

UPCOMING SHOW

Up to 30 works

Nov. 17, 2012-Jan. 5, 2013

Jerald Melberg Gallery
625 S. Sharon Amity Road
Charlotte, NC 28211
(704) 365-3000

SHOW LOCATION CHARLOTTE, NC

CHARLES BASHAM AND CHRISTOPHER CLAMP

Interpretations of the familiar

When Jerald Melberg suggested to **Charles Basham** that he prepare a number of large paintings to form the core of his next exhibition he didn't tell him how large. *Wild Plum Blossom*, at 50 by 56 inches, takes up a lot of space and says a lot about space.

Basham's framing of the broader landscape and its details has grown more complex. In *Wild Plum Blossom* the eponymous shrub conveys his idea of "seeing fragments of the landscape through a looming foreground presence." The water, tree, fields and hills command our attention despite the prominent plum. He controls space again in *Sycamores* in which "the grove of trees forms a matrix that keeps the background in the distance."

The Ohio painter is intimately familiar with the landscapes he paints, living on the

farm where he grew up. Changes in weather and light affect the color and the forms of his subjects. He imbues his paintings and pastels of the landscape with the energy that he experiences in nature.


He acknowledges the influence of "Wolf Kahn and Paul Resika in regards to color and Rackstraw Downes' development of space through beautifully simplified plane and tone" while continuing to interpret the familiar in new ways.

The second one-artist exhibition at Jerald Melberg Gallery is the deceptively simple still life paintings of **Christopher Clamp**. The unassuming set up of objects is placed in front of painterly, abstract backgrounds. Clamp explains, "I treat textural elements as another curious element for the viewer. I want my audience to come to the painting and see something that is somewhat pure

and simple, and then realize that there is a lot more behind this simple object...The drama of the negative space adds to that idea. There is more to the painting than the commonplace object."

In *Sirens*, three Morton Salt containers from the '40s, '50s and '60s sit in a circle of salt—a physical barrier of sorts as well as a reference to the magical circle of salt to ward off demons. A moth repeats the form of the open spouts. Clamp notes that the Morton Salt girl "is an image we can all understand, and also find playful and dear."

Clamp could be speaking for Basham as well when he says, "I aspire to achieve a level of poetry with visual imagery."

For a direct link to the exhibiting gallery go to 
www.americanartcollector.com



CHARLES BASHAM, SYCAMORES, OIL ON CANVAS, 42 X 48"



CHARLES BASHAM, WILD PLUM BLOSSOM, OIL ON CANVAS, 50 X 56"



CHRISTOPHER CLAMP, SIRENS, OIL ON LINEN, 28 X 36"



CHRISTOPHER CLAMP, FAITH, OIL ON LINEN, 30 X 26"

The Gallery Says . . .

"Capturing what to some might be a mundane subject, [Charles Basham] turns the rural landscape near his home in Medina into a nirvana of light and color. By stylizing what he sees, as well as using heightened color, his pastels and paintings are joyous. The enigmatic paintings by Christopher Clamp, although appearing simple and understandable, reveal themselves powerfully when studied. One not only immediately notices the expert craftsmanship in the execution but also the lush surface and compelling color."

—Jerald Melberg, Owner, Jerald Melberg Gallery