

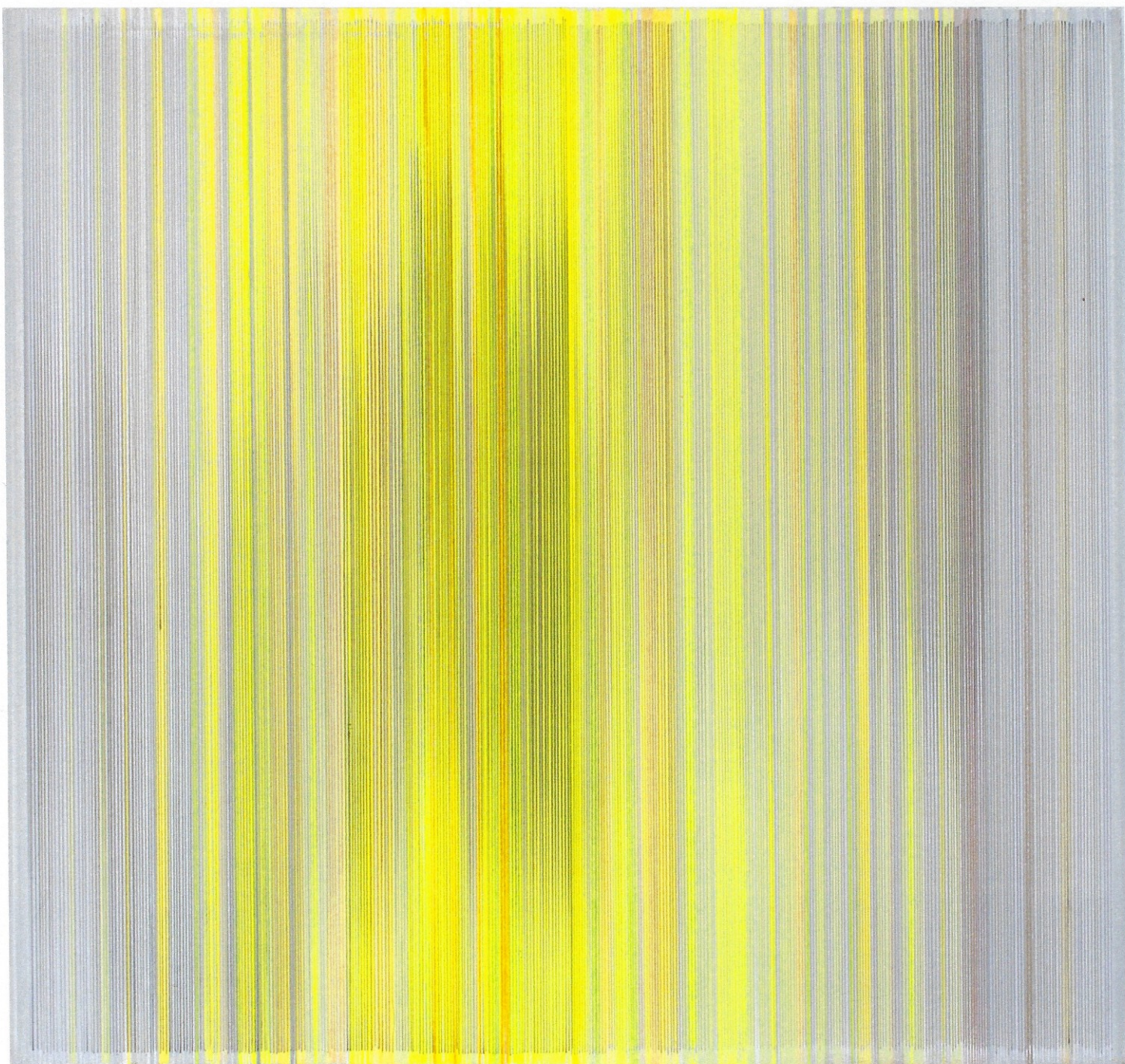


*Deagria me*

# SPECTRUM

Thomas Cole National Historic Site  
August 14–November 18, 2018





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## Linda Weintraub

*Let Us Eat the Colors of Nature's Spectrum* consists of 56 foods harvested from my gardens, preserved through canning, and arrayed according to the color continuum they suggest. . . . I take no credit for their chromatic splendor; botanical life is never colorless. However, I invite viewers to expand their interaction and consider that each of these alluring colors originated in the imperative of survival. Some colors provided camouflage to protect plants against predators. Others attracted beneficial insects. Still others optimized the absorption of solar energy. Each tone and hue is resonant with energies from the sun, rain, wind, and soil. They were activated by bacteria and fungi, and crafted with enzymes, sugars, oils, minerals, and salts. Each celebrates the inexplicable complexity of the botanical life that nourishes us and delivers the energies that maintain life.

Linda Weintraub, *Let us Eat the Colors of Nature's Spectrum*, 2014–ongoing, Glass quart jars of home-preserved food arranged according to color spectrum, Courtesy the artist. Installation view at Thomas Cole National Historic Site, 2018 © Peter Aaron / OTTO





## Julianne Swartz

Color in my work is generally circumstantial, intrinsic to process and materials. For example, the *Camera-Less-Videos* frame and focus any color, light or movement in their view, re-presenting a site curiously. This action calls attention to the experience of seeing and being in that place. Content and process are primary, and sensory components (visual, sonic, tactile...) are reinforcements.

Julianne Swartz, *Camera-Less-Video* (tall vertical), 2009, Stainless steel, lenses, and view, Courtesy the artist. Installation view at Thomas Cole National Historic Site, 2018 © Peter Aaron / OTTO





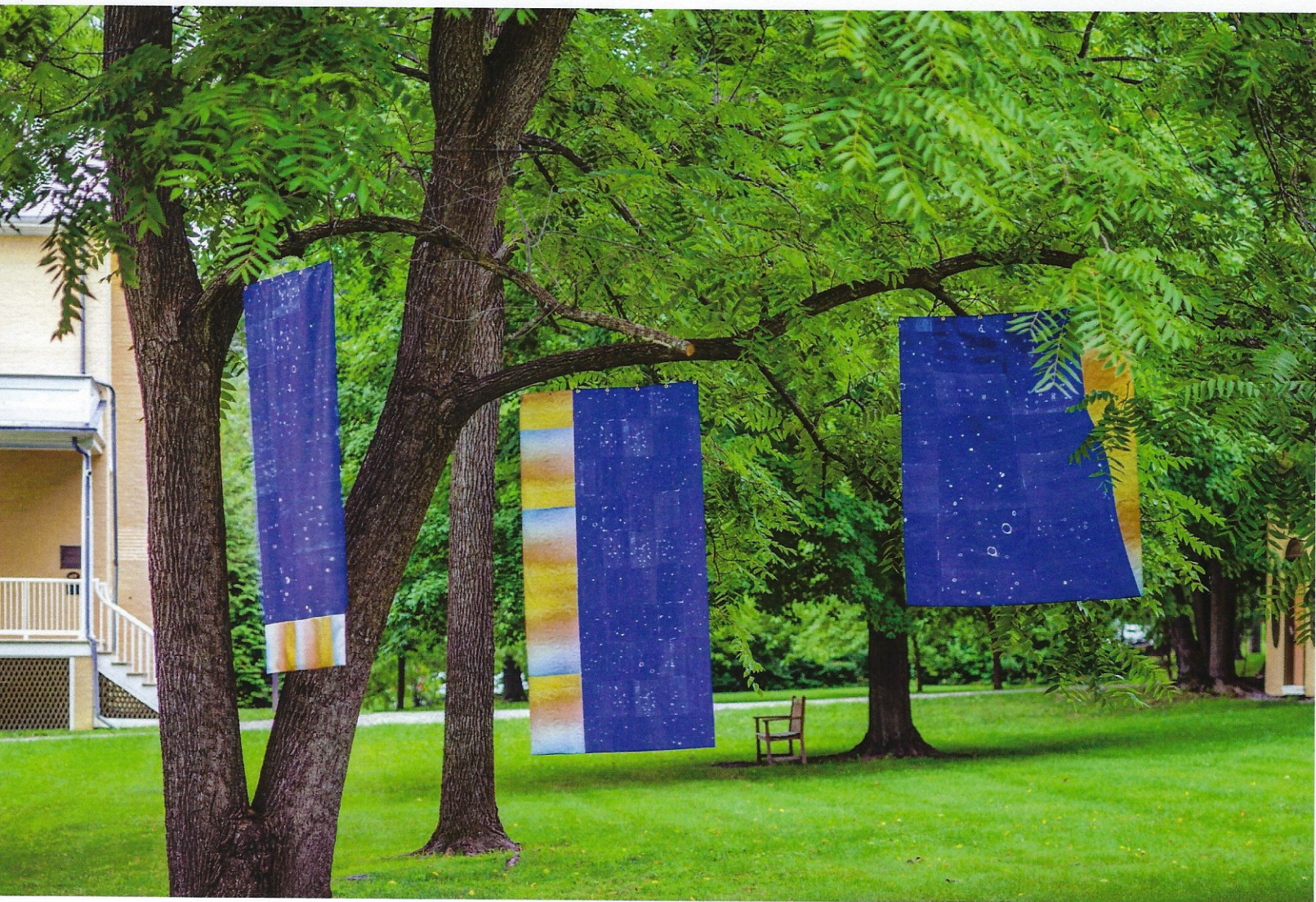


## Valerie Hammond

*Blue Rainbow*, which hangs in the trees surrounding Thomas Cole's house is based on a 16' x 20' work originally printed on Japanese paper printed with cobalt blue ink. Blues, which reference a minimalist night sky and the celestial heavens, are framed by the light spectrum of color, a rainbow, that flutters in the landscape that influenced Cole. It is at once tactile and ephemeral in its materiality. This work was originally made in honor of my father and resonates with the long held metaphor of the rainbow as a symbol of hope, and a bridge between this world and the next.

Valerie Hammond, *Blue Rainbow 1, 2, and 3*, 2018, Inkjet prints on fabric, Courtesy the artist.  
Installation view at Thomas Cole National Historic Site, 2018 © Peter Aaron / OTTO







## Anne Lindberg

"Is honey the living equivalent of gold? Supposing one tried to give temperatures to colors. In a sense, we do it all the time when talking about warm and cool ones. A certain Red is 98 degrees C, Ultramarine is 7 degrees C, Cobalt Blue is -10 degrees C etc. Maybe yellow is the one color which is body temperature 37 degrees C. And so, the ancient Egyptians believed it was the color of immortality. You are struck by the fact that yellow is never regular, it's varied. As you say it stores and reflects light, but it receives and gives off waves which are not constant—as though its surface is liquid rather than solid. And this irregularity reminds us of living skin... of a body."

*From I Send You This Cadmium Red*—a correspondence  
between writer John Berger and John Christie  
Barcelona : ACTAR, in collaboration with MALM 2000

Anne Lindberg, *sun come purple*, 2018, Thread and staples, 60 x 120 x 24 in. Courtesy the artist.  
Installation view at Thomas Cole National Historic Site, 2018 © Peter Aaron / OTTO



