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Artist watches, then uses transitions

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Everything changes.

The privacy of creativity remains inviolable, but its results become public in the blink of an eye.

For some original thinkers, the prospect is scary: ideas evolve, attitudes are altered. What was believed yesterday unravels today.

Flemington artist Cara London seizes change, and uses it to reach new audiences for her work. Her creativity, expressed in a remarkably varied body starting with sculpture and ranging through oils and acrylics on canvas or wood through murals and cloth wall hangings, isn't hard to discover for county residents.

A group of her paintings is now being exhibited at Matt's Red Rooster Grill in Flemington including in particular a small oil on canvas titled "Sycamores and Corn," which captures perfectly the balance of color and subtle suggestion of shape that give London's works their singular dimensionality and underlying emotional reach.

London works can also be seen in Frenchtown, at the Harrison Street Gallery, and in Flemington's Cooper Music, as well as in the permanent collection of the Hunterdon Regional Cancer Center and as far afield as the Reader's Digest Association and Sharecom.

Those are just a small selection of sites in a career that has taken the artist into solo and group shows throughout New Jersey and New York. Her art education started when she took her first high school sculpture classes, remembering how "I was thrilled by the anticipation of sinking my hands into the clay. This impulse was so great. I knew I was home. It has never left me."

That impulse carried her to the Parsons School of Design/New York Studio School through Brandeis University into New England and on to Canada for workshops and intensive study programs.

Even today, London studies in weekly painting workshops with mentor John Adams Griefen. Learning never stops.

Even beyond this activity, London is, through her friendship with artist Barbara Clarin, involved in a venture to create murals in various settings. It is called Draw the Line

Muralists, and it has drawn her into community service for organizations including the Hunterdon Youth Shelter and the Women's Crisis Center.

London considers community service significant, interweaving it with her art and with her family life, which she shares with husband Eric Sirota, who is a physicist and composer, and their two children.

She also confesses that "I am at a crossroads" where "I have begun to devote more time and energy toward finding the right venue for my work."

She may have found it. It is the Internet. Because of its ready access and its potential to reach huge audiences, the Internet is becoming intriguing to artists in several disciplines.

For London, it seems a natural. Not only does it provide a showcase for older works; it also becomes a jumping-off point for new paintings, exposing the works while helping define where she is in a particular medium.

As she explains, "I strive for those moments when the paint and the structure take on a life of its own." She notes that "Depending on what moves me to make a mark, I switch among landscape, still life, figure and non-representational work.

"I will work in one genre until I feel I have taken it as far as I can for the moment, knowing that I will return to it again."

A lovely symbol of reaching this plateau now appearing at the Web site, <http://www.caralondon.com> is a still life she completed last year. It is a 24- by 24-inch oil on canvas, titled "Barbara's Gift."

For Cara London, "painting is a sheer joy and I am awed by its transcendent possibilities. I am motivated by my passion for drawing and color. I am compelled to speak in a visual language – my need to communicate through line, form, texture and color is overwhelming and quite beyond words."

And so, as is often true after the image is seen, the rest is silence.



Caption:
The Cara London still life "Barbara's Gift" a 24 x 24 oil on canvas
(Photo Courtesy of Cara London)