

C.C. BARTON

STATEMENT

"My great interest and joy is to explore the impact and the mystery of line, color, light, negative space and shadow in order to coax a sense of spirit onto the paper. It is not my intent to depict total realism in my images, but rather to find a way to portray the singular essence and attitude of each thing I draw or paint. "

C.C. Barton predominately looks at the natural world for inspiration in producing representational work that incorporates subtle abstraction, high contrast, negative space and distinctive style. Elements are distilled to the prime essentials of composition, value and contrast. Her work is experimental within a context of realism and visual readability.

Her interest is in expressing the essence of a particular form. Whether the subject is botanical, animal or architectural, she strives for balance, grace and simplicity in the finished piece.

Primarily working in printmaking and drawing, (hand watercolored etchings using non-toxic solarplate methods) C.C. frequently works in other mediums to add diversity and depth to the overall artistic expression. She finds that this 'crossing over' into other mediums enhances skills in general, as well as keeping the artistic perspective fresh.

Barton is an award-winning artist with a following of collectors throughout the continental United States, Hawaii and Hong Kong.



" C A C T U S D I P T Y C H "

C.C. BARTON

SELECTED EXHIBITIONS:

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| 2002 | American Women Artists - 5th Annual Juried Competition, Columbine Gallery | Santa Fe, NM |
| | Fremont Center for the Arts = 54th Annual Exhibition | Canyon City, CO |
| 2001 | Two-Artist Show, Cloister Gallery | Houston, TX |
| | Fremont Center for the Arts - 53rd Annual Exhibition | Canyon City, CO |
| 2000 | 70th Annual San Antonio Art League Museum Exhibition | San Antonio, TX |
| 1999 | 69th Annual San Antonio Art League Museum Exhibition | San Antonio, TX |
| | Three-Artist Show, Paper & Clay, Brazosport Art League | Lake Jackson, TX |
| | 31st Annual National Print, Draw & Photo Exhibition, Hill County Arts Foundation | Ingram, TX |

SELECTED HONORS AND AWARDS:

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| 2002 | Honorable Mention, American Women Artists Juried Competition | Santa Fe, NM |
| 2001 | First Place, Fremont Center for the Arts | Canyon City, CO |
| | Dr. Eric Carlson Purchase Award, Fremont Center | Canyon City, CO |
| | Best of Category, Sun Valley Arts and Crafts Festival | Sun Valley, ID |
| | Purchase Award, Southwest Arts Festival | Albuquerque NM |
| | Invitation to Exhibit, Black Tie & Boots Inaugural Ball, Texas State Society | Washington, DC |
| 2000 | Best of Category, Texas State Arts and Crafts Fair | Kerrville, TX |
| | Best of Show, Downtown Boulder Arts Fair 2000 | Boulder, CO |
| | First Place, Museum of the Southwest | Midland TX |
| 1999 | Memorial Award, 69th Annual San Antonio Artists Exhibition | San Antonio, TX |
| | Gold Arch Award, Spring Fling | Wichita Falls, TX |
| | Third Place, Arts for All | Lawton, OK |
| | Second Place, Museum of the Southwest | Midland TX |
| | Finalist, Experimental Category, The Artist's Magazine | National |
| | Top Ten Award, Austin Artist Harvest | Austin, TX |
| 1998 | Best of Show, Fredericksburg Invitational | Fredericksburg, TX |
| | Award of Excellence, Round Top Arts Festival | Round Top, TX |

PUBLIC AND PRIVATE COLLECTIONS:

Bo Derek
Mary Engelbreit
Fremont Center for the Arts
Christopher Forbes
Arizona Governor Janet Napolitano
Southwestern Bell Corporate Offices

PROFESSIONAL MEMBERSHIPS:

American Women Artists, Associate

Santa Fe, NM



" SPRING QUARTET "

C.C. BARTON

PROCESS:

An etching is produced today in much the same way it was when Rembrandt brought the medium to such a state of perfection. It is a hand worked process that takes time to complete and the finished product ~ hand-pulled and watercolored by hand, is an original work of art with all the intrinsic value the word "original" implies. I limit my editions in order to maintain the highest intaglio print quality, as well as to offer the collector artwork with enduring value. Matting and framing is of the highest quality, to museum standards, and is chosen carefully for each etching.

The traditional etching method begins with a copper or zinc plate, coated with an acid resistant wax. The drawing is done with a needle, which cuts through the wax, exposing the metal plate. When the plate is immersed in an acid bath, the acid 'etches' a line where the metal is exposed while the waxed areas are protected. The length of time a line is bitten determines how deep it is and subsequently, how light or dark it will reproduce. The deeper the line, the more ink it will hold and the darker it will print. When the acid process is completed, the wax is removed and ink is applied. The bitten lines will hold the ink while the rest of the plate is wiped to achieve the effect the artist wants. A dampened piece of acid-free paper is placed over the plate and run by hand through a flatbed press under great pressure (I use a Griffin Series EO-2 shown above) which transfers the image to paper.

More recently, the process of solar etching has evolved, which is my personal method of choice in creating an etching plate. This technique requires the use of an aluminum plate covered with a layer of photo emulsion. The intaglio, or etching plate, is created by laying a transparency made from original drawing over the UV sensitive plate, placing it in the sun or under special UV lights for controlled exposure and subsequently developing it in water. The process of inking and wiping the plate must be repeated for each etching, as in the traditional method using a copper plate. Each etching is then hand watercolored, signed and numbered with the impression number over the total number of prints in the edition (Example: 35/100). These impressions are used to ensure the quality of the numbered pieces.



" L A P I N A U P O I V R O N R O U G E "

C.C. BARTON

THE PRINTMAKER'S CHOP:

A Printmaker's Chop is a mark or seal made with an embossing tool in the margin of an etching or lithograph. It is a symbol used to indicate where the print was made, or more specifically, on whose press the inked plate with the dampened printmaking paper on top of it was "pulled" through. A printmaker may pull their prints on their own studio press, or they may have a master printmaker at a commercial press pull their editions of etchings or lithographs for them.

The chop is customarily a symbol that holds particular meaning for the printmaker or owner of the commercial press.

I pull my etchings on my own press and emboss each one with my personal chop, which is the small raised cluster of four stars you see just under my signature at the right in the lower margin of the etching. The cluster of four stars represents the Southern Cross, a constellation seen only in the Southern Hemisphere.

In 1994, I made a guided trek through the high jungles and mountain passes of the Peruvian Andes to the ruins of Machu Picchu. I saw this distinctive constellation for the first time on an evening walk through a mountain village with friends. I was astonished by the simplicity, the brightness, and the power of it, and began to search for it each night after supper.

I reached Machu Picchu early on an August evening, entering the mountaintop fortress through a massive stone gate above the ruins, over the same foot-worn stone path used by the Incas long ago. I was accustomed to seeing fabulous geography along the way, but the view that welcomed me was unforgettable. It was the same as in the photos and guidebooks - the classic view of the intricate architectural remains of a beautiful city of stone spread across a vast grassy plateau, with the very pointed peak of Huana Picchu rising surrealistically into the mist in the distance - but the photos and guidebooks had no way to factor in the pure emotional impact of it.

The first night, our guide arranged a rare late night private entrance into the ruins for those who wished to go. I felt my experience of the place deepening as I made my way through the dark, up and around the stone stairsteps and massive rock walls to the highest chambers open to the night sky. Up there, in that powerful place, I had my most memorable look at the Southern Cross. Viewed from that mountaintop, under those circumstances, it was a life altering experience. In a quiet few moments, with those four brilliant diamonds suspended so close over my head, I received a momentary view of eternity - of things larger than my small life, of endless possibilities, and of the need to lengthen my reach for the sake of experience and growth. My life changed dramatically from that time forward, including the career change that now brings this work from my studio to you.

Using the Southern Cross as my chop is my way of honoring that experience.

