



MOLTEN CORE / 2007 / ENCAUSTIC ON DIBOND / 24" X 24"

NEVIN KELLY GALLERY
IS PLEASED TO PRESENT

IN ASSOCIATION WITH THE COLORFIELD REMIX EVENTS

COLOR: FIELD TESTS

new works by

SONDRA N. ARKIN

APRIL 18 - MAY 13, 2007

RECEPTION WITH THE ARTIST
THURSDAY, APRIL 19, 2007 / 6-9 PM

ARTIST'S TALK / SUNDAY, MAY 6 / 2-4 PM

**PUBLIC PARKING GARAGE AT
14TH & U STREETS**

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COLOR: FIELD TESTS

Definitions change. Perceptions change. Artists find new ways to communicate ideas, and art critics find new ways to help us develop an understanding of each new movement in art.

In the 1950s and 1960s a revolutionary group of artists, retreating from the kinetic focus of the abstract expressionists, explored the power of static fields of color to convey emotion, depth, and even movement. By placing one color next to another, these artists showed the power of color without shape (or perhaps, color *as* shape) to communicate a range of emotional content. Art scholars named them the Color Field movement.

A group of local artists now known as the Washington Color School made important contributions to this movement. On April 13, the Kreeger Museum will open a solo exhibition of works by Gene Davis, one of this group's most influential artists. In connection with that exhibition, Cultural Tourism DC, the DC Commission on the Arts and Humanities, the Washington DC Convention and Tourism Corporation, and more than 30 Washington area galleries are celebrating *ColorField remix*, a city-wide tribute to the Color Field movement and its influences. As part of the celebration, we are pleased to present *Color: Field Tests*, an exhibition of new works by Sondra N. Arkin.

Working in encaustic and mixed media assemblage, Arkin explores the role that combinations of color play in communicating a sense of energy, mood, and depth (and how color's impact differs for each viewer). Arkin also teases out multiple meanings of the word *field* as it relates to the creation and perception of art – working in her chosen *field of endeavor*, Arkin has created *color field* works that she will put on display. By thus being placed *in the field*, they become part of our own *field of vision*. How they affect us depends largely on our own *fields of reference*. Each sense of the word – from pursuit, to mode of creation, to physical presence, to visibility and individualized perception – plays an essential role in how the works move us.

Arkin's examination of color's influence extends beyond her efforts in the studio. She will select colors for several of the gallery's walls, against which she will hang works of similar size, composition, and palette. These works will combine to form a larger installation that will field test the ways in which individual works affect – and are affected by – the environment in which they are placed.

The artist will field questions at an artist's talk on Sunday, May 6, from 2 until 4 o'clock p.m