

# Pam Carroll

November 19, 2009-March 21, 2010

## Exhibition Checklist

*The Serious Side*, 2009  
Oil on hardboard  
16" x 20" (40.6 x 50.8 cm)

*Michael*, 2009  
Oil on hardboard  
11" x 14" (27.9 x 35.6 cm)

*Jean-Baptiste Greuze Postcard*, 2008  
Oil on hardboard  
9" x 12" (22.9 x 30.5 cm)

*Fly Ball*, 2009  
Oil on hardboard  
5" x 7" (12.7 x 17.8 cm)

*It's Time to Change the World*, 2009  
Oil on hardboard  
10" x 8" (25.4 x 20.3 cm)

*The Painted Desert*, 2009  
Oil on hardboard  
18" x 24" (45.7 x 61 cm)

*Colors of Fall*, 2009  
Oil on hardboard  
30" x 24" (76.2 x 61 cm)

*Just Picked*, 2009  
Oil on hardboard  
10" x 8" (25.4 x 20.3 cm)

*Go Figure*, 2009  
Oil on hardboard  
11" x 14" (27.9 x 35.6 cm)

*Treasures from the Sea*, 2009  
Oil on hardboard  
Collection of Mary and John Ricksen  
14" x 11" (35.6 x 27.9 cm)

*Prince Charming*, 2008  
Oil on hardboard  
10" x 8" (25.4 x 20.3 cm)

*Crash Dummy*, 2008  
Oil on hardboard  
8" x 10" (20.3 x 25.4 cm)

*Dutch Masters*, 2009  
Oil on hardboard  
20" x 16" (50.8 x 40.6 cm)

*See Shells*, 2009  
Oil on hardboard  
16" x 20" (40.6 x 50.8 cm)

*'Tis the Season*, 2009  
Oil on hardboard  
12" x 24" (30.5 x 61 cm)

*Fresh Garlic*, 2009  
Oil on birch  
8" x 8" (20.3 x 20.3 cm)

All works courtesy of the artist except where noted.



*The Serious Side*, 2009, oil on hardboard, collection of the artist



*Just Picked*, 2009, oil on hardboard, collection of the artist



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# MONTEREY NOW



See *Shells*, 2009, oil on hardboard, collection of the artist

**P**am Carroll considers herself a realist painter. As this term suggests, she creates oil paintings depicting objects and people in a representational style, fastidiously recording every detail. Whether painting lemons, seashells or portraits, Carroll applies the same rigorous approach, carefully translating each feature of her subject and rendering it with painstaking accuracy.

Although correct, the term “realism” does not convey the mesmerizing quality of Carroll’s paintings. For example, *Just Picked*—a still life depicting a slender branch of a lemon tree laden with fruit—captures each element of the greater composition with equal attention. The branch, leaves and lemons form the central components of the painting. This emphasis is reflected in the vast color palette—spanning a rich spectrum of greens, yellows and oranges—and the sharpness of the sinews and outlines of each individual leaf. At the same time, the periphery of the painting is filled with other tantalizing details which vie for the viewer’s attention. The branch rests on a black,

lacquered tea box whose scratched and well-worn surface is made all the more intriguing by Carroll’s meticulous rendering. Rather than playing a strictly neutral role, the more gestural background of the painting also attracts attention to points beyond the central focus.

Through their painstaking truthfulness, Carroll’s works tantalizingly pull the viewer into a world of illusion. Carroll frequently references the tradition of *trompe l’oeil*—a painting technique in which extreme realism is used to “trick the eye” into seeing the objects in a painting as three-dimensional. In *Jean-Baptiste Greuze*

*Postcard*—an homage to the 18<sup>th</sup> century French painter—Carroll depicts a postcard reproduction of the artist’s portrait of a young boy. Carroll’s postcard—which captures both the Greuze painting as well as the glossy surface of the card itself—appears taped onto a wooden board. The accuracy with which all three elements are represented give the distinct impression that the card, tape and board are tangible, material elements resting on top of the painting’s surface.

Despite their striking, almost photographic realism, Carroll relies solely on her powers of observation and keen sense of perspective to execute the works. In preparation for each painting, Carroll arranges the composition she will be depicting next to her easel. For the duration of each project, she then focuses on translating the fine points of this three-dimensional arrangement onto her two-dimensional surface.

To render her self-portrait, Carroll also painted her subject directly from life. Positioning a mirror close to her easel, she spent several weeks honing in on the details of her visage and capturing each element of her reflection, from the glasses resting on her head to the back of the easel holding up the painting. Like most of her works, the title of Carroll’s self-portrait adds another interpretative dimension to the work. Entitled *The Serious Side*, it refers to the intense look of concentration with which she studied herself during this process.

The use of the mirror is also a particularly apt reminder that each of Pam Carroll’s works blurs the distinction between the tangible world and its more beguiling, illusory reflection.

Marcelle Polednik, PhD  
Chief Curator

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This exhibition series is sponsored by Barbara and William Hyland.



*Jean-Baptiste Greuze Postcard*, 2008, oil on hardboard, collection of the artist