

CHARLOTTE JACKSON FINE ART PRESENTS:

**RED, WHITE, & BLACK**  
A GROUP EXHIBITION



FEBRUARY 4 - MARCH 20, 2011

Color startles, it stimulates. Color flashes before our eyes and reels us backward into memories; it teases out emotions. Color, like almost nothing else, has the power to move us in unknown ways.

Each year Charlotte Jackson Fine Art provides the opportunity for the public to explore raw color on its own terms—either a single color or a significant color grouping. This year the gallery presents a show focused on the dynamic combination of *Red, White & Black* featuring an engaging array of works from artists Charles Arnoldi, Joe Barnes, Ronald Davis, Constance DeJong, Tony DeLap, Frederick Hammersley, William Metcalf, Ed Moses, Elliot Norquist, Phil Sims, Jeremy Thomas, and Clark Walding.

Walk into a winter wood: bare black branches contrast with stark white snow. And then a flash of red: a berry, a bird's wing. There is something very fundamental in this color combination—the trio goes back to the pre-history of painting. They were among the very first pigments ever used by man: white chalk, black charcoal, and red ochre. Even beyond their symbolic resonances, these three colors form a unique triad. Black, absorber of light, sits in contrast with white, reflecting light. The strain and dissonance caused by the opposing forces of black and white are charged by the warmth and force of red, pulsing at the far end of the visible spectrum.

Allegory is left far behind in the minimalist works of *Red, White, & Black*, but a walk through this exhibition is no less dramatic. Clark Walding's *Thin Ice (2<sup>nd</sup> Lead)* is an arresting black painting composed of oil, wax, and alkyd on canvas which offers a subtly of texture that defies its one-color surface. Ronald Davis' offers a work of acrylic on expanded PVC, *Red-Black Quarters*, which draws the eye inward to where alternating triangles of red and black meet. Viewers will pause at Joe Barnes' *Untitled (Cadmium Red, medium hue)* which uses acrylic on canvas to create a striking study of red. They may then compare this painting with Phil Sims' large oil on linen meditation on red. Elliot Norquist also explores red, but his vibrant version is painted onto a forty inch steel circle. Jeremy Thomas' sculptures of twisted, elaborated forms also utilize steel as a medium for powder coated, high gloss color and William Metcalf's sculptural *Red Arc* lifts off the wall in stripes of acrylic red on translucent polyester fabric. The interlocking blocks of tonal reds in Charles Arnoldi's *Possession* successfully possess the viewer's attention and hold it.

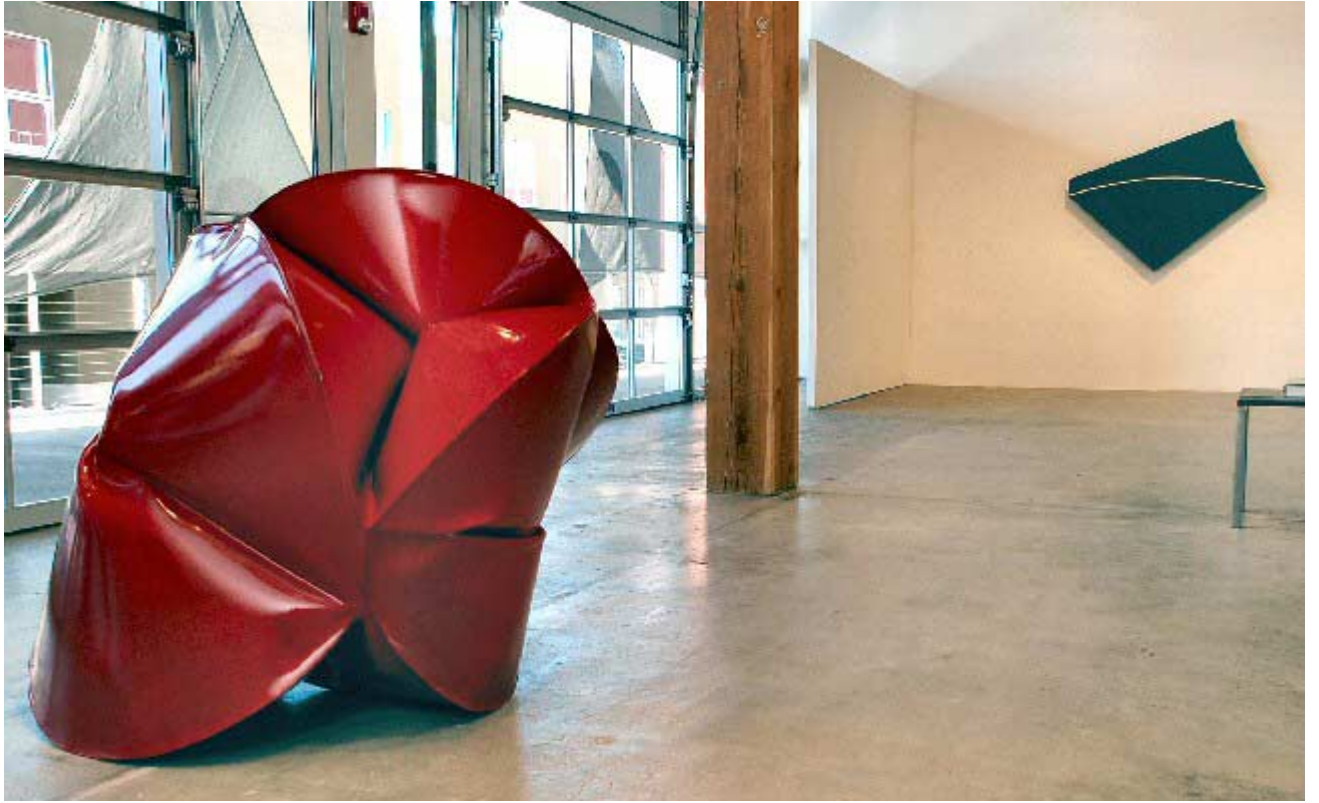
The viewer of *Red, White, & Black* will be tempted to circumambulate the gallery over and over again to view each piece individually, pausing perhaps in front of Frederick Hammersley's oil on linen *Mutual Fund #1*, in which he masterfully challenges the dichotomy of black and white with the up-thrust of red wedge, and then moving on to explore the ways these pieces interact with one another. For example, Tony DeLap's black and white, skew-shaped piece *The Real Secret* finds an interesting counterpoint in Constance DeJong's quietly mysterious copper and wood, *Square 18/3.5 R*. Finally, Ed Moses' twin untitled works of acrylic and masking tape on Strathmore board create a summary statement for the entire exhibition with their energetic composition of crossing black and white lines with their flashes of red bleeding through from beneath.

*Red, White, & Black* offers a chance for the viewer to be startled and entranced by color.









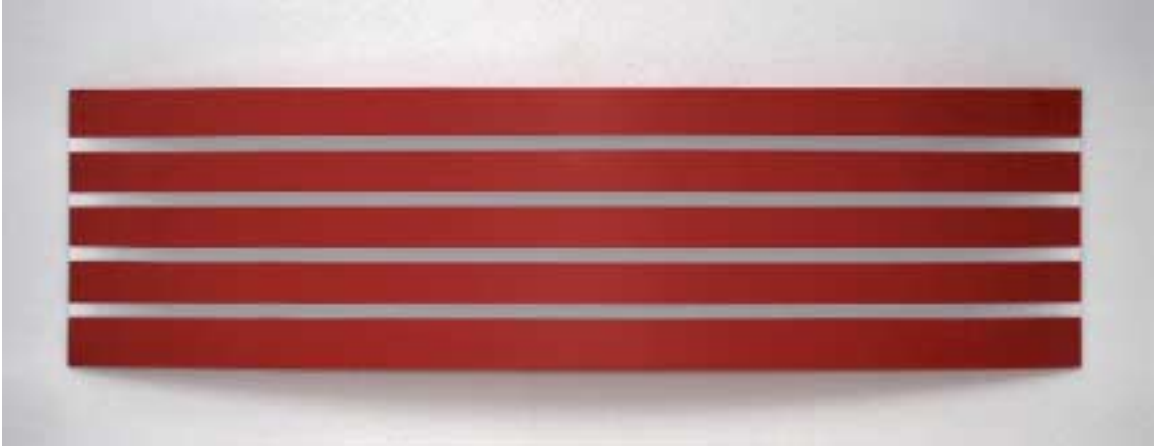


Jeremy Thomas  
Oliver White, 2010  
Forged mild steel and powder coat  
17.00 x 16.00 x 12.00 inches JT200

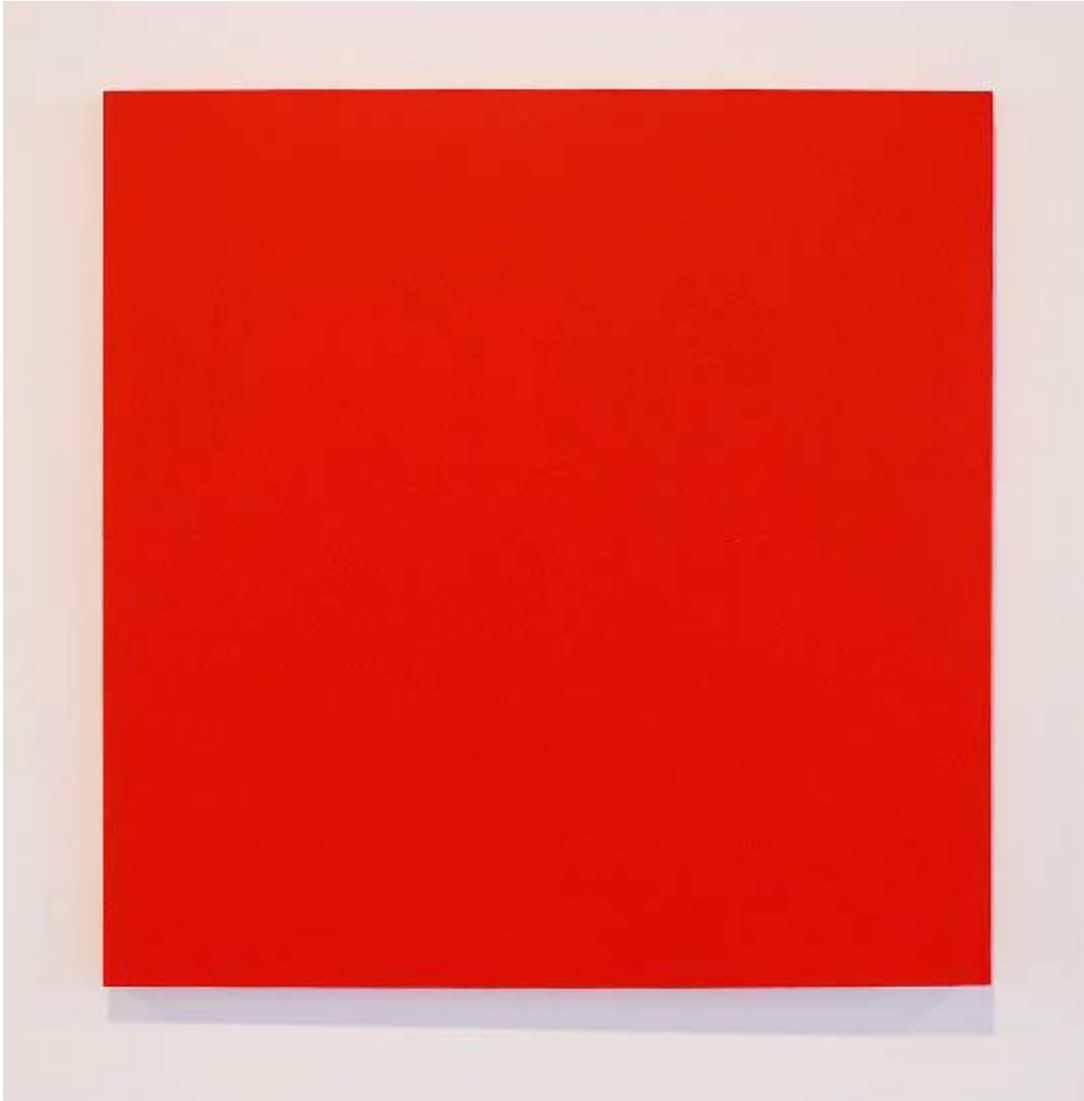


Frederick Hammersley  
Mutual Fund (#1), 1972  
Oil on linen  
44.00 x 44.00 inches FH0081-SM





William Metcalf  
Red Arc (181WM), 2010  
Acrylic on polyester fabric over wood frame1  
9.00 x 72.00 x 5.00 inches WM0186



Joe Barnes  
Untitled (Cadmium red, medium hue), 2007  
acrylic on canvas  
36.00 x 36.00 x 1.00 inches JBAR0018



Charles Arnoldi  
Possession, 2009  
Acrylic on canvas  
60.00 x 52.00 inches CA0100



Clark Walding  
Thin Ice (2nd Lead), 2005  
Oil, wax and alkyd on canvas  
28.00 x 25.00 inches CW0036



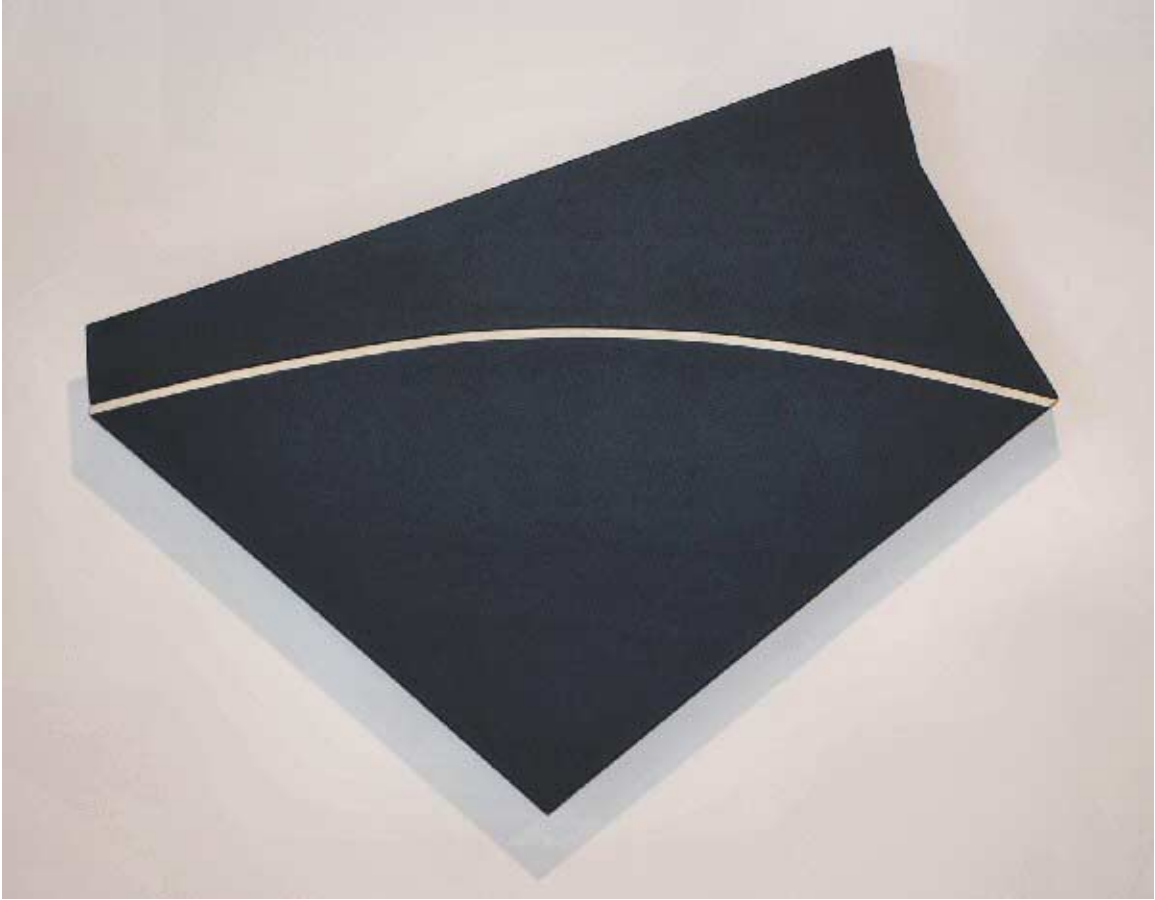
Jeremy Thomas  
Cotton Picker Red, 2009  
Forged mild steel and powder coat  
42.00 x 32.00 x 45.00 inches JT204



Peter Weber  
Corner Folding, 2008  
felt  
15 3/4 x 15 3/4 inches PW026

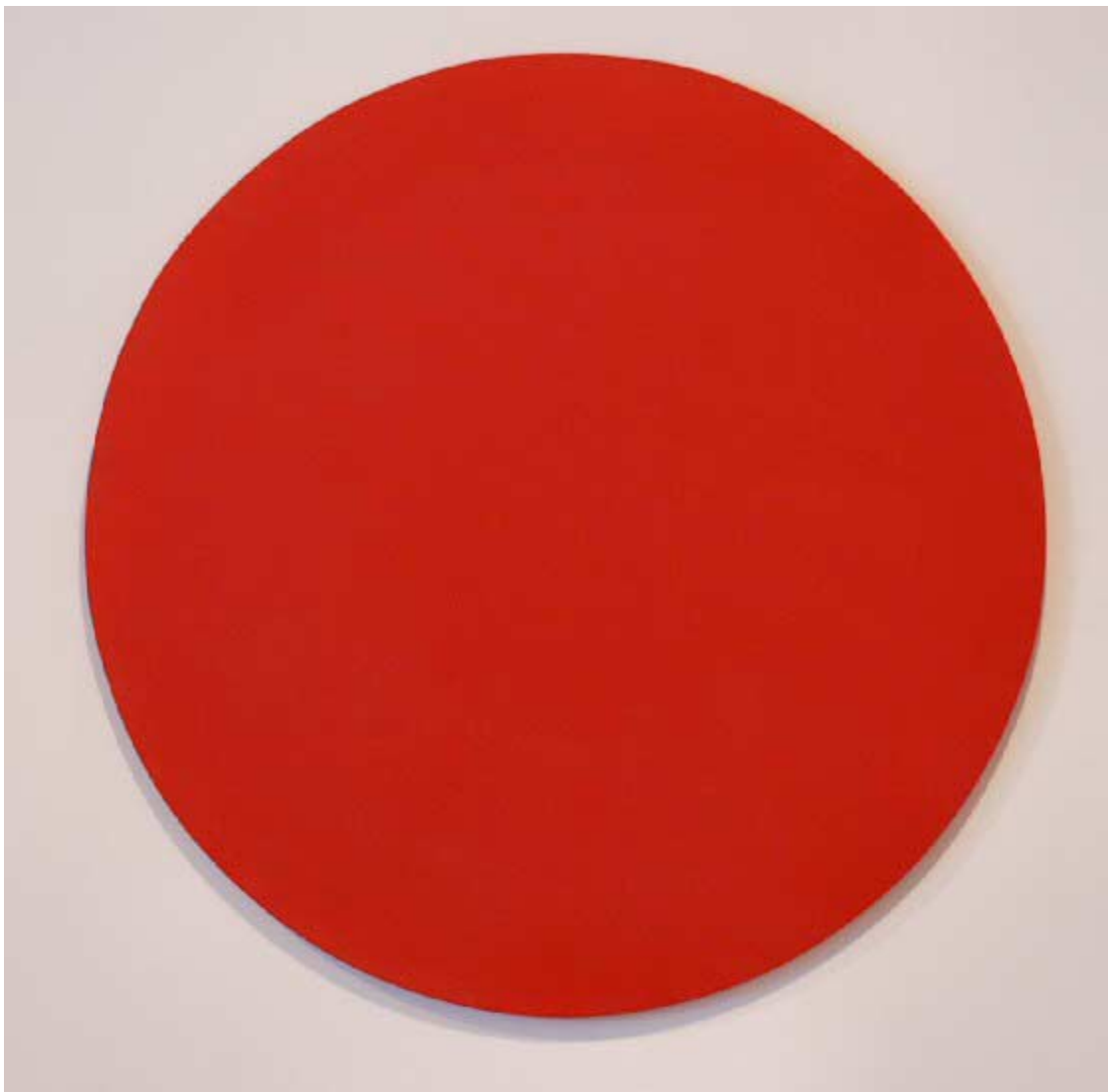


Elliot Norquist  
Divided Mind, 2011  
Steel, bondo & cardboard  
24.00 x 3/4 inches EN0064



Tony DeLap  
The Real Secret, 2009  
Acrylic on canvas  
45.00 x 56.00 x 3.00 inches TD0078

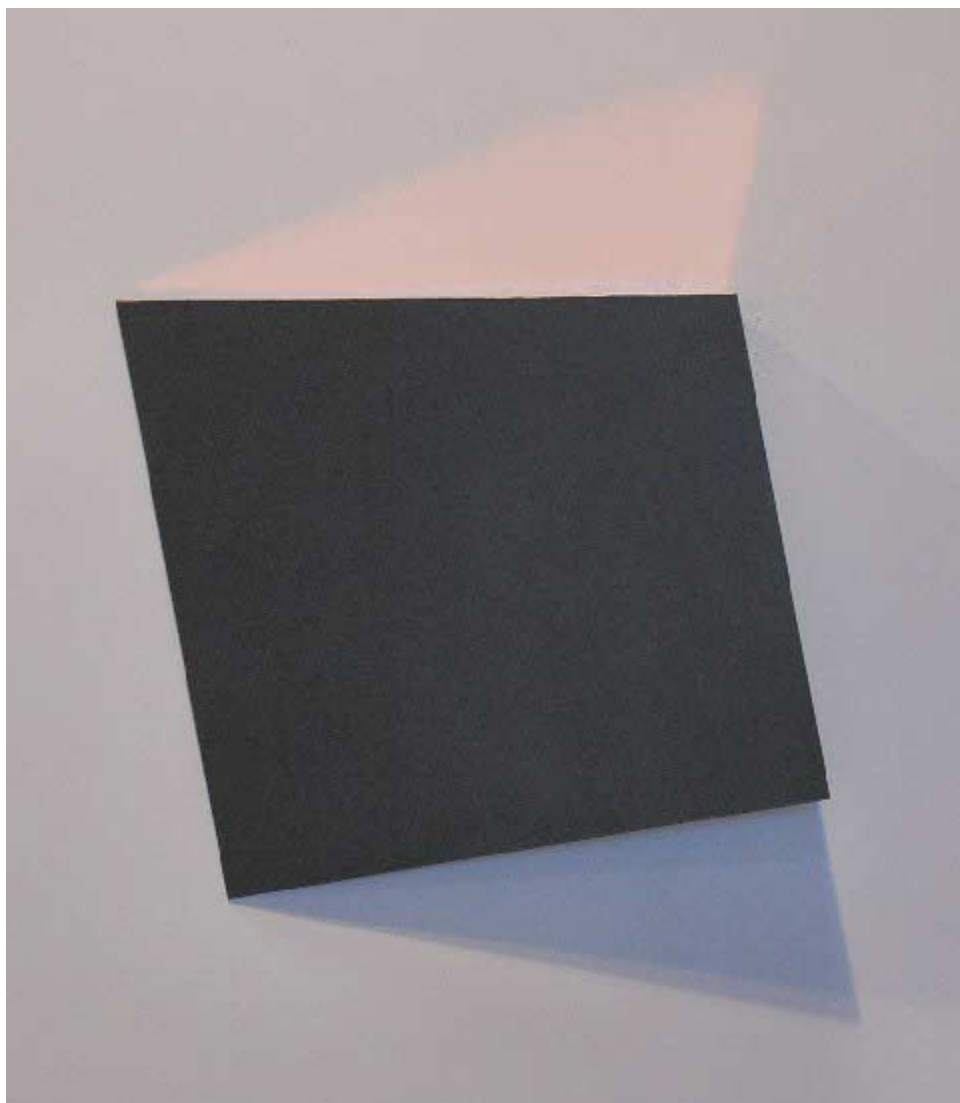




Elliot Norquist  
40 Inch Red Circle, 2010  
Painted steel  
40.00 x 5/8 inches EN0063



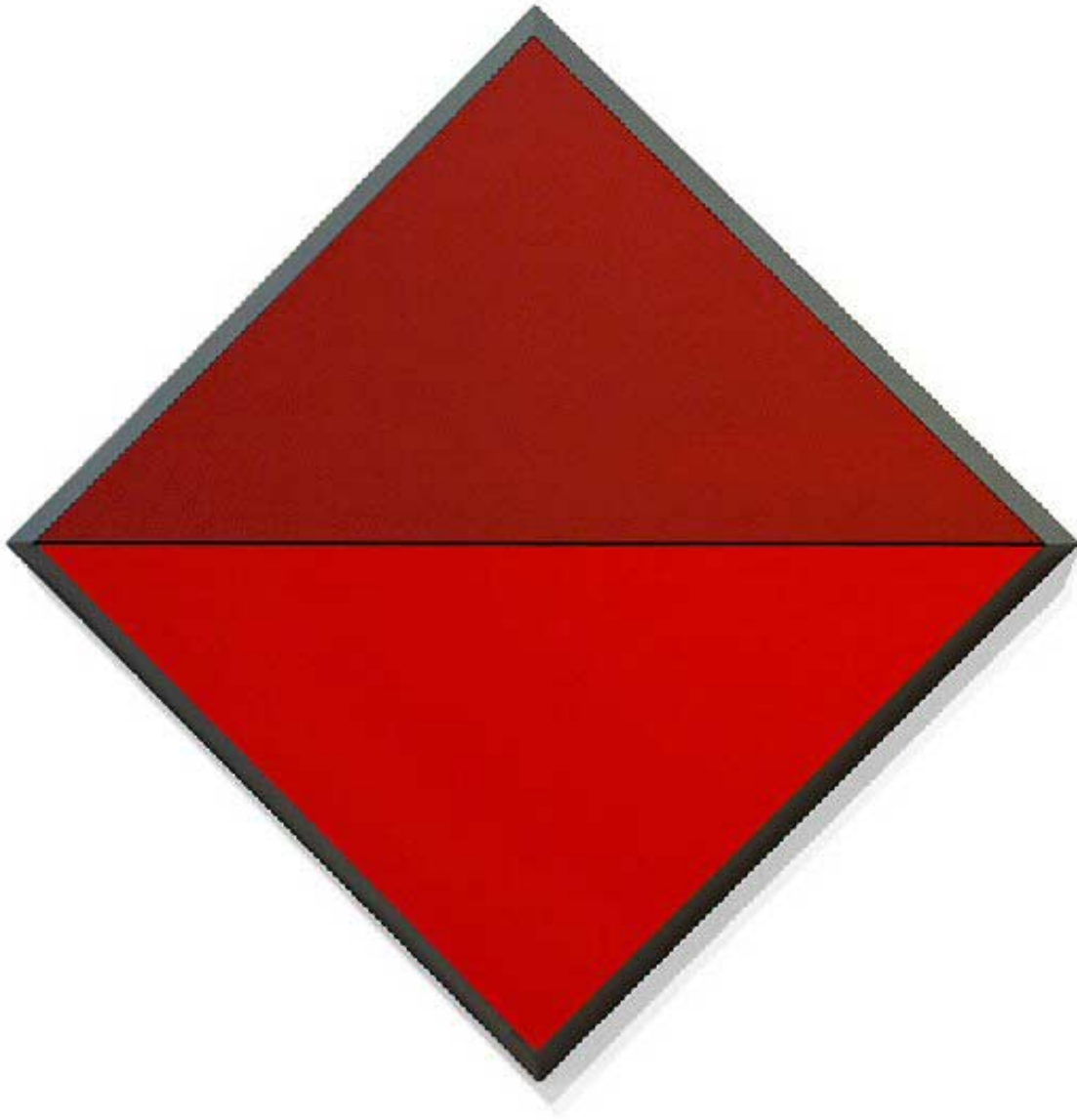
Phil Sims  
Untitled (Red), 1999  
Oil on linen  
80.00 x 70.00 inches PS0016



Constance DeJong  
Square 18/3.5 R, 2007  
Copper, wood  
18.00 x 18.00 x 3.00 inches CD91



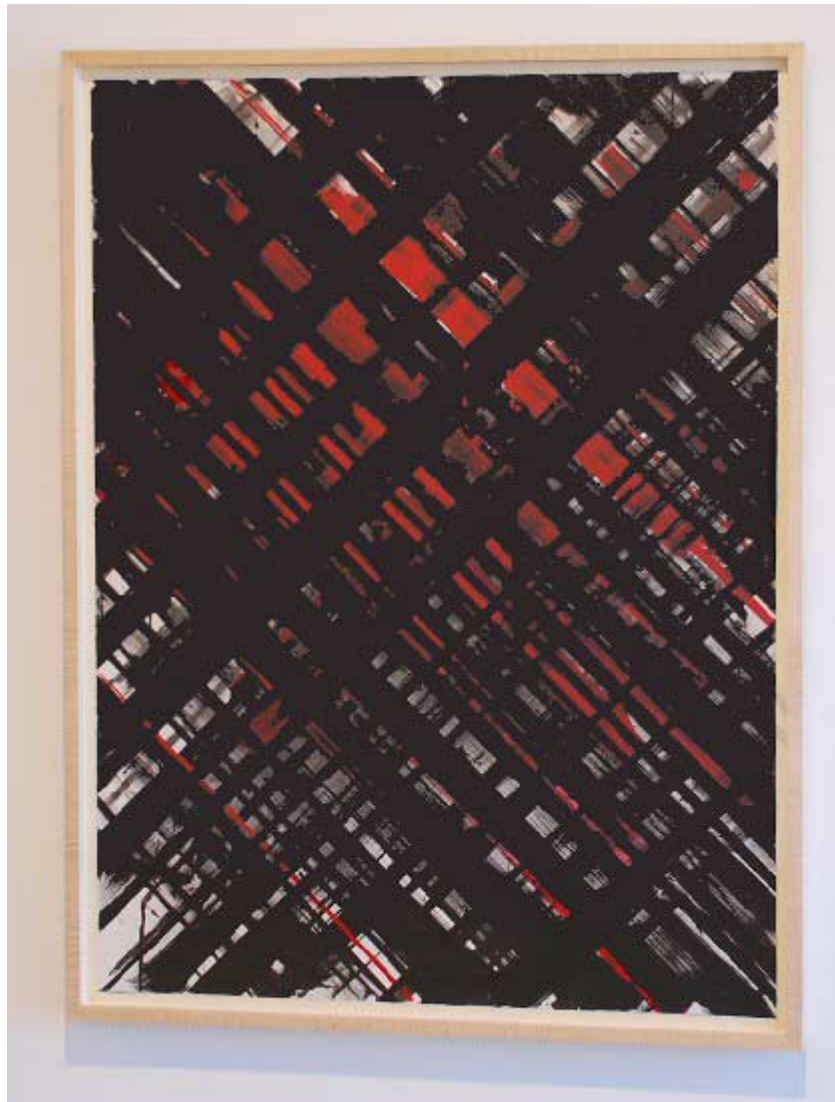
Ronald Davis  
Red-Black Quarters, 2009  
Acrylic on Expanded PVC  
20.00 x 20.00 inches ROND0011



Ronald Davis  
Shaped Painting - PTN 1226 - Red Diamond Horizon, 2009  
(Shaped) Acrylic on Expanded PVC.  
49 1/2 x 49 1/2 x 3 inches



Tony DeLap  
Read Allover, 2010  
Acrylic on canvas  
18.00 x 10.00 x 2.00 inches TD0079



Ed Moses  
Untitled, 1976-2008  
Acrylic & Masking Tape on Strathmore Board  
49.00 x 37.00 inches EM29



Ed Moses  
Untitled, 1976-2010  
Acrylic & Masking Tape on Strathmore Board  
49.00 x 37.00 inches EM30



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