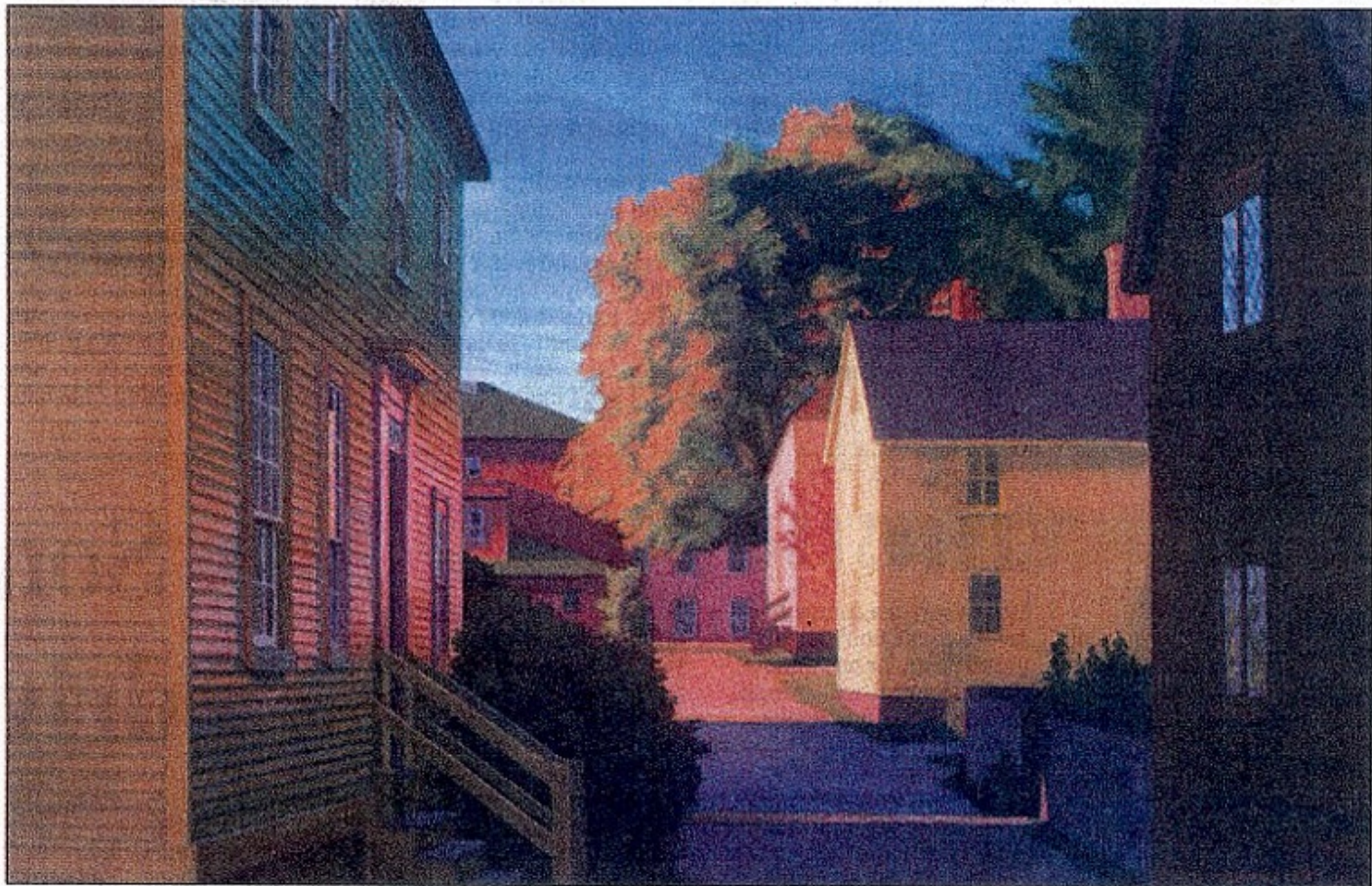


SUNDAY, OCT. 24, 2010 **C1**
SEACOAST SUNDAY

go & do



"Yellow Jackson House at Strawberry Banke," by Carol Aronson-Shore.

The language of color

■ *Carol Aronson-Shore's works on exhibit at UNH*

BY JEANNÉ MCCARTIN
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It's weeks before the opening of "The Shape of Color," and already painter Carol Aronson-Shore's Button Factory studio walls are full.

The images hung along two large walls are familiar ones to those who walk the grounds of the Strawberry Banke Museum, though perhaps slightly more colorful, moody or haunting than the real thing.

The scenes are saturated with color and enhanced by the use of light and shadow, the keys to their emotional impact.

"I sketch and take color notes on sight, then study at home to think of the needs of the painting, the language of the colors, and how to recreate the memory of the place," says Aronson-Shore.

While these works, and those painted on Monhegan Island also in the exhibit, depict specific place and hold meaning for the artist, the paintings are very much about the color, light and shadow, says Aronson-Shore.



"Morning Tree Shadows Behind the Yeaton-Walsh House" by Carol Aronson-Shore.

"Whatever language color can speak I try to tap into at this point. For me that's the big change in my work. It's more about the character of tonal elements, warms and cool properties using dramatic light and dark contrast. The pairing is important."

In those colors and tones, ("infinitely adjusted"), lies the final magic, found in the depiction of the early morning or late hour of the day. It's in the shadow's contrast to the light drenched areas, she says.

"You've got to get the viewer to feel that coolness in the shadows," she says pointing to an example.

"You can see," she adds turning our attention to another canvas, "this is the same scene but with very differing results in terms of how you see the structure."

While the emphasis is on color there is certainly mystery to the subject. These homes are substitutes for her figures — once a mainstay of Aronson-Shore's work. The subtly, anthropomorphic structures are brought to life by their windows. It may be a reflection on an exterior, a curtain askew, or a figure peering out from within.

"The windows on the façade reveal both inner and outer (life)," she says. "They represent our presence in the world."

Aronson-Shore, a Chicago native, moved to New Hampshire to teach at the University of New Hampshire, where she currently holds the position of professor emeritus of painting and drawing.

She has exhibited in more than 150 juried, invitational and group shows and more than 20 one-woman exhibitions in New York, Chicago, San Francisco

COLOR: Exhibit at UNH

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and other U.S. cities. Her paintings and drawings are in numerous private and corporate collections, including Fidelity Investments and Chubb LifeAmerica. The White House Historical Association selected Aronson-Shore to represent the state of New Hampshire by commissioning a painting for the 2000 Bicentennial Celebration of the White House. Other commissions include three for the state of New Hampshire.

In addition, her works have appeared in numerous publications and calendars, including the White House 2000 calendar, and is part of the permanent collection of the White House Historical Association.

The N.H. State Council on the Arts named Aronson-Shore as a Lifetime Fellow in 2005.

The exhibition will feature 50 paintings, including smaller gouache, color studies for the larger oil paintings.

In her artist statement, Aronson-Shore describes her process as "listening in on the conversations between colors that I chance upon observing

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WHAT: The Shape of Color: Carol Aronson-Shore

WHERE: Museum of Art at the University of New Hampshire in the Paul Creative Arts Center, Durham

WHEN: Opening reception Friday, Nov. 5, from 5 to 7 p.m., and runs through Dec. 16

the real world." These conversations may be harmonious and collaborative when colors are agreeable, other times argumentative, contrary and discordant. "But I always find the conversations between colors interesting and worth repeating for the viewers of my painting."

"Sometimes I think that these experiences of color are the real subject of my representations. The way a color shapes light and space, the warmth of a color in light, the cooling of a color in shadow,

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how dramatic and ultimately expressive color can become in recreating a memory is what has motivated me to paint, most recently, in Strawberry Banke."

In a sun-drenched studio Aronson-Shore turns her attention to 6-year-old Aidan who dropped in for a visit. The boy notes that he feels he can "jump right in that picture." "It's so real, I can feel it," he says. With the child intently listening, Aronson-Shore points to the lower half of the canvas and explains how the effect is created by a strong base or ground. The two carry on a bit of conversation about technique, and the bold pink, purple, orange and greens of the work.

You can take the teacher out of the classroom — but ...