

Hilary Stunda, Review, *ARTnews* (March 2008), p. 146.

Reviews: National

Sarah Charlesworth

Baldwin

Aspen

Sarah Charlesworth's elegantly simple photographic series, titled "Concrete Color," poses intriguing questions about the relationship between subject and medium and about the qualities of paint and photographs.

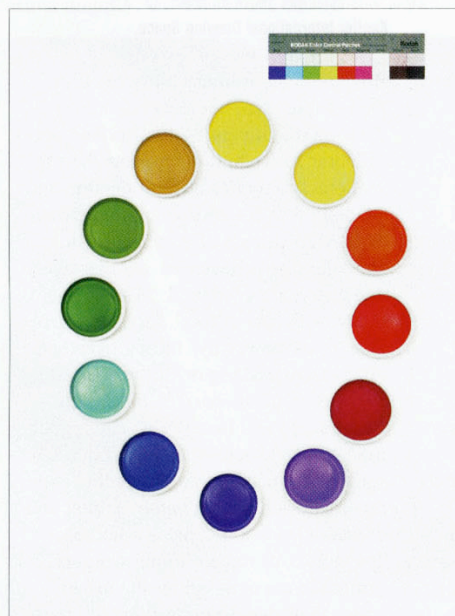
The dozen images (all 2006) show vibrant paints on white or gray backgrounds, each hue isolated in its own dish. The colors have been precisely mixed and the containers set out in grids, ovals, and other geometric arrangements so as to reconstruct the charts and diagrams of classic color theory. Proponents have used such graphics to illustrate the relationships between colors and to demonstrate the variations in their properties under different kinds of light.

Photographed from above by a 4-by-5-inch camera and printed in oversize format, the magnified paint reveals its creamy texture. In the images shot against the gray backdrop, the colors become almost iridescent; ultimately, photographic precision is undermined by painterly sensuousness.

In a few of the pictures Charlesworth

has included color scales, normally behind-the-scenes devices used to match colors in reproductions. With them she

brings the emphasis back to the idea of scientific rigor, while challenging it by reminding viewers that a color theory is only as good as the quality of the printed graphs and charts. —*Hilary Stunda*



Sarah Charlesworth, *Small Oval with Color Patch*, 2006,
Fuji Crystal Archive print, 41" x 31".
Baldwin.