CYNTHIA-REEVES

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SARAH AMOS · SHEN CHEN · CATHERINE FARISH · LIANGHONG FENG · LORRIE FREDETTE
BETH GANZ · JOHN GRADE · DANIEL KOHN · JAEHYO LEE · SHULI SADE · GEORGE SHERWOOD

art miami

DECEMBER 1-6 | 2015

VIP PREVIEW DECEMBER 1

BOOTH A4

ART MIAMI 2015

There is nothing more pleasing than discovering – or re-discovering – exciting talent: artists whose work are entirely new, or, perhaps, artworks from known talent, but whose current offerings are newly impactful and resonant.

The work we are featuring this season at Art Miami is in this vein – high energy, high color, and powerful in unexpected and thrilling ways. Lionel Smit's newest work, measuring 98 inches wide, is a dynamic canvas depicting the unwavering gaze of one of South Africa's Malayan people, shrouded in layers of clear blue. The background suggests deep ocean waters, or perhaps air charged by the intense heat of the South African sun. The canvas is riveting, so exquisitely affecting that one wants to enter in and, like Smit's subject, be enveloped in this compelling blue.

John Grade's Floats follow the highly acclaimed installation, Middle Fork, which recently opened the Smithsonian Museums' new Renwick Gallery in Washington, DC. Middle Fork uses beautifully crafted cedar elements to create an exoskeleton of a 140-year old living hemlock tree; the new series, Floats, also employs cedar, but as a housing for orbs of blown glass. These will ultimately be deployed into the Arctic Ocean as part of an elaborate conceptual project on climate change and its impact on the oceans.

With each successive season, Korean sculptor Jaehyo Lee continues to bring us vanguard ways of envisioning the hard material of wood in inventive and seductive forms. In Miami, we will debut the very latest from his studio, a functional art piece beautifully curved and softly rounded, not unlike a boomerang. The artist, whose signature sculpture, Slanted Bench, is currently on view in CRAFTED: Objects in Flux at the Museum of Fine Arts, Boston, will open his third public art exhibition in the States in early 2016.

Joan Mitchell award recipient, Sarah Amos, offers the newest work from her studio, a departure from her role as master printmaker and even from her most recent works in which she has printed directly on fabrics. Here, she has allowed the shapes of fabric to take the place of the collograph plates, and with that, her fine stitchery to replace etched lines. These are highly dramatic and unexpected works, drawing viewers in, as we marvel at the intricacy and precise detail of these sublime paintings in thread.

Finally, with painter Daniel Kohn, we revisit an emotive body of work that preceded Seen From Above, his landmark New York installation at Grand Central Station in 2002. The Horizon Quartet is a unique shape, as the four panels are fashioned to mimic the height and width of the windows at the top of the Trade Towers in New York City, where Kohn was artist-in-residence in 1999. These beautiful, gestural paintings capture the soft light and line of Brooklyn's skyline, as viewed from this unique and nostalgic vantage point.

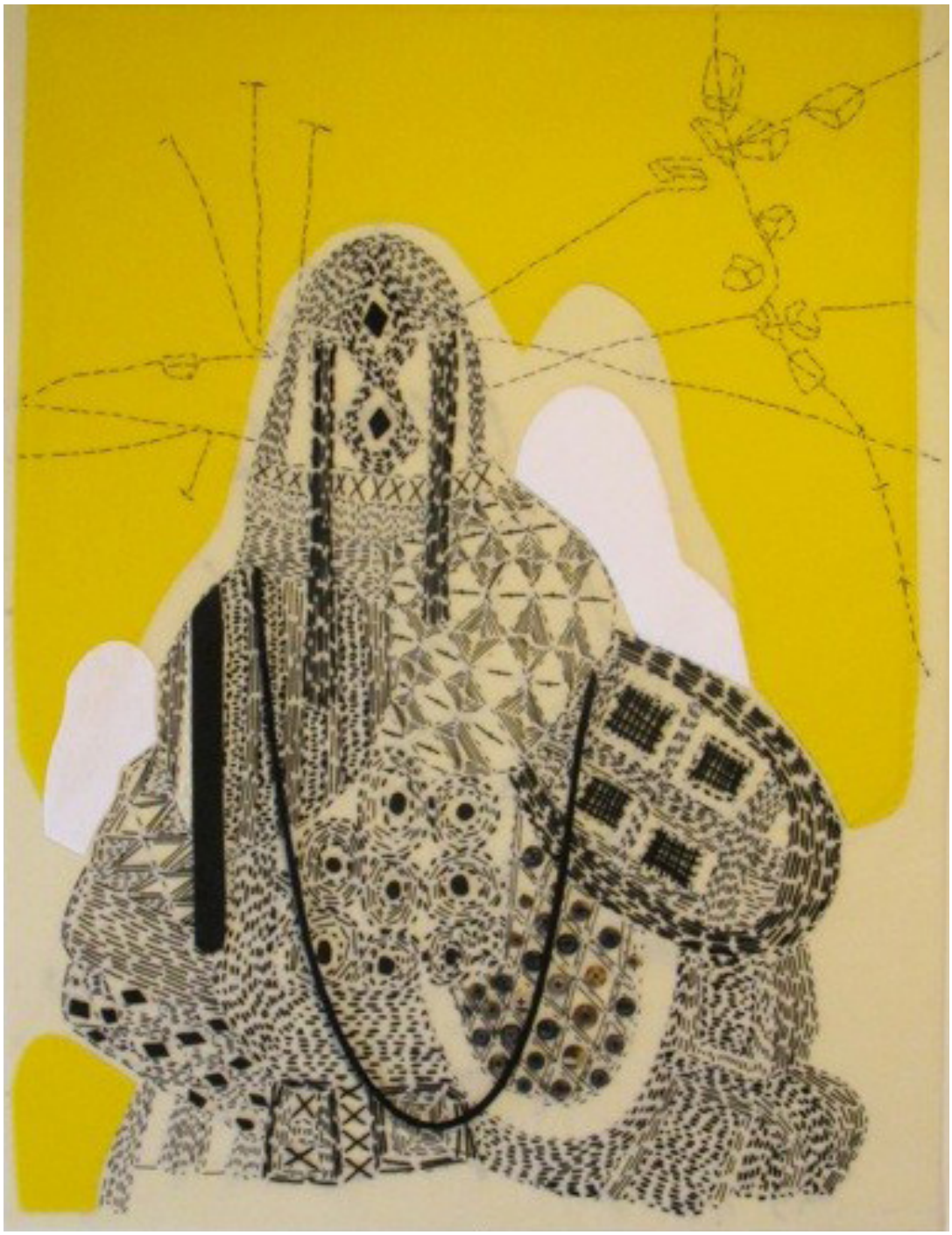
John Grade, WONDER, Middle Fork at the Renwick Gallery in Washington, DC; Part of the Smithsonian American Art Museum

SARAH AMOS

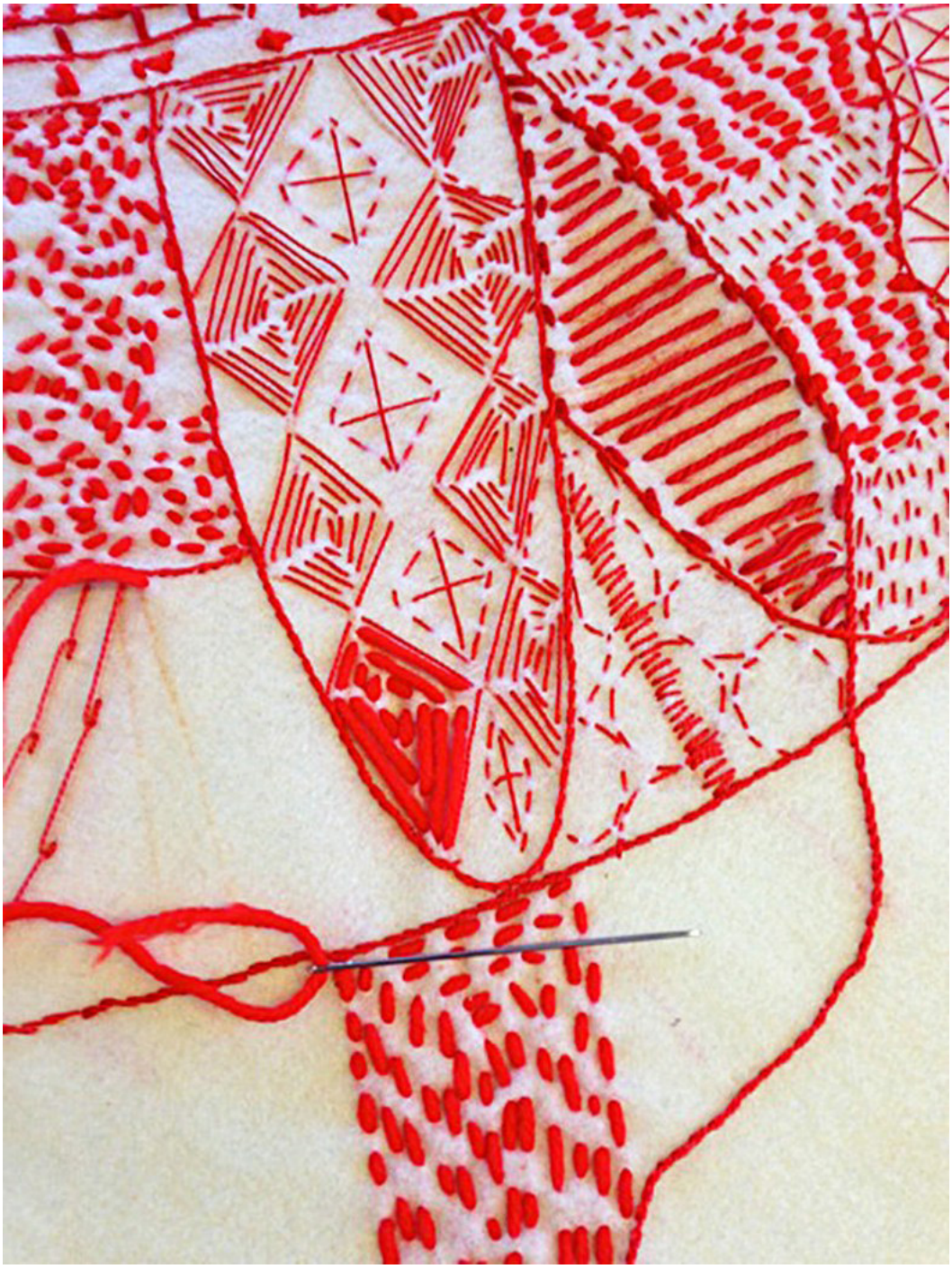
Ambitious and playful are words that come to mind when we think of Sarah Amos's new work. These are sassy and brash visual statements made all the better because they are so substantial, so brimming with intention - a bold narrative that insists you look, and look again. In this new series, the artist is working with collograph printing, but on felt. Amos is taking her two-dimensional works on paper and making them dimensional: they literally pop off the wall. This adventuresome spirit is why she was awarded the prestigious Joan Mitchell Grant in 2013 that launched her latest endeavor in printmaking.

Amos' interest in using felt, linen, canvas, hemp and jute came from her desire to create many printed elements placed together on one surface, while maintaining the flexibility to manipulate the patterns until she was ready to commit to the final image. These fibrous fabrics mimic paper in weight, size, and readiness to accept a variety of printmaking techniques. For the two newest pieces, Amos works within a more intimate scale of work, which invite the views to encounter the surfaces at close range, foregrounding her extensive use of hand embroidery.

"Sarah's attraction to printmaking lies less in its ability to make multiple editions of a completed image than in the specific aesthetic effects different methods can produce. Her strong preference for the textural variety and subtle overlays of imagery to produce unique works prevails…. The hybridity of Amos's art is integral to her creative expression. Culling from the aesthetic characteristics of printmaking, painting, drawing, collage, embroidery, tapestry, and other media, she successfully grapples with the complexities of the constructs of "landscape" and the natural world in her boldly ambitious and delightfully engaging compositions."--Sarah Amos: Complex Geometries, Shelley R. Langdale, Associate Curator of Prints and Drawings, Philadelphia Museum of Art, June 2015



Sarah Amos, Silence by Day, 2015; felt, bamboo thread, wood and plastic buttons, 40 in x 30 in; (101.6 cm x 76.2 cm)



Sarah Amos, Red Manja (detail), 2015, felt and thread, 40 in x 30 in; (101.6 cm x 76.2 cm)

Sarah Amos, Red Manja, 2015, felt and thread, 40 in x 30 in; (101.6 cm x 76.2 cm)

SARAH AMOS

BORN

Melbourne, Australia

EDUCATION

2002 Tamarind Institute, Summer Workshop, Albuquerque, New Mexico
1998 Johnson State College/Vermont Studio Centre, M.F.A. Johnson, VT
1992 Tamarind Institute Master Printer Program, Albuquerque, NM
1991 Tamarind Institute/Professional Printer Training Program/Albuquerque, NM
1987 Phillip Institute of Technology, B.F.A Printmaking, Melbourne, Australia

SELECT SOLO EXHIBITIONS

2015 Complex Geographies, Cynthia Reeves @1315 MassMoCA Way, North Adams, MA
Flinders Lane Gallery, Melbourne, Australia
2013 Above and Below, Flinders Lane Gallery, Melbourne, Australia
2011 Sarah Amos: New Works, Flinders Lane Gallery, Melbourne, Australia
2010 Sarah Amos: New Prints, Gebert Contemporary Art, Santa Fe, NM
2009 Intersections: Sarah Amos, Gallery 101, Melbourne, Australia
Sarah Amos, La Trobe University Visual Arts Centre, Victoria Australia
New Territories, CYNTHIA-REEVES, New York, NY
2008 Sarah Amos, Spheris Gallery, Hanover, NH
2007 New Work: Sarah Amos, 101 Gallery, Melbourne, Australia
Sarah Amos, Potter Gallery, Taft School of Art, Watertown, CT
Sarah Amos, Victorian College of the Arts, Australia
Sarah Amos, Reeves Contemporary, New York, NY
2006 Sarah Amos, Spheris Gallery, Bellows Falls, VT
2005 Sarah Amos, Reeves Contemporary, New York, NY
2003 Sarah Amos, The 1708 Gallery, Richmond VI
2001 Spheris Gallery, Walpole, New Hampshire
2000 Sarah Amos, The Vermont Studio Centre, The Red Mill Gallery, Johnson, VT
Rewind 99, Cordell Taylor Gallery, Salt Lake City, UT

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Gallery Shoal Creek, Austin Texas
Miami Art Fair, New York, NY, Cynthia Reeves Projects
2014 Sarah Amos and Lorrie Fredette, Brattleboro, VT
Miami Art Fair, Miami, Florida, Cynthia Reeves Projects
London Art Fair, London, UK, Cynthia Reeves Projects
2013 The Print Show, Heather Gaudio Fine Art, New Canaan, CT
Art Southampton, CYNTHIA-REEVES, Southampton, NY
Flinders Lane Gallery, Melbourne, Australia
Art13 London, CYNTHIA-REEVES, London, UK
Art Wynwood, CYNTHIA-REEVES, Miami, FL
2012 A Complex Weave: Women and Identity in Contemporary Art, Carleton College, Northfield, MN
Flanders Gallery, Raleigh, NC
A Complex Weave, Fisher Museum, USC, Los Angeles, CA
Spheris Gallery, Hanover, NH
Ground Truth, Housatonic Museum of Art

SELECT GROUP EXHIBITIONS (Continued)

2012 Impressed, Helen Day Art Center, Stowe, VT
A Complex Weave, Salina Arts Cetner, Salina, KS
Printmaking Invitational, Keene State College, Keene, NH
Conference of the Birds, MANA Contemporary, NJ, curated by CYNTHIA-REEVES
Art Vault Gallery, Mikros Series, Victoria, Australia
2011 Month of Print, Monash University, Melbourne, Australia
The Complex Weave, Penn State University, Philadelphia, PA
2010 The Complex Weave: Women and Identity in Contemporary Art, Center for the Arts Gallery, Co-Curated by Dr. Martin, Rosenberg of Rutgers University, Camden and Dr. J. Susan Isaacs of Towson University, Baltimore, MD
The Complex Weave, Susquehanna University, Selinsgrove, PA
2009 The Complex Weave, Rutgers University, New Jersey
Ball State University Museum, Muncie, IN
2008 Elaine L Jacob Gallery, Wayne State University, Detroit, MI
2006 Eclipse Mill, Gallery, North Adams, MA
The Gallery, Spencer Academy Arts Centre, Kansas, MO
Weatherspoon Museum, Greensboro, NC
Hot Pics, 2006, Katonah Museum, Katonah, NY
2005 Washington Art Association, Washington Depot, CT
2004 Spheris Gallery, Bellows Falls, Vermont
James Madison University, Saw Hill Gallery, Harrisonburg, VI
Johnson State College, Julian Scott Memorial Gallery, Johnson, VT
2003 Louisiana Technical University, Ruston, LA
2002 The Summer Collection, Ballinglen Foundation, County Mayo, Ireland
The Vessel, The Brattleboro Museum & Art Center, Brattelboro, VT
Master Prints, The Robert Hull Flemming Museum, Burlington, VT
The Abstract Mind, New England College Gallery, Henniker, NH
2001 The Third National Print Fair, The University of Minneapolis, Minneapolis, MN
2000 Printmakers, Spheris Gallery, Walpole, NH

COLLECTIONS

Art Bank Australia, Melbourne, Australia; V.R.C. Flemmington, Melbourne, Australia; Vick Corporate Art, New York, NY; Time Warner, Permanent Collection, New York, NY; LaTrobe University Museum, Melbourne, Australia; Alliance Capitol, New York, NY; The Katonah Museum, Katonah, NY; Dartmouth-Hitchcock, Permanent Collection, NH; The Robert Hull Fleming Museum, Burlington, VT; Tweed Museum, Duluth, MN; Medi-Tech Corporation, Boston, MA; The Ted Wassimer Collection, CO; Fidelity Insurance Permanent Collection, Boston, MA; Green Farms Academy Collection, Southport, CT; Mark Waskow Collection, Burlington, VT; Prudential Insurance, Boston, MA

FELLOWSHIPS AND GRANTS

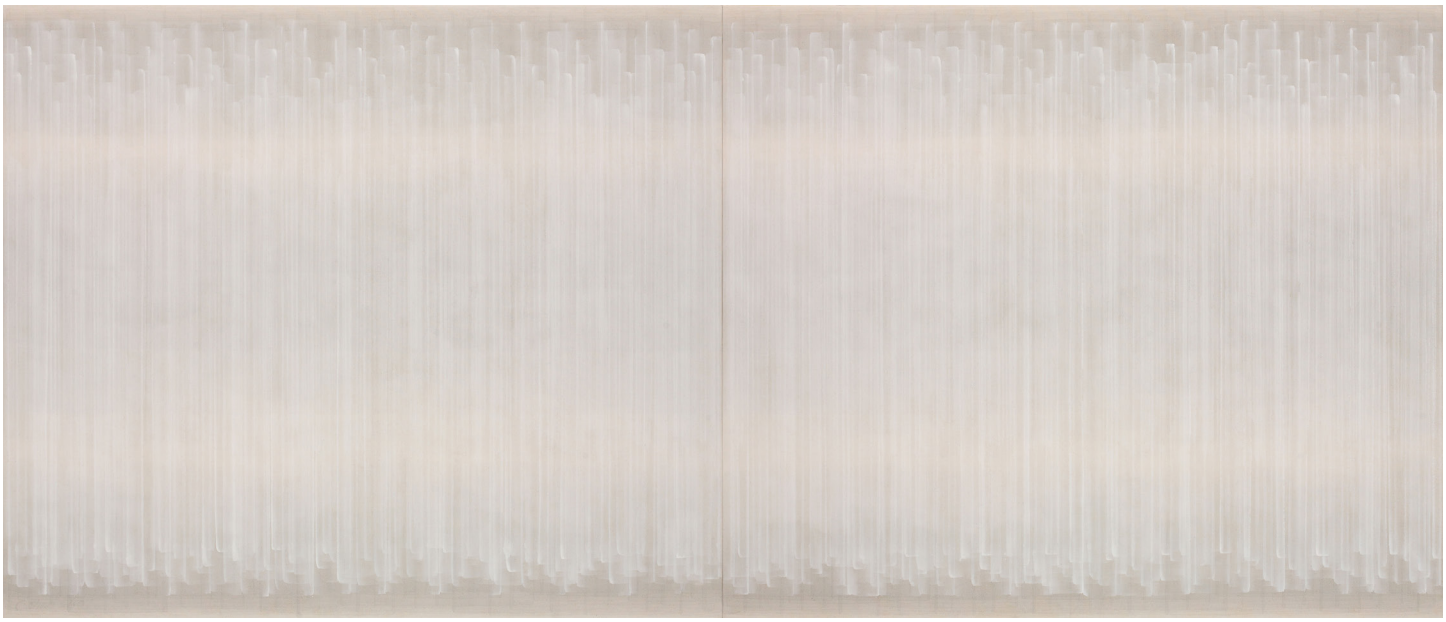
2013 Joan Mitchell Grant
2006 Santa Fe Arts Institute, Residency Program, Santa Fe New Mexico
2002 Kaus Australia, Residency Program, Rotterdam, Holland
2001 Ballinglen Arts Foundation, Residency Program, County Mayo, Ireland
Vermont Studio Centre, Residency Program, Johnson, Vermont

SHEN CHEN

"Overlaying of strokes is an action of negating. I cover paint with paint in order for a painting to dissolve the painting itself. Such dissolution is a long process that involves time and order, stretching from the beginning to the end. Through the very intimate process of 'stroke-laying', the artist thereby enters a void and dismisses all thinking. Such reflection of the inner spirit is a poem of stream of consciousness. The strokes as artworks are but the remainder of the process and the trace of time and spirit." -- Shen Chen

Chen's meticulous layering of color resonates tonal hues, and manifests as a rigorous discipline grounded in a meditation on breath. To create his subtle ombré surfaces, Chen works with the canvas on the studio floor. He layers the paint in precisely calibrated vertical brushstrokes; the discrete horizontal lines visible on the surface are a record of where each brushstroke – and attendant breath – ends.

"Chen inhabits the domain of his materials in order to evoke their feeling, to give them a monumental vastness, a space without measure. Chen realized long ago, at the outset of his journey into painting, a discovery whereby the mystic wave of ink became the means to transform the wetness of acrylic into something both ancient and fully modern at the same moment. He knew then that the space of the picture plane was not something given to him. Rather space is what the artist creates – a living, breathing space – that helps deliver what is miraculous in painting." Robert Morgan



Shen Chen, Untitled No. 60019-07; 2007, Acrylic on Canvas; 56 in x 131 in; (142.2 cm x 332.7 cm)

Shen Chen, Untitled No. 60019-07 (detail), 2007, Acrylic on Canvas, 56 in x 131 in; (142.2 cm x 332.7 cm)

SHEN CHEN

BORN

Shanghai, China
Lives and works in New York and Shanghai

EDUCATION

1990 MFA, Boston University, Massachusetts
1989 New York Studio School of Painting and Sculpture, New York
1988 Skowhegan School of Painting and Sculpture, Maine
1982 BFA, Shanghai Academy of Theater, Shanghai
1978 Shanghai Art College, Shanghai

SOLO EXHIBITIONS

2014 Shen Chen, CYNTHIA-REEVES @ Independent Art Projects, North Adams, MA
Shen Chen – Paintings, Gallery Frank Schlag, Essen, Germany
2013 Shen Chen, Elisabeth de Brabant Art Center, Shanghai, China
Between The Lines, Canvas International Art, Amsterdam, The Netherlands
2012 Shen Chen, Elisabeth de Brabant Art Center, Shanghai, China
Shen Chen, CYNTHIA-REEVES New England, Hanover, NH
Shen Chen, Galerie Frank Schlag, Essen, Germany
2011 Shen Chen: Artworks from the Hangzhou Sanshang Museum, Elisabeth de Brabant Art Center, Shanghai, China
2010 Meteorology: Art of Shen Chen □□□ - □□□□□, SanShang Museum of Contemporary Art, Hangzhou, China
Paintings by Shen Chen, Shanghai University Art Center, Shanghai, China
2009 Shen Chen, CYNTHIA-REEVES, New York, NY
2008 Shen Chen, Today Art Museum, Beijing, China
Void but Complete Pictures – Recent Works by Shen Chen, Nantong Art Museum, Jiangsu, China
Recent Works by Shen Chen, SanShang Art Musuem, Beijing Gallery, Beijing, China
2006 Shen Chen - Recent Paintings, Gallery 456, New York, NY
1994 Shen Chen – Ink Paintings, Gallery White Art, Tokyo, Japan
1991 Ink of China – Paintings by Shen Chen, Mentor Hair Gallery, Fairfax, VA
1988 Shen Chen, Paintings, National Art Museum of China, Beijing, China

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Art Rotterdam, Canvas International, The Netherlands
Art15, CYNTHIA-REEVES, London, UK
Art Central, CYNTHIA-REEVES, Hong Kong, PRC
2014 Contemporary Chinese Ink Art since 1980s-Experiment Transformation", Himalayas Museum, Shanghai/Goddess Art Museum, New York
Contemporary Art from Asia, Bohemian National Hall, New York
Art Miami, CYNTHIA-REEVES, Miami, FL
Art Silicon Valley/San Francisco, CYNTHIA-REEVES, San Mateo, CA
The Supremacy of Invisible – Chinese Abstract Paintings, Museum Hurrle, Durbach, Germany
A Fragment in the Course of Time, Landscape of Chinese Ink Art in the 1980s, Himalayas Museum, Shanghai, China
Another Utopia, Abstract Art Shanghai, Mingyuan Museum, Shanghai, China
Downtown Art Fair, CYNTHIA-REEVES, New York, NY

SELECT GROUP EXHIBITIONS (Continued)

2013 The Solo Project, CYNTHIA-REEVES, Basel, Switzerland
Art13, CYNTHIA-REEVES, London, United Kingdom
Asian Contemporary Art from China, Japan and Korea, Galerie Frank Schlag, Essen, Germany
Art Wynwood International Contemporary Art Fair, CYNTHIA-REEVES, Miami, FL

2012 Germany/China Abstract Painting Today, Wile SE, Dortmund, Germany
Germany/China Abstract Painting Today, Wile SE, Beijing, Germany
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
Chinese Abstract (Slow) Art, Kunsthalle Recklinghausen, Recklinghausen, Germany
Liang Hong Feng and Shen Chen, Monika Olko Gallery, Sag Harbor, NY
Change, Yuan Art Museum, Beijing, China

2011 Buddha's Trace, Kuntsmuseum Bochum, Bochum, Germany
Chinese Abstract Slow Art, Singer Laren Museum, The Netherlands
SOFA New York, CYNTHIA-REEVES, New York, NY
China Abstract Painting Now, Galerie Frank Schlag & CIE., Essen, Germany
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
TX Contemporary, CYNTHIA-REEVES, Houston, TX
Breathing, Curated by Soojung Hyun, Sylvia Wald & Po Kim Art Gallery, New York, NY

2010 Here & Now: Chapter III Towards Transculturalism, Curated by Zhijian Qian, Museum of Chinese in America (MOCA), New York, NY
Coincidental Opposites, Causey Contemporary, Brooklyn, NY
Art Miami International Contemporary & Modern Art Fair, CYNHTIA-REEVES, Miami, FL

2009 Contemporary Ink Painting, Doulon Museum of Modern Art, Shanghai
How Chinese, Gallery 456, New York, NY
Remembering how the air shimmers- Abstract Art by Three artists, 1918 Art Space, Shanghai, China
The Power of Contemporary Chinese Abstraction, Ta Shi Museum of Art, Macau
Re-exam modernism, Xi Hu Museum of Art, Zhe Jiang, China

2008 Turn to Abstract -- A Retrospective of Shanghai Experimental Art 1976-1985,
Zhendai Museum of Modern Art, Shanghai, China
Quiet Quest: Realism to Abstraction - An Exhibition of Chinese Abstraction 2, One Moon
Gallery, Beijing, China
Works by Three Artists, East Link Gallery, Shanghai, China
Qi Yun - An International Traveling Exhibition of Chinese Abstraction 2, China Square Gallery,
New York, NY
Art Beijing, Presented by One Moon Gallery, National Agricultural Exhibition Center, Beijing, China

2007 Qi Yun-An International Traveling Exhibition of Chinese Abstraction 1, Hexiangning Museum,
OCT Contemporary Art Terminal, Shenzhen; Art Now
Gallery, Beijing; Hanart TZ Gallery, Artist Commune, Hong Kong, China
Asian Contemporary Art Fare, Presented by China Square gallery / SanShang Art – Beijing
Gallery, Pier 94, New York, NY
Echoes & Reflections, China Square, New York, NY
Art Beijing, Presented by One Moon Gallery, National Agricultural Exhibition Center, Beijing, China

2006 Queens International, Queens Museum of Art, Queens, NY
International Modern Ink Painting, Asian Cultural Center, New York, NY
New Chinese Occidentalism- Chinese Contemporary Art in New York, Ethan Cohen Gallery, New York, NY

2005 Simplicity, Crystal Art Foundation, New York, NY
The Art Ville, Two Times Thirteen Gallery, New York, NY

2003 Between the Lines, China 2000 Fine Art Gallery, New York, NY

Creations on Paper by Chinese Contemporary Artists, China 2000 Fine Art Gallery, New York, NY
1998 Skowhegan Alumni Exhibition, David Beitzel Gallery, New York, NY
1995 Pacific Artists in New York, New World Arts Center, New York, NY
1993 Paintings by Three Contemporary Chinese Artists, Avatar Gallery, Chicago, IL
1990 Contemporary Chinese Paintings, Muse Gallery, Boston, MA
41' Salon Jeune Peinture 1990, Grand Palais, Paris, France
1989 Beijing - New York, Contemporary Chinese & American Art II, Nielsen Gallery, Boston, MA

COLLECTIONS

ME Collection, Germany
Duke Energy Corporation, Charlotte, NC
Shanghai University, China
San Shang Museum of Contemporary Art, China
Nantong Art Museum, China
Today Art Museum, Beijing, China
Johnson & Johnson Foundation, USA
Ningbo Museum of Art, China

SELECT BIBLIOGRAPHY

2014 Ping Jie, essay "Contemporary Chinese Ink Art Since 1980s-Experiment Transformation", Exh Cat. Chinese/English, Himalayas Museum, Shanghai/Goddess Art Museum, New York
"Contemporary Chinese Ink Art Since 1980s-Experiment Transformation", Exh Cat. Chinese/English, Himalayas Museum, Shanghai/Goddess Art Museum, New York
Robert Morgan, Essay "Paintings in Memory of Time and Infinity", English, Exh Cat. IAP/Cynthia Reeves Gallery, North Adams, MA, USA
SHEN CHEN, Exh Cat. English, IAP/Cynthia Reeves Gallery, North Adams, MA, USA
Sepp Hiekisch-Picard, Essay "SHEN CHEN", Exh. Cat. SHEN CHEN - Paintings, in German and English, Galerie Frank Schlag, Germany
"SHEN CHEN – Paintings", Exh. Cat. in German and English, Galerie Frank Schlag, Germany
Ping Jie, Essay "A Fragment in the Course of Time – Landscape of Chinese Ink Art in 1980s", Exh. Cat. in Chinese and English, Himalayas Museum, Shanghai
"A Fragment in the Course of Time – Landscape of Chinese Ink Art in 1980s", Exh. Cat. in Chinese and English, Himalayas Museum, Shanghai
"Another Utopia – Shanghai Abstract Art", Exh. Cat. in Chinese and English, Mingyuan Museum of Art, Shanghai (catalogue)
2013 Robert C. Morgan, Essay, Illuminating the Invisible: Shen Chen's Recent Painting, English
Richard Vine, Essay, Beyond Abstraction, English
Ian Yang, Interview with Shen Chen, Between the Lines, Exhibition Catalog, English & Dutch, Canvas International Art, Amsterdam, the Netherland
Between the Lines - Paintings by Shen Chen, Exhibition Catalog, English & Dutch, Canvas, International Art, Amsterdam, the Netherlands
2012 Shen Chen, Exhibition Catalog, Galerie Frank Schlag, Statement by Shen Chen, English/German WILO Foundation, Germany 2012, Introduction by Dirk Steimann, German/English
China/ Germany: Abstract Painting Today, Exhibition Catalog, Germen and English, WILO Foundation, Germany, China
Dirk Steimann, Introduction: "China /Germany: Abstract Painting Today", Exhibition Catalog, German / English, WILO Foundation, Germany, China
Shen Chen at Cynthia Reeves New England, Art Scope Magazine, in English, Boston, MA

SELECT BIBLIOGRAPHY (Continued)

2011 Bochum Museum, 2011, Essay by Hans Gunter Golinski, English/German

Singer Museum, 2011, Interview by Lao Fu, Christoph Fein and Jan Rudolph de Lorm, English/German

2010

Shen Chen Shows His Abstract Strength, Shanghai Today, 16 Sep. 2011

Jonathan Goodman, Review, Shen Chen: In Thrall To No One, Yishu Journal of Contemporary Chinese Art, English, Mar/Apr 2010, Volume 9, Number 2

Yuan Art Museum, 2010, English/Chinese

San Shang Museum of Contemporary Art, 2010, Essay by Jonathan Goodman and Huang Si, Chinese

2009 Here + Now: Chinese Artists in New York, Museum of Chinese in America, English/Chinese, New York, NY

Duo Lun Museum of Modern Art, 2009, Text by Chen Jiu, English/Chinese

Remembering How The Air Shimmers. Exhibition Catalog, 1918 Art Space, Shanghai

Re-Exam Modernism, Exhibition Catalog, Xi Hu Museum of Art, Zhe Jiang

2008 SHEN CHEN, Exhibition Catalog, Today Art Museum, Beijing, English/Chinese

Fang Zhenning, Essay, To the Open Void, SHEN CHEN, Exhibition Catalog, English/

Chinese, Today Art Museum, Beijing, China

Fang Zhenning / Shen Chen, Writing Interview“Untitled Dialogue”, SHEN CHEN,

Exhibition Catalog, English/Chinese, Today Art Museum, Beijing, China

Void but Complete Pictures, Exhibition Catalog, Nantong Art Museum, Jiangshu

Zhijian Qian, Essay Void but Complete, Full but Empty: A Reading of Recent Works

by Shen Chen, Void but Complete Pictures, Exhibition Catalog, English/Chinese, Nantong Art

Museum, Jiangshu

Statement, Void but Complete Pictures, Exhibition Catalog, English/Chinese, Nantong Art

Museum, Jiangshu

Turn to Abstract- A Retrospective of Shanghai Experimental Art 1976-1985, Exhibition

Catalog, Chinese, Zhendai Museum of Modern Art, Shanghai

Nangming Wang, Essay, The Early Abstraction in Shanghai,

Turn to Abstract- A Retrospective of Shanghai Experimental Art 1976-1985”, Exhibition Catalog, Chinese Zhendai Museum of Modern Art, Shanghai, China

SHEN CHEN – March Dialogue, an Anthology from Serialized Biography of Chinese Contemporary Artists, SanShang Art, Beijing, China,

Li Tuo, Liu He, Xi Chuan, Bei Dao and Shen Chen, Studio Conversations, March Dialogue.

SHEN CHEN – March Dialogue, Anthology, In Chinese, SanShang Art, Beijing, China

From Realism to Abstraction, Exhibition Catalog, One Moon Gallery, Beijing, China Jan Leaming, Essay “The Roots of Chinese Abstraction”, From Realism to Abstraction, Exhibition Catalog, English/Chinese, One Moon Gallery, Beijing, China

Contemporary Art Studio, a Collection of Contemporary Artist Studio, English/Chinese, Hunan Fine Arts Publishing House, Huna

2007 SHEN CHEN, Catalog, China Square, New York, NY, English

Guy Goodwin, Interview “an Interview with SHEN CHEN”, Catalog, English/Chinese, China Square, New York, NY

Qi Yu - An International Traveling Exhibition of Chinese Abstraction, Exhibition Catalog,

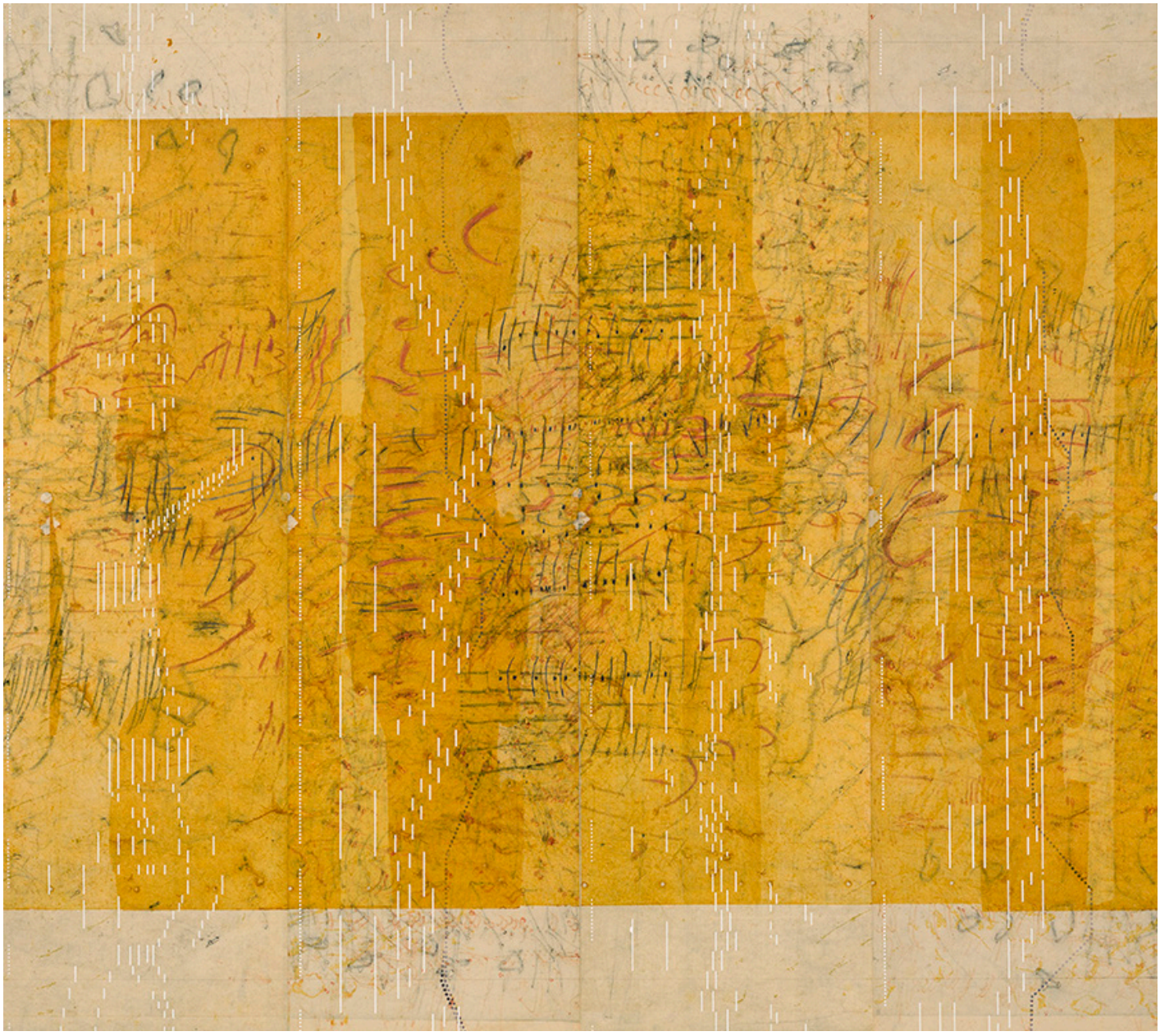
Hexiangning Art Museum, J&J Art Foundation, USA Robert Morgan, Essay “Passages and doorways: The New Abstract Paintings in China”.

CATHERINE FARISH

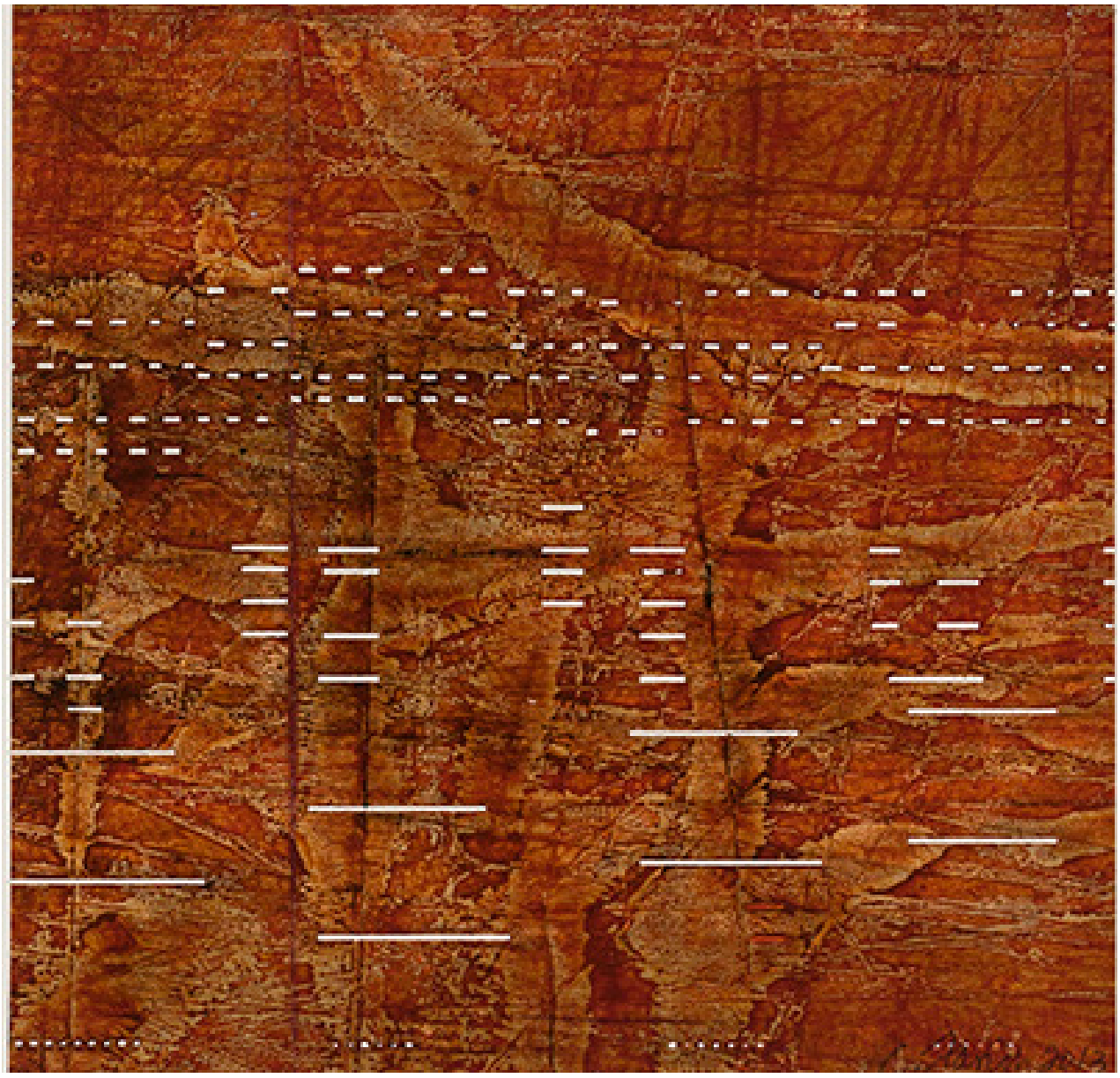
Catherine Farish has been experimenting with player piano rolls as both content and surface for this current body of work. All the images are mixed media on perforated paper, a process that begins with plates of metal, plastic, used materials or found objects. On the repurposed player piano rolls the artist has added abstract marks, language fragments, and collaged papers, which allow her to complicate both the surfaces and how those surfaces are perceived. The encoding techniques for musical language become an expressive vocabulary and vehicle for Farish's ongoing interest in music, rhythm and the repetition of motif.

Abstraction and text are typically featured within the context of Farish's concise palette: earthy brick reds to muted blues, ochres and sand tones, and soft greens. While the works read as abstract, Farish sometimes incorporates script, where the words function as visual elements, rather than for their meaning. These marking contribute to the sense of an elusive narrative behind each work, and their inherent sense of mystery.

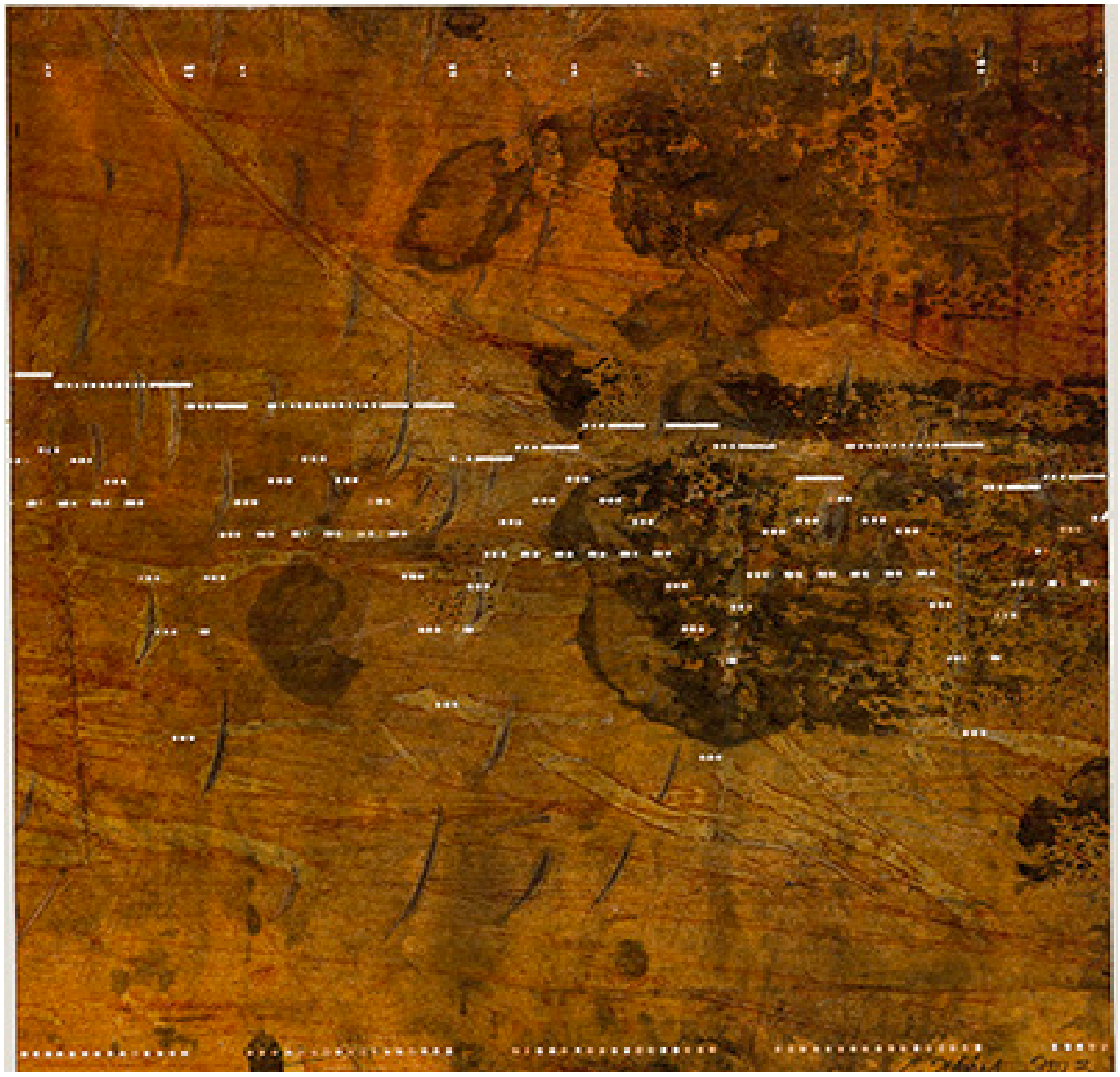
The work manifests her exploration of the relationship between the binary language as inscribed in the piano rolls, and a more painterly, organic and often chaotic expression of doodles, scribbles and random markings. Together they combine to create a multi-layered surface where chance and accidents are welcomed and a new order emerges. The artist lives and works in Montreal, Canada.



Catherine Farish, Memory of Small Things (Yellow), 2014, mixed media on perforated paper, 39 ½ in x 44 ¼ in; (100.3 cm x 112.4 cm)



Catherine Farish, Notations Red, 2015, mixed media on perforated paper, 22 in x 21 in; (55.9 cm x 53.3 cm)



Catherine Farish, Notaion Burnt Sienna, 2015, mixed media on perforated paper, 22 in x 21 in; (55.9 cm x 53.3 cm)

CATHERINE FARISH

BORN

London, UK
Lives and works in Canada

EDUCATION

1986 Apprenticeship in printmaking with master printer François-Xavier Marange, Atelier LeBlanc, Paris
1983 Bachelor of Fine Arts, cum laude, Concordia University, Montréal
1976 Diploma of Fine Arts, Montréal Museum School of Art and Design

SELECT SOLO EXHIBITIONS

2015 Blue, Galerie Simon Blais, Montreal, Quebec
2014 CYNTHIA-REEVES New England, Brattleboro, Vermont
2013 New Work on Paper, Studio 21, Halifax, NS
2011 Catherine Farish, CYNTHIA-REEVES New England, Hanover, NH
Piano Scroll Series, Gallery Simon Blais, Montreal, Quebec, Canada
2009 Insula - New Paintings, Gallery Simon Blais, Montreal, Quebec, Canada
Recent Work, Studio 21, Halifax, Nova Scotia, Canada
2008 Oeuvres récentes, Lacerte Contemporary Art, Quebec City, Canada
2007 New Work on Paper, Reeves Contemporary, New York, New York
2006 Territoires intimes, Simon Blais Gallery, Montreal, Quebec, Canada
New Work on Paper, Studio 21, Halifax, Nova Scotia, Canada
2005 Recent Work on Paper, Spheris Gallery, New York, New York
2004 The Passerby, Reeves Contemporary, New York, New York
Esquisses Païennes, Lacerte Contemporary Art, Quebec City, Canada
Studio 21, Halifax, Nova Scotia, Canada
2003 Recent Work on Paper – Simon Blais Gallery, Montreal, Quebec, Canada
Studio 21, Halifax, Nova Scotia, Canada
2002 The Persimmon Prints, Spheris Gallery, New York, NY
The Persimmon Prints, Spheris Gallery, Walpole, NH
New Work on Paper, Open Studio, Toronto, Ontario, Canada
2001 Dépaysement, Simon Blais Gallery, Montreal, Quebec, Canada
Studio 21, Halifax, Nova Scotia, Canada
2000 Spheris Gallery, New York, NY
1999 Galerie le Sphinx, Montauban, France
Galerie Passerelle du Blavet, Hennebont, France
Spheris Gallery, Walpole, NH
Studio 21, Halifax, Nova Scotia, Canada
1998 Spheris Gallery, Walpole, NH
Galerie Winance, Tournai, Belgium
Galerie Echancrure, Brussels, Belgium
1997 Primo Pensiero, Galerie Simon Blais, Montréal, Canada
Spheris Gallery, Walpole, NH
1996 Maps, Galerie Atelier Circulaire, Montréal, Canada
Hope Corman Gallery, Victoria, British Columbia, Canada
Galerie l'Autre Equivoque, Ottawa, Ontario, Canada
Spheris Gallery, Walpole, NH
1995 Galeriwan, Kuala Lumpur, Malaysia

SELECT SOLO EXHIBITIONS (continued)

1995 Volte-face, Plein Sud, Longueuil Québec, Canada
Open Studio, Toronto, Ontario, Canada
Galeriwan, Kuala Lumpur, Malaysia
Volte-face, Plein Sud, Longueuil Québec, Canada
Open Studio, Toronto, Ontario, Canada
1994 Salisbury Plain, Galerie Simon Blais, Montréal, Quebec, Canada
1993 Galerie de Loto-Québec, Montréal, Quebec, Canda
1992 Galerie l'Autre Equivoque, Ottawa, Canada
1991 Ou vas-tu quand tu dors, Galerie Simon Blais, Montréal, Canada
1988 Galerie l'Autre Equivoque, Ottawa, Canada
Galerie Dare-Dare, Montréal, Canada

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
L'Estampe Aujourd'hui, Villa Bagatelle, Quebec
2014 Hiburnes, John B. Aird Gallery, Toronto
Work on Paper, Oeno Gallery, Bloomfield, Ontario
Permanent exhibition, L'Hôpital du Sacré-Coeur de Monteal
Territoires imaginés, Musée d'art contemporain des Laurentides
Oeuves Choisies by Collection Loto-Quebec, Maison de la Culture Mercier, Montreal
2013 Washi Portfolio Project, Southern Graphics Council Conference, Milwaukee, WI
Simonin et Farish, Suite Soixante, (BIECTR), Trois-Rivière, Quebec, Canada
At13 London, CYNTHIA-REEVES, London, UK
2012 Works on Paper, CYNTHIA-REEVES New England, Hanover, NH
2011 La Coexistence des Traits, Noroit Publications, Montreal, Quebec, Canada
Tracés, Collection Loto Quebec, Val David, Quebec, Canada
2010 Contemporary Art Collection of Collège Édouard Montpetit, Longueuil, Québec, Canada
Ces artistes qui impriment – un regard sur l'estampe au Québec depuis 1980,
La grande bibliothèque, Montréal, Quebec, Canada
Haut en couleur- Royal Canadian Academy of Arts, Villa Bagatelle, Québec City, Québec, Canada
2009 Galerie Martine Namy Caulier, Paris, France
Le gout du noir, La Maison de la Culture, Villeray/Park Extension, Montréal, Québec, Canada
Amos, Farish, Gagnon & Mayor, Spheris Gallery, Hanover, NH
Salon international de l'estampe, Grand Palais, Paris, France
The Meeting – 20th Anniversary Group Exhibition, Galerie Simon Blais, Montréal, Québec, Canada
L'oeuvre et la manière, Espace création Loto-Québec, Montréal, Québec, Canada
2008 Salon international de l'estampe, Grand Palais, Paris, France
R.C.A. New members exhibition, Moore Gallery, Toronto, Ontario, Canada
Washi Summit Show, Open Studio, Toronto, Ontario, Canada
La première et la dernière, Frontenac Cultural Center, Montreal, Québec, Canada
Regards sur l'art cru, Les Impatients, Montréal, Québec, Canada
Wisdom et Cointreau, Atelier Circulaire, Montréal, Québec, Canada
GRAI Faculty Exhibition, Hanover, NH
2007 Instituto Cultural Peruano Norteamericano, Juan Pardo Gallery, Lima, Peru
Contemporary Art Auction, Plein Sud, Longueuil, Québec, Canada
The First and the Last, Atelier Circulaire, Montréal, Québec, Canada
2006 D'ici et d'ailleurs, Galerie Orange, Montréal, Québec, Canada
Blanc Silence, Galerie Simon Blais, Montréal, Québec, Canada

SELECT GROUP EXHIBITIONS (continued)

2005 Marian Graves Mugar Art Gallery, Colby-Sawyer College, New London, NH
Montreal Connection, Gallery 2, Studio 21, Halifax, Nova Scotia, Canada
20th Anniversary, Plein Sud, Montreal, Quebec, Canada
Grand Opening, Bibliothèque Nationale du Quebec, Montreal, Quebec, Canada
Regard sur l'estampe québécois, Loto Québec Collection, International Biennal of Contemporary Printmaking, Trois-Rivières, Québec, Canada

2004 livre pauvre, travelling exhibition, Centre culturel français du Montenegro, la Bibliotheca Wittockiana, Brussels, centre d'art contemporain de Tourcoing, Le Carré d'art de Nimes in Tunis, Le Beaubourg in Paris, France
La Collection Loto – Quebec en Mexico, Exposicion Museo de Las Artes,
Universidad de Guadalajara, Mexico

2003 On the Wall, Works on Paper from Around the World, Reeves Contemporary, New York, NY
International Biennal of Contemporary Printmaking, Trois-Rivières, Québec, Canada
Les Femmeuses 2003, Pratt & Whitney Canada, Longueuil, Québec, Canada
La Collection Loto-Québec selected pieces, St. Antoine-sur-Richelieu and Jonquière Québec, Canada

2002 Galerie Broutta, Paris, France
The American River, Travelling museum exhibition, Brattleboro Museum and Art Center, VT, Florence Griswald Museum, Old Lyme, CT
The Abstract Mind, New England College Gallery, Henniker, NH
Canada Art Bank, 30th Anniversary Exhibition, Ottawa, Ontario, Canada
La Figuration 1980-2000, Selected Pieces from Loto – Québec collection, Trois-Rivières, Quebec, Canada
Les Femmeuses 2002, Pratt & Whitney Canada, Longueuil, Quebec, Canada
L'Exposition Encrage, Prints by Québec and French artists, Galerie d'art d'Outremont and Clair Obscur Gallery, Montréal, Canada

2001 North Country Studio Conference Faculty Exhibition, Bennington, VT
Le Group 2001, Sphinx Gallery, Montauban, France
3rd Biennal Print Exhibition in Ile de France, Versailles, France
Litho-metro-dodo, Atelier Circulaire, Montreal, Quebec, Canada
New York Armory Works On Paper Show, New York, NY

2000 The Space That Separates Us, 7th Amadora International Biennial Print Exhibition, Amadora, Portugal
New York Armory Works On Paper Show, New York, NY
Les Femmeuses 2000, Pratt & Whitney Canada, Longueuil, Quebec, Canada
Pass-art, Millennium event, Rouyn-Noranda, Quebec, Canada
Nos Silences, Gatineau Cultural Centre, Gatineau, Quebec, Canada

1999 SAGA Work on Paper Show, Paris
New Art Barcelona '99, Barcelona
New York Armory Work on Paper Show, New York, NY
Les Femmeuses 1999, Pratt & Whitney, Longueuil, Québec
Motus, Silent Auction by Galerie Plein Sud, Longueuil, Quebec, Canada
Vieille Atelier Circulaire, Stewart Hall Art Gallery, Pointe-Claire, Quebec, Canada

1998 New York Armory Work on Paper Show, New York, NY
Trace 1998, Paris, France
Québec, la belle Amérique, Mairie des Lilas, Paris, France
12 Printmakers Exhibit, Studio 21, Halifax, Nova Scotia, Canada
Art Gallery of Ontario, Toronto, Canada
Veille, Bibliothèque national du Québec, Montréal, Canada
Bougie et compagnie, Galerie Madeleine Lacerte, Québec, Canada

SELECT GROUP EXHIBITIONS (continued)

1997 Boston Printmakers 50th Anniversary Exhibition, Boston, MA
Le même et la difference, Taipei Museum, Taiwan
Gravures Quebeçoiset Rhonalpins, Lyon, France
The Levee: Where the Blues Began, international exhibit, United States, Canada, Japan, South Africa, Korea
Dawson College Spring Exhibition, Montréal, Quebec, Canada

1996 Franco-Canadian Exchange, L'Urdla, Lyon, France
IV Fiesta de la Cultura Iberoamericana, Holguin, Cuba
Group '96, Galerie Le Sphinx, Montauban, France
La GrandeVirée Art Comtemporain '96, Montréal, Quebec, Canada
La collection Prêt d'oeuvres d'art, Acquisitions 1995, Musée du Québec, Québec, Canada
L'Estampe à Atelier Circulaire, Musée d'Art de Saint-Laurent, Montréal, Québec, Canada
Expo ARTE, Guadalajara, Mexico
Open House, Spheris Gallery, Walpole, NH
Drawing, Printing & Paper Biennale of Québec, Alma, Québec, Canada
Les Femmeuses '95, Pratt & Whitney Canada, Longueuil, Québec, Canada
Self-Portraits, Engramme Printmaking Studio, Québec City, Québec, Canada
Lithography Exhibit, Atelier Circulaire, Montréal, Québec, Canada

1994 Les Ateliers s'Exposent, Cobalt Art Actuel, Montréal, Québec, Canada
Les Femmeuses '94 Pratt & Whitney Canada, Longueuil, Québec, Canada
Soleils de cuivre, Château de Reviers, France
Spanish & American Printmakers, La Coruna, Spain
Eleven Etchers, Galerie Jean Claude Bergeron, Ottawa, Canada
Gravures de l'Atelier Circulaire, Galerie d'Art du Parc, Trois-Rivieres, Québec, Canada

1993 Dyptiques, Galerie de l'Atelier Circulaire, Montréal, Québec, Canada
Quelques Fidelités /Bougie, Farish, Marange, Vincent
Galerie l'Estampe Plus, Québec City, Québec, Canada
Mille ans en dix ans , Museo Sequeiros, Mexico
Maison de la Culture, Côte-des-Neiges, Montréal, Québec, Canada
Pavillon des Arts de Ste-Adéle, Québec, Canada
A Look at Québec Printmaking, Galerie Trois Points, Montréal, Québec, Canada

1992 Galerie Espace 7000, Collège Marie Victorin, Montréal, Québec, Canada
Canada Council, Collection from the Art Bank, Montréal, Québec, Canada
Contemporary Art in Canada, Ader Tajan Commissaires-Priseurs Associés, l'Espace Chapon, Paris, France
Théatre du Nouveau Monde, Montréal, Québec, Canada
La Galerie de Val David, Québec, Canada
Peinture/Estampe , Arts Sutton, Sutton, Québec, Canada
Le Nouveau Monde Exhibition organized for the City of Montréal's 350th anniversary celebration
Contes, légendes et poêmes du Québec Loto-Québec Collection, Musée d'Art de St-Laurent, Montréal

1991 Galerie de St-Adolphe d'Howard, St-Adolphe d'Howard, Québec, Canada
Galerie du Musée des Beaux Arts, Montréal, Québec, Canada
Pleine la vue , Galerie Loto-Québec, travelling show
Entrée libre à l'art contemporain, Place Bonaventure, Montréal, Québec, Canada

1990 Small Works, Dan Delaney Gallery, Montréal, Québec, Canada
Diptych'90 travelling show, Québec Printmaking Council, Québec Printmakers, Lisbon & Madrid
Tryptique Galerie Simon Blais, Montréal, Québec, Canada

SELECT GROUP EXHIBITIONS (continued)

1989 Mutation'89, travelling show, Québec Printmaking Council
La Galerie, Trois-Rivières, Québec
Livres d'artistes, Maison de la Culture Mont-Royal, Montréal
Montréal Museum of Contemporary Art Auction & Sale

1988 Estampes '88 l'Autoportrait, travelling show , Québec Printmaking Council
Galerie Estampe Plus, Québec City
Small Works, Dare-Dare Gallery, Montréal
Montréal Museum of Contemporary Art Auction & Sale

1983-87 Recent Works of Printmakers from Atelier Circulaire, Montréarts Gallery, Montréal
Women's Art Show, McGill University, Montréal
Accroche-coeur, Atelier Circulaire, Montréal
Weiss Gallery, Concordia University, Montréal
Exposition et performance, Montréal

AWARDS, GRANTS, RESIDENCIES AND PUBLICATIONS (continued)

2014 Invited artist for residency at St. Michael's Printshop, St. John's, Newfoundland.
Travel grant (CALQ) St. Michael's Printshop, St. John's, Newfoundland.CATHERINE FARISH P4
Invited artist by the IRCM Foundation, Hommage à la découverte

2013 Execution of a work of art for CEGEP of Sherbrooke LAAMS, under the Intergration of Art and Architecture Program, Quebec Government.
Submission for public art project for Hospital Centre, University of Sherbrooke, under the Intergration of Art and Architecture Program, Quebec Government.

2013 Commissioned work for Shangri-la Hotel, Shanghai.

2012 Publication of limited edition prints for Le Cirque de Soleil collection.
Book cover, Le Sourire d'Anton by Andre Major, Les Editions du Boreal

2011 Publication of the catalogue Notes by Galerie Simon Blais in collaboration with Robert Enright.
Acquisition by CRE du Valleé-du-Haut-St-Laurent for their collection.
Acquisition by Musée du Quebec.

2010 The Ballinglen Foundation, Ireland

2003 Publication of livre pauvre , a collaboration with the poet Nicole Brossard
Publication of three limited editioned etchings, Winter, L'Hiver,Eparpillement by Spheris Gallery

2002 Publication of catalogue: The Persimmon Prints. by Spheris Gallery, New York

2001 Publication of brochure: Dépaysement by Galerie Simon Blais, Montreal, Quebec

2000 Invited Artist in Residence at the 21st Muslim Cultural Festival of Asilah, Morocco and publication of two limited edition etchings, Charki and Asilah
Traveling Grant, Québec Ministry of Cultural Affairs
Edition of millennium print "MM" published by Alain Piroir, Montreal, Quebec

1997 Materials Award at Boston Printmakers 50th Anniversary Exhibition
Publication of 48-page catalogue: Catherine Farish-Primo Pensiero

1995 Publication of the second edition of 25 etchings, Le fruit de la passion by Galerie Simon Blais
Publication of special edition of 10 etchings, Aurore by private collector

1993 Publication of edition of 8 etchings, C'etait plus fort que moi for the Québec Prix Rideau

1992 Grand Prize, Loto-Québec Printmakers' Contest, Stories, Legends & Poems of Québec
Acquisition Award, Le Nouveau Monde, City of Montréal 350th anniversary
Publication of edition of 85 etchings, Gift by Loto-Québec
Publication of edition of 25 etchings, Le fruit de la passion by Atelier Circulaire

1989 Honourable Mention, Mutation '89, Québec Printmaking Council
Québec Ministry of Cultural Affairs Grant

TEACHING APPOINTMENTS, SEMINARS, WORKSHOPS AND JURIES:

2015 Explorations in Printmaking Workshop, Atelier Circulaire, Montreal
2014 Curator, Connu et Inconnu, un Homage à Francois-Xavier Marange, Galerie Atelier Circulaire, Montreal
2000-15 Drawing Instructor, National Theatre School of Canada, Montreal, Quebec
2011 Invited speaker, National Gallery of Canada, Ottawa, Ontario
Honoured guest and speaker at the Vie des Arts Gala.
2010 Artist's talk au papier japonais, Montréal
2008-11 Jury member: Atelier Circulaire annual artist selection
2004 Participated in the project "Ma cabane dans un arbre" organized by l'Avenement et l'auguste theatre, Montréal
2003 Guest speaker and invited artist, Nova Scotia School of Art and Design, Halifax, Nova Scotia
2001 Invited artist and workshop instructor, North Country Studio Conference, Bennington College, Vermont,
2000 '93,'92 Workshop in Chine collé and monotype techniques, Atelier Circulaire, Montréal, Québec.
1999-09 Faculty member, Great River Institute for the Arts, Bellows Falls, Vermont
1997-99 Printmaking Instructor, Saidye Bronfman Centre for the Arts, Montréal
1993,'95 University of Québec, Montréal
1985-95 PSBGM, Outreach, Alternative school art teacher, Montréal

SELECT COLLECTIONS

Aim Funds, Toronto, Ontario
Alliance Capital, New York, New York
Asilah Forum Foundation, Morocco
Association du Relais, Switzerland
Atelier Architecture, Montreal, Quebec
Balboni & Associates, Springfield, MA
Banque de Montréal, Quebec
Banque Nationale, Quebec
Bell Nordic, Montreal, Quebec
Bennet Jones, Calgary, Alberta
Bibliothèque nationale du Québec
Cleman, Ludmer, Steinberg, Montreal, Quebec
Canadian Department of Foreign Affairs and CROP, Montreal, Quebec
Commerzbank, New York, New York
International Trade, Ottawa, ON
Deloitte & Touche, New York & Montreal
Domtar, Montreal, Quebec
Éditions Boréal, Montreal, Quebec
Ernst & Young. Toronto, Ontario
Harper Dee Interiors, New York, New York
I.B.M., Fairfield County, Connecticut
Hydro-Québec
Information Technology Institute, Halifax, N.S.
Jean Pouliot Expert Conseil, Montreal, Quebec
Kugler Kandestin, Montreal, Quebec Loto-Québec
Lévesque Geoffrion, Montreal, Quebec
Musée du Québec

LIANGHONG FENG

For twenty years, the dual influences of East and West have manifested in Lianghong Feng's luscious abstract canvases. His techniques of daubing and splashing paint are the vehicle through which these two disparate traditions are resolved. These dynamic, abstract paintings draw from his Chinese roots, including the legacy of Chinese calligraphy.

After a decade residence in New York City, in the 1990s, Feng began distorting the shapes of the urbanscape, in direct reaction to the prevalent graffiti he saw in Brooklyn. This inspired a non-cultural and "irrational" form of painting. He wrote: "I must avoid my pre-existing knowledge and constructs, and enter my personal terra incognita." While Feng often allows his work on a painting to develop organically and intuitively, he is constantly looking for the "images", or what he terms the different visual elements of his work, and to elaborate relationships among them. This is part of his process of finding the painting's artistic perspective, harmony.

"Lianghong Feng has no preconceived idea before starting to work. His paintings result out of the process of painting, out of a dialogue between the artist and the canvas. It is a spontaneous dialogue with questions and answers or a conversation, which can be taking its flow in a serious way, with beautiful poetic elements: a conversation between poets. Similar to what Gerhard Richter said, "my paintings are smarter than me", Feng is not considering himself superior towards his works. Their reaction and the result on the canvas is every time an experiment, sometimes a surprise for him." --Alexandra Grimmer, translated by Zheng Yuantao

Lianghong Feng, Red 11, 2014, oil on canvas, 59 in x 59 in; (149.8 cm x 149.8 cm)

LIANGHONG FENG

BORN

Shanghai, China.
Lives and works in Beijing, China

RESIDENCY

Chinese American Art Council, New York, NY

EDUCATION

1983 Shanghai Art & Design school, Shanghai, China.
1989 Central Academy of Art & Design, Beijing, China.

SELECT SOLO EXHIBITIONS

2014 Lianghong Feng, CYNTHIA-REEVES @ Independent Art Projects, North Adams, MA
2012 Lianghong Feng, CYNTHIA-REEVES New England, Hanover, NH
2011 Feng Lianghong: Recent Abstract Works, Matthias Kuper Gallery, Beijing, China, curated by Martina Ziesse,
It Is Not The Eternal Tao: Abstract Paintings of Feng Lianghong, White Box Museum of Art, Beijing, China, curated by Gu Zhenqing,
2009 Lianghong Feng ,CYNTHIA-REEVES, New York, NY 2007 Lianghong Feng's Recent Work, TRA Gallery, Beijing, China
1997 Beyond Calligraphy & Graffiti, Gallery 456 New York, NY

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
All the Worlds Futures, Swatch Faces 2015, la Biennial Arte, Venice, Italy
Scope Basel, CYNTHIA-REEVES, Scope, Basel
Art15, CYNTHIA-REEVES, London, UK
Art Central, CYNTHIA-REEVES, Hong Kong, PRC
2014 Art Miami, CYNTHIA-REEVES, Miami, FL
Art14, CYNTHIA-REEVES, London, UK
Downtown Fair, CYNTHIA-REEVES, New York, NY
2013 New Chinese Abstract, Phoenix Art Museum of Contemporary Art, Wuxi City, Jincheng Phoenix Island Bay Park, China, curated by Peng Feng
Art Southampton, CYNTHIA-REEVES, Southampton, NY
2012 Art Miami, CYNTHIA-REEVES, Miami, FL
Shuffling the Cards; 1st Round Contemporary Chinese Art Reloaded, Brot Hulger Kunsthalle, Vienna, Austria
Inside Out 2012, Inside-Out Art Museum, Beijing, China
Integrate & The New Extension, Overseas Chinese Artists Painting, Beijing World Art Museum, Beijing, China
Lianghong Feng and Shen Chen, Monika Olko Gallery, Sag Harbor, NY
Embedded Creation Dialogue Between Corporate Design & Art, Ullens Center for Contemporary Art, Beijing, China
Levels of Abstraction, Mathias Kuper Gallery, Beijing, China
2011 Art Miami, CYNTHIA-REEVES, Miami, FL
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
Incubator- Chinese Contemporary, curated by Gu Zhenqing, Li space, Beijing, China
TX Contemporary, CYNTHIA-REEVES, Houston, TX

SELECT GROUP EXHIBITIONS (continued)

Colors of Grey, curated by Martina Ziesse, Matthias Kuper Gallery, Beijing, China
Cooperate paintings with fifteen artists, White Box Museum of Art, Beijing, China, curated by Dai Zuqun,
Our Earth, Guonghua No. 5, Exhibition Hall, Beijing, China, curated by Wang Fei
Great Weekend: 50 Chinese Artists' Paintings & Sculptures, Today Art Museum, Beijing, China

2010 Subjective Reality: Feng Lianghong, Hu Shengping, Yang Liming Abstract
Art Miami, CYNTHIA-REEVES, Miami, FL
Painting, Artmia gallery, Beijing, China, curated by Martina Ziesse,
Spring Equinox, Yuan Art Museum, Beijing, China
Art Chicago, CYNTHIA-REEVES, Chicago, IL
Heaven and Earth, XI Shan Gallery, Shanghai, China
SOFA New York, CYNTHIA-REEVES, New York, NY
Reshaping History – China Art from 2000 – 2009, National Convention Center, Beijing, China, curated by Lv Peng, Gao Qianhut & Zhu Zhu,

2009 Art-China, Huontie Art Museum, Beijing, China
Visual Experiment of Zhong Yong, Eastlink Gallery, Beijing, China

2008 From New York to Beijing, Today Art Museum, Beijing Cross-Reference, Shuimu Art Space , Beijing, China
Chinese Contemporary Art Document, Yonghe Art Museum, Beijing, China

2007 No U-Turn: Segments of Chinese Avant-Garde, TRA Gallery Beijing, China U.S. and us, TRA Gallery, Beijing, China

1998 Global Roots-Chinese artist in New York, Purdue University, West Lafayette, IN
Contemporary Asian Art in America, Mills Pond House, St. James, NY One Art from Two Cultures, CCI Gallery, Boston, MA Chinese Vision, Nassau St.116, New York, NY

1996 Asian & Pacific Artists in New York, New Art Center, New York, NY 1995 Six Artists, Cork Gallery, Lincoln Center, New York, NY. Pier Show 2, Brooklyn, NY 1992 18th Annual Art Exhibition, Clark Gallery, Las Vegas, NV. 1991 Art West of America, Las Vegas, NV 1989 Chinese Avant-Garde, National Museum, Beijing, China

1986 New Paintings by Three Artists, QinHua University, Beijing, China

1985 Abstract Painting by Six Artists, Fudan University, Shanghai, China

COLLECTIONS

White Box Museum of Art, Beijing, China
Qunghua University, Beijing, China
China and Italy Chamber of Commerce
Duke Energy, Charlotte, NC
Dana Farber Institute, Boston, MA

SELECT PRESS AND CATALOGS

2011 New approach to Beijing Art, Beijing Today, He Jianwei, July 28, 2011

2011 It is Not the Eternal Tao: Abstract Paintings by Feng Lianghong, World Art Today, Summer 2011, Gu Zhenqing (Chinese)

2011 The Abstract Art of Feng Lianghong, Martina Ziesse

2010 Subjective Reality, (catalog), Martina Ziesse (Participating Artists: Feng Lianghong, Hu Shengping, and Yang Liming

2010 Beijing Business Today, January 2010 (Chinese)

2008 Feng Liang-hong, Panorama, Art World, 2008 (Chinese)

2007 Lianghong Feng, Trends Magazine,December 2007 (Chinese)

LORRIE FREDETTE

Lorrie Fredette creates site-specific installations, sculptures and drawings inspired by medical and environmental stories. She gravitates toward the iconography and material sensibility of the Post-minimal Art Movement. Largely inspired by the unconventional working methods of Eva Hesse, whose interest in latex was sought for its pliability and immediacy, Fredette's choice material, wax (paraffin), assumes a similar role.

"I'm drawn to the late artist Eva Hesse's suggestion that if something is meaningful it might be worth repeating. I'm interested in taking the same form to what I deem the edge and stopping there before it spills over. It's not possible to think that the making or the telling of the same thing over and over again hasn't been exaggerated. I see it as a visual folklore." -- Lorrie Fredette

Entirely monochromatic, Fredette's unusual presentations appear like organic masses floating effortlessly, reminding us that the whole is often more consequential than the sum of the individual parts. The slow meandering experience of her work is beautiful and comforting to comprehend. *"Looking up at the thousands of small beeswax pods suspended by filigree thread from a constructed grid, the inclination is to stand in stillness and witness the cream-colored shapes shifting slowing in the air currents, tapping quietly together. The heady scent of wax envelops the viewer. If the task of art is to arrest the attention of a populous moving ever faster, Fredette is succeeding with this body of work that touches upon science, history, a deep engagement with materials, what we remember and what we forget."* - Cape Cod Museum of Art, Dennis, Massachusetts

Lorrie Fredette, Nothing Interferes 1 (detail), 2015; beeswax, tree resin, muslin, brass, steel and nylon, 48 in x 38 in; (121.9 cm x 96.5 cm)

Sarah Amos & Lorrie Fredette, CYNTHIA-REEVES, Brattleboro, VT, 2014

LORRIE FREDETTE

EDUCATION

Herron School of Art, Indiana University, BFA in Sculpture.

SELECT SOLO AND TWO PERSON EXHIBITIONS

2015 Visual Arts Center of New Jersey, Summit, NJ, PROPER LIMITS (curated by Mary Birmingham).
2014 Columbia Greene Community College, Hudson, NY, CONTACT (curated by Yura Adams).
2013 Garrison Art Center, Garrison, NY, IMPLEMENTATION OF ADAPTATION (curated by Carinda Swann).
2011 Women's Studio Workshop, Rosendale, NY, PROPER LIMITS.
Cape Cod Museum of Art, Dennis, MA, THE GREAT SILENCE (curated by Michael Giaquinto).
2010 Gallery Ehva, Provincetown, MA, EXTRACTING (in) FORMATION (curated by Ewa Nogiec).
2008 The Gallery at R & F, Kingston, NY, A PATTERN OF CONNECTIONS (curated by Laura Moriarty).

SELECT GROUP EXHIBITIONS

2016 Art & History Museums-Maitland, Maitland, FL, ART 31; Curated by Rebecca Sexton Larson
2015 Art Miami, CYNTHIA-REEVES, Miami, FL
University of Tennessee Knoxville, Knoxville, TN, UNTITLED (curated by Sam Yates).
The Hunterdon Museum of Art, Clinton, NJ, THROUGH THE LENS (curated by Jeanne Brasile).
National Association of Women Artists, New York, NY, HER(E) (curated by Judy Pfaff).
Dowling College, Oakdale, NY, SCULPTURAL INTERACTIONS (curated by Stephen Lamia and Loretta Corbisiero)
SUNY Fredonia, Marion Art Gallery, Fredonia, NY, THESE ARE A FEW OF MY FAVORITE THINGS (curated by Tina Hastings).
2014 Downtown Fair, New York City, NY, Cynthia-Reeves Prpject.
Kenise Barnes Fine Art, Larchmont, NY, ATMOSPHERIC PROCESS.
Cynthia-Reeves Project, Brattleboro, VT, Sarah Amos and Lorrie Fredette (curated by Cynthia Reeves).
The Hunterdon Museum of Art, Clinton, NJ, SWEPT AWAY: TRANLUCENCE, TRANSPARENCE, TRANSENDENCE IN
CONTEMPORARY ENCAUSTIC (curated by Michael Giaquinto).
Bruce High Quality Foundation, New York City, NY, THE LAST BRUCENNIAL (curated by BHQF and Vito Schnabel).
ArtRage Gallery, Syracuse, NY, STONE CANOE (curated by Melora Griffis).
Islip Art Museum, East Islip, NY, SHOC-U-MENTERIES (curated by Beth Giacummo).
2013 Sculpture Key West, Key West, FL, SCULPTURE KEY WEST 2013 (curated by Emily Sorkin).
Matteawan Gallery, Beacon, NY, UV PRINT PROJECT (curated by Karlyn Benson and Jeff White).
Art Southampton, Southampton, NY, Cynthia-Reeves Project.
Cape Cod Museum of Art, Dennis, MA, SWEPT AWAY: TRANLUCENCE, TRANSPARENCE, TRANSENDENCE IN
CONTEMPORARY ENCAUSTIC (curated by Michael Giaquinto).
Seton Hall University, Walsh Gallery, South Orange, NJ, CELL MATES (curated by Jeanne Brasile).
Westchester Community College, Valhalla, NY, MATERIALITY; CONTEMPORARY ARTISTS AND THEIR MATERIAL WORLD (curated by Kenise Barnes).
2012 Seton Hall University, Walsh Gallery, South Orange, NJ, LINEAR THINKING (curated by Jeanne Brasile).
University of Wisconsin, Art Lofts Gallery, Madison, WI, UNSTABLE SYSTEMS (curated by Sylvie Rosenthal).
Morean Arts Center, St. Petersburg, FL, CONFLUENCE: Medium Meets Message (curated by Leslie Neumann and Amanda Cooper).
Loomis Chaffee, Mercy Gallery, Windsor, CT, WOVEN (curated by Elizabeth Whyte Schulz).
Bank of America Headquarters, Charlotte, NC, CARBON FOOTPRINT (curated by Joie Lassiter).

SELECT GROUP EXHIBITIONS (continued)

College of Saint Elizabeth, Therese A. Maloney Art Gallery, Morristown, NJ, ABSTRACT UNIVERSE: Microcosm/Macrocosm
(curated by Dr. Virginia Fabbri Butera, Ph.D.).

2011 Kimball Art Center, Park City, UT, ENCAUSTIC WITH A TEXTILE SENSIBILITY.
The Gallery at R&F, Kingston, NY, CONVERSATIONS (curated by Joanne Mattera and Laura Moriarty).
Mass MoCA, North Adams, MA, AN EXCHANGE WITH SOL LEWITT (curated by Regine Basha).

2010 University of Virginia, Ruffin Gallery, Charlottesville, VA, FIELD NOTES: Revisions (curated by Dean Dass).
The Hyde Collection, Glens Falls, NY, ARTISTS OF THE MOHAWK HUDSON REGIONAL (juried by Charles Desmarais).
Community Art Partnership ArtSpace, Ithaca, NY, THE IMPORTANCE OF NOT SEEING CLEARLY.
Columbia Greene Community College, Hudson, NY, POST MARK.
Surprenant Art & Design, Kingston, NY, SHADES OF WHITE (curated by Ann Surprenant).

2009 Gallery Ehva, Provincetown, MA, ATMOSPHERIC CAUSES.
Gallery Ehva, Provincetown, MA, INTRODUCTIONS.
Samuel Dorsky Museum, New Paltz, NY, ECOTONES AND TRANSITION ZONES (curated by Brian Wallace).
Jyväskylä Art Museum, Jyväskylä, Finland, GRAPHICA CREATIVA (curated by Jukka Partanen; catalogue).

2007 Montserrat College of Art, Beverly, MA, ENCAUSTIC PAINTING EXHIBITION (juried by Zola Solamente).
Conrad Wilde Gallery, Tucson, AZ, ENCAUSTIC INVITATIONAL.
Lascano Gallery, Great Barrington, MA, RED AND WHITE.

2006 University Art Museum, Albany, NY, MOHAWK HUDSON REGIONAL, (juried and catalogue with essay by Lilly Wei).
Nassau Community College, Garden City, NY, MAKING THE CUT (juried by Apsara DiQuinzio, Whitney Museum of Art).

2005 Samuel Dorsky Museum, New Paltz, NY, ENCAUSTIC WORKS 2005 (co-curated by Dr. Karl Emil Willers and Beth Wilson).
Ulster County Community College, Stone Ridge, NY, OPEN ENDS: THE NARRATIVE IMPULSE (juried by Carl Van Brunt,
Director; catalogue with essay by Susan Jeffers).

2004 Harper College, Palatine, IL, SMALL WORKS (juried and catalogue with essay by Lynn Warren, Curator Museum of Contemporary Art, Chicago).

2003 The Gallery at R & F, Kingston, NY, 4 NARRATIONS (curated by Laura Moriarty).
Studio Place Arts Gallery, Barre, VT, HOME & GARDEN.
Rongio Gallery, Brooklyn, NY, CROSSING EASTERN PARKWAY.

2002 Rongio Gallery, Brooklyn, NY, TEMPERANCE (curated by Marilyn Hawthorne).

SELECT PRIVATE AND PUBLIC COLLECTIONS

Jyväskylän Taidemuseo, Jyväskylä, Finland.
The Gift Project, New York, NY.
Williamsburg Art and Historical Center, New York, NY.

SELECT PRIVATE CATALOGS AND BOOK PUBLICATIONS

Encaustic Works. Kingston, NY: R & F, 2014.
stone canoe. Syracuse University, Syracuse, NJ, 2014, p 290.
Cell Mates. Seton Hall University, South Orange, NJ, 2013 (catalog essay by Jeanne Brasile and Lisbeth Murray).
Swept Away: Translucence, Transparence, Transcendence in Contemporary Encaustic Catalog. Cape Cod
Museum of Art, Dennis, MA, 2013 (catalog essay by Joanne Mattera and Cherie Mittenthal).
Encaustic Works 2012. Kingston, NY: R & F, 2012, pp 18-19.
Lassiter, Joie. Carbon Footprint Catalog. Behringer Harvard – Bank of America, Charlotte, NC, 2012.
An Exchange with Sol LeWitt. Cabinet Magazine and Mass MoCA, Brooklyn, NY, 2011 (catalog essay by Regine Basha).
Field Notes Revisions Catalog. McIntire Department of Art, University of Virginia, Charlottesville, VA, 2010 (catalog essay by Mike Maizels).
Rankin, Lissa. Encaustic Art. The Complete Guide to Creating Fine Art with Wax. New York, NY: Watson-Guptill Publications, 2010, pp 58, 65, 192-193, 213-215.
Woolf, Daniella. Encaustic with a Textile Sensibility. Santa Rosa, CA: Waxy Buildup Press, 2010, pp 46-49.
Graphica Creativa '09. Jyväskylä Art Museum, Jyväskylä, Finland, 2009, illustration & statement.
Field Notes: States of Mind. Saugerties, NY: Artist's Book, 2009.
Wei, Lilly. Mohawk Hudson Regional Catalog. University Art Museum, Albany, NY, 2006, illustration.
Jeffers, Susan. Open Ends Catalog. Ulster County Community College, Stone Ridge, NY, 2005, illustration & statement.
Warren, Lynne. Small Works Catalog. Harper College, Palatine, IL, 2004, illustration.

SELECT ARTICLES AND REVIEWS

Haider, Faheem. "Lorrie Fredette The Riverside Galleries at Garrison Art Center." Sculpture Magazine, May 2014
Guerber, Megan. "Straight Talk with Lorrie Fredette." SciArt in America, April 2014
Jacobson, Aileen. "Pieces That Invite a Closer Look." The New York Times. 13 February 2014.
Encaustic Art Magazine, "So it begins here." December 2013.
Smart, Paul. "The Art of Science." The Woodstock Times, 26 July 2012.
Bennett, Lennie, "Stop the world and melt with Morean Arts Center encaustic exhibit." Tampa Bay Times, 12 April 2012.
Voeller, Megan, "Wax poetic at Morean Arts Center." Creative Loafing, 5 April 2012.
Beedenbender, Britt. "Lorrie Fredette: The Great Silence." ArtScope, July/August 2011.
Albert, Christopher. "Conversations @ R&F Paints." Dead Hare Radio, 24 May 2011.
Roberts, Veronica. "An Exchange with Sol LeWitt." Fluent~Collab, 18 February 2011.
Mattera, Joanne. "Affinities: Fiber and Wax." Surface Design Journal, Winter 2011.
Schwartz, Wylie. "Resulting Distortions: An interview with Lorrie Fredette." The Ithaca Post, 2 April 2010.
Woods, Lynn. "Beyond the pale. Whiteness unites new exhibits at Surprenant." Kingston Times, 1 April 2010.
Ithaca Journal, "Three regional artists featured in downtown multimedia exhibit." 1 April 2010.
Smart, Paul. "Abstract organisms." Woodstock Times and Saugerties Times, 4 March 2010.
Smart, Paul. "Shades of Green." Woodstock Times and Saugerties Times, 11 June 2009.
Daily Freeman, "Five Artists/Five Media." 3 April 2009.
Wilson, Beth E. "You Had To Be There." Chronogram, March 2008.
Smart, Paul. "Great Things." Saugerties Times. 14 February 2008.
Harris, Kandy. "Tour de Force." Saugerties Times. 3 August 2006.

SELECT ARTICLES AND REVIEWS (continued)

Keren, Jacqueline. “A Subtle Nature.” Metroland. 3 August 2006.
Bjornland, Karen. “UAlbany Show Features Works by 38 Artists.” The Daily Gazette. 7 July 2006.
Wilson, Beth E. Encaustic Works Catalog. Samuel Dorsky Museum of Art, New Paltz, NY, 2005, illustration.
Smart, Paul. “Thereby hangs a tale.” Woodstock Times and Saugerties Times, 31 March 2005.
Malarcher, Patricia. “Exposure.” Surface Design Journal, Spring 2004, illustration.
Smart, Paul. “Surprising Oneself: Lorrie Fredette and Wendy Klein…” Woodstock Times and Saugerties Times, 11 September 2003.
Galloway, Ann. “Home & Garden: Studio Place Arts Glorifies the Mundane.” The Barre Montpelier Times Argus, 24 April 2003.
Stovall, Sue. “ARTSPACE.” Catskill Mountain Region Guide, January 2002.
Edwards, Nicole. “Local Artist Exhibits in City.” Poughkeepsie Journal, 30 November 2001.
ARTS INDIANA. “Watch This Space.” Magazine cover and featured artist. January/February 1998.

AWARDS, GRANTS AND RESIDENCIES

2014 Residency, Constance Saltonstall Foundation for the Arts, Ithaca, NY
2013 Residency, Loomis Chaffee, Windsor, CT.
2010 Residency, Women’s Studio Workshop, Rosendale, NY.
Strategic Opportunity Stipend, New York Foundation for the Arts.
2009 NYFA MARK, New York Foundation for the Arts.
2007 Strategic Opportunity Stipend, New York Foundation for the Arts.
1997 Residency, Mary Anderson Center, Mount St. Francis, IN (sponsored by the Indiana Arts Commission).

SELECT PROFESSION EXPERIENCE

2015 University of Tennessee Knoxville, Knoxville, TN, artist talk. (upcoming)
Dowling College, Oakdale, NY, artist talk. (upcoming)
SUNY Fredonia, Fredonia, NY, artist talk.
Visual Art Center of New Jersey, Summit, NJ, artist talks.
2014 State University of New York, New Paltz, New Paltz, NY, artist talk.
State University of New York, New Paltz, New Paltz, NY, visiting artist critiques.
Columbia Greene Community College, Hudson, NY, artist talk.
2013 Columbia University, New York, NY, artist talk.
Westchester Community College, Valhalla, NY, panel.
Loomis Chaffee, Windsor, CT, artist talk.
2012 College of Saint Elizabeth, Morristown, NJ, artist talk.
College of Saint Elizabeth, Morristown, NJ, panel.
2010 Women’s Studio Workshop, Rosendale, NY, artist talk.
2009 New York Foundation on the Arts, New York, NY, artist talk.
New York Foundation on the Arts and Women’s Studio Workshop, Rosendale, NY, artist talk.
2006 Kleinert/James Art Center, Woodstock, NY, artist talk.
1996 Herron School of Art and Design, Indianapolis, IN, lecturer.

BETH GANZ

Beth Ganz's new work is a response to her ongoing inquiry into topography, line, and the shapes that arise from the interstitial spaces. Her reliefs are depicted in both the negative and positive, in all the various techniques she employs: gravures, photography, line drawing, montage. A recent series of hand-painted maps interjects an element of historical exploration, and emphasizes the flux between the surface of the image and the photograph's illusory depth. Each of her works is an invitation to a historical legacy, offering a window onto another world.

Her images are both supported and disrupted by the play between negative and positive, surface and depth, landscape image and map-like painted detail. Her use of the fragile kozo paper in conjunction with the weight and mass of the topographies serves the artist's intent well: the collaged reverse imagery becomes a finely honed dance of mirror-image shapes.

Ganz has had several solo exhibitions in New York and in the United States; her prints have been included in many group shows in the United States, England, Europe, and India, a country and a landscape that has become her muse and touchstone for the past decade.

Beth Ganz, Water 6, 2015, line etching with relief roll, 14 ¾ in x 16 in; (37.4 cm x 40.6 cm)

Beth Ganz, Urban 1, 2015, sugar lift aquatint etching, 14 ¾ in x 16 in; (37.5 cm x 40.6 cm)

BETH GANZ

EDUCATION

1982-85 National Academy, New York Painting and Drawing
1967-72 Pratt Institute, New York Bachelor of Fine Arts

SELECT SOLO AND TWO PERSON EXHIBITIONS

2015 Beth Ganz: New Paintings & Prints, CYNTHIA-REEVES @ The Barn, Walpole, NH
2010 Beth Ganz and Jeri Eisenberg, Spheris Gallery, Hanover, NH
2009 Beth Ganz and Jaehyo Lee, Spheris Gallery, Hanover, NH
2007 Geothermal Topographies, CYNTHIA-REEVES, New York, NY
Beth Ganz and Malcolm Wright, Spheris Gallery, Hanover, NH
2006 High Latitude, AFP Gallery, New York, NY
2004 Recent Work: Photogravure and Collage, Manhattan Graphic Center
2000 Etched in Copper: Photogravures and Photo Etchings, Meher Spiritual Center, Myrtle Beach, SC
1994 Beth Ganz: Intaglio Prints and Collages, Manhattan Graphic Center, New York, NY
1992 Aquatints / Intaglio, Abstract Romantic Landscapes, Meher Spiritual Center, Myrtle Beach, SC

SELECT GROUP EXHIBITIONS

2016 Celebrating Print, BNH Gallery, Dec 7- Jan 13
2015 Art Miami, Cynthia-Reeves Projects, Miami, Florida, Dec. 2015
Enchanted Landscapes, German Romantic and Contemporary Prints, The Curator Gallery, New York, City
And So It Grows, MGC Gallery, New York, NY
2014 Hilton Head Health, Hilton Head, SC
Big Picture Show, UBS/ICPNY, New York, NY
Gravure Contemporaine, Gallerie Brun Leglise, Paris, France
2013 Unbounded, HOLLAR Gallery, Prague, Czech Republic
Working It Out, The Painting Center, New York, NY
New Delhi/ New York, 4 Artists from New York, Delhi, India
Connectivity, A curated exhibition by CYNTHIA-REEVES Projects, McColl Center for Visual Art, Charlotte, NC
Art Wynwood, CYNTHIA-REEVES, Miami, FL
2012 Conference of the Birds, a curated exhibition by CYNTHIA-REEVES Projects, Mana Contemporary, Jersey City, NJ
2011 Art Miami, CYNTHIA-REEVES, Miami, FL
THINK, Boston Printmakers, Boston, MA
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
9/11, The Siren's Song Gallery, Greenport, New York,
9/11 PORTFOLIO, Prints from Manhattan Graphics Center, Otterbein University Gallery, Westerville, OH
GROUNDWORK, Storefront Gallery, Brooklyn, NY
2010 EFA STUDIOS, Elizabeth Foundation for the Arts, New York, NY
thINK, Boston Printmakers Members Show, Zulio Gallery, Medfield, MA
2009 In The Absence, Spheris Gallery, Hanover, New Hampshire
Slow News International, The ARTS at Marks Garage, Honolulu, HI
Earthworks/ Reworked, Jeanie Tengelsen Gallery, Dixhills, NY
2008 Process and Presence, Jeanie Tengelsen Gallery, Dix Hills, NY
52nd Annual Hunterdon Art Museum Print Exhibition, Hunterdon, NJ
100 Works on Paper, Kentler International Drawing Center, Brooklyn, NY

SELECT GROUP EXHIBITIONS (continued)

2008 Great Rivers Arts Faculty, Spheris Gallery, Hanover, NH
2007 Summer Show, Amy Simon Fine Art, Westport, CT
2006 New Prints / Winter International Print Center of New York, NY
Of the Deep and Shallows, Siren's Song Gallery, Greenport, NY
Color Prints, New York Law School, New York, NY
50th Annual National Print Exhibition, Hunterdon Museum of Art, Hunterdon, NJ
20th Anniversary Exhibition, Manhattan Graphics Center, New York, NY
The New Landscape: Alternative Approaches, Danforth Museum of Art, Framingham, MA
2005 49th Annual Hunterdon Art Museum Print Exhibition, NJ
Boston Printmakers North American Print Biennial, Boston, MA
New Prints/Spring 2005, International Print Center, NY
2004 Wish You Were Here, Manhattan Graphic Center, NY
48th Annual Hunterdon Art Museum Print Exhibition, Clinton, NJ
Time Remembered/Time Past, Boston Printmakers, Duxbury, MA
Multiple Encounters, Gandhi National Center for the Arts, New Delhi, India
2003 9 /11 Portfolio, New York Historical Society, New York, NY
2002 Reactions, Exit Art, New York, NY
Reactions, Witness and Response, Library of Congress, Washington, DC
Life of the City, Museum of Modern Art, New York, NY
Manhattan Graphics Center, Sandomierz, Poland
Prints from Manhattan Graphics, Budapest, Hungary
Manhattan Graphics Center Prints, Kiev, Ukraine
New York City Workshops, New York Society of Etchers, New York, NY
September 11, Memorial Portfolio, Manhattan Graphics Center, New York, NY
September 11, Manhattan Graphics Center Memorial Portfolio, New York, NY
Contemporary Prints, St. John's University, New York, NY
2001 Bharat Bhauvan International Biennial of Print Art, Bhopal Arts Center, Bhopal, India
Photogravure 2001, Manhattan Graphic Center, New York, NY
The Hudson River Project, Hudson River Gallery, Dobbs Ferry, New York, NY
29 Grafikow, Z Manhattan Graphics Center New York, Wojska Polskiego, Poland
29 Gravures New Yorkais à Paris, Gallerie Delta, Paris
31 Prints by Artists of Manhattan Graphics Center, Russell-Cotes Museum, Bounemouth, England
2000 Forty-Fourth Annual National Prints Exhibition, Hunterdon Museum of Art, Clinton, NJ
The New York Society of Etchers Juried Exhibition, National Arts Club, New York, NY
Spaces of the Graphic Arts, Galeria Sztuki Wspotczesnej, Krakow, Poland
2000 Six Printmakers from Manhattan Graphics Center, Bournmouth, England
Group Show of Gallery Artists, Sarah Morthland Gallery, New York, NY
Manhattan Graphics at the Holland Tunnel, Holland Tunnel Gallery, Brooklyn, NY

AWARDS

2014 Elizabeth Foundation for the Arts Studios
2005 Johnson and Johnson Purchase Prize, 49th Annual National Print Exhibition,
Hunterdon Museum of Art, Clinton, New Jersey
1999 Juror's Award, Prints USA 1999, Springfield Art Museum, Springfield, Missouri
1993 Honorable Mention, 37th Annual National Print Exhibition, Hunterdon Art Center, Clinton, New Jersey
1992 Juror's Award, Small Impressions 1992, Printmaking Council of New Jersey

COLLECTIONS

Gabellini Sheppard Associates LLP, New York City, NY
Evelyn Lauder Brest Center at SKMCC, New York City, NY
Duke Energy, Charlotte, NC
Legg Mason Management Corporation
Dorchester Group, Hotel Bel-Air, Los Angeles, CA
US Department of State, Art Bank Program, Washington, DC
New York Historical Society, New York City, NY
Library of Congress, Washington, DC
New York Public Library Prints Collection, New York City, NY
Hofstra Museum, Hofstra University, Hempstead, NY
Squib Corporation Collection, NJ
Tommy Hilfiger Corporate Collection, New York City, NY
Johnson and Johnson Corporate Collection, New Brunswick, NJ
United States Embassy Permanent Collection, Tbillsi, Georgia
Permanent Collection of the US Consulate, Cape Town, South Africa
World Trade Center Memorial Museum, New York City, NY
Universal Studios, Los Angeles, CA
Private Collections

REPRESENTATION

Cynthia-Reeves Projects, New York City, NY
Gottheiner Contemporary Art, St. Louis, MO

JOHN GRADE

Grade uses his conceptually and visually compelling sculptures as vessels to explore the cycles of the natural world. Often, the artist creates these works while envisioning their degradation through the impact of the elements. Grade's sculptures are built from a combination of traditional materials like wood, resin and clay paired with novel polymers like corn and potato based resins and binderless paper castings. His sculptures are often immersed for extended periods of time in tidal bays, the high desert, or snowfields in the mountains. Their slow decay is charted and documented via drawings, photographs, video and, ultimately, the transformed materials. Inspired by the erosion of the natural landscape, Grade hands over control of his art to this inevitable decomposition – a process that Grade describes as *"an interesting conversation" between the landscape and the sculpture."*

Grade does not simply mimic shapes, forms, and textures of the natural world; he strives to decipher its "language." In giving his work over to the elements —as an offering of sorts— he is inviting nature's serendipitous information. It is a patient work; sculptures that languish in the elements require the artist to wait months, sometimes years, for a response. *"John Grade's work has a deep backstory in its natural inspiration, its materials, and/or its placement. More than the typical installation, it has continuity, both literal and symbolic. More than the typical artwork, it accepts the fluidity of time and the possibility of death and rebirth."* – Janet Koplos, Sculpture Magazine, 2010

John Grade's "Floats" follow the highly acclaimed work, Middlefork, that just opened the Renwick Gallery in Washington, DC. Middlefork uses beautifully crafted cedar elements to create an exoskeleton of a living tree; the new series, Floats, also employs cedar, but as a housing for orbs of blown glass. These will ultimately be deployed into the Arctic Ocean as part of an elaborate conceptual project on climate change and its impact on the oceans.

John Grade, Floats, 2015, wood and glass, 60 in x 24 in x 24 in; (152.4 cm x 61cm x 61 cm)

John Grade, Floats, 2015, wood and glass, 48 in x 16 in x 48 in; (121.9 cm x 40.6 cm x 121.9 cm)

JOHN GRADE

BORN

Minneapolis, MN
Lives and works in Seattle, WA

EDUCATION

1992 BFA - Pratt Institute, Brooklyn, NY.

SELECT SOLO EXHIBITIONS

2015 "Canopy Tower" Austin Contemporary Museum of Art, Austin, TX.
"Middle Fork" MadArt, Seattle, WA.
2014 Installation, Mapes Creek Restoration Project, City of Seattle and SPU commission for permanent sculpture, Seattle, WA
University of Wyoming Art Museum, Laramie, WY.
Western Washington University Gallery, Bellingham, WA
Two new commissioned installations: City of Portland, OR
New commissioned installation: City of Seattle, WA
2013 Portland Art Museum, permanent collection, Portland, OR
“Capacitor”, John Michael Kohler Arts Center, curated by Alison Ferris, Sheboygan, WI (catalog
2012 “Wawona”, Museum of History and Industry, Seattle, WA
“Piedmont Divide”, Residency & Site-Specific Installation, Emory University, Atlanta, GA Horizon House, Seattle, WA
Horizon House, Seattle, WA
Keller Auditorium (OBT Collaboration), Portland, OR
2011 Sculptures related to upcoming Wawona installation at MOHAI, Davidson Galleries, Seattle, WA (December 2011)
Piedmont Divide, Residency & Site-Specific Installation, Emory University, Atlanta, GA
Galleria Ateliers L’H Du Siege, Acte de Naissance, Valenciennes, France
2010 Circuit, CYNTHIA-REEVES, New York, NY
Davidson Galleries, Seattle, WA
Installation: Foret Scarpe Escaut la Region Nord Pas-de-Calais, France
2009 Fabrica, Brighton, UK.
Public Installation, Bitterlake Reservoir, Seattle, WA
University of Wyoming Gallery, Laramie, WY
Davidson Galleries, Seattle, WA
Whatcom Museum, Bellingham, WA
2008 Bellevue Arts Museum, Bellevue, WA. Catalog
Suyama Space, Seattle, WA. Catalog
2007 Seattle Art Museum Gallery, Seattle, WA
Davidson Galleries, Seattle, WA
2006 Davidson Galleries, Seattle, WA
2005 King County Performance Network, King County, WA
Davidson Galleries, Seattle, WA
2004 Boise Art Museum, Boise, ID. Catalog
Davidson Galleries, Seattle, WA
2003 Davidson Galleries, Seattle, WA
2002 Davidson Galleries, Seattle, WA
2000 Laura Russo Gallery, Portland, OR
King County Art Gallery, Seattle, WA
Davidson Galleries, Seattle, WA

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
2013 Whatcom Museum, curated by Barbara Matilsky, Bellingham, WA (traveling exhibition to Smithsonian Institution, Washington, DC. Catalog
"20 Northwest Portraits" curated by Kathleen Moles, Museum of Northwest Art, LaConner, WA
"Connectivity" McColl Center for Visual Art, Charlotte, NC
2012 "Conference of the Birds" a curated exhibition by CYNTHIA-REEVES Projects, Mana Contemporary, Jersey City, NJ
2011 Contemporary Northwest Arts Awards, Portland Art Museum, Portland, OR
2010 Invitational Exhibition of Visual Arts, The American Academy of Arts and Letters, New York, NY
2009 Ballenglen Art Center, Ballina, County Mayo, Ireland.
Bellevue Arts Museum, Bellevue, WA
Boise Art Museum, Boise, ID
Whatcom Museum, Bellingham, WA. Catalog
2007 Tacoma Art Museum, Tacoma, WA. Catalog
Davidson Galleries, Seattle, WA.
2006 SPUR Projects, Portola Valley, CA
Davidson Galleries, Seattle, WA
Concord Art Association, Concord, MA. Catalog
John Michael Kohler Arts Center, Sheboygan, WI
Aqua Art, Miami, FL
2005 Bumbershoot Visual Arts Exhibition, Seattle Center, WA. Catalog
San Francisco International Art Exhibition, Fort Mason, San Francisco, CA.
Davidson Galleries, Seattle, WA.
Aqua Art, Miami, FL
2004 Davidson Galleries, Seattle, WA
John Michael Kohler Arts Center, Sheboygan, WI
San Francisco International Art Exhibition, Fort Mason, San Francisco, CA.
2003 John Michael Kohler Arts Center, Sheboygan, WI.
San Francisco International Art Exhibition, Fort Mason, San Francisco, CA.
2002 Pratt Manhattan Gallery, New York, NY. Catalog
Davidson Galleries, Seattle, WA.
Bumbershoot Visual Arts Exhibition, Seattle Center, WA. Catalog.
San Francisco International Art Exhibition, Fort Mason, San Francisco, CA.
2001 Davidson Galleries, Seattle, WA.
2000 Bellevue Art Museum, Bellevue, WA. Catalog.
Laura Russo Gallery, Portland, OR.
Boise Art Museum, Boise, ID.
Davidson Galleries, Seattle, WA.
Bellevue Sculpture Exhibition, Meydenbauer Center, Bellevue, WA. Catalog.

RESIDENCIES

2013 Anchorage Museum, Anchorage, AK
Kohler Arts/Industry Program, foundry, Sheboygan, WI
2010 L'H Du Siege, Valenciennes, France
2009 MacDowell Colony, Peterborough, NH.
Pottery Northwest, Seattle, WA.

RESIDENCIES (continued)

2007 National Park Service, Grand Canyon, North Rim, AZ.
MacDowell Colony, Peterborough, NH. (Gottlieb Foundation Endowed Fellowship).
2006 Espy Foundation, Oysterville, WA.
2005 Ballenglen Arts Foundation, Ballycastle, County Mayo, Ireland.
Djerassi Foundation, Woodside, CA. (Pritzker Foundation Endowed Fellowship).
2003 J M Kohler Arts Center and Foundry, Arts/Industry Program, Sheboygan, WI.

AWARDS

2015 2015 Grant, 4Culture, King County Artist Project Program, WA. (also Awarded in 2011, 2010, 2008, 2007, and 2004).
2013 Arts Innovator Award, Artist Trust Foundation, WA
2011 Arlene Schnitzer Prize, Portland Art Museum, Portland, OR
Contemporary Northwest Art Award, Portland Art Museum, Portland, OR
Fellowship, Artist Trust Foundation, WA (also awarded in 2002)
Grant 4 Culture King County Artist Project Program, WA (also awarded in 2010, 2008, 2007 and 2004)
2010 Willard L. Metcalf Award in Art, The American Academy of Arts and Letters, New York, NY
Grant, City of Seattle, City Artists Program, Seattle, WA.
2009 Commission, City of Seattle/SPU, Installation: Bitterlake Reservoir, Seattle, WA.
2008 Grant, 4Culture, King County Project Grant, WA.
Grant, City of Seattle, City Artists Program, Seattle, WA.
2007 Grant, Artist Trust Foundation, GAP program, Seattle, WA.
Grant, 4Culture, King County Project Grant, WA.
2005 Grant, Pollock-Krasner Foundation, New York, NY.
Grant, Louis Comfort Tiffany Foundation, New York, NY. Catalogue.
Grant, City of Seattle, City Artists Program, Seattle, WA.
2004 Grant, Andy Warhol Foundation for the Visual Arts, New York, NY
Grant, 4Culture, King County Project Grant, WA
Grant, City of Seattle, City Artists Program, Seattle, WA
Grant, Artist Trust Foundation, GAP program, Seattle, WA
2002 Grant, Washington State Arts Commission and Artist Trust Foundation, WA.
1999 Grant, Artist Trust Foundation, GAP program, Seattle, WA.
1994 Grant, Middleditch Graduation Travel Award, Pratt Institute, Brooklyn, NY
Departmental Distinction for Achievement in Drawing, Pratt Institute, Brooklyn, NY
1988 National Talent Search Foundation Full-Tuition Scholarship, Pratt Institute, Brooklyn, NY

DANIEL KOHN

"Kohn sees a kind of symbiotic juxtaposition between the physical biological world and the world of ideas. What does it mean that time is also dimension? And how is our attempt to understand physics underpinned by our reliance on the representational systems (language and shapes and equations) that are encoded in science and art? It is this paradox—that cognition and notation constitute a persistent barrier to the physical world but are also essential keys for understanding and interpreting it—that Kohn is interested in exploring through painting."
Nora Almeida

Kohn's recent exhibition, Networks, Maps and Territories, at the gallery's venue at the MASS MoCA campus, features paintings inspired by the artist's inquiry into genomics, which he pursued for ten years at the Broad Institute of MIT/Harvard in Cambridge, MA. These paintings build on his investigation of genomics to explore the world of the network - a prime lens in contemporary science - and evoke, by extension, the organically occurring manifestations of fractals in our natural world. The work began to take shape as Kohn observed how a snowfall subtly brought out the tracery of tree branches near his studio, which led to his first piece Network 3 Winter, a monochromatic, multi-panel work. As this inquiry continues to unfold, the tangles and overlays of branches, twigs and brambles against a backlit sky, all create a visual language based on natural forms, and evoke in our minds other places and other scales.

Here, we also revisit a body of work that preceded "Seen From Above", his landmark installation at Grand Central Station in 2002. The "Horizon Quartet's" unique shape mimics the height and width of the windows at the top of the Trade Towers in New York City, where Kohn was artist-in-residence in 1999. These beautiful, gestural paintings capture the soft light and line of Brooklyn, as viewed from this unique vantage point.

Daniel Kohn, Brooklyn Quartet, 2000, oil on canvas, 75 in x 89 in; (190.5 cm x 226 cm)

Daniel Kohn, Network 10, 2015, oil on canvas, 81 in x 82 in; (205.74 cm x 208.28 cm)

DANIEL KOHN

BORN

Ahmedabad, India
Lives and works in New York, NY

EDUCATION

1998 Bachelor of Arts, Hampshire College, Amherst, MA

GRANTS AND RESIDENCIES

2004-09 Artist-in-Residence, The Broad Institute of MIT and Harvard, Cambridge, MA
1999 Printmaking Residency; Montserrat College of Art, Beverly, MA
1998 World Views: Artist-in-Residence, World Trade Center, New York, NY

SELECT SOLO EXHIBITIONS

2015 Networks, Maps and Territories, CYNTHIA-REEVES, Mass MoCA campus, North Adams, MA
Interiors: Painted Place, CYNTHIA-REEVES, Walpole, NH
2010-11 Data Sets, Dartmouth Hitchcock Medical Center, Lebanon, NH
2010-11 Data Sets, The Broad Institute of MIT & Harvard, Cambridge, MA
2009 Art & Science: Daniel Kohn, CYNTHIA-REEVES, New York, NY
2009 New Directions, 3 Column Gallery, Harvard University, Cambridge, MA
2007 Spheris Gallery, Hanover, NH
2006 Presense and Memory, Reeves Contemporary, New York, NY
2004 Interior-Portraits, Reeves Contemporary, New York City; and Spheris Gallery, Bellows Falls, VT
2002 Seen from above, a place for contemplation, Grand Central Station, New York
2001 Ute Stebich Gallery, Lenox, Massachusetts, USA
1999 Cielo Vivo, Chicago, IL

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Seattle Art Fair, CYNTHIA-REEVES, Seattle, WA
Art Miami New York, CYNTHIA-REEVES, New York, NY
2014 Art Miami, CYNTHIA-REEVES, Miami, FL
Art Silicon Valley/ San Francisco, CYNTHIA-REEVES, San Mateo, CA
2013 Substrates of Nature, CYNTHIA-REEVES, Brattleboro, VT
Connectivity, A curated exhibition by CYNTHIA-REEVES Projects, McColl Center for Visual Art, Charlotte, NC
2011 SOFA New York, CYNTHIA-REEVES, New York, NY
2003 Horizons, Reeves Contemporary, New York, NY
2000 World Trade Center Artists, Nabisco Gallery, East Hanover, NJ
Etats des Lieux, Chapelle des Penitents, Clermont l'Hérault, France
1999 Five French Artists, works on paper, French Institute, Prague, Czech Republic
World Views Open House & Retrospective Exhibition, World Trade Center, New York, NY
1996 -99 Ute Stebich Gallery, Lenox, MA

SITE SPECIFIC PROJECTS AND COMMISSIONS

2012 Instance of a Dataset, The Broad Institute of MIT & Harvard, Cambridge, MA
2009 Dataset and 9 SubSets, Duke Energy, Charlotte, NC 2003
Looking South, Fiduciary Trust Company International, Boston, MA 2002
Seen from Above: A Place For Contemplation, Grand Central Station, New York,
Art for Transit/Metropolitan Transportation Authority
2000 Chapelle des Dominicain, Clermont l'Herault, France
1998-01 Wheatleigh Hotel, Lenox, MA

BIBLIOGRAPHY AND MEDIA

2015 Learning to See Data, The New York Times, Benedict Carey, March 27, 2015
2014 The Imagine Engine at the Intersections of Science and Art (Op-Ed)
Livescience, Expert Voices, January 2014
2013 Cover: Life Out of Consequences, A Data Driven History of Bioinformatics, Chicago University Press, October 2013
2013 Genomics: Art of the Hypothetical, Nature, July 18, 2013
2013 Assembly Space, BroadInstitute.org, April 2013
2012 Cover: Nature Genetics, January 2012
2011 Embracing Complexity: A Context for Meaning in Art and Science
2009 DNA Art, Science Friday, National Public Radio, Broadcast: Friday, May 29, 2009
2009 Where Art and Science Intersect, Leonard Lopate, Monday, June 29, 2009
2009 Painting the Genome, The New York Academy of Science, Science & the City Podcast, July 2, 2009
2008 Genomics Through The Eyes Of An Artist, Broad Institute Spotlight, February 2008
2008 Lab-Art-Ory, The Scientist, June 2008
2008 Art In The Lab: Artist-in-Residence, The Nature of Neptune, April 2008
2007 Space as the Primal Frontier, Artscope, March 2007
2005 Daniel Kohn: Interiors & Portraits, Art New England, February 2005
2004 Daniel Kohn Paints Space Defined by Conversation, NY Arts, July 2004
2002 Interview with Daniel Kohn, Oldspeak, September 30, 2002
2002 Seen From Above, A Documentary by Chris Thompson
2001 Interview with Daniel Kohn, Gadfly Online, November 2001

JAEHYO LEE

JaeHyo Lee has been rethinking and re-envisioning use of quotidian materials for several decades. Rather than dismantling each sculptural component and creating a hybrid aesthetic, Lee's works emphasize the material's essential nature. The trajectory of his current work reveals his refined approach to nature - muse to his ideological and spatial concerns.

Lee's signature sculpture, Slanted Bench, is currently on view at the Museum of Fine Arts in Boston as part of CRAFTED: Objects in Flux (through Jan. 15, 2016). Here, we are featuring a functional art piece, beautifully curved and softly rounded – it is a piece that invites us to experience its shape, its texture. Year upon year, Lee continues to bring us vanguard ways of envisioning the hard material of wood in inventive and seductive forms.

"Often minimalistic, Lee's typically monumental work centers around circular motifs, a re-envisioning of materials, and organic shapes, duly highlighted in the exhibited SLANTED BENCH. With varied logs crosscut and planned to expose oval patterns, which emerge as elongated mirror images reminiscent of dividing cells, viewers are asked to look into the work, beyond the physical surface, to discover that pattern can also serve as a structure." (Emily Zilber, CRAFTED: Objects in Flux, catalog, Museum of Fine Arts, Boston, MA, August – January 2016)

JaeHyo Lee, 0121-1110=1150112, 2015, wood (larch), 18 ½ in x 88 ½ in x 45 ¼ in; (47 cm x 224.8 cm, 115 cm)

JAEHYO LEE

BORN

Hapchen, Korea

EDUCATION

1992 B.F.A in Plastic Arts, Hong-ik University

SELECT SOLO EXHIBITIONS

2014 Gegjoo Literature House, Korea
BUNDO Gallery, Korea
M Art Center, Shanghai, China
HADA Gallery, London, UK
2013 Union Square Park, New York, NY, in conjunction with CYNTHIA-REEVES
Ever Harvest Art Gallery, Taiwan
2012 CYNTHIA-REEVES Projects, ABC Stone, Brooklyn, NY
Sungkok Museum, Korea
Albermarle Gallery, London, UK
2011 Objects, Galerie Noordeinde, The Netherlands
Vuelta a la Material, Galeria Ethra, Mexico City, Mexico
Albemarle Gallery, London, United Kingdom
Montgomery Museum of Fine Arts, Montgomery, AL
2010 CYNTHIA-REEVES, New York, NY
Albemarle Gallery, London, UK
Kwai Fung Gallery, Hong Kong
2009 The 15th Solo Exhibition , Gallery Keumsan, Japan
The 14th Solo Exhibition, Albemarle Gallery, London
2008 The 13th Solo Exhibition, MANAS Art Center, Korea
The 12th Solo Exhibition, BUNDO Gallery, Korea
The 11th Solo Exhibition, DOSI Gallery, Korea
The 10th Solo Exhibition, REEVES Contemporary, New York
2007 The 9th Solo Exhibition, Gallery Keumsan, Japan
The 8th Solo Exhibition, Gallery Artside, China
The 7th Solo Exhibition, Gallery Keumsan, Korea
2006 The 6th Solo Exhibition, Gallery Marin, Korea
2005 The 5th Solo Exhibition, Gallery Artside, Korea
2003 The 4th Solo Exhibition, Gallery Won, Korea
2001 The 3rd Solo Exhibition, Vermont Studio Center, USA
2000 The 2nd Solo Exhibition, Ilmin Museum of Art, Korea

SELECT GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
2014 The Nature, Cyan Museum, Korea
The Creation, Samtan Art Mine, Korea
Art Silicon Valley/San Francisco, CYNTHIA-REEVES, San Mateo, CA
2013 Art of Nature, Opera Gallery, Dubai, UAE

SELECT GROUP EXHIBITIONS (continued)

The Wood of Tree, From Tree, Chung Kyi Museum
Art Miami, CYNTHIA-REEVES, Miami, FL
Hommage a Whanki, Whanki Museum, Seoul, South Korea
Season of Sculpture, Sarasota, FL
Art Toronto, CYNTHIA-REEVES, Toronto, Ontario, Canada
Contemporary Art in the Textbook, Aram Museum, Armenia
Arts of Nature, Chae-Sung-Pil & Lee Jaehyo, Opera Gallery, Dubai, UAE
Seek & Desire, Gyeongnam Art Museum, Changwong City, South Korea
Art Southampton, CYNTHIA-REEVES, Southampton, NY
Pulse New York, CYNTHIA-REEVES, New York, NY

2012 Korean Eye: Energy & Matter, Saatchi Gallery, London, UK

2011 Korean Eye: Energy & Matter, The Museum of Arts & Design, New York, NY

2010 Asia Week, CYNTHIA-REEVES, New York, NY

2009 Hong Kong Art Fair, Gallery Keumsan, Japan
Korea Galleries Art Fair, BEXCO
Step of a Bull, Jang Eun Sun Gallery
The Great Hands, Hyundai Gallery

2008 Second Lives: Remixing the Ordinary, Museum of Arts and Design, New York
Korea Now: Emerging Korean Art, ArtLink, Israel
Sanghai Contemporary Art Fair, Sanghai
Korea International Art Fair, COEX
Daegu Art Fair, EXCO
The Traveling Art Museum, National Museum of Contemporary Art
Living Design Fair, COEX
Contemporary Neo, Metaphor 2008, Insa Art Center
Seoul Art Fair, BEXCO
Opening 10th Busan Municipal Museum of Art, Busan Municipal Museum of Art
Changwon Asian Contemporary Art Exhibition, Changwon Art Hall
Circle & Sqaure, N Gallery Planning Invitation Exhibition

2007 Lee Jaehyo, Park Seungmo, Chio Taehoon, Group Exhibition, Manas Art Center
From Dot to Dot, Whanki Museum
Living Design Fair, Designer's Choice, COEX
Beijing Art Fair, China
Tuning Boloni, China

2006 Art Fair, Basel Miami, USA
Simply Beautiful, Centre PasquArt, Biel, Switzerland
Art Canal, River Suze, Switzerland
EHS Project, Cheonggyecheon, Seoul
China International Gallery Exposition 2006, Beijing, China
Alchemy of Daily Life, New Zealand
Vibration, EBS Broadcasting Exhibition Hall

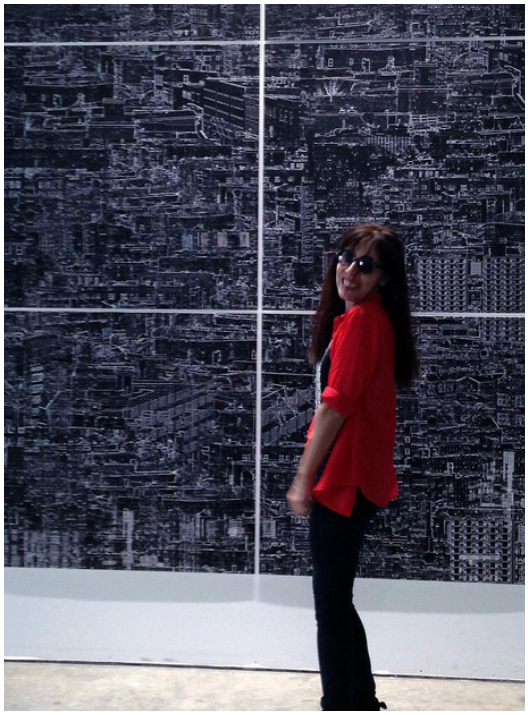
AWARDS

2008	Prize of Excellence of 2008 Olympic Landscape Sculpture Contest
2005	Prize of Excellence of Hyogo International Competition of Painting
2002	Sculpture in Woodland Award
1998	Grand Prize Winner of Osaka Triennial
	Winner of Young Artist of the Day Presented by the Ministry of Culture
1997	Grand Prize Winner of Invited Young Artist sponsored by Hankook Ilbo
1995	Special Recognition at Kongsan Art Festival

PERMANENT COLLECTIONS

Moran Museum (Korea)
S. K Telecom Ilmin Museum of Art
63 City Tower (Korea)
Busan Municipal Museum of Art (Korea)
Gyeonggi Museum of Modern Art (Korea)
W- Seoul Walker Hill Hotel
Park Hyatt Hotel Washington DC
Hyogo Prefecture Museum of Art
Grand Hyatt Hotel Berlin
Osaka Contemporary Art Center of Japan
Cornell University
Marriot Hotel (Korea)
MGM Hotel, Las Vegas
Sculpture in Woodland (Ireland)
President Wilson Hotel (Switzerland)
Intercontinental Hotel (Switzerland)
Phoenix Island (Korea)
Briton Place (UK)
National Museum of Contemporary Art, Korea
Hyogo Prefecture Museum of Art (Japan)
Moran Museum (Korea)
Park Hyatt Hotel (Shanghai)
Montgomery Museum of Fine Arts
Pusan National University Hospital (Korea)
Crown Hotel (Australia)
Industrial Bank (Taiwan)
Park Hyatt Hotel Zurich (Switzerland)
Borgata Hotel (New York

SHUIL SADE



"My work is inspired by cities, planning, memory, and networks. Transforming recorded data to a signal system creates layers of [symbolic] memory: Each layer has a certain number of signals from the original photograph of a place in a certain time. Following my collaboration with Neural Scientists on the topic of memory, my present visual research is inspired by the function of dopamine, serotonin, oxytocin and endorphins and their roll in the brain's ability to experience pleasure, feel rewarded, and maintain focus." – Shuli Sade

New York multi-disciplinary artist Shuli Sade specializes in installation, photography and video, working with ethereal elements of light, sound, movement and arrested images. Her investigations into time and memory led to a recent collaboration with neuroscientist, Dr. Andre A. Fenton, and the creation of a permanent art installation for the Neurobiology of Cognition Laboratory at NYU (2010 – 2012). Sade has also teamed up with scientists at the Weizman Institute of Science in Rehovot, Israel, (2011-2012).

Urbanotopia, an ongoing work-in-progress, will ultimately include a large-scale installation and video art created from Sade's photography. Sade began the series by producing generously scaled works on paper. "I travel between media, inspired to work with repeated imagery with different tools," the artist said. Sade, a recent recipient Pollack-Krasner Foundation Grant for her Engrams series, hand drawn ink on Mylar works sized 60 x 110 inches. These colossal images are the remnants of decoded photographs of urban settings shot from the New York Times building in Manhattan during nighttime.

Shuli Sade, Urbanotopia, 2015, digital prints on metal, 100 in x 49 in; (254 cm x 124.46 cm)

SHULI SADÉ

BORN

Isreal

EDUCATION

1978 Post graduate, School of Visual Arts, New York, NY
1972-76 BFA, Bezalel academy of Art and Design, Jerusalem, Israel

PROFESSIONAL AND TEACHING POSITIONS

1991-02 Parsons School of Design, New York, NY
School of Architecture, University of Pennsylvania, Philadelphia, PA
School of Architecture, Bezalel Academy of Art and Design, Jerusalem, Israel

SELECT SOLO AND GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
From The Digital Toolbox (Group Show), Steadman Gallery at Rutgers University, Camden, NJ, Curated by Andrea Kirsh
2014 Memory, (Group Show), Walsh Gallery at Seton Hall University, South Orange, NJ
2013 Art Miami, Curator's Choice, Durée, Video stills Installation, 2008, CYNTHIA-REEVES, Miami, FL
Cell Mates, Walsh Gallery at Seton Hall University, South Orange, NJ
Connectivity, a curated exhibition by CYNTHIA-REEVES Projects, McColl Center for Visual Art, Charlotte, NC
2012 Reconfiguring Memory, (permanent installation), Center for Neural Science, New York University, New York, NY
Conference of the Birds, a curated exhibition by CYNTHIA-REEVES Projects at Mana Contemporary, Jersey City, New Jersey
2011 Conceptualizing the Body Gaze, Masquerade, and Spectacle (Group Show), Amelie A. Wallace Gallery, SUNY College at Old Westbury, Westbury, NY, Curated by Hyewon Yi
ENCODE/ DECODE: Work in Progress, The City of Herzeliya Art Gallery, Herzeliya, Israel
2010 Corporate Commission, Gensler, Washington DC – Opening July 2010
Sense of Place, CYNTHIA-REEVES, New York, NY
2009 H20 Film on Water, Bratleboro Museum, Bratleboro, NH
Thinking in Time, Spheris Gallery, Hanover, NH
2008 Thinking in Time, Reeves Contemporary, New York, NY
Durée, Amelie Wallace, Old Westbury, LI
2007 Running in Cycles, Spheris Gallery, Hanover NH
Back to the Future: Contemporary American Art from the Collection Mead Museum, Amherst, MA
2006 Reeves Contemporary, solo, Running in Cycles, New York, NY
Vanishing Point, Kolok Gallery, North Adams, MA
Illuminated Disjunction, Hungarian Cultural Center, New York, NY
The Print Show, Kolok Gallery, North Adams, MA
2005 The Silence of the Sea, The National Maritime Museum, Haifa, Israel
2004 Art Incubator, Ethan Cohen Fine Arts, New York, NY
2003 Sacred Drawings, Tibetan Healing International Conference, Washington DC
Off the Beaten Track - Contemporary Mindscapes, Mead Museum, Amherst, MA
Blueprints Reconfiguring Space, Art in General Gallery, New York, NY
Time Capsule, Art In General, New York, NY
2002 Gogen Gallery, Ramat Hasharon, Israel

SELECT SOLO AND GROUP EXHIBITIONS (continued)

2001 Vanishing Point, Fox & Fowle Architects Gallery, New York, NY
Monart Center for the Arts Museum, Ashdod, Israel
2000 Light and its Opposite, Lemberger Museum of Photography, Tel-Hai, Galilee, Israel
Basam Abu Shakra Gallery, Um -El-Phaham, Israel
1999 Mythic Arrangements, Ehrenkrantz Eckstut & Kuhn Architects, Los Angeles, CA
Elements, Ellen Kim Murphy Gallery, Los Angeles, CA
Women photographers reflecting women, Talli's Fine Arts Gallery, New York, NY
Vision Gallery, Jerusalem, Israel
1998 Vision Gallery, Jerusalem, Israel
Russell Resources, Perth, Western Australia
1996 Fragments of Anxiety, Columbia University, Avery Hall, School of Architecture, New York, NY
Hoffman Gallery, Portland, OR
Vision Gallery, San Francisco, CA
Schneider Gallery, Chicago, IL
1995 Agni Vidya- the Fire of Knowledge, City of Venice Biennale, Isola Certosa, Italy
1994 Imprint, A.I.R. Gallery, New York, NY
1993 Sculptors of the Next Century, Socrates Park, Long Island City, NY
Monumental Propaganda, World Financial Center, New York, NY
1992 Small Works # 3, Parsons School of Design, New York, NY
1991 Symbolism in the 90's, Barrett House, New Paltz, NY
1990 Galleria Principal, Altos de Chavon, Dominican Republic
1987 Corporate Art Directions, New York, NY
1983 East West, Israel Museum, Jerusalem, Israel

SELECT PUBLIC COLLECTIONS

Mead Museum, Amherst, MA
Haifa Museum, Israel
Israel Museum, Israel
The Lemberger Museum, Israel
Dartmouth-Hitchcock Medical Center, Hanover, NH
Pfizer Corporate Art Collection, NY
Archem, Herzelia, Israel
Tara Technologies, NJ
PASPA, NY
AMBA- AIA, NY
Energy Capital, NJ
Alliance Bernstein, NY
Russell Resources, Perth, Western Australia

SELECT PUBLICATIONS AND ESSAYS

2012 "Exploration of space and time", essay by Jonathan Goodman, Sculpture magazine • 2011
"Expression, Comfort and Art" by Javere Pinnock, The Catalyst •
2011 "Pars Pro Toto" Encode/Decode, Essay by curator Varda Genosar •
2008 "Never Remain Still" essay by Jonathan Goodman •
2000 "Light and its opposite", essay by Bill Arning

GRANTS AND FELLOWSHIPS

2002 NYFA Art Recovery Fund
Lower Manhattan Cultural Council & the NY City Department of Cultural Affairs Art Fund
2000 National Electric Company, Israel
NY-Israel Cultural Cooperation Commission
Art Development Committee, NY
1995-99 Art Development Committee, NY
1992 National Endowment for the Arts
1978 Sharet Foundation, America- Israel Cultural Fund, Israel
1977-78 Ministry of Education, Israel
1975-76 Mirrelman Bank of Commerce & Industry Foundation, Israel
1973-74 Bezalel Academy of Art and Design fellowship, Israel

BOOKS

2014 Making Place for Art II, Mana Contemporary, Photographs, Shuli Sadé
2013 Making Place for Art I, Mana Contemporary, Photographs, Shuli Sadé
2012 Reconfiguring Memory, with André Fenton.
Above the sea of Galilee, Photographs, Shuli Sadé
2007 Best Ugly & Other Principles of Integrated Psychological Design by AvroKO Design
2006 Socrates Sculpture Park
2005 The East River: Images of America Greater Astoria Historical Society, Erik Baard, Thomas Jackson, Richard Melnick
Eating Architecture, MIT Press, by Jamie Horwitz, Paulette Singley, Shuli Sade photographs of the Meat Market for Dorita Hanna chapter
2003 A Creative Legacy: A History of the NEA Jennifer Dowley and Nancy Princenthal

CATALOGS

2013 Cell Mates catalogue, Jeanne Brasile, Lisbeth Murray
2010 Sense of Place, PDF catalogue Cynthia Reeves
Art Chicago PDF catalogue Sense of Place PDF catalogue Cynthia Reeve
2008 Duré, catalogue Amelie Wallace Gallery, Hyewon Yi
2003 Off the Beaten Track, exhibition catalogue T. Clark
Time Capsule, exhibition catalogue Tami Katz Freiman
2000 Light and its opposite, catalogue Eli Limburger Museum of Photography

SELECT ARTICLES

2014 CODA Magazine/surface and Meaning May 2014, https://www.codaworx.com/project/duree-durations-cynthia-reevesprojects
2013 America-Israel Cultural Foundation, featured artist of the week, http://aicfartists.blogspot.com/2013/07/feautred-artist-of-week-shulisade.html
Top 100 CoD+A Awards, http://codaawards.com/proj/reconfiguring-memory/218,
2011 Interview/ You Tube, Amelie Wallace Gallery: Conceptualizing The Body: www.youtube.com/watch?=Bdi_Vzq7YLs
Shuli Sade on FYEAHWOMEN ARTISTS, http://fyeahwomenartists.com/post/10003119863/shuli-sade
“Expression, Comfort and Art by Javere Pinnock, The Catalyst
2010 Artnet, Sense of Place
Sense of Place, Art Daily, Five Contemporary photographers
ArtInfo, Art Chicago

SELECT ARTICLES (continued)

2009 New York Times Art & Design
"Spheris Gallery Exhibit Uses Mixed Media to Explore Time" by Jane Reynolds, The Dartmouth
ArtInfo Work on Paper Fair Gets Off to Confident Start, Jillian Steinhauer
Art plays with Time, Alex Hanson, Valley News

2008 "Review of Shuli Sade's Work" Ruthi Noy Maariv America
Maarive America, essay by Ruthi Noy
"Review of Duree" Old Westbury Times
"On Cloud Nine" Jeff Turentine Architectural Digest

2006 "Image of Decline: Vanishing Point" Marcisz Berkshire Eagle
"Lost but not forgotten: a review of Vanishing Point" Jane Hudson
"Master of Scale and Minimalism" David Sokol Metropolis Magazine, http://metropolismag.com/cda/story.php?artid=2253

2006 Photography-guide.com: Reeves Contemporary gallery
the Douglas Kelly list, Cultural Department, Consulate General of Israel in NY http://www.israelfm.org/culture/ #exhibits
Metropolis, "The show goes on", by Akiko Busch
May-June- August: Berkshire living, www.berkshirelivingmag.com, and www.thetranscript.com

2005 Ralph Lauren magazine www.ralphlaurain.com

2003 "Artists Examine the Role of Landscape" Gloria Russell, The Sunday Republican
"Time Capsule, Exhibition Review" Eleanor Ettinger, Art News
"Time Capsule, Exhibition Review" Richard Francis, The New Yorker
The Republican, Artists examine the role of landscape, by Gloria Russell
Off the Beaten track: Contemporary mindscapes, catalogue by Trinkett Clark, www.amherst.edu/~mead/exhibitions
Off the Beaten track: contemporary mindscapes, http://www.tfaoi.com/letters.htm -Resource Library Magazine-America's Magazinefor Representational Art
A creative legacy A history of the National Endowment fir the arts, Harry Abrams

2002 31ST Annual SIA Conference Brooklyn publication www.siaweb.org

2000 Ha'aretz Article by David Rap, Israel
Photography and Digital Media Article by Chanan Getride, Israel
Teva Hadvarim #52 Art energy, by Alon Offir, Israel
Maariv Article by Yael Tevet, May, Israel
Studio art magazine Industrial temples, by Michaela Raveh Globs
Yediot Haifa Article by Yoram Mark Riech, May

GEORGE SHERWOOD

"Each sculpture is a three-dimensional painting of shifting light, drawing all the colors of the environment, pulling down the sky, drawing up the earth and gathering everything in between. Quietly, gently stirring the light, each is alive: no beginning and no end."—George Sherwood

George Sherwood explores aesthetic systems of space, time, and the dynamic relationships of objects in motion. The choreography of each piece is governed by a set of basic movements, facilitated by an arrangement of aerodynamic surfaces connected by rotational points. His work is usually made of stainless steel, which has reflective qualities that integrate the sculpture into its environment. Wind speed and direction, shades of light, time of day, precipitation, and seasonal color transform the sculpture.

CYNTHIA-REEVES Projects, in partnership with the Hudson River Park Trust, exhibited Waves and Particles, six seminal sculptures by Sherwood along the Hudson in New York City in 2014. Currently, his piece Every Water is on view at the San Diego Botanic Gardens through 2016.

George Sherwood, Avian Geometry II, 2015, stainless steel, 90 in x 60 in x 60 in; (228.6 cm x 152.4 cm x 152.4 cm)

GEORGE SHERWOOD

EDUCATION

1984 B.S. Engineering University of Vermont, Burlington, VT
1976 B.F.A. Hartford Art School, University of Hartford, West Hartford, CT

SELECT SOLO AND GROUP EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Tacks & Jibes, CYNTHIA-REEVES, MASS MoCA campus, N. Adams, MA
Sculpture in the Garden, San Diego Botanic Garden, San Diego, CA
2014 Waves and Particles, An Installation of Kinetic Sculpture, CYNTHIA-REEVES Projects, Hudson River Park, NY
2013 Sculpture for the Home & Gardens, June LaCombe Sculpture, Pownal, ME
Pulse NY, CYNTHIA-REEVES, New York, NY
Connectivity, A curated exhibition by CYNTHIA-REEVES Projects, McColl Center for Visual Art, Charlotte, NC
ART13 London, CYNTHIA-REEVES, London, UK
Art Wynwood, CYNTHIA-REEVES, Miami, FL
2012 Weisman Art Museum, Kinetic Dialect(ic), Minneapolis, MN
Art Miami, CYNTHIA-REEVES, Miami, FL
Machine Tears, curated by Tabatha Flores, Boston Sculptors Gallery, Boston, MA
June LaCombe Sculpture, Haw Ridge Fam, Pownal, ME
2011 Dartmouth Hitchcock, Lebanon, NH
“Wind Orchid”, Katonah Museum, Manchester, Katonah, NY
The Fells, Newbury, NH
Up for Air, Boston Sculptors Gallery, Boston, MA
2010 Currier Museum of Art, Manchester, NH
Rose Kennedy Greenway, Boston, MA
Sculpture in the Streets, Albany, NY June Lacombe Sculpture, Pownal, ME
2009 Rose Kennedy Greenway, Boston, MA
Sculpture in the Streets, Albany, NY
Belgravia Gallery, London, UK June Lacombe Sculpture, Pownal, ME
2008 Coastal Maine Botanical Gardens (“Wind and Light” solo exhibit), Boothbay, ME
June Lacombe Sculpture, Hawk Ridge Farm, Pownal, ME
Atlanta Botanical Gardens, Sculpture and Motion, Atlanta, GA
Southern Vermont Art Center, Manchester, VT Sculpturefest, Woodstock, VT
Sculpturesite Gallery, San Francisco, CA
2007 Coastal Maine Botanical Gardens, Boothbay, ME
Sculpture at Maine Audubon, Gilsland Farm Sanctuary, Falmouth, ME
Contemporary Sculpture at Chesterwood, Stockbridge, MA
Southern Vermont Art Center, Manchester, VT
Shelburne Farms 20th Anniversary Art Exhibition, Shelburne, VT
2006 June Lacombe Sculpture, Hawk Ridge Farm, Pownal, ME
The Art of Essex County, Castle Hill, Ipswich, MA
Southern Vermont Art Center, Manchester, VT
Shelburne Farms 19th Annual Art Exhibition, Shelburne, VT
2005 College of the Atlantic, Blum Gallery, Bar Harbor, ME
Heard House Museum, Ipswich, MA Sculpturefest, Woodstock, VT
Shelburne Farms 18th Annual Art Exhibition, Shelburne, VT
Southern Vermont Art Center, Manchester, VT
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA

SELECT GROUP EXHIBITIONS (continued)

2004 St. Gaudens National Historic Museum, Cornish, NH (solo exhibition)
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
Sculpturefest, Woodstock, VT

2003 Contemporary Sculpture at Chesterwood, Stockbridge, MA
Silvermine Guild Arts Center, 54th Art of the Northeast, New Canaan, CT
Martin-Harris Gallery, Jackson Hole, WY
Pequot Library, Southport, CT
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
Convergence Art Festival, Providence, RI

2002 The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
Convergence Art Festival, Providence, RI
Contemporary Sculpture at Chesterwood, Stockbridge, MA
Martin-Harris Gallery, Jackson Hole, WY
Art Research Associates, Hamilton, MA
Pequot Library, Southport, CT

2001 The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
Convergence Art Festival, Providence, RI
Contemporary Sculpture at Chesterwood, Stockbridge, MA
Art Research Associates, Hamilton, MA
Heard House, Ipswich Historical Society, Ipswich, MA

2000 Convergence Art Festival, Providence, RI
Southern Vermont Art Center, Manchester, VT
Art Research Associates, Hamilton, MA
Art in the Barn, Essex County Greenbelt, Essex, MA
Castle Hill Showcase, Brown's Cottage, Ipswich, MA
Martin-Harris Gallery, Jackson Hole, WI

1999 Contemporary Sculpture at Chesterwood, Stockbridge, MA
Art in the Barn, Essex County Greenbelt, Essex, MA

1998 Art in the Barn, Essex County Greenbelt, Essex, MA
Grace Gallery, South Hamilton, MA
The Pingree School, South Hamilton, MA

1997 Hall Haskell House, Ipswich, MA

COMMISSIONS AND COLLECTIONS

Christian Science Plaza, Boston, MA
Sky Orchid Grove, City Creek Center, Salt Lake City, UT
Dana-Farber Cancer Institute, Boston, MA
University of Minnesota Public Art, Biomedical Discovery District
City Creek, Salt Lake City, UT
McClaren Healing Garden, McClaren Cancer Center, Clarksburg, MI
Kendal, Hanover, NH
Atlanta Botanical Gardens, Atlanta, GA
Coastal Maine Botanical Gardens, Boothbay, ME
Vermont Institute of Natural Science, Queechee, VT
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
Prince Michel Winery, Leon, VA

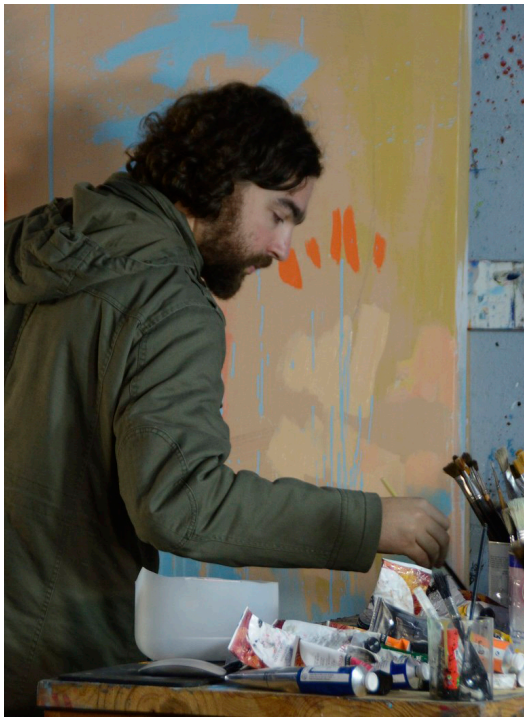
AWARDS

Lillian Heller Curators Award, Contemporary Sculpture at Chesterwood, Stockbridge, MA
Viewer's Choice Award, Contemporary Sculpture at Chesterwood, Stockbridge, MA
Vermont Council on The Arts for Kinetic Sculpture
Vermont Council on The Arts for Performing Arts

SELECT BIBLIOGRAPHY

2014, The Intrigue of George Sherwood's Waves and Particles by Stephanie Lotze, Modernnyc.com
http://modernnyc.com/george_sherwood_waves_particles.html
2014, Beauty Resonates Inside, by Djahariah Mitra, Blogging through a yoga lens. Adventuring through the world. Exploring as life happens.
http://djahariahmitra.com/2014/10/30/beauty-resonates-inside/
2014, Waves and Particles, Hudson River Trust Park, New York City, NY
http://www.hudsonriverpark.org/news-and-updates/waves-and-particles-an-installation-of-six-kinetic-sculptures-by-george-she
Print and Online MediaGoslow, Brian. Capsule Reviews, Pgs. 52-53, Artscope, May 2012
Whitcomb, Robert. Give Me a Nice Clean Hug, Providence Journal Online, May 2012
McQuaid, Kate. Greenway Art Needs to Grow, Boston.com, mention Pg. 2, July 2011
Yale Kamila, Avery. Party Kicks Off June LaCombe's Summer Sculpture Show, Pressherald.com, June 2011
Irons E., Meghan. The Next Sculpture To Grace The Greenway Is Work Of Local Sculptor, Boston.com, mention Pg. 1, November 2010
Artdaily.org. George Sherwood's Wind Orchic Ushers in Kinetic Waves of Energy at the Katonah Museum of Art, Artdaily.org, October 2010
Buchman, Lisa. Opening of George Sherwood's Wind Orchid Outdoor Exhibit At Katonah Museum of Art, Bedford-Katonah Patch, October 2010
Beem Allen, Edgar. Bright, Shiny and Kinetic, George Sherwood Sculpture at the Currier, Yankee Magazine Online, September 2010
Shouldis, Victoria. Steelwind: George Sherwood's Sculpture Binds Metal and Nature Into Shimmering Beauty, Concord Monitor, August 2010
Chestney, Linda. In Delicate Balance—George Sherwood, Artscope, July/August 2010 Grimm, Ellen. Movement of Steel Artworks Captures Imagination, Encorebuzz.com, August 2010
McQuaid, Cate. Minimalist By Nature, Collaborative By Design, The Boston Globe, February 2010
Weidrich, Michael. Sculpture In The Streets, TimesUnion.com, June 2009
Brazill, Meg. George Sherwood, A Sculptor for All Seasons, Woodstock Magazine, Fall 2008
Beem Allen, Edgar. Sculpture As Poetry in the Maine Landscape, June LaCombe's One- Woman Sculpture Campaign, Yankee Magazine Online, June 2008
Artknowledgenews.com. Atlanta Botanical Garden to Host Sculpture in Motion. Artknowledgenews.com, April 2008
Landwehr, Steve. George Sherwood Profile, Salem Evening News, December 2005 Weaver, Thomas. Moving Sculpture George Sherwood, Vermont Quarterly Magazine, Winter Issue, August 2005
Newhall, Edith. Summer Shows The Philadelphia Inquirer, Aug 2006

LIONEL SMIT



Lionel Smit's works explore the deconstruction of the portrait – exposing the inner depths and workings of persona through juxtaposing Abstract Expressionist brushwork with elegant line portraiture. A self-taught artist born in the shadows of the Apartheid, Smit's work centers heavily on identity, realized through the formation of disparate layering. His luscious, bold surfaces, upon closer inspection, expose his subject's geneology through sporadic and translucent complexions. The viewer is left to reconcile these overlapping styles and emotive gestures, symbolically referencing the new generation in his native country.

"Lionel Smit's process is adaptive, inventive, and physically engagied. He paints abstract canvases and lets them sit around the studio, ideas gestating, until he is ready to project photographs of the model on them, in a mode that recalls Andy Warhol's aproach to portraiture. But Smit does not work with reproductive processes…, instead relying on his hand to transcribe form, and frequently reworking images multiple times, such that color and line merge, breaking down both." – Jason Rosenfeld, Ph.D., Distinguished Chair and Professor of Art History, Marymount Manhattan College, New York.

"My fascination with portraiture and the abstraction of color plays a dualistic role in my artistic expression and creation. The combination of the representation of human form, and the mercurial quality of emotions, translated by color, line and form, is what inspires the imaginative and abstract essence of the work." - Lionel Smit

Lionel Smit, Untitled, 2015, oil on canvas, 67 in x 98 ½ in; (170.1 cm x 250.1 cm)

Lionel Smit, DIvert #2 Head (edition 6/12), 2011, resin hand finished with automotive paint, 22.83 in x 9.84 x 13.39 in; (57.99 cm x 24.99 x 34.01 cm)

LIONEL SMIT

BORN
Pretoria, South Africa

EDUCATION
1999-00 Pro Arte Alphen Park, Alphen Park, South Africa

AWARDS
2013 Ministerial Award from the Department of Culture for Visual Art, Western Cape
2009 Merit Award, Vuleka, Sanlam Art Competition, Cape Town
2008 Achievement Award, Pro Arte School of Arts
2000 First prize, MTN Art Colours Awards of Gauteng
1999-00 Best painting student Pro Arte School of Arts

SOLO EXHIBITIONS
2015 Origins, Rook & Raven Gallery, London, UK
Art Central Hong Kong, Rook & Raven Gallery, Hong Kong, PRC
Obscura, Everard Gallery, Cape Town, South Africa
2014 Morphus, Circa, Johannesburg, South Africa
Cumulus, Rook & Raven Gallery, London, UK
2013 Fragmented, Rook & Raven Gallery, London, UK
100 Accumulation, installation, Everard Read, Johannesburg, South Africa
2012 Accumulation of Disorder, installation, University of Stellenbosch Gallery, Stellenbosch Strata, Rook and Raven Gallery, London, UK
Compendium, 34Fine Art, Cape Town, South Africa
2011 Surface, Artspace, Johannesburg, South Africa
2010 Submerge, 34Fine Art, Cape Town, South Africa
2009 Relate, Grande Provence, Franschhoek, South Africa
2006 Epidemic, Judge, Hope, Voir Gallery, Pretoria, South Africa

GROUP EXHIBITIONS
2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Lionel Smit & Tomas Munita, CYNTHIA-REEVES, MASS MoCA Campus, N. Adams, MA
2013 Art Miami, CYNTHIA-REEVES, Miami, FL
Fugitive Identity, CYNTHIA-REEVES, Brattleboro, VT, USA
BP Portrait Award Exhibition, National Portrait Gallery, London, UK
Wonder Works Exhibition, The Cat Street Gallery, Hong Kong, PRC
2012 Winter Exhibition, Everard Read, Johannesburg, South Africa
MOMAC, Roberta Moore Fine Art, London, UK
2010 Out of the Office, Kunstmuseum Bochum, Bochum, Germany
CYNTHIA-REEVES Projects, Art Miami, Miami, USA
We are not Witches, Saatchi Gallery, London, UK
Who, Grande Provence, Franschhoek, South Africa

	Coolstuff, 34FineArt, Cape Town, South Africa
2009	F.A.C.E.T., Charity Auction, Christie's, London, UK
	Group 09, 34Long Fine Art, Cape Town, South Africa
	Gesprek, University of Stellenbosch Gallery, Stellenbosch, South Africa
	Presence, Off The Wall Gallery, Paarl, South Africa
	Nuance, UCA Gallery, Cape Town, South Africa
	North-West University Gallery, Potchefstroom, South Africa
	Identity, Platform on 18th Gallery, Pretoria, South Africa
2008	URBANEYE, KyK Contemporary, Pretoria, South Africa
	REFLECTIONS, Rust-en-Vrede, Durbanville, South Africa
	Day Dream, Magpie Gallery, Centurion, South Africa
	Rendezvous - focus wearable art, Fada Art Gallery, Johannesburg, South Africa
	Reflect/refuel, Association of Arts, Pretoria, South Africa
	Outskirts, 47 Market Street Artspace, George, South Africa
	Twenty artists/twenty portraits, UCA Gallery, Cape Town, South Africa
2007	St.Sebastian, Association of Arts, Pretoria, South Africa
	Afriart Gallery, Pretoria, South Africa
	Aardklop, Potchefstroom, South Africa
	Dawid Ras Gallery, Johannesburg, South Africa
	Project, Carol Lee Fine Art, Johannesburg, South Africa
	fl esh/escape, Magpie Gallery, Centurion, South Africa
2006	40 x 40, KKNK Arts Festival, Oudtshoorn, South Africa
	Physical self, Gallery 88, Sasolburg, South Africa
	Initial, Carol Lee Fine Art, Johannesburg, South Africa
	Turn the table, Artspace, Johannesburg, South Africa
2005	Group therapy, Civic Gallery, Sandton, South Africa
	Oppitafel, Artspace, Johannesburg, South Africa
2004	Association of Arts, Pretoria, South Africa
	Art House, United Kingdom, South Africa
	Pretoria, Everard Read Gallery, Cape Town, South Africa
	Solitude, Gordart Gallery, Johannesburg, South Africa
2003	Mortem Life, Visual Arts Gallery, Johannesburg, South Africa
	KKNK National Arts Festival, Oudtshoorn, South Africa
	Spring of Gifts, Soan Studio, London, UK
	New Signatures, Pretoria Art Museum, Pretoria, South Africa
	PPC sculpture Competition, Association of Arts, Pretoria, South Africa
	In sight, Carol Lee Fine Art, Johannesburg, South Africa
2002	Millennium Gallery, Pretoria, South Africa
	Matriarch, Minds I Gallery, Pretoria, South Africa
	Arcadia 2: Infusion, Carfax, Johannesburg, South Africa
	Extensions, Bronze Age Foundry, Cape Town, South Africa
	Facets, Carol Lee Fine Art, Johannesburg, South Africa
	Twenty / Twenty, Association of Arts, Pretoria, South Africa
2001	Things, Carol Lee Fine Art, Johannesburg, South Africa
	Up and Coming, Soan Studio, London, UK

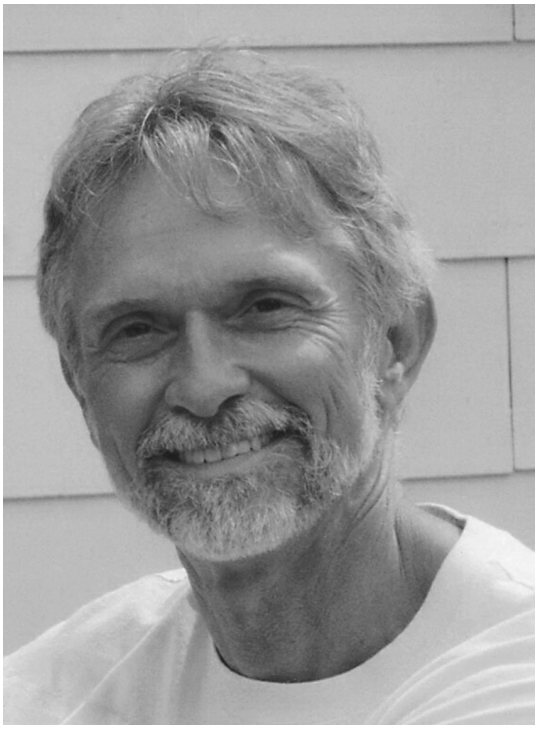
SELECT COLLECTIONS

Rand Merchant Bank
Laurence Graff Collection
Rand Merchant Bank
European Investment Bank
Johann Jacobs Museum
Johannesburg City Council
Saronsberg Wine Estate
Grainvest Futures
Parkdev
Barnstone
Delaire Graff Wine Estate
African Embassy, Nigeria
Standard Chartered Bank

SELECT ARTICLES

ART OF AFRICA, The Graff Magazine, Summer 2010
Grand Scale, Garden and Home Magazine, April 2010
Time Out Magazine, 2007
Ou idees met moderne aanslag, RAPPORT, 2 July 2006
A look away, Art Magazine, 2006
Individuality of faces, Pretoria News, 15 June 2006
Soos in ‘n tweepas, Beeld plus, 26 November 2004
Radically different works from striking ensemble, Interval, May 2002

RUTHERFORD WITTHUS



Rutherford Witthus recently completed Crumpled Papers, a unique art book from which these photographic images are derived. He conceives each of his books as an entire expression of prose, poetry, and imagery, all brought together in a thoughtful orchestration of paper, font, ink, and fold.

The muse for the book is a Japanese paper which Witthus crumpled and then photographed. The seeming organic shapes that result are completely antithetical to our expectations of what paper is, and how it performs. Against the drama of the dark background, the tonal range of white to gray in these complex, origami-like shapes is shown to advantage. The extreme gradation of light and dark gives the impression of tremendous volume, while emphasizing the paper's ephemeral and sensual quality.

Combining his interest in ancient languages and book structures, he is currently working on a series of books using literary and photographic fragments. Over the course of the last decades, he has pursued traditional and alternative photography. His images are used primarily in his own book structures, although a few are included in select private collections. Paper: Crumpled and Rolled is a show of his new work on view at the gallery at 28 Main Street in Walpole, NH, through January 15, 2016.

Rutherford Witthus, Crumple 22, 2015, archival pigment print, 40 in x 30 in; (101.6 cm x 76.2 cm)

Rutherford Witthus, Crumple 18, 2015, archival pigment print, 40 in x 30 in; (101.6 cm x 76.2 cm)

RUTHERFORD WITTHUS

EDUCATION

2006 The University of the Arts, Philadelphia, Pennsylvania, MFA Book Arts and Printmaking
1981 University of Denver, Denver, Colorado, MA Librarianship and Information Management
1968 University of Denver, Denver, Colorado, MA Philosophy
1965 University of Denver, Denver, Colorado, BA Philosophy

EXHIBITIONS

2015 Art Miami, CYNTHIA-REEVES, Miami, FL
Hello Hedi:Book Art Inspired by Hedi Kyle, 23 Sandy Gallery, Portland, Oregon
2014-15 Geographies: New England Book Work, Guild of Book Workers New England Chapter, Traveling Exhibition
2013 Born from Folding: The Art & Science of Origami, Jaffe Center for Book Arts,Boca Raton, Florida
Seductive Alchemy: Books by Artists, Texas Woman's University, Denton, Texas
2012-14 Horizon, Guild of Book Workers,Traveling Exhibition
2012 Shin Jidai: Contemporary Japanese Book and Paper Arts, Minnesota Center for Book Arts, Minneapolis, Minnesota
2010 San Diego Book Arts Third National Juried Exhibition, Geisel Library, University of California at San Diego
2009-11 Marking Time, Guild of Book Workers, Traveling Exhibition
2009 Art To Be Read: MFA Book Arts/Printmaking Alumni Exhibition, Hybrid Book Conference Philadelphia, Pennsylvania
2008 Celebrating the Sculptural Book: The Challenge of Structure, Thomas J. Dodd Research Center, University of Connecticut, Storrs, Connecticut
molten, depARTure at Space Gallery, Denver, Colorado
Photoworks, Abecedarian Gallery, Denver, Colorado
2007 Sense and Sensuality, 23 Sandy Gallery, Portland, Oregon
Action/Interaction: Book/Art, Columbia College Center for Book & Paper Arts, Chicago, Illinois
Visually Speaking: Art, Narrative and the Contemporary Press, Memphis College of Art, Memphis, Tennessee
Book in Hand, Arts + Literature Laboratory, New Haven, Connecticut
2006 Beyond Words: Artists' Books, The University of the South, Sewanee, Tennessee

SELECT COLLECTIONS

Boise State University, Special Collections & Archives
Brandeis University, Archives & Special Collections
Brown University, John Hay Library, Harries Collection of American Poetry & Plays
Denver Public Library, Douglas Collection of Fine Printing
Duke University Libraries, Rare Book & Manuscript Library
Harvard University, Houghton Library
Jaffe Center for Book Arts, Florida Atlantic University Libraries
Kent State University, Special Collections & Archives
Lafayette College Library, Special Collections
Princeton University, Rare Books & Special Collections
Rhode Island School of Design Library, Archives & Special Collections
Smith College Library, Special Collections
SUNY Buffalo, Special Collections
Temple University, Special Collections Research Center
University of Arizona, Poetry Center

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LIONEL SMIT · RUTHERFORD WITTHUS

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