

A Confluence of Influences: Sharon Reeber

By [Steve Brisendine](#) December 20, 2010



"Landscape with Two Figures 2," Dyes on Silk.

Sharon Reeber

BicMedia
2131 Washington St.
Kansas City, MO
816.221.7021

Hours: 9 a.m.-5 p.m. Monday-Friday
Runs through: Jan. 7.

Sharon Reeber's art education began in the museums of New York City ... and hasn't stopped since then.

An academic career launched on the East Coast took her, eventually, to Europe and Asia for more hands-on and eyes-on study.

She teaches, she travels, she's completing graduate work at the University of Missouri — and all of

those influences and life experiences come together in art where, she writes, *the whole is much more than the sum of its parts.*

Reeber, whose work is up until early January at BicMedia as part of the Arts Council of Metropolitan Kansas City's "Now Showing" program, specializes in large-scale paintings on silk: meditative creations, but with an experiential quality about them as well.

My work has concentrated on spiritual paintings about the earth. These paintings suggest a vision of the earth as a finite set of elements which continually interact and transform, she writes. Instead of making a snapshot of a moment frozen in time, I want to convey the feeling of time passing: of cycles of growth and death and rebirth while the light moves across the sky. The images of trees, rocks, sun, moon, clouds, and stars are universally readable, and thus are loaded with associations. Each of these elements forms a part of the network of relationships in the paintings, and may appear in several stages at once, showing a progression over time. Using multiple perspectives within the works allows the viewer to enter the image from a variety of starting points.

Reeber also explores that theme of progressive experience by creating more than one take on a theme, as with Landscape with Two Figures 2, today's featured image, and its predecessor painting. The basic composition of that series remains the same, with moods changed by alterations in color.

Color imbues the work with energy and resonance, she writes. Color is not subordinate to form. My work as a painter is like that of a composer. I put together the abstract qualities of color, as the composer uses tones, to evoke emotion. As with the composition of music, the process of painting is a constant search for new and evocative color harmonies.

And while every picture tells a story, it's not of the conventional sort.

The world of the paintings is metaphorical, rather than narrative, Reeber explains. Each begins with an experience or perception, and strives for a revelation of that experience.

Reeber does a beautiful, color-saturated job of revealing those perceptions and experiences ... and her responses to them.