

CHARLOTTE JACKSON FINE ART PRESENTS:

PINK



APRIL 2012

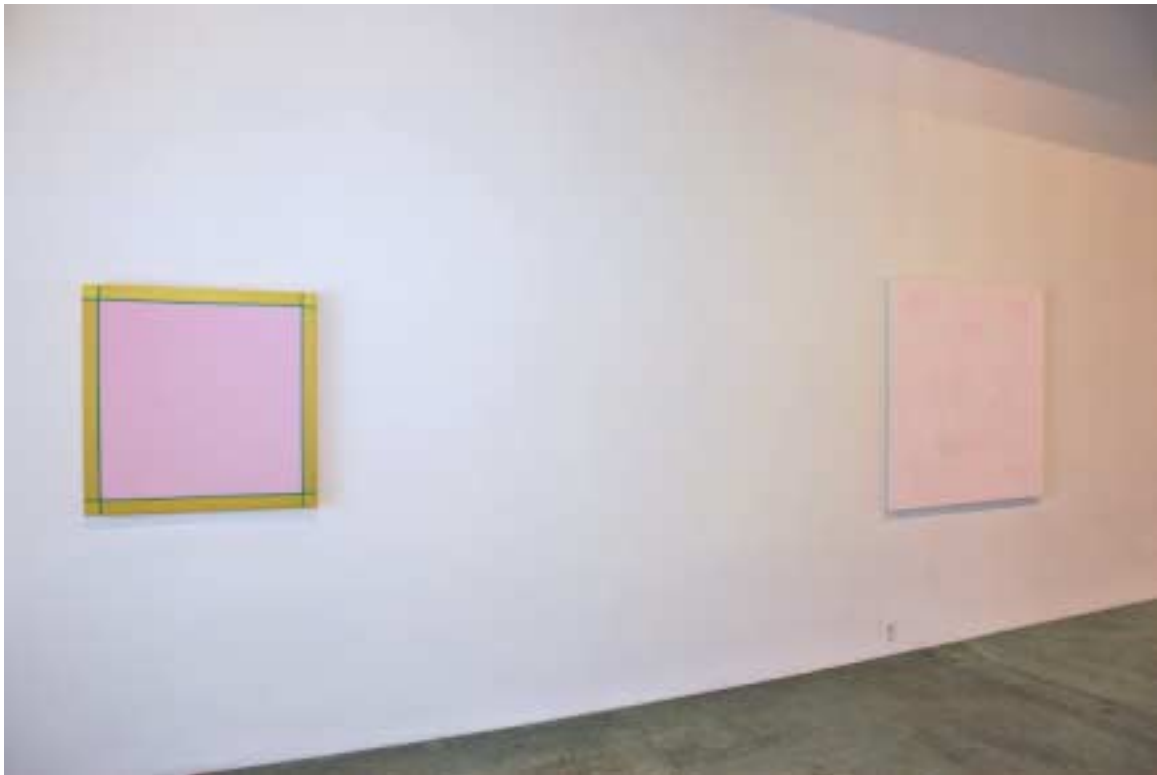
Think PINK and what comes to mind? Cotton candy, lace dresses, Easter, carnations, Valentine's Day, roses, bubblegum, and Barbie dolls. To be in the pink. Seeing pink elephants. Being handed a pink slip. Pink Ribbons. Code Pink. Pink Cadillacs. Pretty in Pink. Pink may be one of the most culturally loaded and overburdened colors in the Western world. Sometimes pink pops and sometimes pink blushes - but weighted down by so much cultural baggage, it can be impossible to really see pink, difficult to experience it with a fresh eye.

This year Charlotte Jackson Fine Art's annual single color group exhibition gives viewers the chance to immerse themselves in the true nature of pink and explore its depths and shades in a diverse range of works by artists Charles Arnoldi, Joe Barnes, Edith Baumann, John Beech, Ronald Davis, Tony DeLap, William Metcalf, Elliot Norquist, Winston Roeth, Jeremy Thomas, and Joan Watts.

Pink, with its dynamic range of tones between red, white, and magenta is as ubiquitous as it is freighted with associations. In its high punch, slick, fetish-finish forms it's a darling of advertising and glamour, while in its powdery pastel incarnation, pink is all things cute and youthful. But it is a color found everywhere in nature as well: flowers, shells, sandstone, and of course the "rosy fingered dawn" of sunrises. Psychologists have identified pink as a color which relaxes and diffuses aggression - and so muted pinks are often used on prison walls.

But how to look beyond the lipstick, the packet of gum? A lesson in how associations can prejudice our reactions to color can be taken from pink, which today most Westerners would be hard-pressed not to identify as gendered feminine. But that wasn't always the case-up until the 20th century, pink, with its close tie to aggressive red was thought of as a manly color, while blue, as the color most often associated in art with the Virgin Mary, was feminine. Pink is a contradiction.

Each of the artists included in PINK have skillfully played with and pushed beyond its boundaries, striving to allow the viewer to see the color for its own unique resonances. What makes the exhibition PINK truly special though is the range of approaches these artists offer. With unique pieces to tempt, PINK, Charlotte Jackson Fine Art's latest single-color show, promises to go beyond pink's press and offer the viewer a fresh angle on a complicated color.







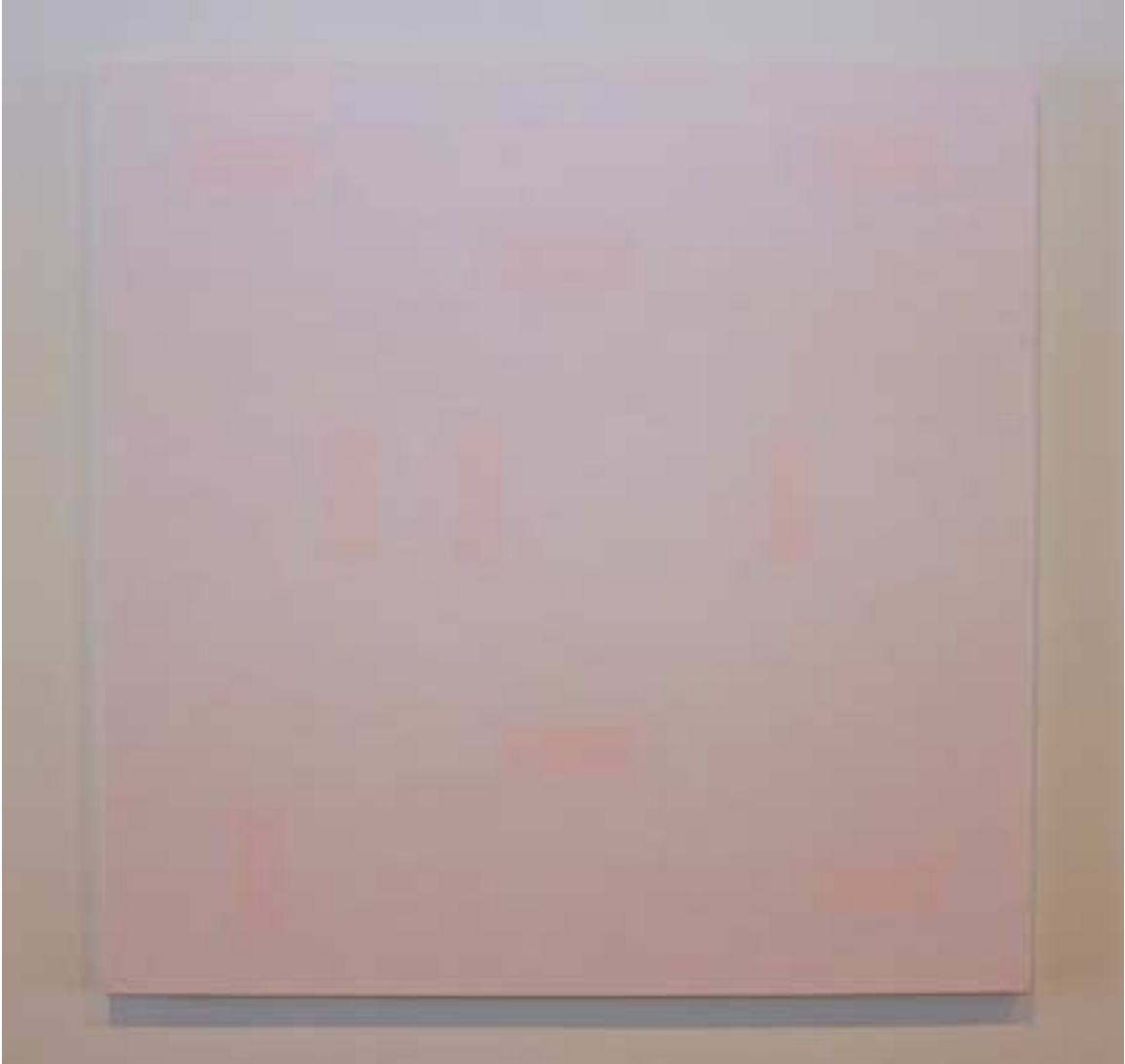




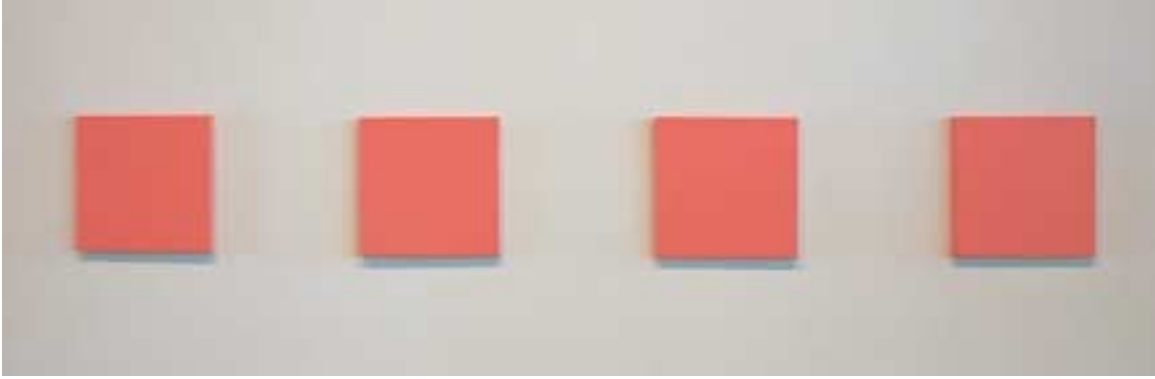
Jeremy Thomas
Pink Allis, 2008
Forged mild steel and powder coat
26 x 26 x 32 inches
JT130



Winston Roeth
Rendezvous, 2006
Tempera MDF
34 x 34 inches
WR0012



Edith Baumann
Jazz Notes #29, 2011
raw pigment on canvas
52 x 52 inches
EBA001



Joe Barnes
Untitled, 2009
acrylic on canvas
12 x 12 x 1 1/2 inches
JBAR0021- A





Ronald Davis
Pink Diamond (PTG 0024C), 1966
Liquatex acrylic on canvas
74 3/4 x 40 x 3 5/8 inches
ROND074



Tony DeLap
Miss Mystic, 2004-2012
Acrylic on Aluminum, Wood, Hi-D foam
27 1/2 x 35 x 3 inches
TD0082



Charles Arnoldi
Gimmie, 2010
Acrylic
65 x 53 inches
CA0139



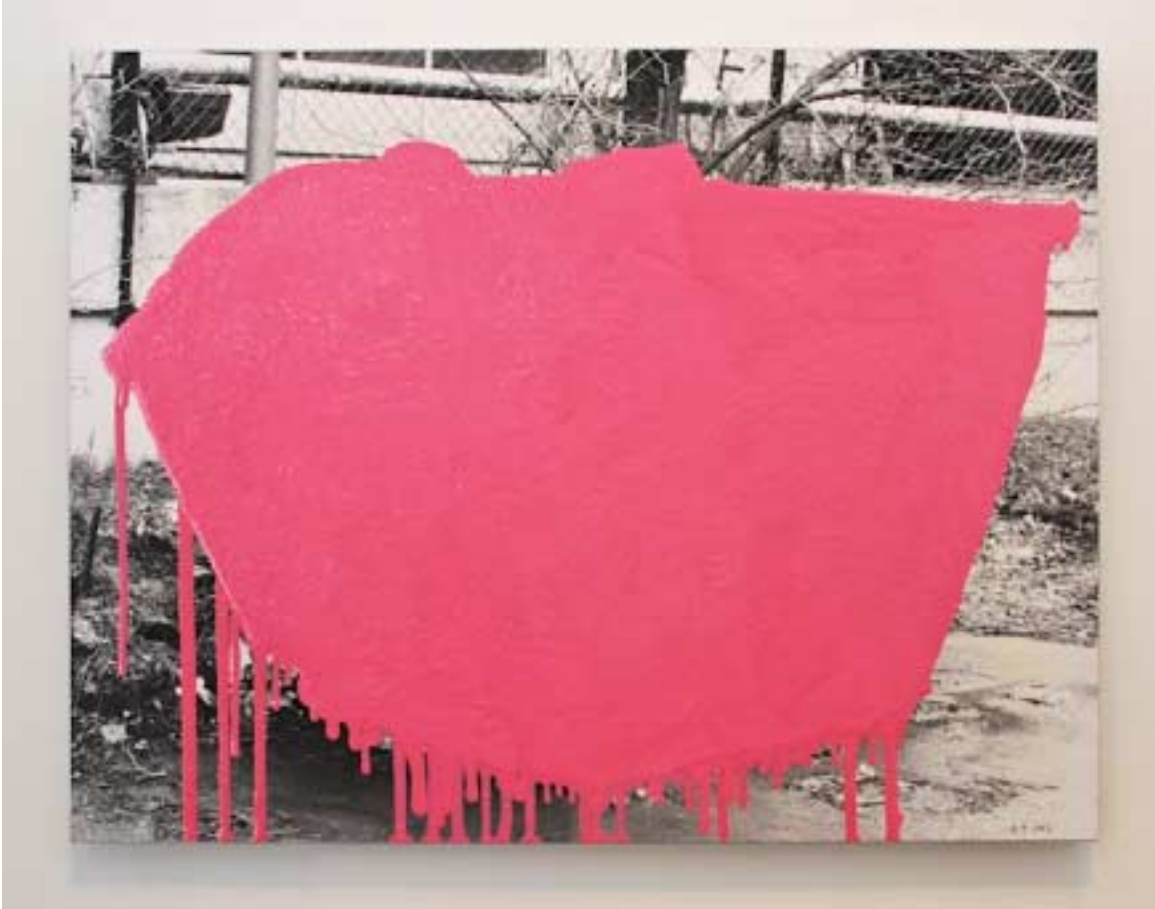
William Metcalf
Pink Gesso Painting #127, 1997
Acrylic on gesso on wood panel
24 x 24 inches
WM235



↑
Joan Watts
0-17, 2003
oil on canvas
44 x 22 inches
JW057



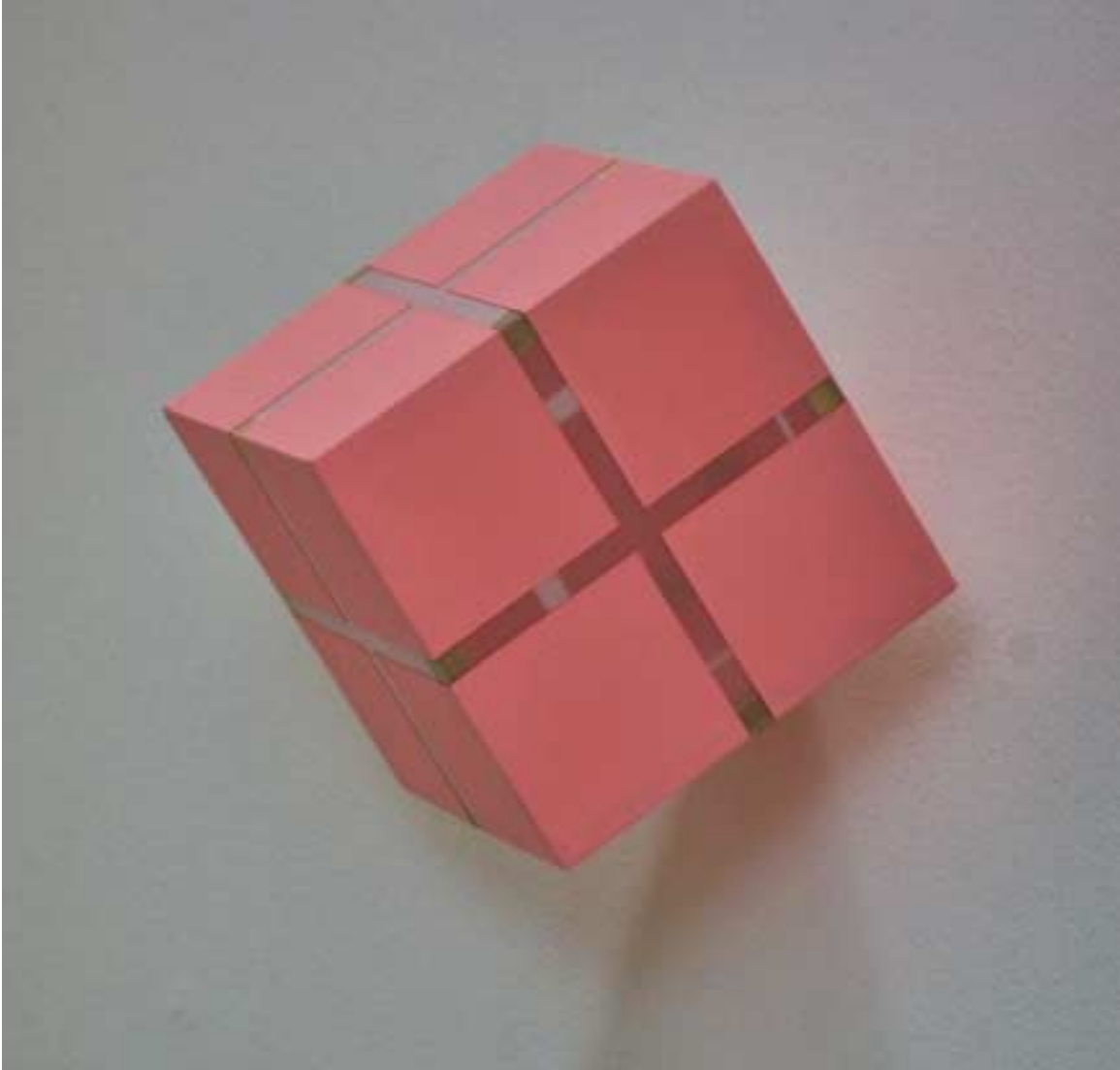
Elliot Norquist, Pink Circle, 2009
steel, bondo, cardboard. 12 x 12 x 5/8 inches
EN0030



John Beech
Dumpster Drawing (Pink/ Berlin), 2005
Black and white photograph, enamel, lacquer
16 x 20 inches
JB0055



Jeremy Thomas
Pink Kiss, 2008
forged mild steel, and acrylic
6 x 8 x 6 inches
JT231



William Metcalf
Cube Suspended From a Point (pink) #35, 2010
acrylic, polyester fabric, wood
4 x 4/ x 4/ inches
WM0170



Ronald Davis
Holed Cube IV (API 1104190), 2011
Pixel Dust on Aluminum
12 x 12 inches
ROND066

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