

Exhibition Checklist

This checklist is organized alphabetically by artist. All dimensions are given in inches: height precedes width, and if applicable depth. Unless otherwise noted, all artwork is courtesy of Kenise Barnes Fine Art.

PEGGY BATES
Loopy, 2004
Acrylic polymers on canvas
36 x 36 inches
\$5,500

PEGGY BATES
Turnaround, 2004
Acrylic polymers on canvas
40 x 40 inches
\$6,000

JULIE GROSS
Two One Punch, 2004
Oil on linen
32 x 32 inches
\$4,000

JULIE GROSS
Peri Airy, 2002
Oil on linen
32 x 32 inches
\$4,000

JULIAN JACKSON
Fugitive, 2005
Oil on panel
96 x 96 inches
\$10,000

MARCUS LINNENBRINK
Lipsticklip, 2004
Epoxy resin and pigments
on wood
23.5 x 30 inches
\$5,000
*Courtesy of Margaret
Thatcher Projects*

MARCUS LINNENBRINK
**Painting We Don't
Like(d)**, 2004
Epoxy resin and pigments
on wood
27.5 x 27.5 inches
\$6,000
*Courtesy of Margaret
Thatcher Projects*

JOANNE MATTERA
Uttar 269, 2004
Encaustic on panel
24 x 60 inches
\$6,800

JOANNE MATTERA
Uttar 162, 2003
Encaustic on panel
12 x 12 inches
\$1,600

JOANNE MATTERA
Uttar 164, 2003
Encaustic on panel
12 x 12 inches
\$1,600

KATIA SANTIBANEZ
Blue Partition, 2004
Acrylic medium on wood
24 x 24 inches
\$3,200

KATIA SANTIBANEZ
**Dialogue on a
Red Bed**, 2005
Acrylic medium on wood
12 x 12 inches
\$1,800

DAVID SHAW
Knot, 2004
Holographic laminate and
paint on steel and wood
35.75 x 46.5 x 37.75 inches
\$20,000
Courtesy of Feature, Inc.

LAURA WATT
Walking Backwards, 2003
Oil on canvas
28 x 40 inches
\$3,200

LAURA WATT
Untitled, 2003
Oil on canvas
34 x 36 inches
\$3,200

TRICIA WRIGHT
Kimono, 2004
Acrylic on canvas
74 x 38.5 inches
\$5,000

TRICIA WRIGHT
Strange Bedfellows, 2004
Acrylic on canvas
60 x 78 inches
\$7,700
*Courtesy of Metaphor
Contemporary Art*

SCHWEINFURTH MEMORIAL ART CENTER

Peggy Bates
Julie Gross
Julian Jackson
Marcus Linnenbrink
Joanne Mattera
Katia Santibanez
David Shaw
Laura Watt
Tricia Wright

COLOR THEORY



Curated by

KENISE BARNES,
Kenise Barnes
Fine Art

Reception

Friday, May 6, 2005,
7-9pm

Gallery Talks

KENISE BARNES,
Curator, Friday,
May 6, 7pm

GUIDED GALLERY TOUR,
Saturday, May 21, 11am

JULIE GROSS, Artist,
Color Theory Lecture,
Sunday, May 22, 2pm

SCOTT BENNETT,
Golden Artist Colors,
Sunday, June 5, 2pm

GUIDED GALLERY TOUR,
Saturday, June 18, 11am

April 30 - June 19, 2005



205 Genesee Street
Auburn, NY 13021

(315) 255-1553

www.cayuganet.org/smac

Gallery Hours: Tues. - Sat., 10 am - 5 pm, Sun., 1 - 5 pm
Suggested Admission: \$3 adults, members & children under 12 free



The Schweinfurth Memorial Art Center is wheelchair accessible.

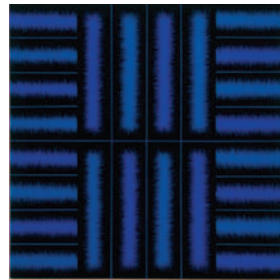
This exhibit is sponsored in part by the Osborne Memorial Association and the New York State Council on the Arts, a state agency.

“Modern painting is an attempt to change painting into a poetic language, to make pigment expressive rather than representational”

BARNETT NEWMAN 1945

Curatorial Statement

It is not my intention to put forth ideas on the science or alchemy of color theory. It is to encourage observation, to nudge the viewer to notice how the edges of colors bump up against and overlap one another. To notice how colors act and react. To be mindful of the incremental and incidental changes that happen with color in pictorial space. Observing the effects that colors have on each other is the starting point for understanding the relativity of color.



On our most basic level of visual acumen we respond to color. Manifestly, the first purpose of color was to make things more realistic, thereby bestowing them with magical power. In contemporary life we are faced with a dizzying array of manufactured color. Because of the sheer quantity, color, is perhaps in danger of losing some of its magic.

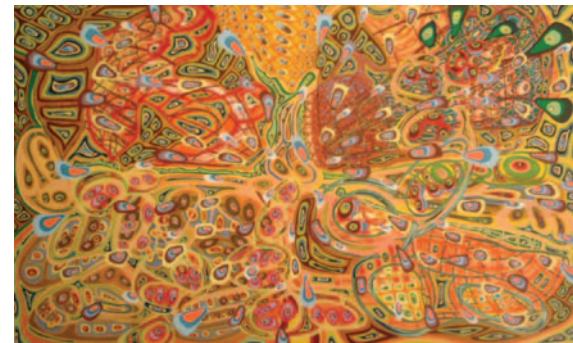
left : Julie Gross,
Peri Airy, 2002
above : Katia Santibanez,
Blue Partition, 2004



The artists in this show are not concerned with using local color to describe the natural hue of objects in nature. These artists are working in the abstract tradition. Through the use of color in non-representational paintings the viewer becomes aware of colors' plastic and expressive properties.

Artists are keenly aware of the power of color. Color has a variety of connotations that the viewer may think of consciously or unconsciously. Thoughtful use of color can evoke emotion. It can be so chaotic and discordant that it provokes anxiety. Conversely, it can be harmonious and sedating. Color placement

can be analogous, contextual or oppositional. Color is illusionistic, it can simulate deep space, compress space and create multiple picture planes. Colors are symbolic, religious, emblematic and referential. The ocular effects of color theory provide infinite visual possibilities. Color harmony is a dynamic equilibrium.



above : Laura Watt, *Walking Backwards*, 2003
top : Peggy Bates, *Turnaround*, 2004

The choices artists make in manipulating surface color and pictorial information thereby manipulating the viewer and the visual experience is the focus of this exhibition.

KENISE BARNES

Kenise Barnes Fine Art
1955 Palmer Avenue
Larchmont, NY 10538
914.834.8077 gallery
914.263.0195 cell
www.ArtNet.com