

Theory of Color

Technically, the “Theory of Color” at Artist’s Proof is the second half of a two-part show of local and international abstract artists. The selection spotlights bright hues, following a run of all-white work. But some of the pieces from the previous grouping are still on display, so both modes coexist.

Of the part-two artists, most evoke nature. Robert Schoenfeld’s overlapping swaths of color dotted with gold grains suggest flower bouquets, as well as Morris Louis canvases. Shar Coulson’s paintings employ more muted shades and subtle contrasts among areas of opaque, watery and seemingly abraded pigment. Kikuko Morimoto works with literal blocks of color, collaging torn sheets of single-hue paper. Simplest yet rich with detail are Craig Cahoon’s bisected fields, pitting red against orange or black vs. lime. The colors are bold but applied in streaks, which gives them texture and even a sense of movement.

Of the colorless works still on exhibit, the most striking are Maja Thommen’s bas reliefs, made of fiber resin. They conjure shapes of water, including waves, ripple and bubbles. That the material is entirely white frees the Swiss artist to focus purely on form, light and shadow.

Theory of Color: Color and Intent in Abstraction Through June 3 at Artist’s Proof, 1533 Wisconsin Ave. NW. 202 803 2782. aproof.net.

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