

# Shain Gallery in Charlotte, NC, Offers Works by Connie Winters

Shain Gallery in Charlotte, NC, will present an exhibit of new works by Connie Winters, on view from Mar. 4 - 31, 2011. An opening reception will be held on Mar. 4, from 6-9pm.

Winters has emerged as a strong influence on the art scene in the Southeastern United States. Citing the work of classic French Impressionists as an ongoing source of inspiration in her own artwork, Winters naturally gravitates to France, particularly the rural regions of Provence and Dordogne, as locations for her landscapes.



Work by Connie Winters

Winters travels to France each year, crediting the provincial lifestyle she experiences there with giving her a renewed sense of spirituality and desire to create her detailed and vibrant landscapes. Her approach to the canvas is that of active observer, intent on recording the interplay of color and light as it unfolds in each scene. Through her energetic interpretations of nature and local color, Winters uses the canvas to convey her own enthusiasm to the viewer.

The paintings have wonderful appeal in part because of lush, lively colors and the illusion of captured light. Inviting and intimate interiors, sunny landscapes with architectural accents, and lovely flower garden scenes are among her favorite subjects. Winters' fresh, innocent paintings frequently reflect images from her visits to Europe, especially Provence and Normandy, France.

Utilizing every available technical aspect to its optimum is her goal in each painting. "But even if everything is correct," Winters said, "a painting must exude visual excitement and hopefully have some emotional impact on the beholder."

Having loved art from childhood, Winters began formal art instruction as an adult. She studied with a number of notable painters including: North Carolina Pulitzer Prize winner, Phillip Moose, Shirley Markham, and the late Alice Steadman. More recently, Winters has continued her studies in Atlanta at the renowned Chatov Studio and privately with Alice Williams. Her work has earned her national recognition and is found in numerous prominent collections including: the Coca-Cola Collection, John Randolph Hearst, Jr. and the Duke Mansion, Charlotte, NC.

Located in beautiful Myers Park, Shain Gallery has been on the forefront of the North Carolina art scene since 1998. The gallery represents many leading national and regional artists, and recently won the "Best of the Best Award" for best Charlotte gallery.



Work by Connie Winters

For further information check our NC Commercial Gallery listings, call the gallery at 704/334-7744 or visit ([www.shaingallery.com](http://www.shaingallery.com)).

# Rail Walk Studios & Gallery in Salisbury, NC, Offers Group Exhibit Focused on the Color Red

The Rail Walk Studios & Gallery in Salisbury, NC, is presenting the exhibit, *The RED Show*, featuring works in red by Anne Cave, Sharon Forthofer, Annette Ragone Hall, Jane Foster Johnson, Patt Legg, Marietta Foster Smith, and Karen Frazer, on view through Mar. 26, 2011.

Karen Frazer, one of the artists included in the show offered some insight and research about the color red.



Work by Marietta Foster Smith

"Vermilion, madder, carmine, scarlet, ruby, maroon, these are all shades of red. Recently, I did some minor research of the color red. I am an artist, and thinking about color and its effect is a subject that has occupied my time, perhaps more than most other people's lists of things to ponder."

"My fellow artists at Rail Walk Studios & Gallery and I had decided to have a red themed group show. That is what set off the research. Beyond the cupids and hearts, red has a huge list of connotations and symbolism, which includes political and religious, and runs the gambit from one extreme to the other. Some common connotations are aggression, love, passion, and passion."

heat, fire, beauty, danger, blood, anger, courage, and sacrifice. Red brings conflicting emotions from love to war. Red seems the most emotionally intense color on the artist's palette. Red, along with yellow and blue, is a primary color. From these three you can make all colors," writes Frazer.

"I found that red from light has the longest wavelengths seen by the human eye. Is this why it is so intense to us and elicits such passion from us? Does something work on our brain and nervous system and stir our blood to the extent that an intense physical reaction can follow? These are the questions I asked myself when I read about the attack on artist Barnett Newman's red paintings. I had heard of Newman over the years during my art study and knew he was included with the Abstract Expressionist movement, but that was really about all I knew. I had to find out more. What exactly was the attack? What did the painting look like?" (You'll have to go to Google to see one of Newman's paintings.)



Work by Karen Frazer



An Overwhelming Sense of Red Makes Me See Spots  
acrylic on canvas, 5' x 5'

ANNETTE RAGONE HALL

Fine Art and Portraits

AnnetteHall.com

704-798-9400 • [annette@annettehall.com](mailto:annette@annettehall.com)

Annette's studio is located in the Rail Walk Arts District in Salisbury, NC. Call for an appointment to see her work in person.

"In 1950, Newman had a show at Betty Parsons Gallery in New York City and one of his paintings was defaced. From 1966 through 1967 Newman painted a series of four paintings entitled, *Who's Afraid of Red, Yellow and Blue?*, I-IV. In 1982, at the Nationalgalerie in Berlin, Germany, a student picked up a guard bar and started hitting Newman's painting, *Who's afraid of Red, Yellow, and Blue? IV*. After he had finished, he laid a number of paper documents in front of the different color portions of the painting. The documents led to his identification and arrest. He told the police he was afraid of the painting, that it was a perversion of the German flag. He also thought what he had done completed the painting."

Frazer adds, "In 1986, a Dutch realist painter went to the Amsterdam Stedelijk Museum, and with a box cutter, slashed



Work by Patt Legg

*Who's Afraid of Red, Yellow, and Blue? III*. The attacker is said to have described himself as schizophrenic and psychotic. In 1997, the same attacker again came to the Amsterdam Stedelijk Museum, again with his box knife, and again wanted to get at *Who's Afraid of Red, Yellow, and Blue? III*. The painting either was not on

display or the attacker was unable to get close enough. I guess this so maddened him that he found *Cathedra*, a beautiful blue Newman painting at the museum, and slashed it. The *Who's Afraid of Red, Yellow, and Blue?* are huge red paintings. They have so much energy. So expressive, so sensual, they seem to radiate passion. They elicit a physical response. In the incidents I have described, it's not a positive response. I did read another person's description of their experience of seeing the same painting. They describe the energy and being so attracted to it they had to keep themselves from reaching out to touch the surface. They spent a long time with the painting and said it made them very happy."

"Why do these paintings reach so deep inside a person? How do they have such power? I think this quote from Barnett Newman answers these questions. Newman said, 'What matters to a true artist is that he distinguish between a place and no place at all; and the greater the work of art, the greater will be this feeling. And this feeling is the fundamental spiritual dimension. Color has great effect on us consciously and unconsciously. Red is powerful and to be used wisely.'"



Work by Jane Johnson

"I invite you to come witness our use of red in *The RED Show* at Rail Walk Studios & Gallery in Salisbury," says Frazer.

For further information check our NC Commercial Gallery listings, call the gallery at 704/431-8964 or visit ([www.railwalkgallery.com](http://www.railwalkgallery.com)).