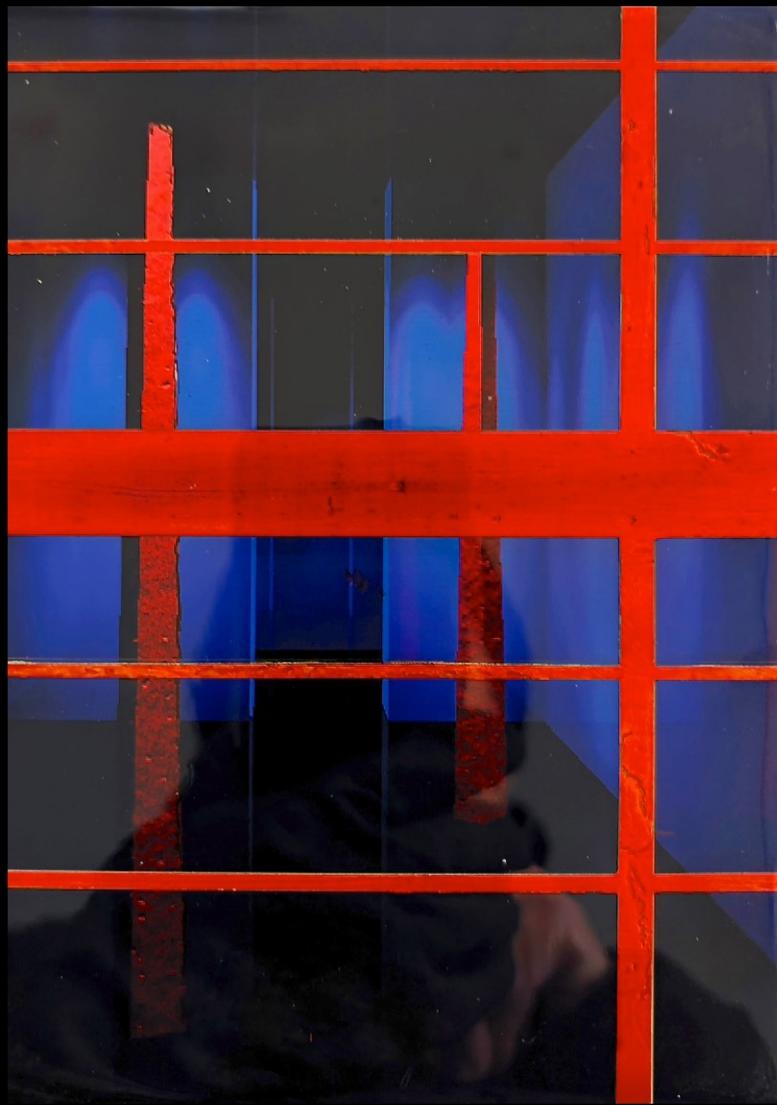
About ... Eden Day’s background is embedded in his work; he is directly influenced by the disparate environments of rural Maine, the Midwest, and large cities. Space, light, reflection, and shadow play key roles in the images he creates. The relationship between the foreground lines, grids, and curves, and the atmospheric backgrounds becomes at once minimal abstraction and an exploration of spatial depths and perspectives, the scale of which is unknowable.

Eden Day was born in Brunswick, Maine and grew up in rural Brooks, Maine. From an early age he was fascinated with architectural space, light and imaginary urban landscapes. He enrolled at the University of Kansas where he obtained degrees in Engineering and Architecture. It was during his time in college that Eden Day discovered his passion for painting. Upon graduating from University, Greg moved to New York City where he furthered his painting practice. After several years in New York, he lived and painted in England and Prague. It was during these years that he solidified the ideas that now inform his work.

Eden Day's paintings are in collections throughout the U.S. and Europe. He now has his studio in Bath, Maine.



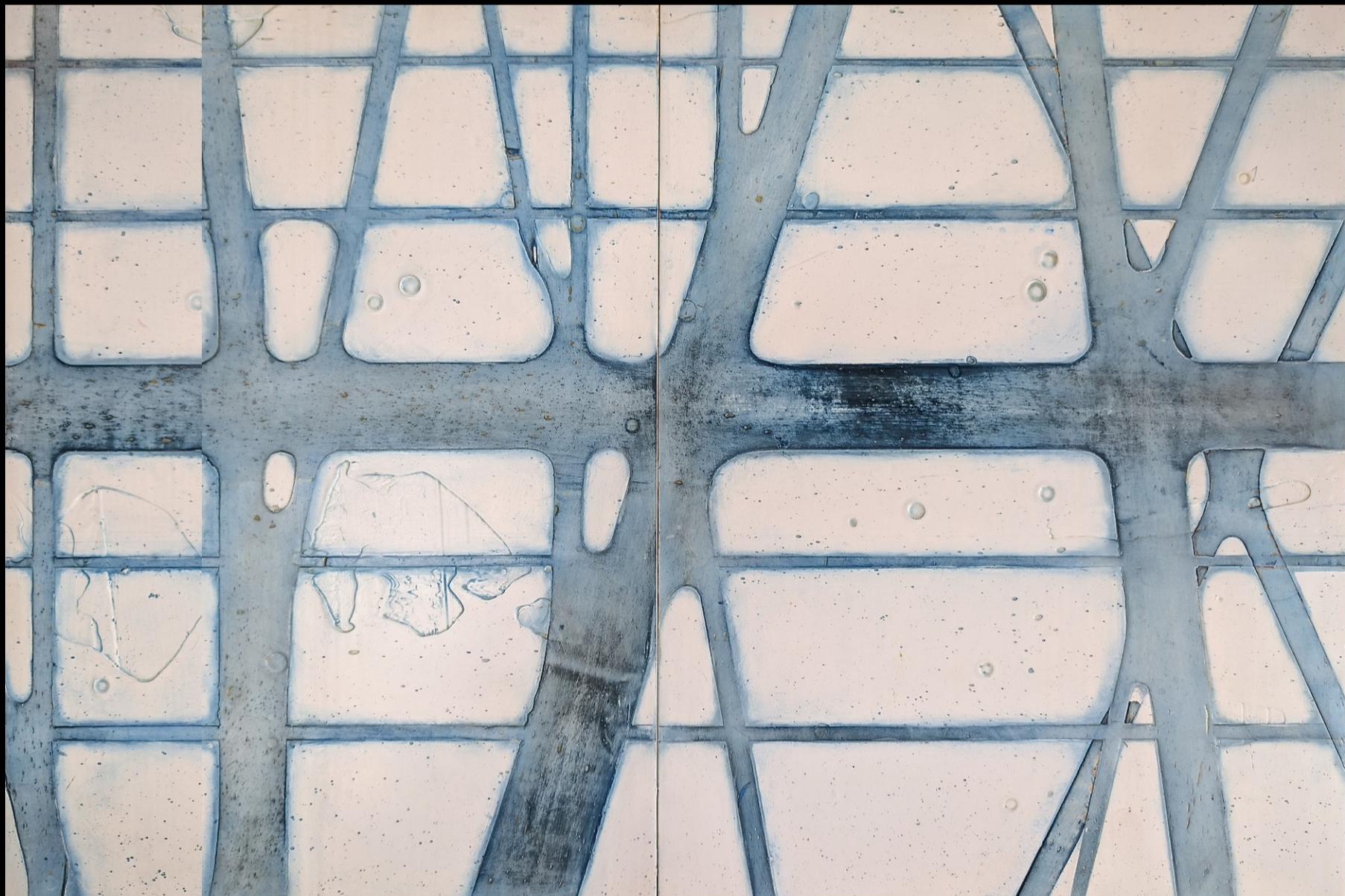
A15361, 2026, Ink, epoxy resin, paper on aluminum, 8 x 6 inches



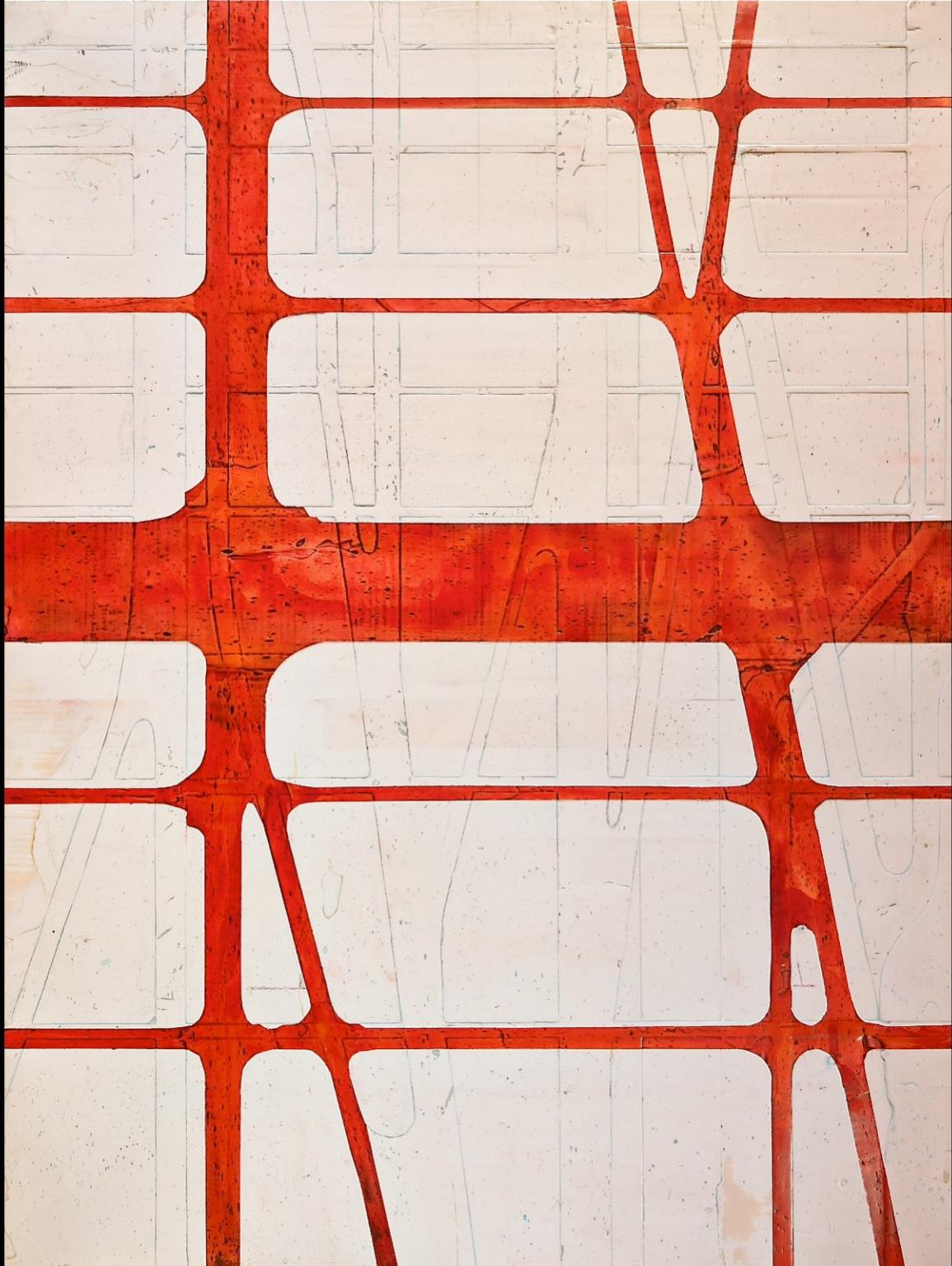
Distaff, 2025, Acrylic on Panel, 16 x 12 inches



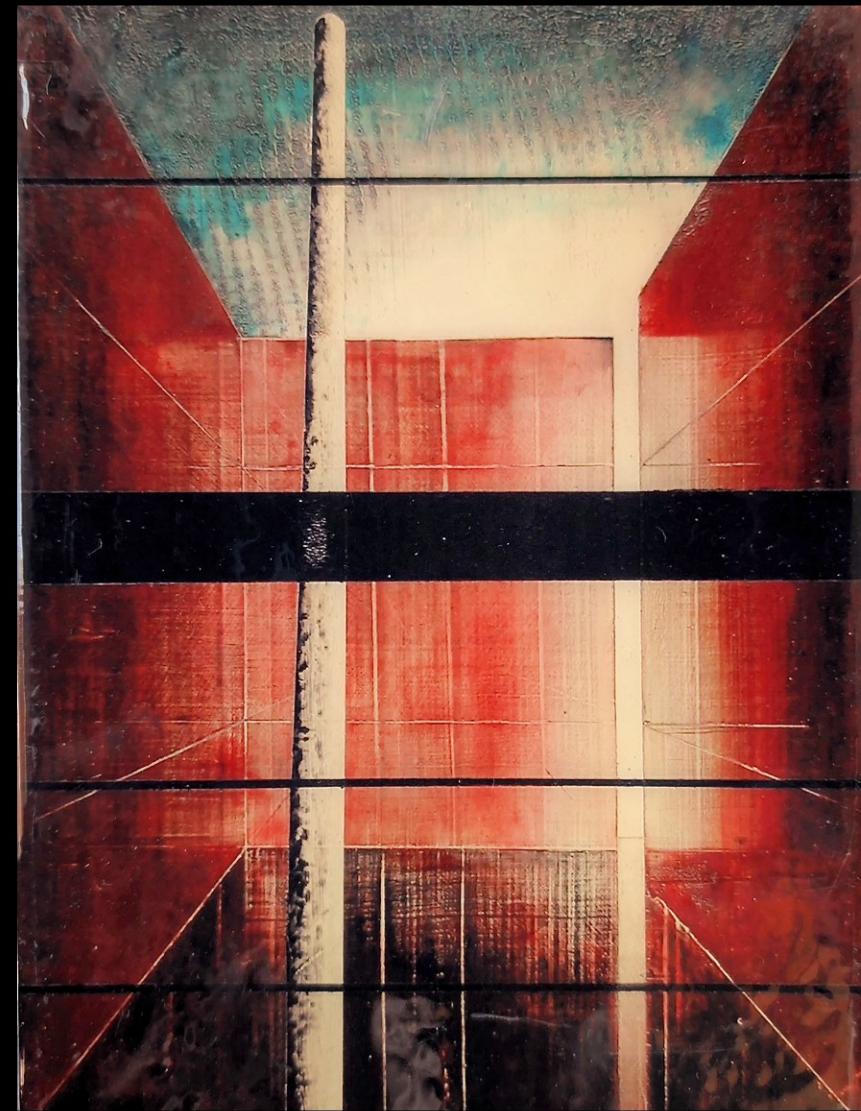
Hitchin 01, 2020, Acrylic on Panel, 16 x 24 inches



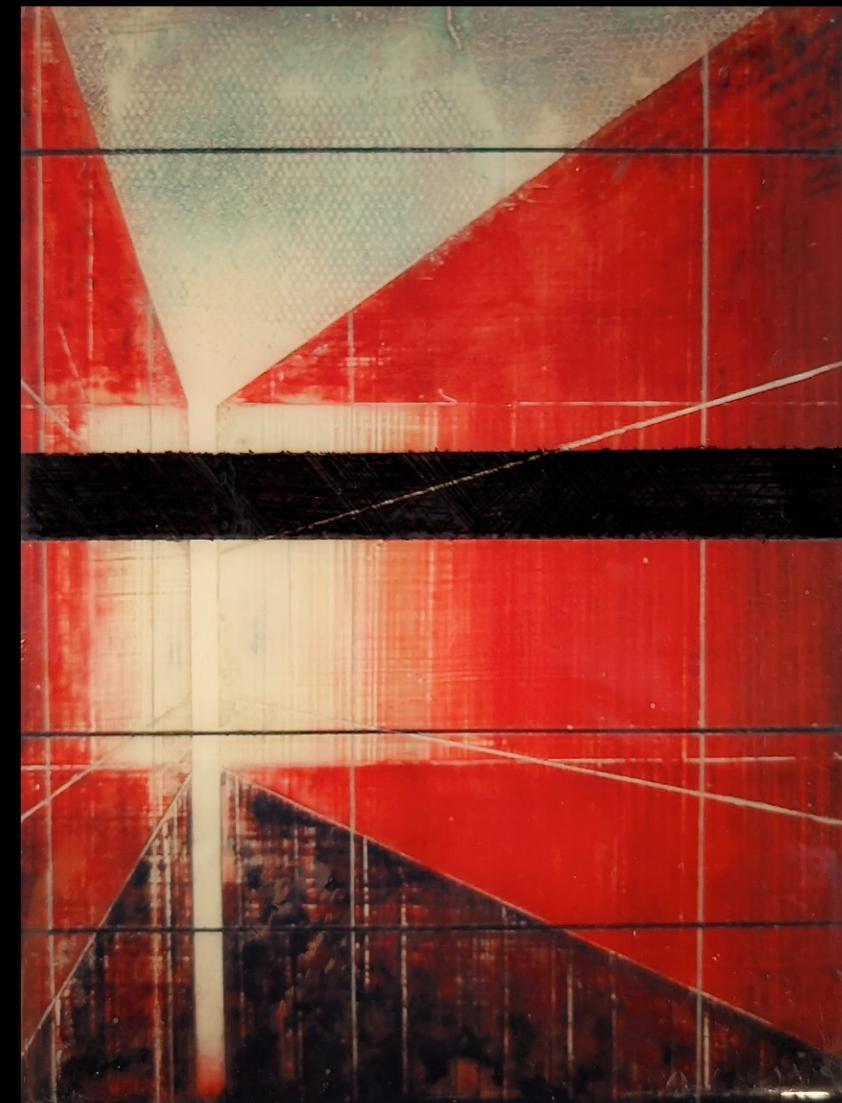
High, 2025, Acrylic on Panel, 32 x 24 inches



Z94982, 2026, Ink, epoxy resin, paper on zinc, 8 x 6 inches



Z64015, 2026, Ink, epoxy resin, paper on zinc, 8 x 6 inches



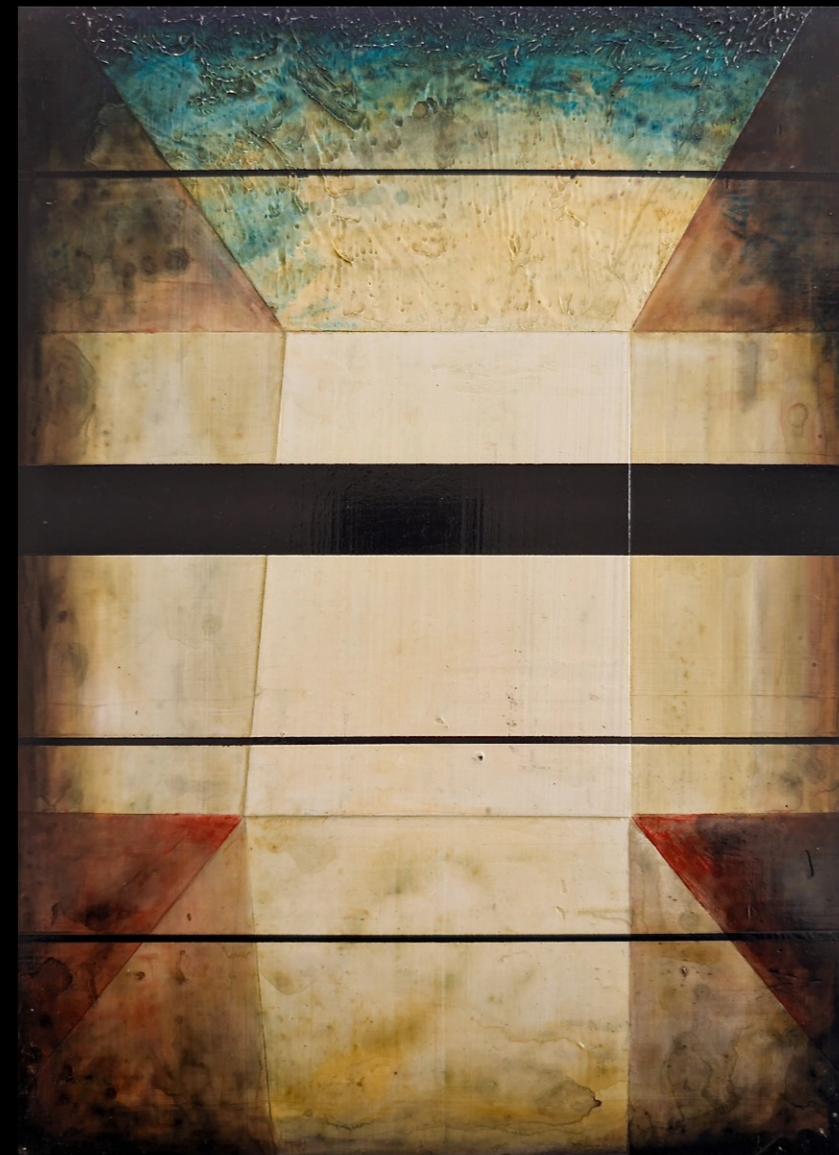
Z80481, 2026, Ink, epoxy resin, paper on zinc, 8 x 6 inches



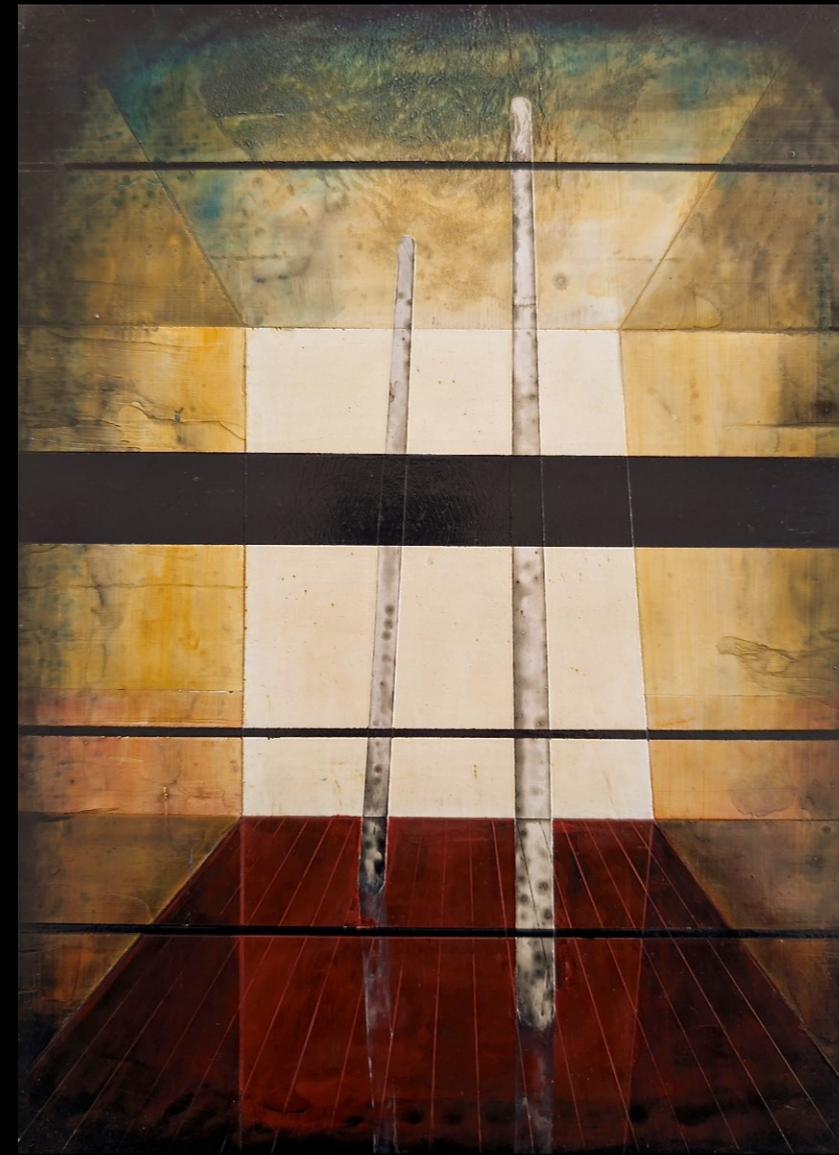
Z67012, 2026, Ink, epoxy resin, paper on zinc, 8 x 6 inches



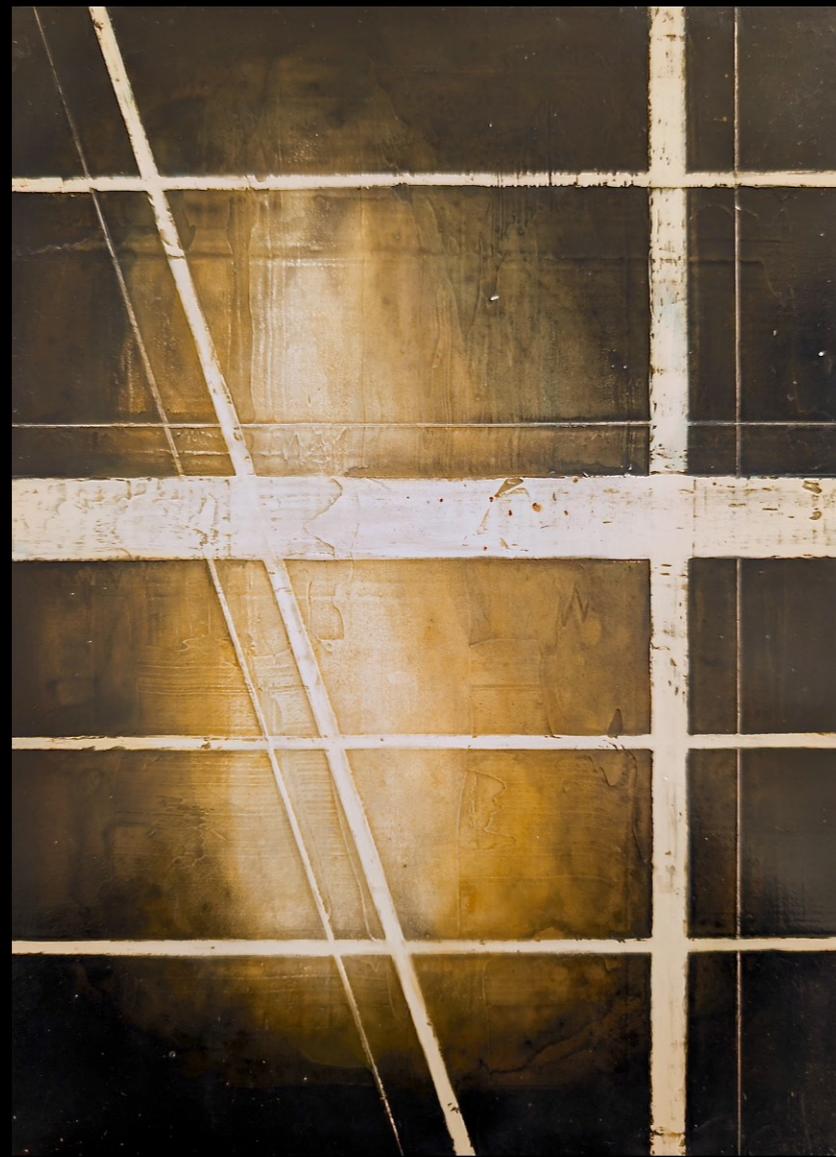
P12799, 2026, Acrylic on Panel, 12 x 9 inches



P11899, 2026, Acrylic on Panel, 12 x 9 inches



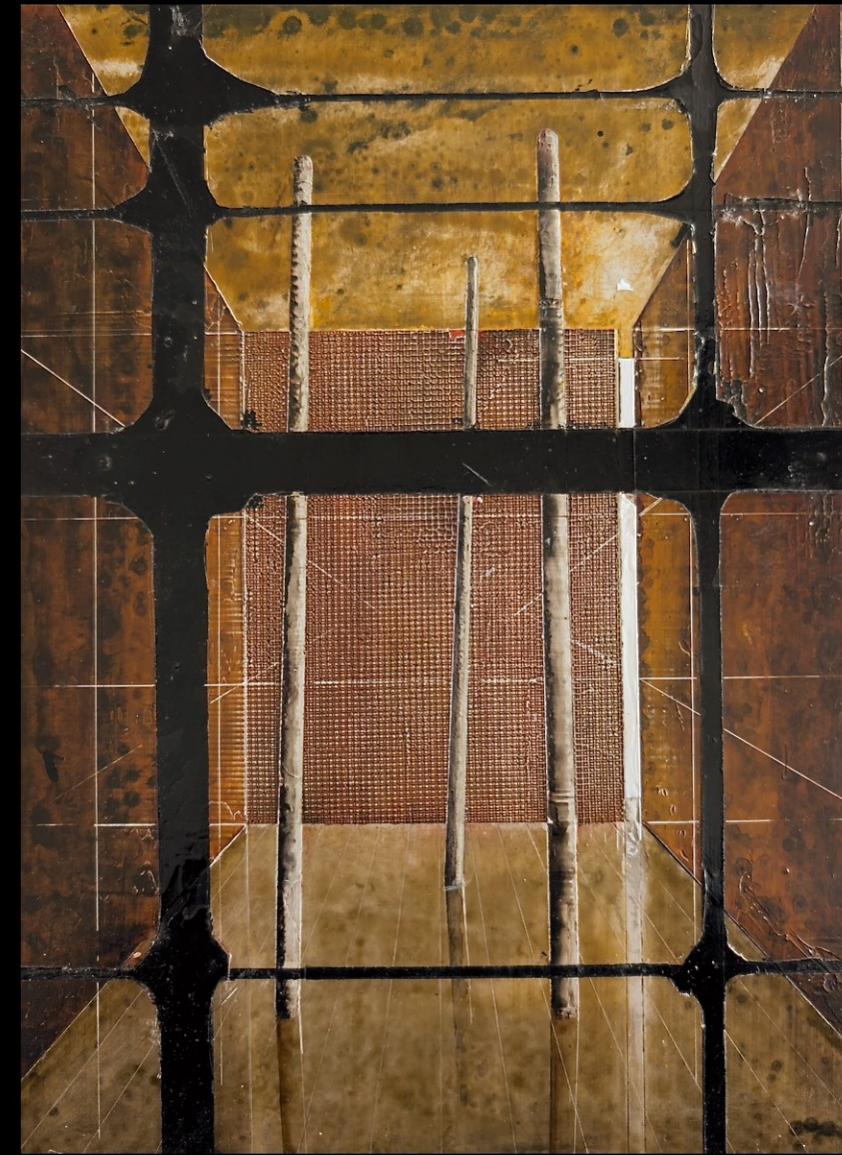
P82973, 2026, Acrylic on Panel, 12 x 9 inches



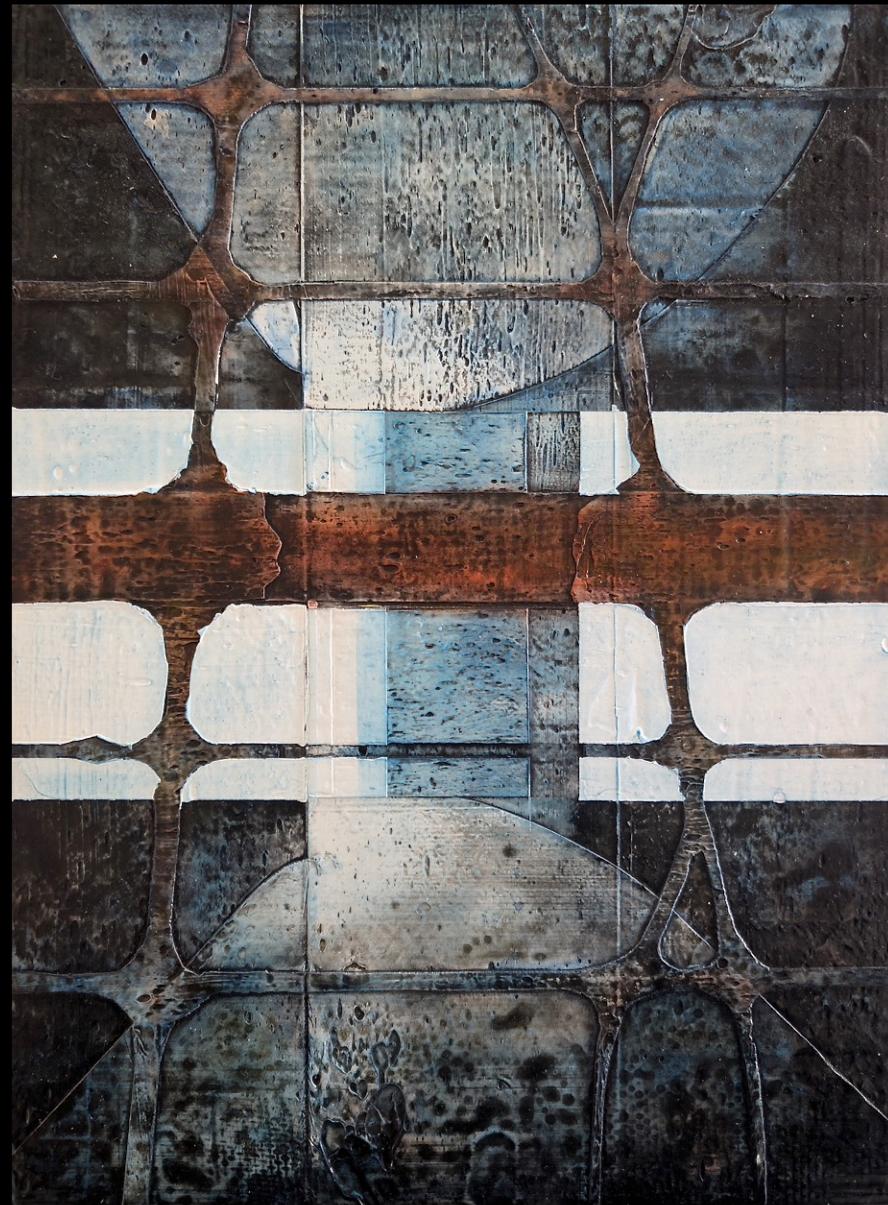
4 Forest, 2023, Acrylic on Panel, 16 x 24 inches

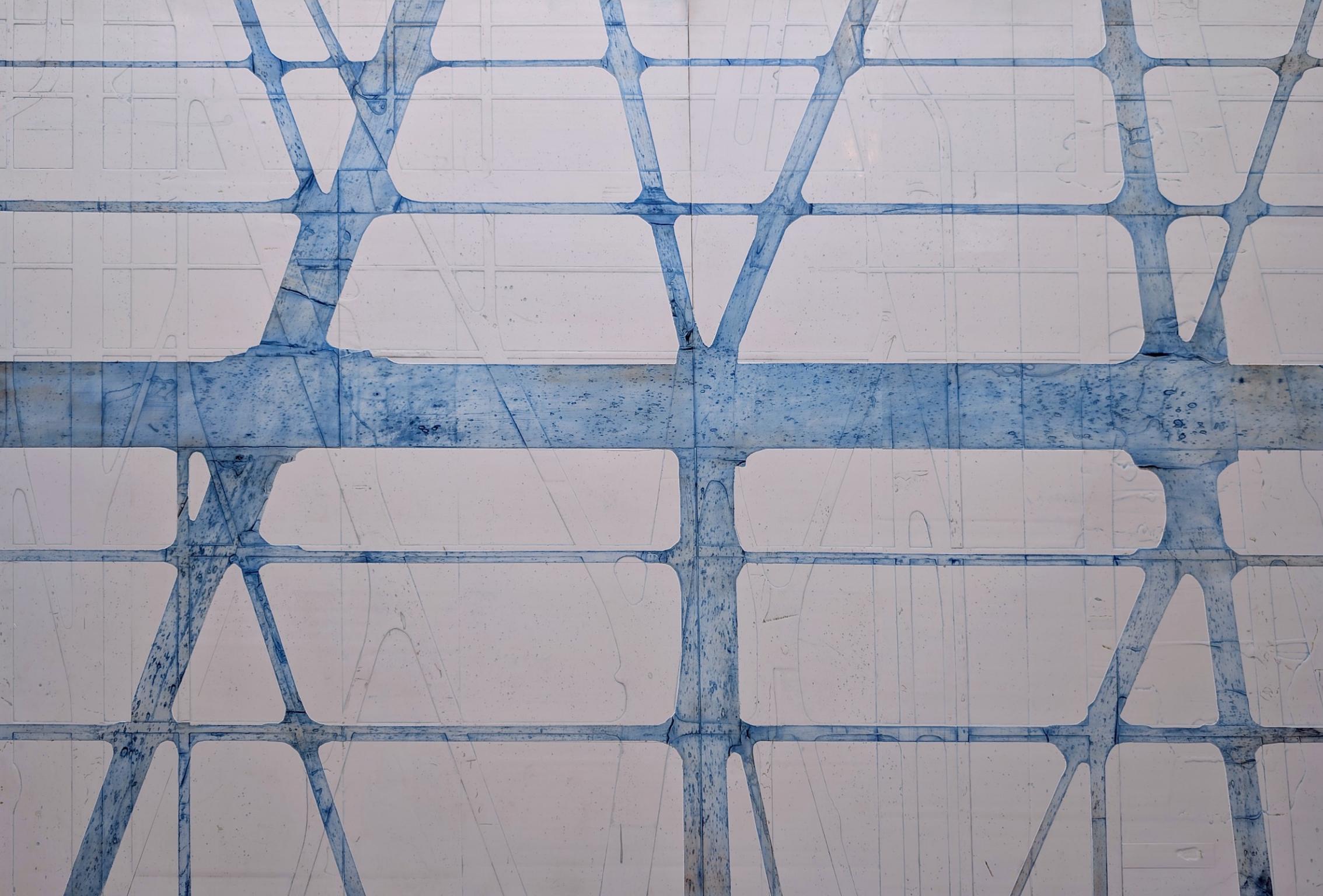


Three Here, 2018, Acrylic on Panel, 12 x 9 inches



Neckinger, 2025, Acrylic on Panel, 16 x 12 inches





Pearl Heath, 2025, Acrylic on Panel,
32 X 48 inches



Front Cover (detail)
Z64015

Back Cover (detail)
High

Inside Cover Front (detail)
Z94982

Below (detail)
Neckinger

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and reproduction rights are retained by
the Artist. This artwork cannot be
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The background of the image is a textured, reddish-orange color, possibly a painting or a heavily processed photograph. Overlaid on this background is a grid of approximately 20 white, rounded rectangular shapes. These shapes are arranged in a roughly rectangular frame, with some overlap and varying sizes. The overall composition is minimalist and geometric.

GREG EDEN DAY

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