

CHARLOTTE JACKSON FINE ART

PRESENTS:

CLOCKWORK ORANGE



January 13 - February 3, 2006

Every year Charlotte Jackson Fine Art offers a show that focuses on a single color as explored by a variety of artists. This January Charlotte Jackson Fine Art offers an homage to orange in the midst of winter. Painting and sculpture in hues of orange by American and European artists John Beech, Alfonso Bianchi, Mala Bruer, Mark Cole, Tony DeLap, Jennifer Faist, Frederick Hammersley, William Metcalf, Michael Rouillard, Jeremy Thomas, and Roy Thurston will be featured.

Clockwork Orange will be an opportunity for the viewer to explore orange as manifested through many different mediums and processes. As painter Wassily Kandinsky wrote, "Warm red, intensified by a suitable yellow, is orange ... the element of red is always sufficiently strong to keep the colour from flippancy. Orange is like a man, convinced of his own powers." The spectrum of orange, from cadmium light to dark, is vast, from palest citrus to deepest rust. It is interesting to note that the range of orange is highly subjective and nuanced.

Alfonso Bianchi works in pure powdered pigment applied to Italian limestone with the palm and side of his hand. John Beech constructs rotating paintings and dumpster drawings. Local viewers will be familiar with Frederick Hammersley's hard-edge oils. Tony DeLap creates three-dimensional paintings of saturated color and complex form. William Metcalf's sculptural paintings are constructed from translucent polyester fabric stretched over wooden frames and painted with acrylics. Michael Rouillard works with oil stick on aluminum panel creating works reminiscent of 13th and 14th century panel paintings. Mark Cole presents paintings that look exactly like traditional stretchers, canvas and paint, but that are really solid pieces of poured polyurethane plastic. Jeremy Thomas's inflated sheet metal sculpture and Jennifer Faist's slick acrylic, alkyd, and resin paintings on panel round out the show.

Clockwork Orange promises to energize viewers with resonating color that will rejuvenate during the days of winter.

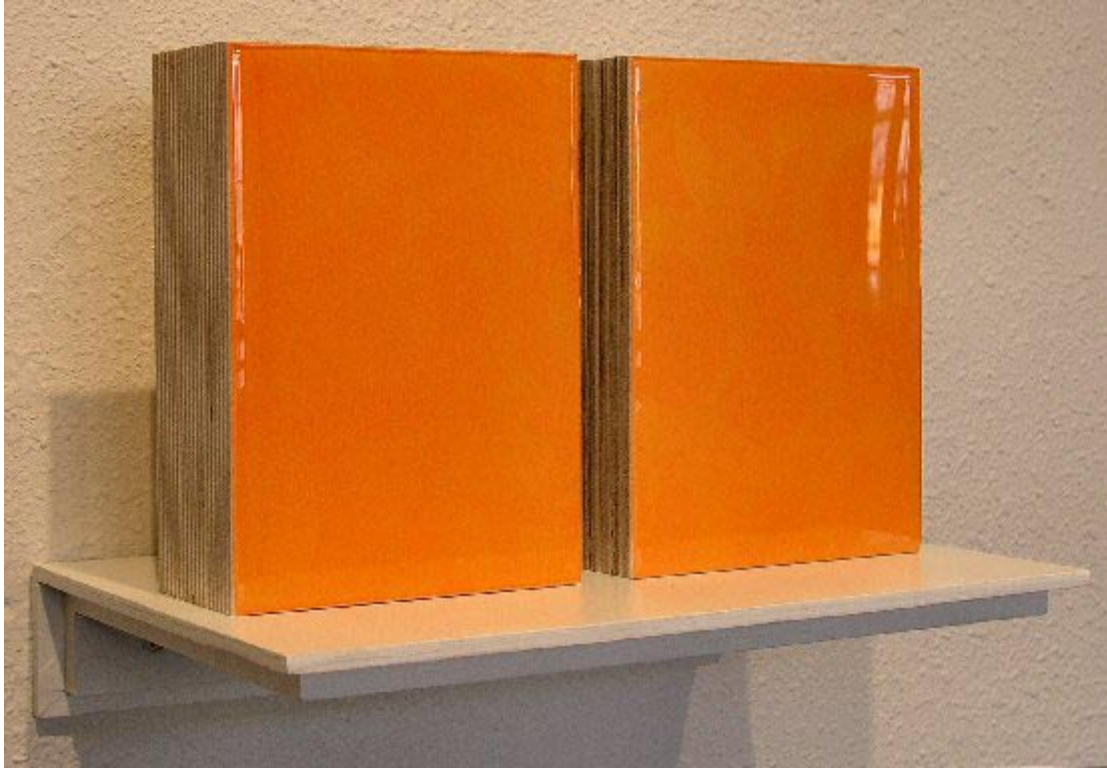
MAIN GALLERY:



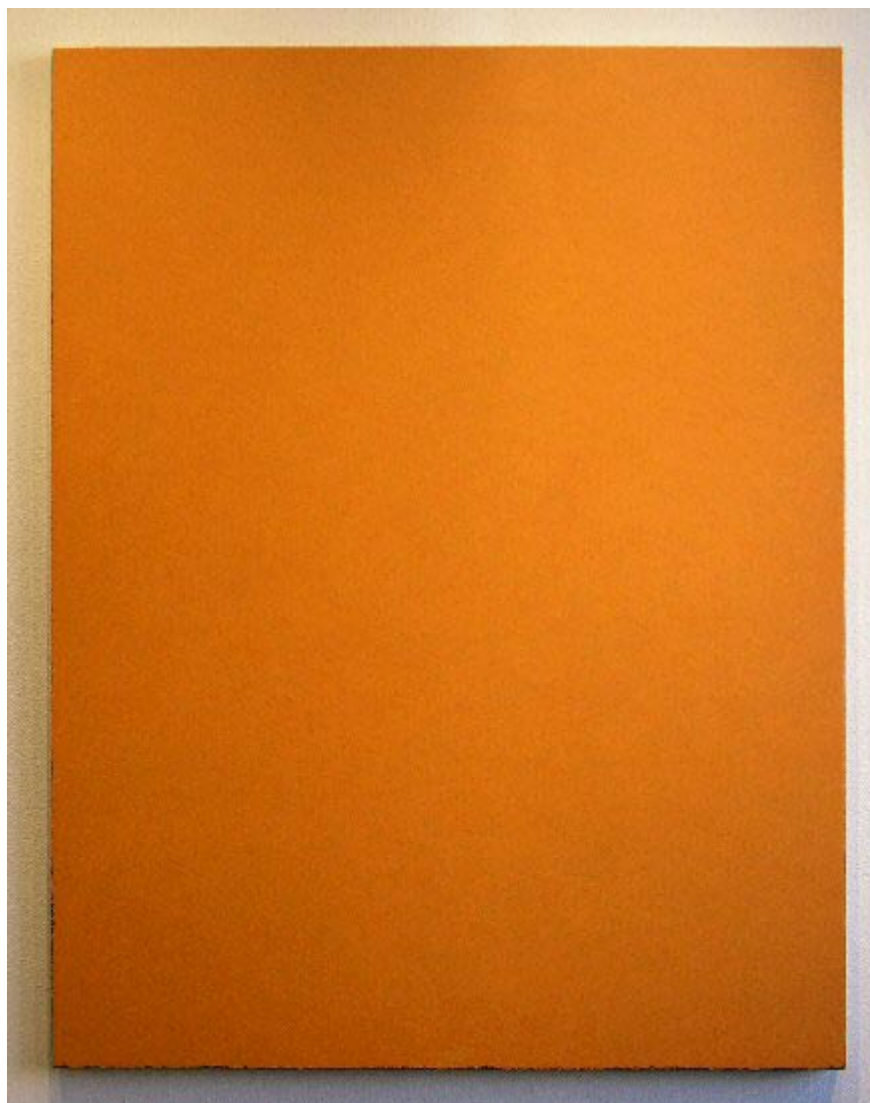
TONY DeLAP
Zinger, 2003
Acrylic on aluminum, wood, 46 ½" x 33 ½" x 3"



FREDERICK HAMMERSLEY
Cleave #2, 1979
Oil on linen, 45" x 45"



JENNIFER FAIST
Slip Past, 2005
Resin, oil, alkyd, acrylic, wood, 7" x 5" x 2 1/4"

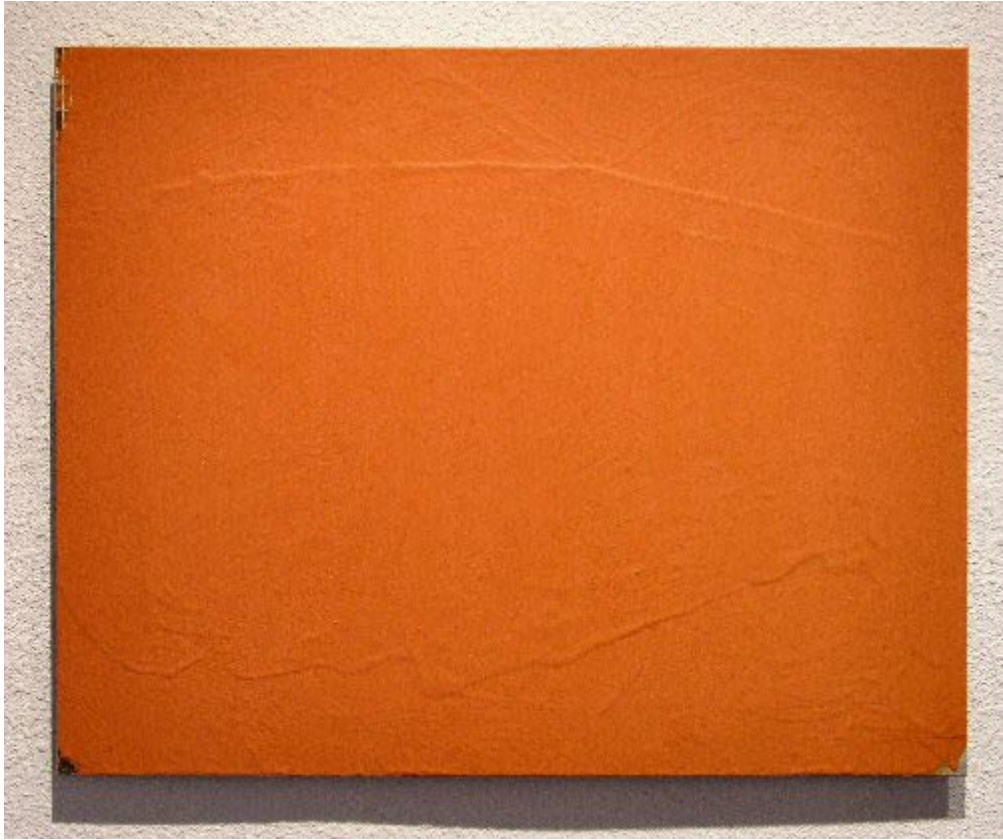


CLARK WALDING
Painting of Orange (Mayday), 2001-2003
Oil, alkyd, wax on canvas, 65" x 51"

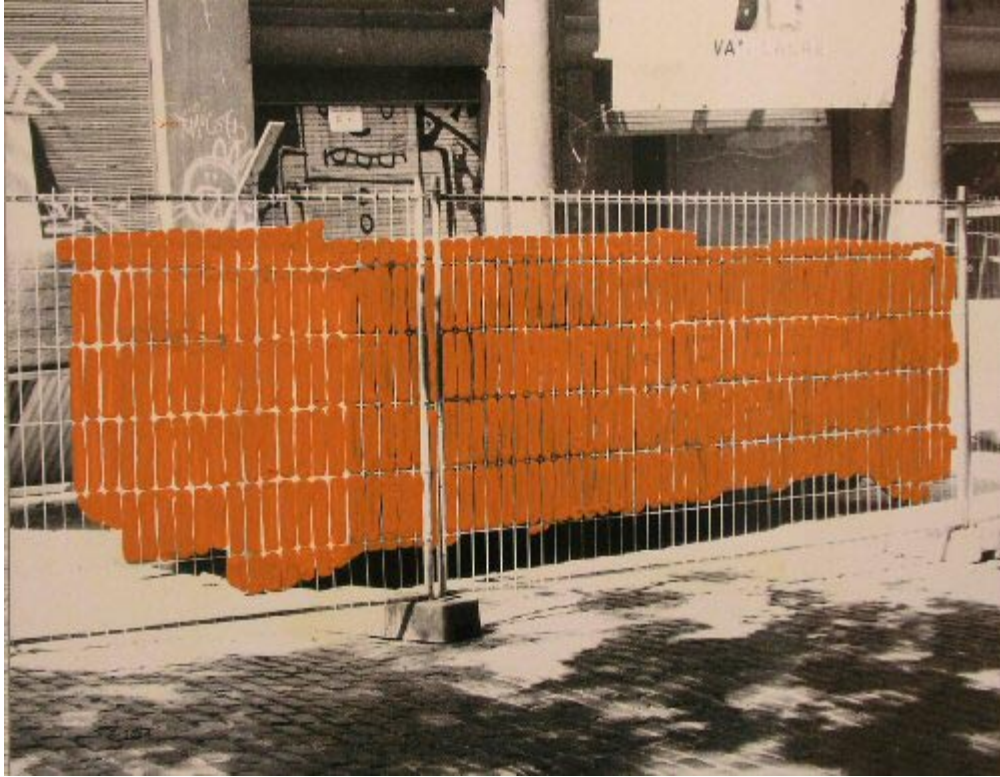
HALLWAY:



MICHAEL ROUILLARD
Suma, 2002-2003
Oil stick on aluminum, 50 $\frac{3}{4}$ " x 28 $\frac{3}{4}$ "



JOHN BEECH
COATED DRAWING (ORANGE/ REUTLINGEN)
B/W photo, enamel, varnish, 16" x 20"



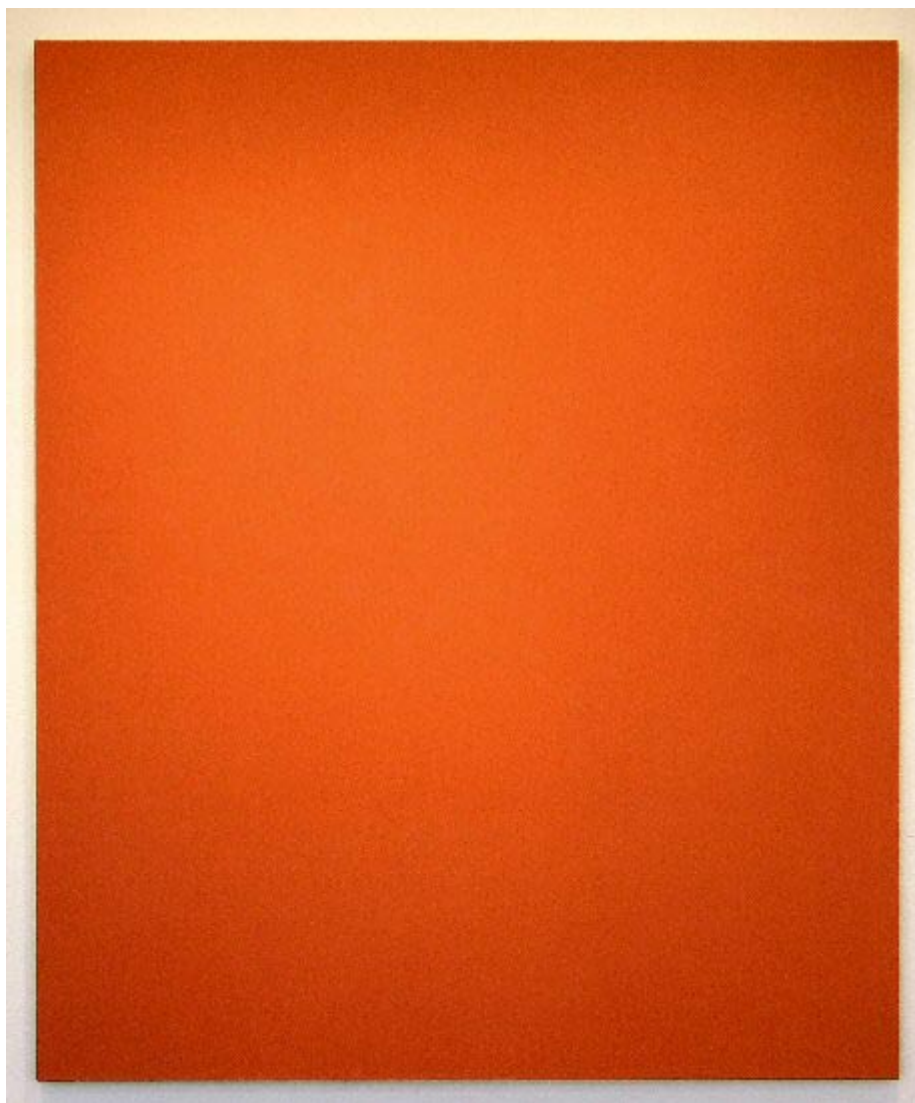
JOHN BEECH

Dumpster Drawing (Orange Through Fence, Brussels), 2004

B/W photo, enamel, polyurethane, 11" x 14"

GALLERY II:





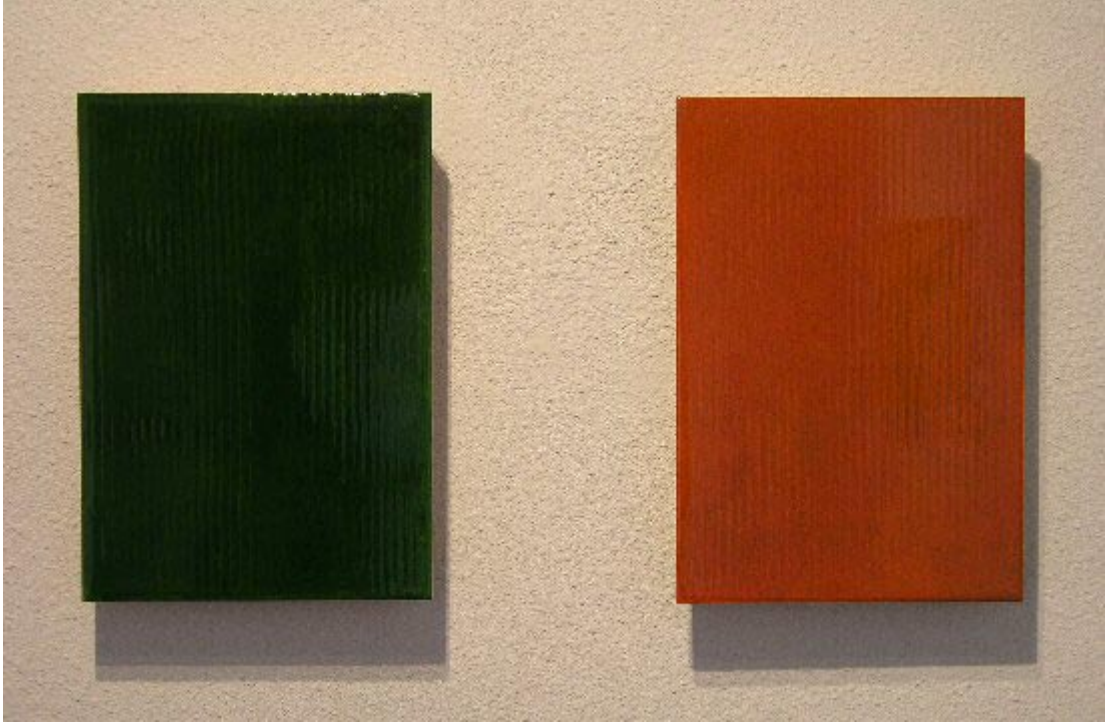
PHIL SIMS
Untitled Orange, Cat. No. 368, 1999
Oil on linen, 60" x 50"



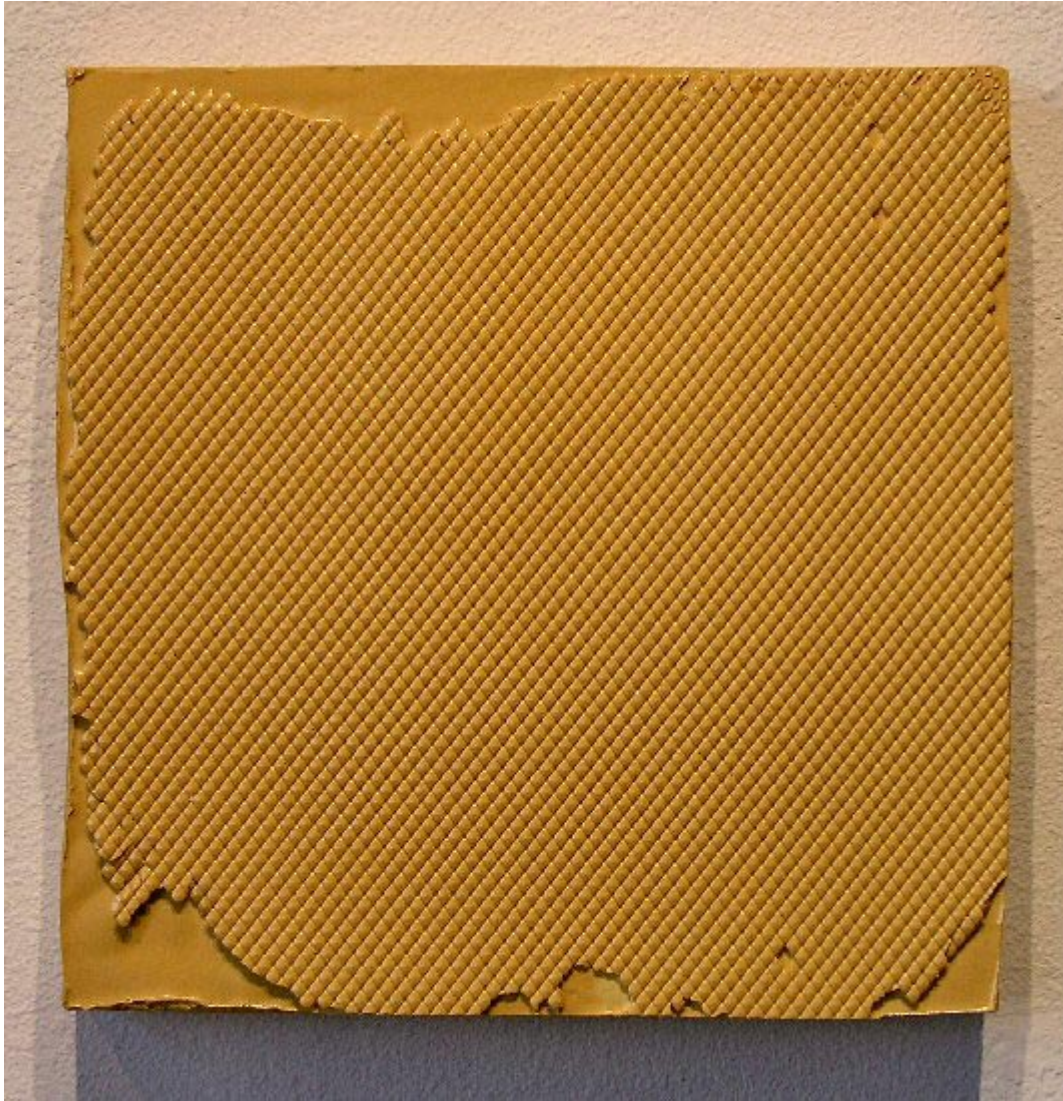
JEREMY THOMAS
Olde Dixon Land Imprinter Orange, 2005
Forged mild steel and powdercoated enamel, 28" x 25" x 28"



WILLIAM METCALF
Infinity Series #22, 2005
Acrylic, polyester fabric, 36" x 36" x 3 3/8"



JENNIFER FAIST
Crush, 2001
Resin, oil, wood, 13" x 9" x 1 1/2"



MARK COLE
Untitled, 2005
Polyurethane plastic with pigment, 14" x 14"

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