

Lifetime Fellow, Carol Aronson-Shore

Oddly enough, my career in art began in dance. Movement through space motivated me to capture choreography on a 2-dimensional plane using the human form to express emotions and ideas. After graduate school, I began to mature as a visual artist while living on a farm in Pennsylvania. In 1980, I left the farm to become an Assistant Professor of Art at the University of New Hampshire. The move from the rolling hills, slate quarries and ponds of Pennsylvania to the rugged beauty of New Hampshire's mountains and shore was a challenge that opened my eyes to paint my surroundings with a fresh desire and urgency.

Arriving in New Hampshire closely coincided with my birth as a landscape painter. Ever since that move 25 years ago, my work has explored a range of responses to the natural environment. Light, its presence and absence, its transformations of form and color, its character and symbolism, is the common thread that runs through the many forms my work has taken over the years. For me, light is the touchstone metaphor for vision, insight and transformation. It allows me to move from the factual observation of *plein-air* work to the poetic visualization of an inspired, finished piece. My memories of an experience as well as my imaginative visualizations always have at their core the character of a particular light.



Finding forms to express and expand the dialogue between representation and modernism is the ongoing challenge that sparks and fuels my inventions. In the early 80's, my circus series literally trapped figures on a picture plane grid. In the 90's, my landscape altarpieces experimented with symbolic framing formats. My balcony interior/exterior landscapes continued this dialogue in a narrative context. My recent work with fresco surfaces is another variation on the play between surface and image.

Throughout my career in New Hampshire, the State Council on the Arts has challenged me with commissions and supported me professionally with three Fellowships. I think of the State Arts Council as my "campfire in the woods" providing me with warmth and sustenance while I find my way in the dense forest of the art world. In looking back, many of the high points of my career were directly connected to the Council. Receiving this honor has given me a wonderful opportunity to formally say thank you to my friends at the NHSCA.

*Carol Aronson-Shore,
Portsmouth*

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Carol Aronson-Shore
of Portsmouth.*

Photo by Perry Smith



*Monhegan Island,
5 1/2" x 6" oil on
board*



*The Light Within,
12" x 40" oil on
canvas*

*Photos of paintings
courtesy of UNH
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