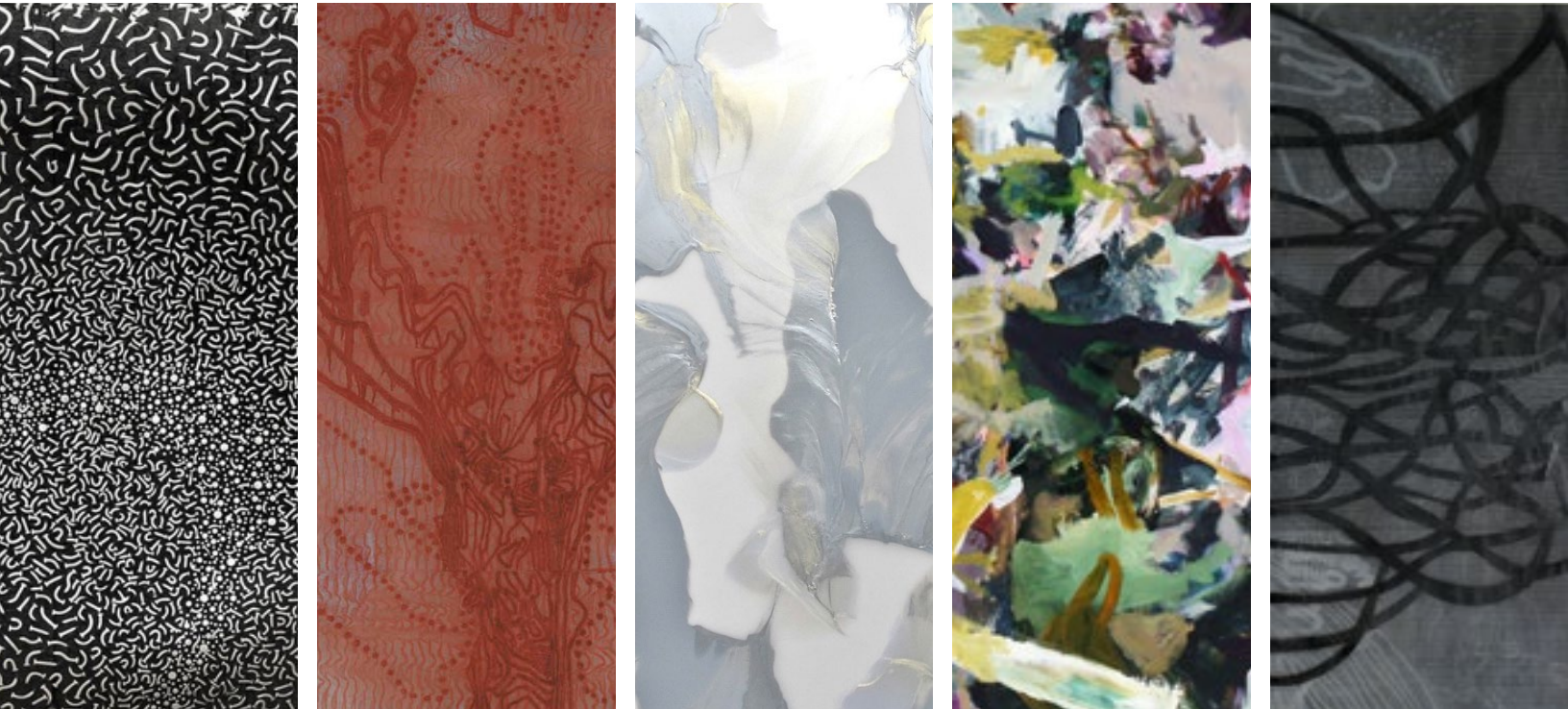


# CYNTHIA-REEVES

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212.714.0044    [cynthia-reeves.com](http://cynthia-reeves.com)

SARAH AMOS · WILLARD BOEPPLE · GUDRUN MERTES-FRADY  
ALLISON GILDERSLEEVE · JAEHYO LEE · OLIVER MARSDEN  
LLOYD MARTIN · GEORGE SHERWOOD · LIONEL SMIT



**art** Pier 94  
**new york**  
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MAY  
3 - 8, 2016

BOOTH B8

## ART NEW YORK, 2016

CYNTHIA-REEVES FEATURES MASTER PRINTMAKER, SARAH AMOS'S LATEST COLLOGRAPHY WORKS (2007 – 2016) AT ART NEW YORK, MAY 3 – 8

Landscape is not merely the world we see, according to master printmaker Sarah Amos; it is a way of seeing the world, both real and imagined. For over thirty years, Amos's marks on paper, a visual language of dotted lines traversing across the picture plane, reveal windows into her life's journey to the States, with traces of aboriginal and cultural identity never lagging far behind. In Amos' words, "I record, observe, assemble and archive organic objects, cultural relics, places, tools and experiences, creating a highly personalized iconography. My drawings, paintings, and prints are not only visual diaries, but a language of the real, the imagined, and the half-forgotten".

At the upcoming Art New York, CYNTHIA-REEVES debuts the first public exhibition of Sarah Amos' *Cats in the Cradle*, (2007), the artist' deeply personal and most ambitious mural-sized collograph and etching to date. The artwork previously was featured on the set of the 2010 Oscar Award winning film, *Black Swan*. Stretching nearly 8 x 13 feet and comprised of 19 distinct images of shifting planes of land and sea, *Cats in the Cradle* suggests a mapping marked by deep roots, a complex interweaving of layers against a midnight ground. Here the entanglement and repetition of line and motif together trace the artist's physical and psychological journey: dramatic spatial shifts posit the urban against the rural, opposing worlds with which Amos is familiar. "Our notion of landscape is changing," she writes. "We tend to have either an idealistic or disenfranchised view of our environs, yet, in reality, due to climatic conditions, our landscape and our relationship to it is under severe change."

*Amos is an artist who continually pushes the boundaries of the landscape tradition. She does so also with her chosen medium of printmaking, not afraid to explore, experiment and invent. Contrary to the standard practice of printing editions, Amos makes works that are unique states. She draws over many of her prints, adding additional information in pencil, ink, paint or wash. The works are ambitious in size: they are no longer merely works on paper but instead tapestry-like in scale. The image is pushed all the way to the edge, which not only redefines the "printmaking border" but also positions the works within the realm of painting. Plates are used in multiple configurations. Collography, a technique where the image is inscribed on blocks of cardboard rather than precious metals or stones allows her to gouge, draw, cut and splice a collage of marks that, when printed, give the density, complexity and depth of which she is renowned. She encourages us to get inside the works, lift up the layers and explore what is beneath.* (Vincent Alessi, freelance writer, curator, Artistic Director, LUMA | La Trobe University Museum of Art, Melbourne, Australia)

Amos' most recent work brings her vanguard approach in collograph printmaking to fabric; and, further, she explores the traditional etched line through the use of stitching. The work becomes intensely tactile and densely worked, with entire areas rhythmically hand-stitched. There is dynamism to these works, and a satisfying sense of dimensionality, which had been suggested in the prior series of works on paper, but here the materiality takes a central role in communicating the volume that has always been hinted at in her work.

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CYNTHIA-REEVES represents an international roster of established artists who share a process-apparent sensibility in their art. We are committed to artwork that demonstrates an authentic voice, an innovative use of materials and an appreciation of the mark in diverse media: site-based installation, video, sculpture, painting and works on paper.

A sub-text to the gallery's program is artwork that celebrates the convergence of art and science, as well as our relationship to the natural world - a discourse essential to the examination of contemporary art and culture within the context of these broader challenges.

Please refer to the gallery's News and Events tab on our website for the latest information concerning our exhibitions, public art initiatives, and art fair schedule. You can find additional information and images on Instagram, Twitter, Facebook and Pinterest. As always, we look forward to connecting with you at our galleries, public art events, and at the art fairs, and continuing in the conversation around the artists we so respect and admire.

For more information, please visit online at [CYNTHIA-REEVES.com](http://CYNTHIA-REEVES.com), or call 212 714 0044. For all press inquires, please contact Sara Sharvit at 917.566.2605 or [ssharvit@cynthia-reeves.com](mailto:ssharvit@cynthia-reeves.com).

## SARAH AMOS



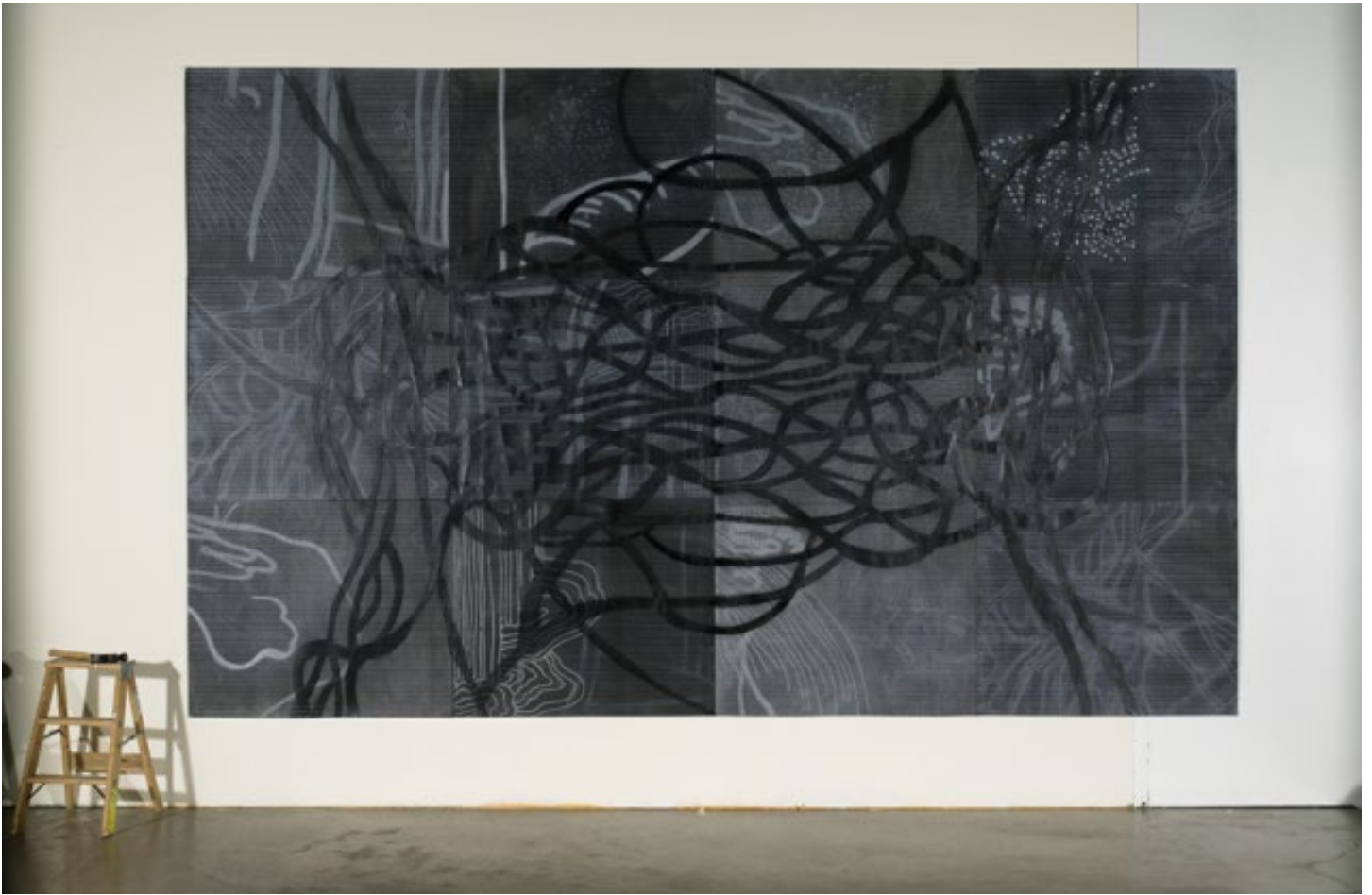
Intimate and dramatic are words that come to mind when we see Sarah Amos's fabric-based works. These are powerful visual statements: substantial in scale, brimming with luscious detail - a bold narrative that insists you look, and look again. The artist is continuing to plumb the technique of collograph printing, but using felt, fabric and stitching as her ground. For these newest pieces, she has taken her two-dimensional works on paper and made them dimensional: she invites the viewer to encounter the surfaces at close range and examine her extensive use of exquisite hand embroidery. This adventuresome spirit is why she was awarded the prestigious Joan Mitchell Grant in 2013 that launched her latest endeavor in printmaking.

*One key element of Amos' artistic approach is her penchant for mark-making, she has spoken of her compulsive need to produce art as a means of comprehending the world around her. Printmaking offers a host of options for mark-making and layering that are germane to Amos' artistic concepts. She culls from an arsenal of techniques, but primarily exploits the linear and tonal passages she can create with carborundum etching and the multi-level built up and recessed surfaces and diverse textures of collagraphy. She will also use multiple passes through the press to attain the desired effect. Her 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. Although she has made some painting studies on canvas, her strong preference for the textural variety and subtle overlays of imagery that she can achieve by combining printed elements with painted, drawn, stitched or other hand applications to produce unique works prevails.* (Sarah Amos: Complex Geometries, Shelley R. Langdale, Associate Curator of Prints and Drawings, Philadelphia Museum of Art, June, 2015).

A native of Melbourne, Australia, Sarah Amos studied at the Phillip Institute of Technology there, where she became a Master Printer, and further pursued her training at the Tamarind Institute Master Printer Program in Albuquerque, NM. A recipient of the coveted Joan Mitchell award in painting, (2013), she received fellowships at the Santa Fe Institute Residency, the Ballinglen Arts Foundation in Ireland, and Kaus Australia Residency in Holland. Amos continues to exhibit regularly in the United States and Australia, and is well collected by museums and institutions, including the La Trobe University Museum, Melbourne; The Katonah Museum, Katonah, NY; the Tweed Museum, Deluth, MN; among others. Her works has been featured in the Wall Street Journal, Art Collector Australia, Art Review and publications devoted exclusively to printmaking and work on paper.



CYNTHIA-REEVES



*Sarah Amos, Cats In The Cradle, 2007, collograph and acrylic overpainting on Japanese paper, 95.125 x 155 in (241.6 x 393.7 cm)*

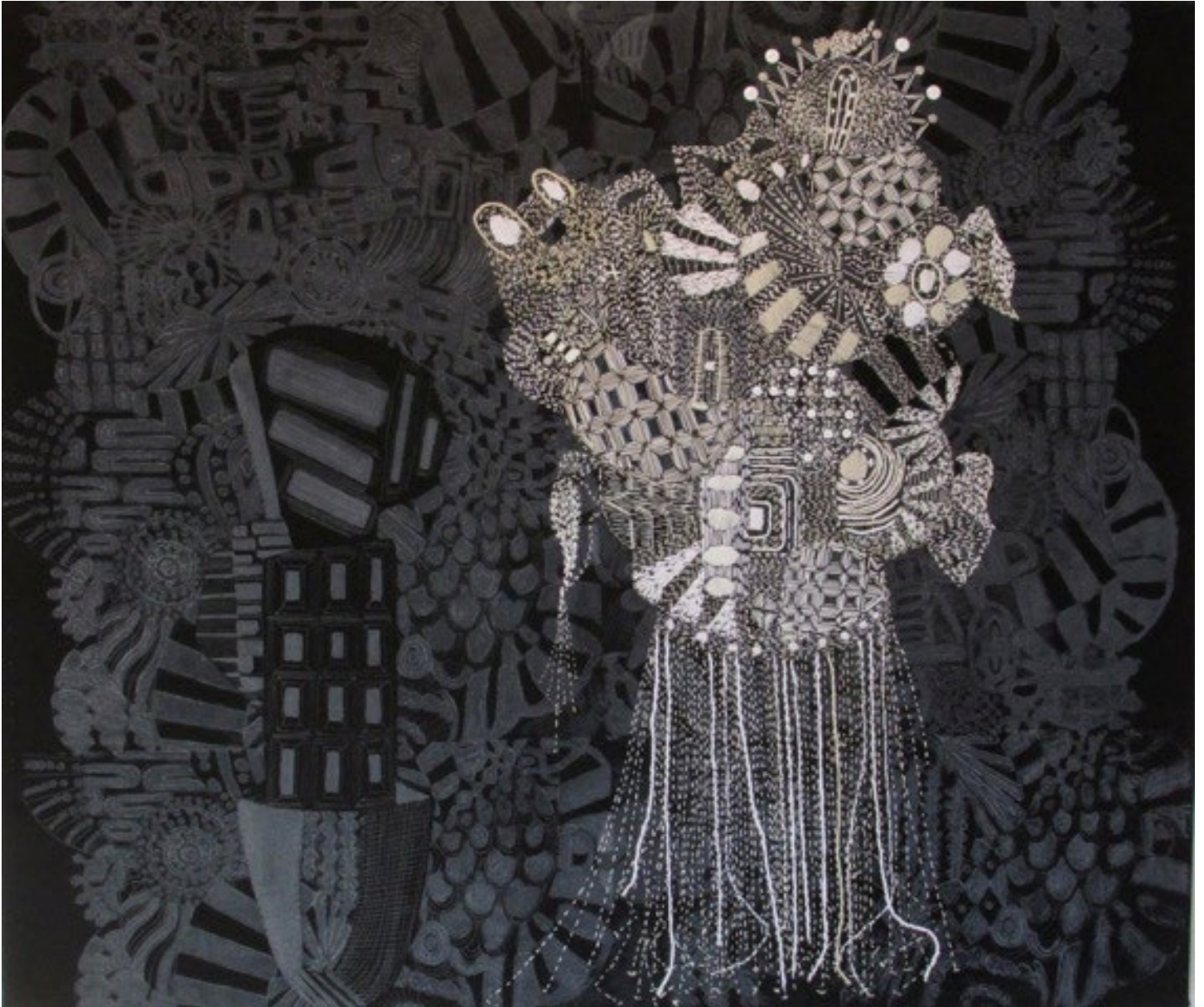


CYNTHIA-REEVES



*Sarah Amos, Cats In The Cradle on the set of Black Swan (Darren Aronofsky, 2010)*

CYNTHIA-REEVES



*Sarah Amos, Rousseau's Kitchen, 2016, collograph on felt with hand stitching, 66 x 78 in (167.6 x 198.1 cm)*



CYNTHIA-REEVES



Sarah Amos, *Black Tausi*, 2016, collograph on felt with hand stitching, 66 x 78 in (167.6 x 198.1 cm)





*Sarah Amos, Rousseau's Kitchen, stitching detail*



CYNTHIA-REEVES



*Sarah Amos, Red Manja, 2015, Felt and Thread, 40 x 30 in (101.6 x 76.2 cm)*



CYNTHIA-REEVES



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



CYNTHIA-REEVES



Sarah Amos, *Bloom of Optimism*, 2009, collography, etching, mounted on wood panel, 62 x 77 in (157.5 x 195.6 cm)

CYNTHIA-REEVES



*Sarah Amos in studio*



CYNTHIA-REEVES



*Sarah Amos in studio*



# CYNTHIA - REEVES

## SARAH AMOS

### BORN

1965 Melbourne, Australia

### EDUCATION

2002 Tamarind Institute, Summer Workshop, Albuquerque, NM  
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 EXHIBITIONS

2015 Gallery Shoal Creek , Austin Texas, Group show  
Cynthia Reeves Projects, Mass Moca Museum, Massachusetts, Solo show  
Miami Art Fair , New York, New York ,Cynthia Reeves Projects  
Flinders Lane Gallery ,Melbourne Solo show

2014 Miami Art Fair, Miami, Florida ,Cynthia Reeves Projects  
London Art Fair , London ,UK ,Cynthia Reeves Projects  
Pulse Art Fair, NY, Silicon Valley Art Fair, San Francisco , Art Miami ,Miami  
Flinders Lane Gallery, Melbourne , Australia, Group show  
Washington Art Association, "Off On A Tangent" Washington CT, Group show  
Cynthia Reeves Projects, Brattleboro, VT, Solo show

2013 Heather Gaudio fine Art , The Print Show, New Canaan CT group show  
Flinders Lane Gallery Melbourne Australia Solo show

2012 Flanders Gallery, Raleigh North Carolina Two person show  
Fisher Museum, USC ,Los Angeles, CA "Complex Weave"  
Spheris Gallery, Hanover , New Hampshire, Group Show  
"Ground Truth" Housatonic Museum of Art, Group Show  
"Impressed", Helen Day Art Centre, Stowe Vermont Group Show  
Salina Arts Centre Salina, Kansas "Complex Weave" Group Show  
Printmaking Invitational, Keene State College, Group Show  
Carleton College, "The Complex Weave" North Field Minnesota, Group Show  
"Conference of the Birds", Reeves Contemporary, New Jersey, Group Show  
Art Vault Gallery, Mikros Series,Victoria, Australia

2011 Penn State University, Philadelphia "The Complex Weave" Group Show  
Flinders Lane Gallery, Melbourne, Australia, Solo Show  
Monash University Melbourne, Australia "Pattern Matters- Impact 7 " Group Show

2010 Towson University , Towson, MD "The Complex Weave" Group Show  
Susquehanna University, Selinsgrove, PA "The Complex Weave" Group Show  
Gebert Contemporary, Santa Fe, New Mexico, Solo Show

2009 Gallery 101 Melbourne Australia, Solo Show  
Spheris Gallery, Hanover New Hampshire, Group Show  
La Trobe University Visual Arts Centre, Victoria Australia, Solo Show  
Rutgers University, New Jersey "The Complex Weave" Group Show  
Cynthia Reeves Gallery, New York, New York Solo Show  
Ball State University Museum, Indiana Two-person show

2008 Elaine L Jacob Gallery, Wayne State University, Group Show  
The Gallery, Spencer Academy Arts Centre, Group Show

# CYNTHIA - REEVES

## SELECT EXHIBITIONS (CONTINUED)

- 2008 Spheris Gallery, Hanover, New Hampshire, Solo Show
- 2007 Gallery 101, Melbourne, Australia, Solo Show  
Potter Gallery, Taft School of Art, Watertown, Connecticut, Solo Show  
Victorian College of the Arts, Australia, Solo Show  
Reeves Contemporary New York, New York, Solo Show
- 2006 Spheris Gallery, Bellows Falls, Vermont. Solo Show  
Eclipse Mill, Gallery, North Adams, Massachusetts, Group show  
Weather spoon Museum, Greensboro, North Carolina, Group show  
Katonah Museum, Hot Pics, 2006, Katonah, New York, Group Show  
Works On Paper, New York Armoury Show, New York, Group Show  
Miami Contemporary Art Fair, Miami, Florida, Group Show
- 2005 Reeves Contemporary, Chelsea, New York, New York Solo Show  
Washington Art Association, Washington Depot, Connecticut, Group Show
- 2004 Works on Paper, New York Armoury Show, New York, Group Show  
Spheris Gallery, Bellows Falls, Vermont, Two-Person Show
- 2003 Reeves Contemporary, Chelsea, New York, New York, Group Show  
The 1708 Gallery, Richmond Virginia, Solo Show  
Louisiana Technical University, Louisiana, Group Show  
James Madison University, Saw hill Gallery, Harrisonburg, Virginia, Group show  
Johnson State College, Julian Scott Memorial Gallery, Johnson, Vermont, Group Show  
Spheris Gallery, Bellows Falls, Vermont, Solo Show
- 2002 Affordable Art Fair, Spheris Gallery, New York, New York  
Ballinglen Foundation, The Summer Collection, County Mayo, Ireland, Group Show  
The Brattleboro Museum, The Vessel, Brattleboro Museum, Vermont  
The Robert Hull Flemming Museum, Master Prints, Burlington, Vermont, Group Show  
Dolan Maxwell Gallery. Chicago Art Fair, Chicago, Group Show  
New England College Gallery, The Abstract Mind, New Hampshire, Group  
Spheris Gallery, Works on Paper, New York Armoury Show, New York
- 2001 The University of Minneapolis, The Third National Print Fair, Minnesota, Group Show  
Spheris Gallery, Works On Paper, New York Armoury Show, New York, Group Show  
The University of Hawaii at Hilo, International Works On Paper, Hawaii, Group Show  
Burlington City Arts, The Month of The Monoprint, Burlington, Vermont, Group Show  
Spheris Gallery, Walpole, New Hampshire, Solo Show  
University of Maine, Farmington, University Gallery. Solo Show
- 2000 The Vermont Studio Centre, The Red Mill Gallery, Johnson, Vermont, Solo Show  
Spheris Gallery, Works on paper Show, New York Armoury Show, New York, Group  
Cordell Taylor Gallery ", Rewind 99", Salt Lake City Utah, Group Show  
Spheris Gallery "Printmakers" Walpole, New Hampshire, Group Show  
Spheris Gallery, Works on Paper, New York Armoury Show, New York, Group Show
- 1999 The Vermont Studio Centre, The Red Mill Gallery, Johnson, Vermont, Solo Show  
The Printmaking Council Of New Jersey, "Small Impressions" Somerville New Jersey  
Brookdale Community College, Lincroft, New Jersey, Group Show  
Department of Environmental Protection, Trenton, New Jersey, Group Show  
Kean University, library Gallery, Union, New Jersey, Group Show  
The Copley Society of Boston, "Manifest 99", Boston Massachusetts, Group Show  
The Cordell Taylor Gallery, Salt Lake City, Utah, Solo Show
- 1998 The Vermont Studio Centre, The Red Mill Gallery, MFA Thesis Show, Solo Show  
Spheris Gallery, Works On Paper, New York Armoury Show, New York, Group Show  
Amos Eno Gallery, Small Works International, New York City, Group Show

# CYNTHIA - REEVES

## SELECT EXHIBITIONS (continued)

- 1998 Bristol Art Museum, Bristol, Rhode Island, Group Show  
Spheris Gallery, Walpole New Hampshire, Solo Show  
Helen Day Arts Centre, "Pulled Images" Stowe, Vermont
- 1992 The University of New Mexico, Museum Gallery, Solo Show

## SELECT PROFESSIONAL EXPERIENCE

- 2015 Adjunct Professor Dartmouth University, Hanover New Hampshire
- 2014 Adjunct Professor Dartmouth University, Hanover New Hampshire
- 2013 Adjunct Professor, Williams College, Williamstown, Massachusetts  
Adjunct Professor Bennington College, Bennington VT  
Visiting Artist Vermont Studio Center Johnson Vt
- 2012 Visiting Artist Art Vault, Victoria, Australia
- 2011 Adjunct Professor Dartmouth University, Hanover New Hampshire
- 2009 Visiting International Artist, La Trobe University Victoria, Australia  
Adjunct Professor, Dartmouth College, Hanover, New Hampshire  
Adjunct Professor, Williams College, Williamstown, Massachusetts
- 2007 Adjunct Professor, Williams College, Williamstown, Massachusetts  
Rockwell Visiting Artist, Taft School, Watertown, Connecticut  
Visiting Artist, Victorian College of The Arts, Melbourne, Australia
- 2006 Adjunct Professor, Rhode Island School of Design, Providence Rhode Island
- 1994-04 Master Printer – Director Vermont Studio Center, Johnson Vermont
- 2002-04 Adjunct Professor Dartmouth College Hanover. New Hampshire
- 2001 Visiting Artist, Williams College, Williamstown, Massachusetts  
Visiting Artist, Scuola Internazionale Di Graphica, S Croce , Venice, Italy  
Visiting Artist, Bennington College, Bennington Vermont  
Visiting Artist, Bard College, Annondale on Hudson, New York
- 1998 Visiting Artist, Green Farms Academy, Southport. Connecticut
- 1996 Adjunct Professor, Johnson State College, Johnson, Vermont
- 1993-95 Collaborative Printer Bob Blackburn's Printmaking Workshop, New York
- 1993 Visiting Artist, University of the Arts Philadelphia, Pennsylvania
- 1992 Staff Printer, Tamarind Institute of Lithography, Albuquerque, New Mexico
- 1991 Research Assistant/Senior Printer, Tamarind Institute, Albuquerque, New Mexico
- 1989 Coordinator of Printmaking, Victorian College of the Arts, Australia
- 1998-90 Printmaking Technician, Victorian College of the Arts, Australia

## COLLECTIONS

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



# CYNTHIA - REEVES

## FELLOWSHIPS AND GRANTS

2014 Joan Mitchell Grant  
2006 Santa Fe Arts Institute, Residency Program, Santa Fe, NM  
2002 Kaus Australia, Residency Program, Rotterdam, Holland  
2001 Ballinglen Arts Foundation, Residency Program, County Mayo, Ireland  
VERMONT STUDIO CENTRE, RESIDENCY PROGRAM, JOHNSON, VT

## SELECT WEB MEDIA

www.printerest.com Interview with Sarah Amos- June 25th -2014  
www.hyperallergic.com "Making Connections and seeing double" Image and review, Art Miami 2013  
www. artereview.com.au Image -Statement July 28th 2009  
www. Artabase.net.au, Image- Statement May 29th 2009  
www. Australian Commercial Galleries Association, Image, July 8th 2009

## SELECT MEDIA

The Wall Street Journal 2013, Review of the London Art Fair with Image.  
The Bendigo Miner, Newspaper, "People and Places", Photo Image, September 3 2009  
La Trobe University, University News letter "High Profile artist features at La Trobe's Visual Arts Center  
Grenaway, Sharon , OurPatch, Intersections : New Work On Paper 9th September 2009  
Bunyan, Marcus ,Art Blart. World Press" Intersections by Sarah Amos at Gallery 101", August 4th 2009  
Bazinet, Jamison, Photo, The Republican-American, Watertown, Connecticut, January 2007  
Henske, Jason, Photo Journal, Weekend Reformer, Brattleboro, Vermont, Dec- 2005  
Image Represented, Art On Paper, Jul-Aug 2004, Vol 8, No 6 September 7th 2009  
Pullen- Roberts, Paulette, Article, "Artists without Borders", Style Weekly, Richmond, Virginia, 2003  
Image Represented, Ions, Noetic Sciences Review. Sept-Nov, 2002, Petaluma, California  
Gagon, Dave, "Galleries Update", Deseret News, Nov 1999, Salt Lake City, Utah  
Gaffron, Rachael, Article, Monoprint Invitational, The Prospectus, Champaign, Illinois, Dec 1999  
Siclen, Van Bill, Article, Talent from around the Nation In Bristol Show, Providence Journal, 1998  
Providence, Rhode Island  
Smith, Robert, Article "Printmaker Opens Show in Walpole" Rutland Daily Herald, 1998, Rutland Vermont.

## OLIVER MARSDEN



*Oliver Marsden is an artist who seems to make sculpture of paintings or sculptural paintings. – Damien Hirst, Artist*

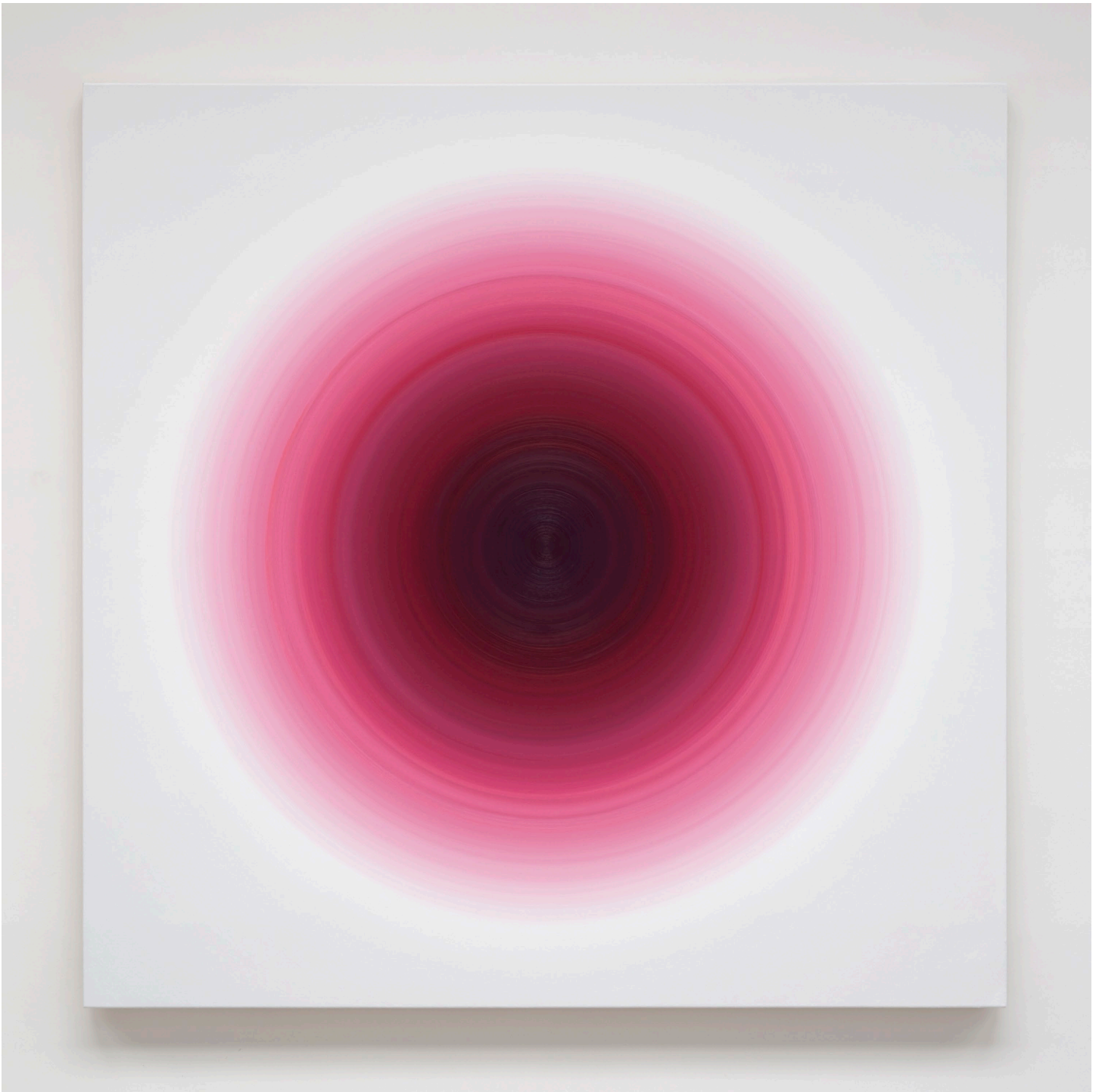
Oliver Marsden's paintings play with color theory and harmonic resonance of color to create dynamic optical illusions. The paintings appear improbably kinetic, as if they are vibrating, expanding and contracting on and off the canvas's surface. Marsden varies the saturation and shade of a singular color to create his psychedelic bull's-eye compositions. The subtle tonal gradations hover, suggest depth, and play with the viewer's eye, creating a mesmerizing, pulsating work.

Marsden first developed his circular motif, the Harmonics series, in 2005, in response to his study of water. The oil paintings radiate out from a central point much like water responds to a dropped pebble. He takes his titled literally; the paintings are harmonics, radiating discs.

*Oliver Marsden has been 'freeing up' – learning from paint – enjoying its liquid possibilities. His latest body of work shows evidence of a further development in his use of paintings as a way of focusing thought. He is demanding more of the medium, himself and the audience. – Colin Glen, Critic*

For a young artist, Marsden's accomplishments are impressive. He graduated from Edinburgh College of Art in 1997 and then worked as an assistant in Damien Hirst's studio. Marsden had his first solo exhibition in London at the prestigious Blue Gallery in 1998, at the age of 25. Since then he has regularly exhibited throughout the United Kingdom, along with exhibitions in Berlin, New York, Mexico City and most recently Koumi, Japan, where he completed a yearlong residency at the Horiuchi Studio. Following a slew of public art commissions in London, the artist was awarded the Prince Trust Award in 2000. Marsden's work is included in the collections of the Kresge Art Museum, (MI), the Horiuchi Collection, (Japan), the Murderme Collection, (London), the Weisman Art Foundation, (Los Angeles), Damien Hirst private collection, among others.

CYNTHIA-REEVES



*Oliver Marsden, Pink Red Rose Harmonic, 2012, oil on canvas, 59 x 59 x 1.75 in (149.9 x 149.9 x 4.4 cm)*



CYNTHIA-REEVES



*Oliver Marsden, Praise of Light, 2009, Koumi Machi Kougen Museum*

CYNTHIA-REEVES



*Oliver Marsden, Praise of Light, 2009, Koumi Machi Kougen Museum*



# CYNTHIA-REEVES

## OLIVER MARSDEN

### BORN

United Kingdom

Lives and works in Gloucestershire, UK

### EDUCATION

- 2007 Science Ltd., UK
- 1997 MFA Drawing & Paintings, Edinburgh College of Art, Edinburgh, UK
- 1995 B.A, Honors, 1st Class Drawing and Painting, Edinburgh College of Art, Edinburgh, UK

### SELECT SOLO EXHIBITIONS

- 2015 Galeria Hilario Galguera, Mexico City, Mexico
- 2014 Fade, Vigo, London, UK
- 2011 Cult, Vigo, London, UK
- 2009 In Praise of Light", Koumi Machi Kougen Museum, Koumi, Japan
- 2008 Illuminieren, Galeria Hilario Galguera, Leipzig, Germany  
Chromatique, The Fine Art Society, London, UK  
Charis, Galerie Mourlot, New York, NY
- 2007 Visual Harmonics, The Fine Art Society, London, UK
- 2005 Sequence, The Blue Gallery, London, UK
- 2003 Re:action, The Hub, Edinburgh, UK
- 2001 Suffusion, The Blue Gallery, London, UK
- 2000 Code 000, The Blue Gallery, London, UK
- 1999 Amorphean, The Letham Gallery, Auckland, NZ

### SELECT GROUP EXHIBITIONS

- 2014 Proposals for the Era of Simulation, Galerie Hilario Galguera, Mexico City, MX
- 2013 Art Miami, CYNTHIA-REEVES, Miami, FL  
Art Southampton, CYNTHIA-REEVES, Southampton, NY
- 2012 London Twelve Contemporary British Art, City Gallery Prague, Czech Republic
- 2012 Before You Leave, The Goods Shed Stroud, Gloucestershire, UK
- 2012 The Open West, Gloucester Cathedral, Gloucester, UK
- 2010 Vida, Pasion y Muerte, Mexican Embassy, Berlin, Germany
- 2010 Re:public, Chelsea Futurespace, London, UK
- 2010 Eye Poppers Big and Bold, Kresge Art Museum, East Lansing, Michigan, USA
- 2010 Tondo, The Fine Art Society, London, UK
- 2009 Imperium, Galeria Hilario Galguera, Leipzig, Germany  
Keep Dark, Inaugural Exhibition, Dvorak Sec Contemporary Prague, Czech Republic  
Art and Science: CYNTHIA-REEVES, New York, NY, USA
- 2008 INDEX 2 : Pulsión, Galeria Hilario Galguera, DF, Mexico  
Visual and Other Pleasures, The Illustration Gallery, Stroud, UK  
La Llegada De Los Pleasures, Galeria Hilario Galguera, Leipzig, Germany
- 2007 INDEX: Esperando A Los Bárbaros, Galeria Hilario Galguera, DF, Mexico  
Multiple Occupancy, Meantime, Cheltenham, UK  
Unfinished Symphony, Fine Art Society, London, UK  
Monochromed II: White Out, Fine Art Society, London, UK  
Darbyshires Prize, Stroud Museum, Gloucestershire, UK  
Five by Severn, The Wool Barn, Frampton-on-Severn, UK

# CYNTHIA-REEVES

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## SELECT GROUP EXHIBITIONS (continued)

- 2007 Some Vacant Accommodation, Stroud Valleys Art Space, Gloucestershire, UK
- 2006 Young and British, JGM Galerie, Paris, France
- 2005 Re:Sound, Sound Animation Performance, The Space, London, UK
- 2004 Paintings That Paint Themselves or So It Seems, Kresge Art Museum, East Lansing, MI
- 2003 Sine, 11A Studios, Gloucester, UK
- 2002 Artaid 2002, Bloomberg Space, London, UK
- 2001 Saturated Skins, Vavasour Godkin Gallery, Auckland, NZ
- 2000 Manifesto, The Blue Gallery, London, UK
- 1999 Winter Show, Vavasour Godkin Gallery, Auckland, NZ

## COMMISSIONS

- 2010 Dub – 10 Rochester Row, Westminster, London, UK
- 2004 Fade – The Lighthouse Canary, Wharf, London, UK
- 2003 Focus – The Grove Spa, Watford, UK

## PUBLIC AND PRIVATE COLLECTIONS

- David Roberts Foundation, London, UK
- Horiuchi Collection, Japan
- Kresge Art Museum, East Lansing, Michigan, USA
- Murderme Collection, London
- Robert Devereux Collection, UK
- Royal Bank of Scotland
- St James' Group, London, UK
- The Frederick R. Weisman Art Foundation, Los Angeles, CA, USA

## AWARDS AND RESIDENCIES

- 2009 Horiuchi Studio Residency, Koumi, Japan
- 2000 Prince's Trust Award
- 1998 The Hope Scott Trust Development Award
- 1998 The Scottish Arts Council Development Award
- 1996 Andrew Grant Scholarship, Edinburgh College of Art
- 1996 William Gillies Travel Scholarship, Royal Scottish Academy
- 1995 The Arthur Anderson Prize - Best Young Artist, Royal Glasgow Institute
- 1995 The George Jackson Hutchinson Award, ECA

## ARTICLES AND REVIEWS

- 2007 "Collecting - Oliver Marsden: A Few of My Favourite Things." Financial Times, 26 May 2007.
- 2005 "Going Out Art London – Oliver Marsden: Sequence The Blue Gallery."  
Independent, 28 May – 3 June 2005.  
"Six of the Best Painters Point the Way Forward." Scotland on Sunday, 30 January 2005.
- 2002 Exley, Roy. "Suffusion." Zing Magazine, Issue 17, 30 January 2005.
- 2001 Kemp, Martin. "Seemingly Scientific: Oliver Marsden's Abstract Paintings."  
Nature, vol. 414, November 2001.
- 2000 "Oliver Marsden: 'Psychedelic Minimalist'." Time Out London, No. 1568.
- 1999 McNamara, T.J. "Surreal Circles." Weekend Herald N.Z., 7 November 1999.
- 1998 "Short List." The New Yorker. 16 November 1998.



## WILLARD BOEPPLE

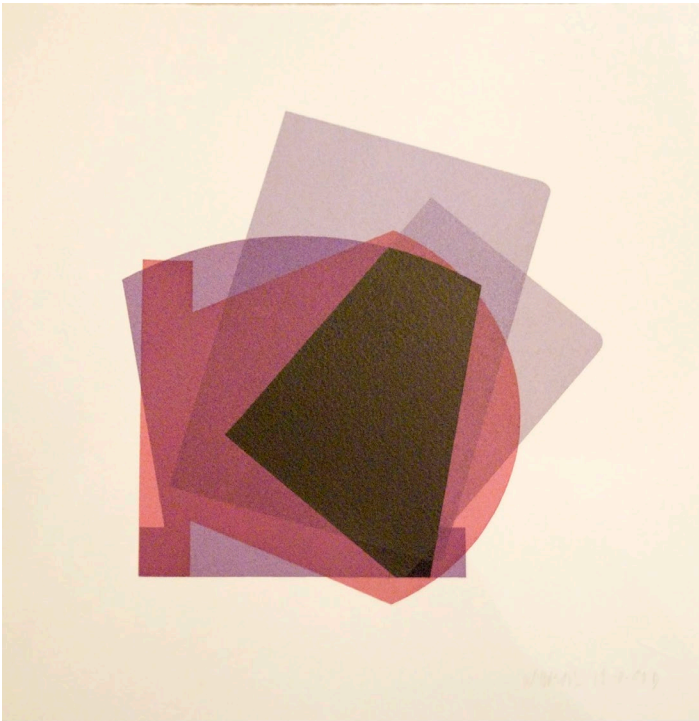


Willard Boepple is an unabashed modernist: an innovator within a strong and defined sculptural tradition that renews itself through passion and surprise. The artist's ambition makes sense of the strange mix of complexity and streamlining that characterizes his work. His aesthetic is refined, with enormous emphasis on economy and restraint. He is not interested in reduction per se. In fact, the tighter the work, the more packed it is with formal intrigue.

*Lining the walls of the blank white space in vibrant hues of yellow, purple, orange, and green, the half-folded origami shapes feel less like an investigation into the quotidian and more like an experiment in a modern, minimal typology, classifying his language of shapes and forms into physical characteristics around the walls of the gallery. The diversity of shape from one set of repeated images to the next nearly disappears into the absolute series-ness of the show, reinforced by the continuously bright color-palette and unfailing illusion of overlapping transparency. (Alix Taylor, Unpacking Willard Boepple's Monoprints, July 16, 2014).*

Willard Boepple was born in Bennington, VT in 1945 and currently splits his time between Vermont and New York City. He is represented in New York, London, and New England. His work is included in the public collections of The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; Storm King Art Center, Mountainville; and the Fitzwilliam Museum, Cambridge, UK, among others. He was elected to the National Academy of Arts and Letters in New York in 2010 and his work was included in their 2015 invitational exhibition.

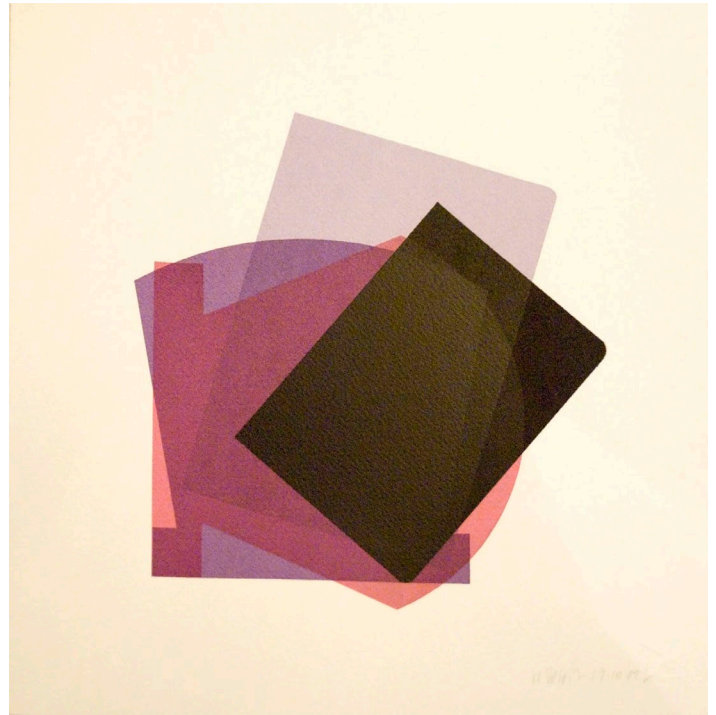
CYNTHIA-REEVES



*Willard Boepple, 19-10-09D and 19-10-09E, 2010, monoprint, 11.5 x 11.25 in (29.2 x 28.6 cm)*

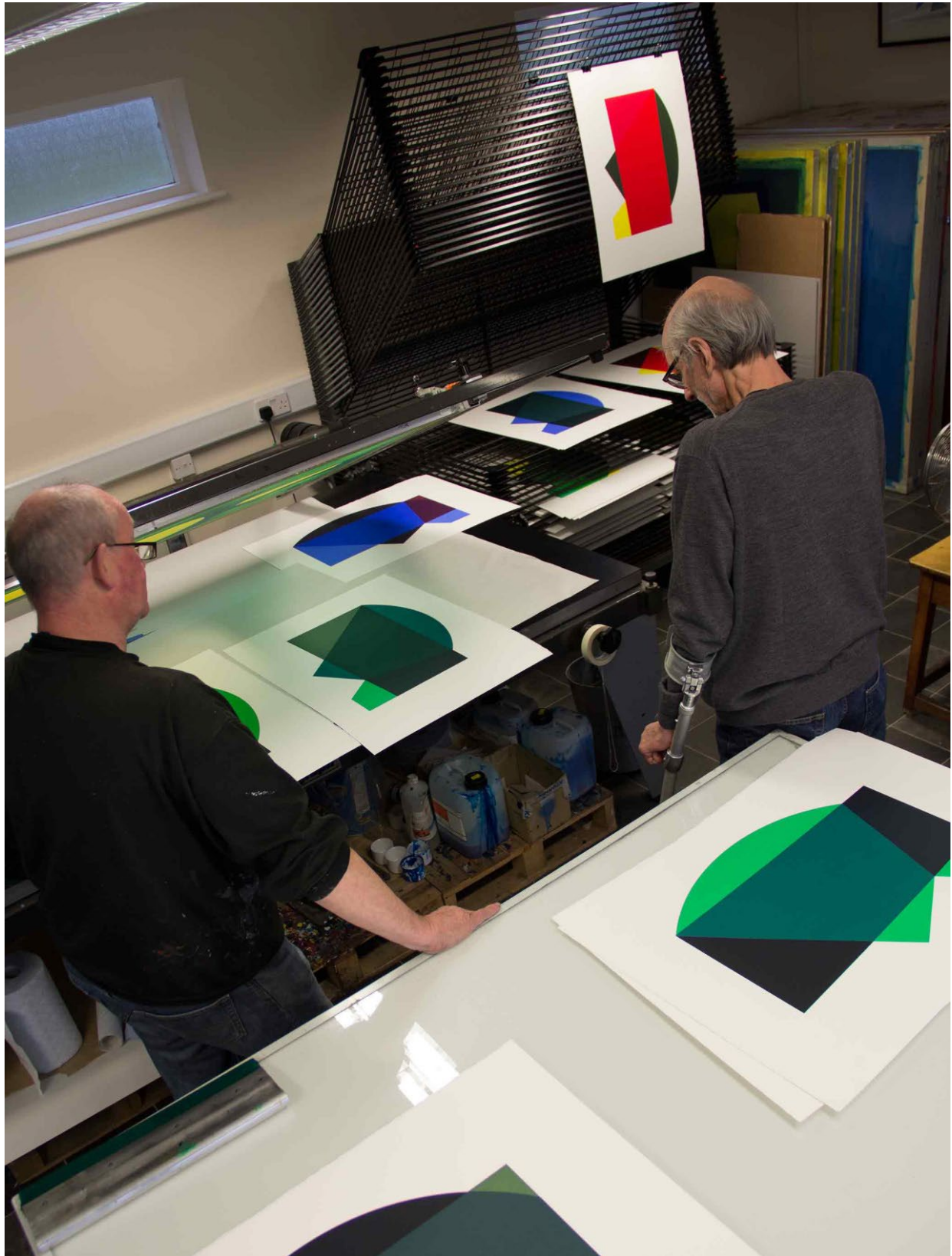


CYNTHIA-REEVES



*Willard Boepple, 19-10-09G and 19-10-09L, 2010, monoprint, 11.5 x 11.25 in (29.2 x 28.6 cm)*

CYNTHIA-REEVES



*Willard Boepple in studio*

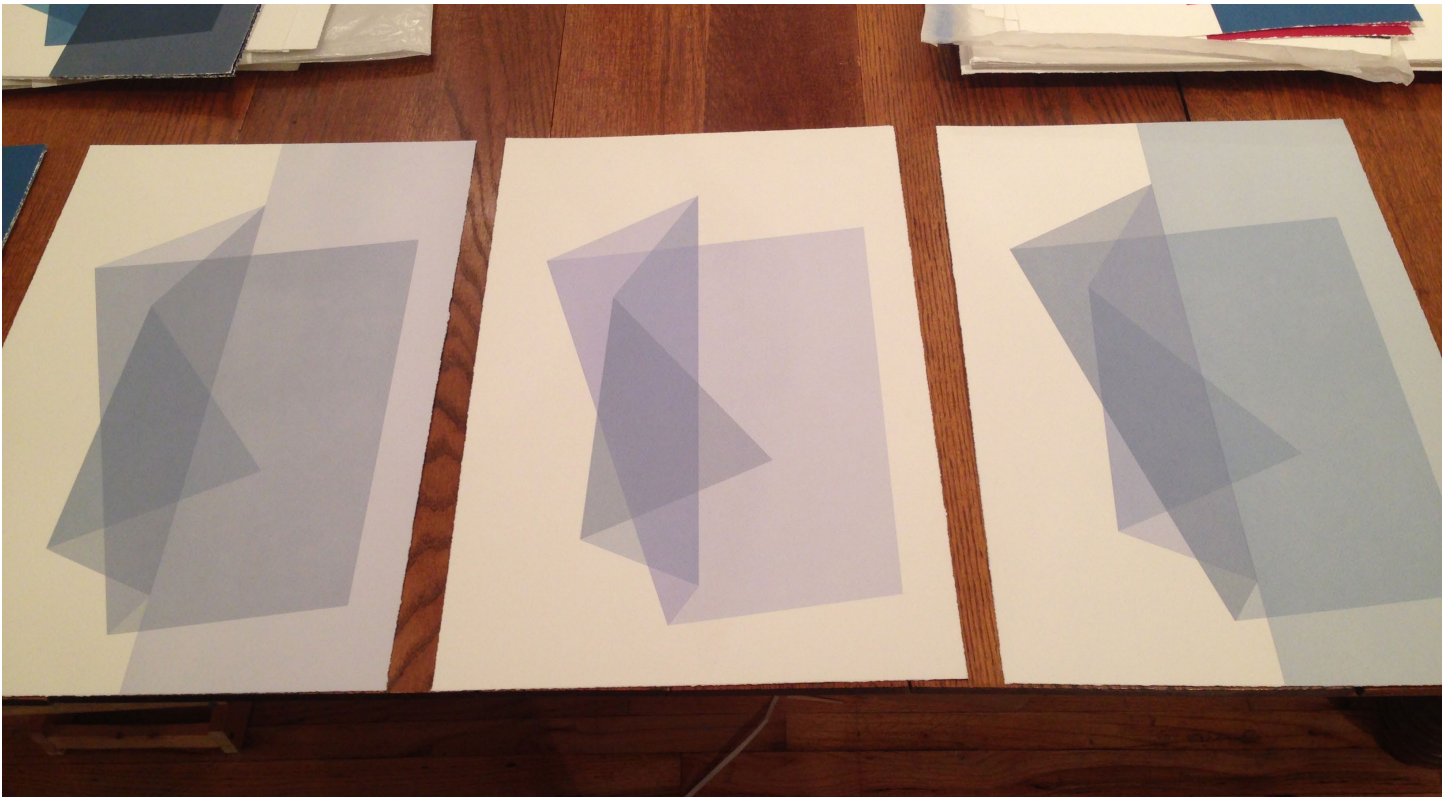
CYNTHIA-REEVES



*Willard Boepple, work in studio*



CYNTHIA-REEVES



*Willard Boepple, work in studio*

## WILLARD BOEPPLE

### EDUCATION

1963	Skowhegan School of Painting and Sculpture
1963-64	University of California at Berkeley
1967	Rhode Island of Design
1968	City College of The City University of New York. B.F.A.
1969-73	Assistant Faculty, Bennington College
1977-87	Faculty, School of The Museum of Fine Arts, Boston

### SELECT SOLO EXHIBITIONS

2015	Maddox Arts, London "Willard Boepple: Sculpture" February 11 – April 18
2014	Lori Bookstein Fine Art, New York, "Willard Boepple: Monoprints" November 13 - December 20 Lori Bookstein Fine Art, New York, "Willard Boepple: Sculpture" November 13 - December 20 in conjunction with the launch of the Lund Humphries monograph, "The Sense of Things: Willard Boepple Sculpture"
2012	Lori Bookstein Fine Art, New York "New Sculpture" March 29 – April 28 Julian Scott Memorial Gallery, "Tower, Temple, Shelf, Room & Loom" Johnson State College, Johnson Vermont September 10-October 13
2011	Wynn Newhouse Prize Exhibition Palitz Gallery, Lubin House New York, April 4 – May 5
2010	The Century Association "Willard Boepple: Monoprints and Sculpture" April 6-May 6
2009	545 Madison Ave, New York "The Way Things Work" June 4-Ongoing
2008	Broadbent, London, New Sculpture, March 14-April 26 Lori Bookstein Fine Art, New York, "Looms" November 19-January 3
2007	Maiden Lane Exhibition Space, 'Room' November 16-February 16
2006	London Art Fair, installation January 17-23 Lori Bookstein Fine Art, New York, "Willard Boepple Resin, Paper and Wood" October 26-December 9
2005	Broadbent, London, November 16–January 29 2005
2004	Salander O'Reilly, New York, June
2003	Broadbent, London, March 14-May 3.
2001	Broadbent, London, September 14-October 20. Virginia Lynch Gallery, Tiverton Four Corners, Rhode Island.
2000	Tricia Collins Contemporary Art, New York.
1999	Tricia Collins Contemporary Art, New York, March 4-27. New York Studio School Gallery, New York, February 25-April 3.
1997	Tricia Collins - Grand Salon, New York, September 30 - October 25.
1995	Galerie du Tableau, Marseille, France, November.
1994	Francis Graham-Dixon Gallery, London, May 20 - June 25.
1993	André Emmerich Gallery, New York, June 3 - July 2.
1991	André Emmerich Gallery, New York, April 4-2 Francis Graham-Dixon Gallery, London, May 31 - July 7.
1990	"Sculpture 1970-1990," Usdan Gallery, Bennington College, Vermont.
1989	Greenberg Wilson Gallery, New York, Feb. 2 - 28. Francis Graham-Dixon Gallery, London, April 21 - May 21.
1988	Mead Art Museum, Amherst College, Massachusetts, April 21- May.
1986	Thomas Segal Gallery, Boston, Oct. 1 - Nov. 14.
1985	Acquavella Contemporary Art, New York, Sept. 26 - Oct. 25.
1982	Thomas Segal Gallery, Boston, April 10 - May 5.
1981	Acquavella Contemporary Art, New York, Dec. 3-31.

# CYNTHIA - REEVES

## SELECT SOLO EXHIBITIONS (Continued)

- 1980 Acquavella Contemporary Art, New York, Feb. 23 -March 13.  
1978 Acquavella Contemporary Art, New York, April 1-29.  
Dart Gallery, Chicago, May 15 - June 10.  
1977 Acquavella Contemporary Art, New York, March 19 - April 13.  
1976 Acquavella Contemporary Art, New York, March 13 - April 7.  
1974 Noah Goldowsky Gallery, New York, March 3 - April 1.  
1971 McCullough Park Foundation, North Bennington, Vermont.

## SELECT GROUP EXHIBITIONS

- 2015 "National Academy of Arts and Letters Invitational Exhibition" New York, March 12- April 12  
"The Bennington Legacy: Sculpture by Willard Boepple, Isaac Witkin, James Wolfe" April 30- October 29
- 2014 Zurcher Gallery, New York "Come Like Shadows" Curated by David Cohen December 18- February 23  
FreedmanArt, New York "Carved, Cast, Crushed, Constructed," March 8- October 1  
National Academy Museum, New York "National Academy Annual" Summer  
Greenwood Gardens, Short Hills New Jersey "Art in Nature" August 3- November 2
- 2013 Lori Bookstein Fine Art, New York "Heavy Metal"  
Lori Bookstein Fine Art, New York "[Mostly] White" July 8- August 2  
Royal Academy of Arts, Burlington House, London "Summer Exhibition 2013" June 10-August 18
- 2012 Lori Bookstein Fine Art, New York "Summer Edition" June— August
- 2011 Lori Bookstein Fine Art, New York "Group 2011" January 5 – February 5  
Broadbent, London "In the Gallery" January  
The American Academy of Arts and Letters "The Invitational Exhibition" March 10 – April 10  
Lori Bookstein Fine Art "On the Wall/Off the Wall" March 18–April 16  
Poussin Gallery, London "Color and Substance, Willard Boepple, John McLean, William Perehudoff, Tim Scott" October 26 - November 19  
Parfitt Gallery, Croydon "In Visible Ink, Original Prints from the Print Studio, Cambridge" November 15-December 16
- 2010 Broadbent, London "Sculpture: Willard Boepple, John McLean & John Henry" March 23-April 24  
Parker's Box, New York "Ten Years Hunting" (The Trophy Room) May 28-June 27  
Royal Academy, London, Summer Exhibition June 14-August 22
- 2009 London Art Fair, January 13-18
- 2008 London Art Fair, January 16-20  
The German Embassy, London, March 30-July 30
- 2007 London Art Fair January 16-22  
Broadbent, London Willard Boepple, Charles Ginnever, John Henry February 2 - March 3, 2007  
Lori Bookstein Fine Art, New York, Celebrating 10 Years, March 10 – April 14  
"Four Sculptors, Other Dimensions" Brattleboro Museum, Vermont April 28-August 5 Toronto Art Fair, October 26-29
- 2006 "Some Sculpture: Albee's Choice" LongHouse Reserve, East Hampton, New York May 27- September 17  
9th Annual Art Park North Bennington, June 17- October 14
- 2005 "Look then Think" Broadbent, London, February 3 - 26  
"Hand Made", Clare Hall, Cambridge University July 1 - 30  
"The Print Show", Kettles Yard, Cambridge, UK July 2 - 24  
"Recent Modernist Sculpture: Joined, Modeled, Cast, Carved, Poured, Painted" Locks Gallery, Philadelphia, September 9-October 8
- 2004 "The Body Disembodied" MacLaren Art Centre, Barrie, Ontario, November 22-February 1  
The National Academy Museum, New York, 179th Annual Exhibition of Contemporary Art May 6 - June 20



# CYNTHIA - REEVES

## SELECT GROUP EXHIBITIONS (Continued)

- 2003 Willard Boepple & Peter Griffin, Gallerie Aalders, St Tropez, October
- 2003 "The Archive Show" Broadbent Gallery, London, Summer
- 2003 "Colourspace" curated, Clyde Hopkins, The Gallery at APT, March 1-23
- 2002 Willard Boepple, Ori Gersht, Albrect Schäffer Andrew Mummery Gallery, London November 23 - December 21
- "New Work" Broadbent, London, Summer
- 2001 "Sculpture" Robert Steele Gallery, New York
- "The Tipping Point" Locks Gallery, Philadelphia
- 2000 "The Way Things Work", Tricia Collins Contemporary Art
- 1999 Virginia Lynch Gallery, Tiverton Four Corners
- Rhode Island North Bennington Sculpture Park
- 1998 Tricia Collins Contemporary Art, New York, November 17-December 19
- 1998 Tricia Collins Contemporary Art, New York, "Substance" March
- 1997 National Gallery of Kenya, Nairobi "Wasanii International Artists' Workshop Exhibition" May.
- 1996 Tricia Collins Contemporary Art, New York, May.
- No. B.I.A.S "Northern Voices..." Castleton State College, July.
- 1995 "Six Sculptors" Gallery One-Ten, New York, October-November.
- Yorkshire Sculpture Park, U.K. "Pamoja, Africa 95 International Sculpture Workshop Exhibition" September 9 - October 29.
- 1994 The Rushmore Festival "Across the River and into the Trees, A Sculpture Show curated by Collins & Milazzo" Woodbury, New York June 25-July 10.
- "Lead and Follow, The Continuity of Abstraction" Bede Gallery, Jarrow, Northumberland, April. Atlantis Gallery, London, July 7 – Sept 12.
- "Corr Contemporary Art Inaugural Exhibition" London October 5-November 5.
- 1993 "Table Sculpture," André Emmerich Gallery, July-August.
- "Xayamaca International Artist's Workshop Exhibition," Kingston, Jamaica, November 7-22.
- 1992 "Grounds for Sculpture Inaugural Exhibition," Johnson Atelier, Mercerville New Jersey, Jun 6 - Aug 31.
- "CrossSection," Battery Park City & The World Financial Center July 9 - September 20.
- "Table Sculpture," André Emmerich Gallery, June-July.
- 1991 "Table Sculpture," André Emmerich Gallery, July 12-August 16.
- "Spring Show," Woltjen/Udell Gallery, Vancouver, British Columbia, March 2 - March 16.
- "Group Show," Woltjen Udell Gallery, Edmonton, Alberta, Canada, March 18 - April 6.
- 1990 "The Thapong Exhibition," National Gallery of Botswana, Gaborone, December - February.
- "Wood," Douglas Drake Gallery, New York, Nov. 21 -Jan. 27.
- "Steel Works," curated by Phyllis Tuchman and Corolla van den Houten, USX Tower, Pittsburgh, PA, Sept 15. - Nov. 17.
- 1989 Delta Gallery, Harare, Zimbabwe, July 1-30.
- "Gallery Artists," Francis Graham-Dixon Gallery, London, Dec. 13 - Jan. 8.
- 1988 Artists of the Pachi Pamwe Workshop, National Gallery of Zimbabwe, Harare, August
- 1986 Francis J. Greenburger Foundation Awards, Ruth Siegel Ltd., New York, June 25-July 11th
- 1985 "Group Show," John Hopkins University, Baltimore, May - June.
- 1984 Acquavella Contemporary Art, New York, Sept. 17- Oct. 27.
- 1983 "Abstract Art in New England," Danforth Museum, Framingham, MA, February 2- April 24.
- 1980 "Columbia Plaza Sculpture Show," Columbia Plaza, Washington, D.C., June 1- September 30.
- Made in the U.S.A., 909 Third Avenue, New York, Nov. 18- Feb. 14.
- 1979 "Sculpture from the Collection," Museum of Fine Arts, Boston.

# CYNTHIA-REEVES

## SELECT BIBLIOGRAPHY

- 2015 Wilkin, Karen "At the Galleries" Hudson Review, March
- 2014 Ambit Magazine "Willard Boepple Monoprints" cover & interview pgs 8-18, issue 218, autumn  
Wilkin, Karen "Willard Boepple Sculpture: The Sense of Things," Monograph with forward by Michael Fried, 112 pgs, Lund Humphries, London, October  
Taylor, Alix, "Unpacking Willard Boepple's Monoprints" Hyperallergic, July 16  
Cohen, David, "Art Critical Pick of the Week," Artcritical.com, July 28  
Wilkin, Karen, "At the Galleries," The Hudson Review, Autumn
- 2013 Dikeou, Devon et al, "Willard Boepple Monoprints," Zing Magazine, Issue 23, pg. 329 -345
- 2012 The Wall Street Journal, April 14, "Willard Boepple: New Sculpture" review by Peter Plagens  
Art Critical, April 20, "Mechanisms of Mediation: Willard Boepple's New Sculpture" review by Clive Hodgson  
World Sculpture News Vol 18 #2, Spring 2012, "Sculpture in New York", Robert C. Morgan  
From the Mayor's Doorstep, April 13, "Here, Then & Now, Willard Boepple at Lori Bookstein" By Piri Halasz
- 2010 Sculpture Magazine, September, Vol 29, No 7, p 44 - 49, Willard Boepple: Disembodiment and Sensuality, article by David Cohen
- 2009 Art Forum, February, review by Michael Fried
- 2008 ArtCritical November 19, Pick of the Day, David Cohen  
ArtCritical December, Willard Boepple: Looms at Lori Bookstein Fine Art, Piri Halasz
- 2006 The New York Sun November 30, review by Eric Gelber,
- 2005 Art News, December, review  
Printmaking Today Vol 14, No 2 p 19 illustration, monotype
- 2004 Independent, Monday 22nd November, review of Broadbent exhibition by Sue Hubbard.  
Art in America, December edition. Review of Salander O'Reilley exhibition by Karen Wilkin.  
The New York Sun, July 8th, review by David Cohen.  
The New York Observer, November 1st, review by Mario Naves.
- 2000 Zing Magazine, Autumn, "The Way Things Work" Layla Lozano
- 1999 Art in America, November, "Willard Boepple at the New York Studio School and Tricia Collins", Robert Taplin  
The New Criterion, May, review by Mario Naves  
NYarts Magazine, Vol 3, No 4, April 4, "Hofmann, Boepple and Frankenthaler", by Piri Halasz  
Review Magazine, March 15, "Willard Boepple: The Sense of Things, Studio School Gallery Gallery, Tricia Collins Contemporary Art", Kit White  
"The Sense of Things", The New York Studio School, February, catalogue essay by Karen Wilkin
- 1998 Partisan Review, Winter, "At The Galleries", Karen Wilkin
- 1997 Art News, December, "review by Elizabeth Frank  
The New York Times, October 10, review by Grace Glueck  
WE Magazine, October, "The Sense of Things", by Charles Riley II  
"Willard Boepple, Sculpture 1996-1997", October, Tricia Collins.Grand Salon, catalogue essay, Charles Riley II  
Executive Magazine, "An Intense Time Away From Your Life", May, by Ali Zaid
- 1994 "Across the River and into the Trees, a Sculpture Show", The Rushmore Festival, Woodbury, NY, June, catalogue essay by Tricia Collins and Richard Milazzo
- 1988 The New Yorker, June 14, "Goings On About Town", review  
Art in America, November, "Willard Boepple At André Emmerich", by Robert Taplin
- 1991 "On Irregularity: a December Visit to Willard Boepple's Studio", André Emmerich Gallery, New York, April, catalogue essay for "Willard Boepple, Sculpture in Wood" by Andrew Hudson  
The Independent, 28 May, by Iain Gale  
The Art Newspaper, June, "Around the Galleries", by Roger Bevan

# CYNTHIA-REEVES

## SELECT BIBLIOGRAPHY (Continued)

- 1991 Partisan Review, Summer, "At the Galleries", by Karen Wilkin  
Tema Celeste, Autumn, review by Robert C Morgan
- 1990 Willard Boepple: Sculpture 1970-1990, Usdan Gallery, Bennington College, Vermont, April, "Breaking Loose From Conventions", catalogue essay, Andrew Hudson  
The Reporter, Gaborone, Vol 7, No 1, "Relating To The Body" by Methaetsile Leepile
- 1989 Partisan Review, Spring, "At the Galleries", Karen Wilkin  
The Guardian, May 3, "Critics Choice", by Tim Hilton  
Arts Review, May 5, "Willard Boepple", by Jane Norrie  
Arts Magazine, May, review by Peggy Cyphers  
The Independent, May 2, "Going out to the Galleries"
- 1988 Willard Boepple: Sculpture, Mead Art Museum, Amherst College, Massachusetts, catalogue essay, Judith Barter
- 1985 Museum School News, Vol VII, "Commencement Address", School of the Museum of Fine Arts, Boston, by Willard Boepple  
New York Times, October 7, "Relearning the Sculptor's Craft" by David W Dunlap  
New York Times, October 11, review by John Russell  
Arts Magazine, December, review by Ellen Lee Klein  
The Sculpture of Willard Boepple, Acquavella Contemporary Art, New York
- 1984 Arts Magazine, December, review by Ellen Lee Klein catalogue essay, Stephen Sandy
- 1983 Abstract Art in New England, Danforth Museum, Framingham, Massachusetts, catalogue introduction by Kenworth Moffett  
Abstract Art in New England, review by John Swan
- 1980 Sculpture Newsletter, January-June
- 1978 Hudson, Andrew. Fifteen Sculptors in Steel Around Bennington, Park McCullough House, North Bennington, Vermont (exhibition catalogue)  
Listing, The New York Times, April 9, 1978, p. D35  
Ashbery, John. New York Magazine, April 24, p. 97  
Saunders, Wade. "Willard Boepple at Acquavella," Art in America, September-October, p. 123-124 (illus.)  
The Museum Year: the 102nd Annual Report, Museum of Fine Arts, Boston, Massachusetts

## PUBLIC COLLECTIONS

Metropolitan Museum of Art, NY	The Fitzwilliam Museum, Cambridge, UK
Museum of Fine Arts, Boston	National Gallery of Botswana, Gaborone
Edmonton Art Gallery, Alberta, Canada	National Gallery of Kenya, Nairobi
Storm King Art Center, Mountainville, NY	

## PRIZES AND FELLOWSHIPS

- 2010 Elected National Academy, New York
- 2001 Elected Fellow of the Royal Society of British Sculptors, London
- 1997 United States Department of State Information Service Visiting Cultural Specialist to Kenya
- 1995 British Council U.S. Participant  
Africa 95 International Sculpture Workshop, Yorkshire, U.K.
- 1993 United States Department of State Information Service Visiting Cultural Specialist to Jamaica
- 1989 United States Department of State Information Service Visiting Cultural Specialist to Zimbabwe
- 1988 The New York State Association of Architects' Citation for the Triangle Collaborative Architecture Project
- 1986 Francis Greenburger Foundation Prize
- 1982 Ford Foundation Faculty Enrichment Grant



## LLOYD MARTIN



The surfaces of Lloyd Martin's paintings offer pulsating linear movement, blurring the boundaries of precision with his graphic patterning. His meticulous handling of paint and color allow the eye to focus on individual squares and rectangles while registering a larger picture plane in-the-making -- inferring a painting within the painting. As quoted in the artist's 2006 catalogue essay by Wang Pin-Hua, "with these frame-like lines, Martin creates a seemingly wider structure of multi-layered space by dividing and reconstructing the images, making the paintings extend far beyond the boundaries of the pictures".

Curator Lisa Russell writes of his work: "Lloyd Martin's reductive abstractions speak to the essential nature of painting and form...The interplay of elements is like echoes that resonate and leave one with a feeling of suspended time. Contemplative in nature, these eloquent paintings act as meditations, eliciting both visceral and cerebral responses."

In the gallery's exhibition of his work currently on view on the campus of MASS MoCA, the artist has included a monumental oil on canvas triptych, *Large Alloy* (2013), which anchors the exhibition. The painting's sheer size offers viewers an immersive experience, an invitation into Martin's world. The work presents like a visual, secular meditation, encouraging viewers to quiet their minds and take in the movement of Martin's bands of color. The artist writes:

*I've approached this triptych format a number of times over the years. Earlier, it was a way to extend or add to an image that was developing in my studio explorations. As with collage it enabled un-predictable possibilities. With this composition, the three panel format was a way to extend the horizontal rhythms scanning across the surface. I decided to use a taller center panel which added a vertical thrust and acts as a foil to the left right motion. I am also pleased with the added reading that the painting can reference northern renaissance altarpieces as well as contemporary art history's use of large scale to engage the body (viewer).*

CYNTHIA-REEVES at 1315 MASS MoCA Way is open Wed. – Sun., 11-5. Please visit the website for directions, and for the online gallery.

The artist is a graduate of the Rhode Island School of Design. A recipient of several fellowships in painting, as well as in drawing, his work is in the prominent collections of the Cleveland Museum of Art, Ohio; the Mead Art Museum, Massachusetts; and the University Art Museum SUNY, New York, among others. Martin's work has reviewed by The New York Times, Art in America, Art New England, and City Arts. The artist lives and works in Providence, RI.

CYNTHIA-REEVES



*Lloyd Martin, Blue Char, 2015, oil on canvas, 40 x 36 in (101.6 x 91.4 cm)*



CYNTHIA-REEVES



*Lloyd Martin, Yellow Shim sm, 2015, oil on canvas, 40 x 48 in (101.6 x 121.9 cm)*

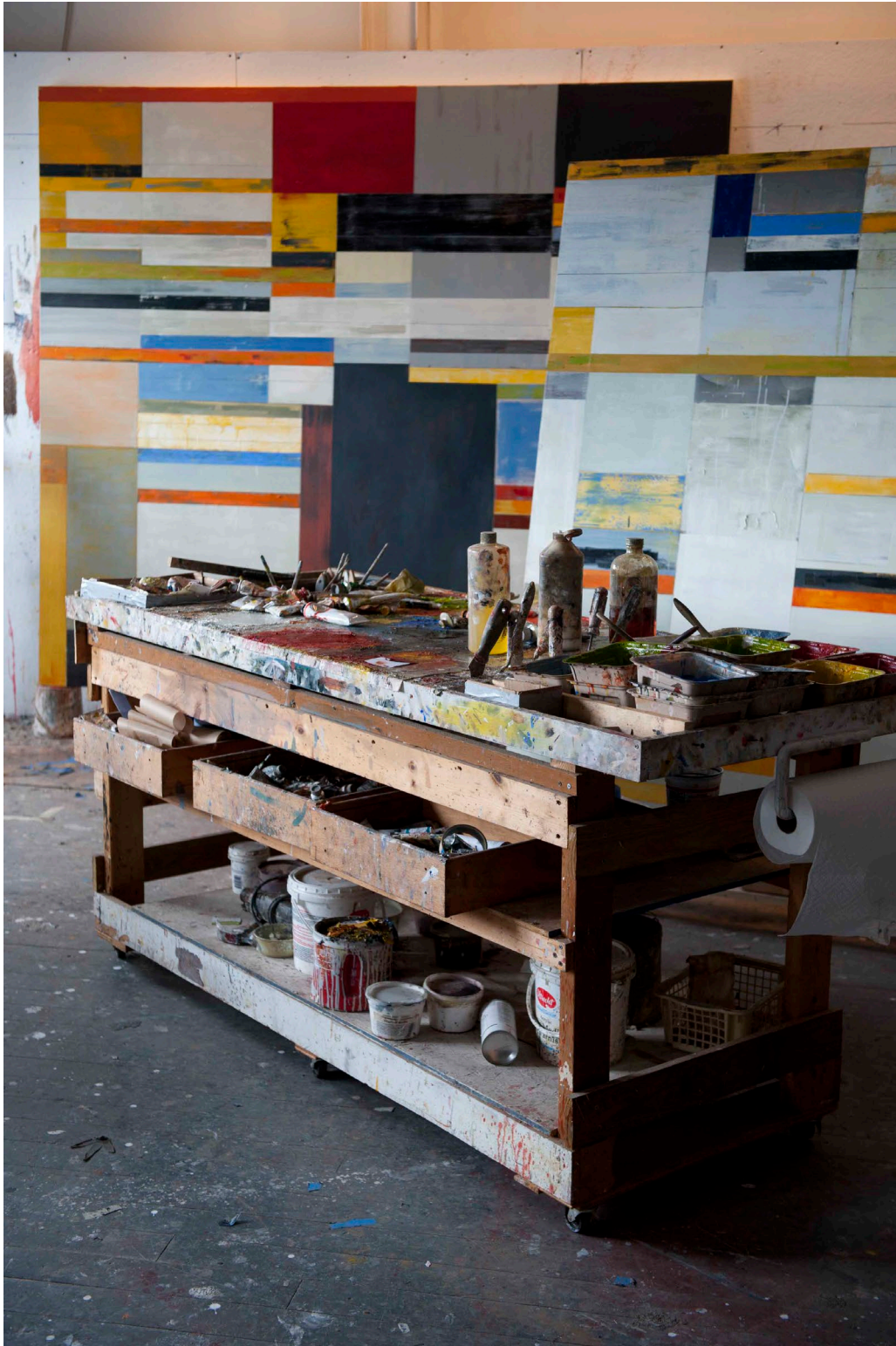


CYNTHIA-REEVES



*Lloyd Martin, Yellow Shim, 2015, oil on canvas, 60 x 72 in (152.4 x 182.9 cm)*

CYNTHIA-REEVES



*Lloyd Martin, studio*



CYNTHIA-REEVES



*Lloyd Martin, studio*



## CYNTHIA-REEVES



*Lloyd Martin, April - May 2016, CYNTHIA-REEVES Gallery, MASS MoCA Campus, North Adams, MA*

CYNTHIA-REEVES



*Lloyd Martin, April - May 2016, CYNTHIA-REEVES Gallery, MASS MoCA Campus, North Adams, MA*

CYNTHIA-REEVES



*Lloyd Martin, April - May 2016, CYNTHIA-REEVES Gallery, MASS MoCA Campus, North Adams, MA*



## LLYOD MARTIN

### EDUCATION

1980 BFA, Rhode Island School of Design, Providence, RI

### SELECT SOLO EXHIBITIONS

2015 "Interval" Stux+Haller Gallery, New York, NY  
2013 Lloyd Martin "works on Paper", Roshkowska Galleries Hudson, NY  
Lloyd Martin: Strata, Stephen Haller Gallery, New York, NY  
2012 Mettere, Stephen Haller Gallery, New York, NY  
2011 Interstices, Stephen Haller Gallery, New York, NY  
2010 Shift, Stephen Haller Gallery, New York, NY  
2008 Traverse, Stephen Haller Gallery, New York, NY  
2007 EM Bannister Gallery, RI College, Providence, RI  
Tracts, Stephen Haller Gallery, New York, NY  
Roshkowska Gallery, Windham, NY  
2006 Finestrae, Stephen Haller Gallery, New York, NY (Catalogue)  
2005 Spheris Gallery, Walpole, NH  
Stephen Haller Gallery, New York, NY  
Works on Paper, Roshkowska Gallery, Windham, NY  
2004 Lloyd Martin Migrate, Lenore Gray Gallery, Providence, RI  
Lloyd Martin Paintings, Spheris Gallery, Bellows Falls, VT  
Roshkowska Gallery, Windham, NY  
2003 Stephen Haller Gallery, New York, NY  
Roshkowska Gallery, Windham, NY  
2002 Stephen Haller Gallery, New York, NY  
Lloyd Martin Paintings, Urban Shelter, Pawtucket, RI  
Spheris Gallery, Walpole, NH  
Abstract Events 2, Lenore Gray Gallery, Providence, RI  
2001 Stephen Haller Gallery, New York, NY  
2000 Abstract Events, Lenore Gray Gallery, Providence, RI  
1998 Lenore Gray Gallery, Providence, RI  
1997 Trustman Gallery, Boston, MA  
1993 Hunt Cavanaugh Gallery, Providence, RI  
1991 Gallery One, School One, Providence, RI  
1985 AS220 Gallery, Providence, RI  
1981 Community College of Rhode Island, Warwick, RI

### SELECT GROUP EXHIBITIONS

2015 "Group Matrix" Stux+Haller New York, NY  
2013 The Geometry of Longing  
Stephen Haller Gallery, New York, NY  
2012 Concurrence, Stephen Haller Gallery, New York, NY  
Paper Rocks Scissors, Stephen Haller Gallery, New York, NY  
2011 Connections, Stephen Haller Gallery, New York, NY  
A Collections Exhibition: Montford and Bannister, Bannister Gallery, Rhode Island College, Providence, RI  
Spectrum, Stephen Haller Gallery, New York, NY  
Ten from Ten the Director's Cut, Grimshaw-Gudewicz Gallery, Fall River, MA  
2010 Abstraction in Providence, Bannister Gallery, Providence, RI

# CYNTHIA - REEVES

## SELECT GROUP EXHIBITIONS (continued)

- 2010 Nexus, Stephen Haller Gallery, New York, NY  
RISCA Fellowship Exhibition, Imago Gallery, Warren, RI
- 2009 Landscape as Grid (two person show), Stephen Haller Gallery, New York, NY  
In Context, Stephen Haller Gallery, New York, NY  
The Point of Convergence, Stephen Haller Gallery, New York, NY  
Recent Acquisitions, Federal Reserve Board, Washington, DC  
Continuum, Stephen Haller Gallery, New York, NY
- 2008 Confluence, Stephen Haller Gallery, New York, NY  
RISCA Fellowship Exhibition, Machines With Magnets, Pawtucket, RI  
Constant Aesthetic 2008, Stephen Haller Gallery, New York, NY
- 2007 Lloyd Martin: Works on Paper, Roshkowska Galleries, Windham, NY  
ART20 2007, The Park Avenue Armory, New York, NY  
The Grid, Reeves Contemporary, New York, NY 3  
Drawing Now, Grimshaw-Gudewicz Gallery, Jackson Arts Center, Fall River, MA  
The Grid, Spheris Gallery, Hanover, NH  
f&c/r&r, Foley & Cox, New York, NY  
Back to the Future: Contemporary American Art from the Collection, Meade Art Museum, Amherst College, Amherst, MA
- 2006 ART20, The Park Avenue Armory, New York, NY  
Solstice, Stephen Haller Gallery, New York, NY  
Traces of Drawing, Gallerie Pierre, Taichung Taiwan (catalogue)  
Eye on Art, 54 Greenwich Avenue, Greenwich, CT
- 2005 Focal Point, Stephen Haller Gallery, New York, NY  
Two person show, Lenore Gray Gallery, Providence, RI  
Two person show, Spheris Gallery, Bellows Falls, VT  
Costello Childs Contemporary, Scottsdale, AZ  
Korean and American Contemporary Paintings, Sejong Center for Performing Arts Art Museum, Seoul Korea
- 2004 2 x 2 x 2, Grimshaw Gudewicz Art Gallery, Falls River, MA  
Narrative Abstraction, Stephen Haller Gallery, New York, NY  
Constant Aesthetic, Stephen Haller Gallery, New York, NY
- 2003 Narrative Abstraction, Stephen Haller Gallery, New York, NY  
Off the Beaten Track: Contemporary Mindscapes, Mead Art Museum, Amherst, MA  
Constant Aesthetic, Stephen Haller Gallery, New York, NY  
Lloyd Martin Paintings, Roshkowska Galleries, Windham, NY  
Coda, Stephen Haller Gallery, New York, NY  
Lenore Gray Gallery, Providence, RI  
Summer Group Exhibiton, Lenore Gray Gallery, Providence, RI
- 2002 Surface Fragments, Stephen Haller Gallery, New York, NY  
The Abstract Mind, New England College, New Hampshire 4  
The American River (Catalogue)  
Traveling Museum Show, Curated by Carl Belz, Brattleboro Museum, VT  
TW Wood Museum, Vermont College, VT  
Florence Griswold Museum, Lyme, CT  
Philadelphia Art Alliance, PA
- 2001 Constant Aesthetic, Stephen Haller Gallery, New York, NY  
Aesthetic Boundaries, Stephen Haller Gallery, New York, NY
- 2000 Simple Truths, Stephen Haller Gallery, New York, NY  
Painting, Anderson Contemporary Art, Santa Fe, NM

# CYNTHIA - REEVES

## SELECT GROUP EXHIBITIONS (continued)

- 2000      Surface Tension, Part I, Stephen Haller Gallery, New York, NY  
            Painting Abstraction (Organized by Graham Nickson, Curator: Cindy Schwab)  
            The New York Studio School, New York, NY  
            Constant Aesthetic, Stephen Haller Gallery, New York, NY
- 1999      Essential Gesture, Montserrat College of Art, Beverly, MA
- 1998      Lloyd Martin, Paintings/ David Newton, Sculpture, Lenore Gray Gallery, Providence, RI  
            Summer Group Exhibition, Brenda Taylor Gallery, New York, NY
- 1997      Annual December Exhibit, PS122, New York, NY  
            Summer Group Exhibition, Lenore Gray Gallery, Providence, RI  
            Lloyd Martin Paintings- Jonathan Prince Sculpture, The Wheeler Gallery, Providence, RI
- 1996      Native Gallery Group Painting and Sculpture Exhibit, Native Gallery, Providence, RI
- 1995      Lloyd Martin Paintings- Andrew Moore Sculpture, Lenore Gray Gallery, Providence, RI
- 1993      Imagination Juror: Dr. Gail Levin, Peconic Gallery, Riverhead, NY
- 1990      Rhode Island Artists Juried Exhibition, Warwick Museum of Art, Warwick, RI
- 1989      12 x 12 RISD Alumni Exhibition, Rhode Island School of Design, Providence, RI
- 1985      Open Jury Exhibition, Gallery One, School One, Providence, RI
- 1984      Rhode Island Artists Juried Exhibition, Hera Educational Foundation, Wakefield, RI 5
- 1983      First Open Jury Show, Gallery One, School One, Providence, RI  
            Community College of RI Jury Show Community College of Rhode Island, Warwick, RI
- 1982      Bristol Art Museum Annual Jury Show, Bristol Art Museum, Bristol, RI
- 1981      Rhode Island Artists Show, Juror: Dore Ashton, Museum of Art, Rhode Island School of Design
- 1980      Bristol Art Museum Annual Jury Show, Bristol Art Museum, Bristol, RI
- 1979      Bristol Art Museum Annual Jury Show, Bristol Art Museum, Bristol, RI

## MUSEUM AND PUBLIC COLLECTIONS

- The Cleveland Museum Of Art, Cleveland, OH
- Museum Of Art, Rhode Island School Of Design, Providence, RI
- The Federal Reserve Art Collection, Washington DC
- Mead Art Museum, Amherst, MA
- Bannister Gallery, Rhode Island College, Providence, RI
- International Collage Center, Milton, PA
- University Art Museum Suny, Albany, NY
- Uclamedical Center, Los Angeles, CA
- Fidelity Investments, Smithfield, RI
- Wellington Management Company, Boston, MA

## AWARDS/RESIDENCIES

- 2010      Painting Fellowship, Rhode Island State Council on the Arts
- 2009      Painting Fellowship, Rhode Island State Council on the Arts
- 2008      Drawing Fellowship, Rhode Island State Council on the Arts
- 2007      Landfall Press, Santa Fe, New Mexico
- 2007      Drawing Fellowship, Rhode Island State Council on the Arts
- 2000      Drawing Fellowship, Rhode Island State Council on the Arts
- 1999      Painting Fellowship, Rhode Island State Council on the Arts
- 1996      Painting Fellowship, Rhode Island State Council on the Arts  
            Full Scholarship, Rhode Island School of Design



# CYNTHIA - REEVES

## BIBLIOGRAPHY

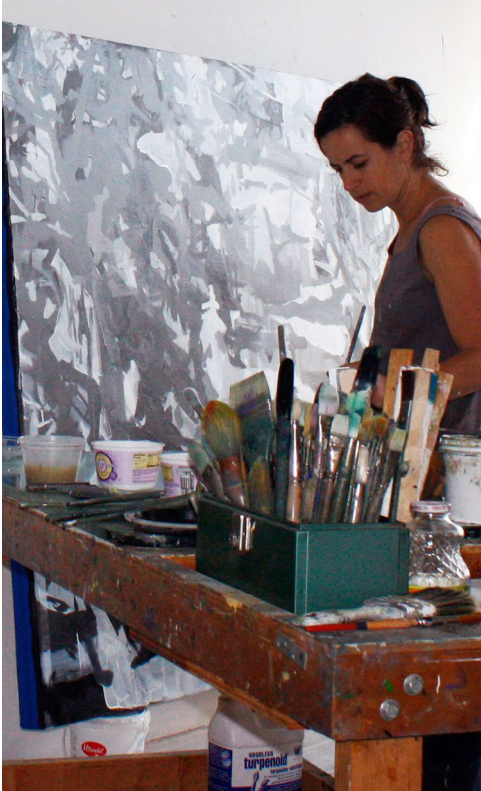
- 2014 Lloyd Martin: David Colman, Elle Decor, September 2014
- 2012 Colors That Speak: From Classics to Lloyd Martin, John Goodrich, City Arts, May 8, 2012  
The Paintings of Lloyd Martin: On or off the Grid?, Art New England, May/June 2012, Henry McMahon
- 2011 Lloyd Martin, Maureen Mullarkey, City Arts, June 15, 2011  
Lloyd Martin at Stephen Haller Gallery, Seth Apter, NearSay.com, June 21, 2011  
Lloyd Martin: Providence RI, Lynette Haggard, Artist Interviews&My Art News (Lynette Haggard Art Blog), August 23, 2011  
Engaging with Art, Richard Rabel, TheModernSybarite.com, June 15, 2011
- 2010 10 Exhibits that are Worth Another Look, Greg Cook, The Providence Phoenix, December 22, 2010  
Lloyd Martin: Shift, John Goodrich, City Arts, February 10, 2010  
Color Forms, Part I, Joanne Mattera , Joanne Mattera Art Blog, February 18, 2010  
New Work by American Artist Lloyd Martin at Stephen Haller Gallery, Artdaily.org, January 16, 2010  
Review: Top-notch work in Newport Art Museum members' show, Bill Van Siclin. The Providence Journal, February 25, 2010  
Bill Van Siclen: Historical reality at URI, abstract art at RIC, Bill Van Siclin, The Providence Journal, April 8, 2010
- 2009 Landscape as Grid: Lloyd Martin and Johnnie Winona Ross at Stephen Haller, Matthew Langley Artblog, June 18, 2009  
Home is Where the Art Is, Linda Chestney, New Hampshire Home, January 23, 2009  
Today in Chelsea - Chapter Thirteen, Jake Seo, Chelsea Story in NY, January 15, 2009
- 2008 Where to buy...Lloyd Martin 6, The Week, November 7, 2008
- 2007 Lloyd Martin, Meredith Mendelsohn, Artnews, December 2007  
Lloyd Martin at Stephen Haller Gallery, Tracey Hummer, Art in America, June/July 2007  
Down-to-earth Abstractions from Lloyd Martin, Bill Van Siclin, Providence Journal, March 29, 2007
- 2006 Lloyd Martin: Stephen Haller Gallery, Maureen Mullarkey, The New York Sun, October 19, 2006  
Lloyd Martin: Method and Happenstance, John Goodrich, Catalogue Essay, September 2006  
Traces of Drawings..., In shen Daily, Taichung, Taiwan, July 26, 2006  
Traces of Drawings, Tracks of Intercultural Journeys, Wang Pin-Hua, Catalogue essay, June 2006  
A Summer Sampler of Refined Abstraction, Maureen Mullarkey, The New York Sun, July 13, 2006  
Lloyd Martin, Carolyn Webb: Paintings & Sculpture, Lucinda Masson, Art New England, February – March 2006
- 2005 Lloyd Martin's Current Works on Paper Kate Farington, Essay on the occasion of Works on Paper, Roshkowska Galleries, Windham, NY, July 2, 2005
- 2003 Off the Beaten Track, Contemporary Mindscapes, T. Clark, Catalogue Essay, September - December 2003  
Art Scene, Bill Van Siclen, Providence Journal, August 7, 2003
- 2002 The American River, Robert Haas, Catalogue Essay, Summer 2002  
Urban Shelter in Pawtucket, Bill Van Siclen, Live, January 3-6, 2002  
Lloyd Martin, Michael Cochran, Arts Media, June/July 2002  
Abstract, or is it?, Bill Van Siclen, Live, August 8-12, 2002  
Lloyd Martin: Paintings, Beth Neville, Art New England, August/September 2002  
The Abstract Mind: Painters of the Spheris Gallery, Robert R. Craven, Art New England, August/September 2002
- 2001 Lloyd Martin, Ken Johnston, The New York Times, May 18, 2001  
Lloyd Martin, Joyce B. Korotkin, NY Arts Magazine, June 2001  
Martin's Oils Deceptive in Their Simplicity, Channing Gray, The Providence Journal, January 2001

# CYNTHIA-REEVES

## **BIBLIOGRAPHY (continued)**

- 2000      Painting Abstraction, Robert C. Morgan, Review, March 2000  
            Essential Gesture, Barbara O'Brien, Montserrat College of Art Catalog, January 2000 7  
            Lloyd Martin Paintin, and Stephen Haller Gallery, Joyce Korotkin, New York Arts Magazine, June 2000
- 1999      Lloyd Martin Paintings...Lenore Gray Gallery, Alicia Faxon, Art New England, April/May 1999
- 1998      Recent Paintings, Lloyd Martin, John Pantalone, Art New England, June/July 1998  
            Art Wrapup, Bill Van Siclen, The Providence Journal Bulletin, February 6, 1998
- 1997      August Group, Alicia Faxon, Art New England, Dec/Jan 1997  
            Wheeler Gallery/ Providence Lloyd Martin..., Alicia Faxon, Art New England, June/July, 1997  
            Two Views of Mother Nature, Bill Van Siclen, Providence Journal Bulletin, February, 1997
- 1996      Lenore Gray Gallery/Lloyd Martin Paintings..., Alicia Faxon, Art New England, Feb/ March, 1996
- 1995      Art Wrapup, Bill Van Siclen, Providence Journal Bulletin, January, 1995
- 1991      A Show of Dark Drama Envelops Gallery One, Lea Feinstein, Providence Business Weekly, January, 14, 1991

## ALLISON GILDERSLEEVE



Echoing and inspired by the formal languages of such contemporary painters as Terry Winters, Mamma Andersson and Amy Sillman, Allison Gildersleeve continues to bend the landscape genre into a different language -- a painting language -- that takes history, memory, and time, and turns them into tangible elements of her landscape. Gildersleeve achieves this synthesis by playing overtly with the positive/ negative shapes offered up by these natural tableaux, often beginning her paintings in black and white as she describes the clear shapes in each tangle of branches or the cross sections of stonewalls. The high density patterning serves a dual functionality: firstly, it flattens the painting, and puts the viewer's gaze on the warp and weft of her composition; and secondly, it provides the artist with the intricate lacework through which she can weave her high pitch of color.

Color plays a pivotal role in Gildersleeve's work, and she is not shy about how she uses it. The pinks are unexpected, and shocking. The flat gray creates an unexpected negative space as it helps the composition describe an object. She comments, "I use color to weave the patterns together, create knots of lines that unravel in other parts of the paintings. From time to time, I am using black and white in order to strip down the paintings into pure pattern, shape, and line, and then building back on that platform, bringing back in the wide palette that, I hope, increases that sense of friction and dynamism."

*These paintings are experiential landscapes, ones to be felt as well as seen. I paint these environments as they present themselves to me, not as unpopulated woodlands but as dynamic, ever-changing places thick with anticipation, dread, happiness, calm. While the crux of this work is the notion that over time the presence of human emotion and activity animate a place, human figures are deliberately absent. There is no person or other identity to prevent the viewer from occupying that space with his or her own histories and projections. – Allison Gildersleeve*

The artist is originally from New England and currently lives and works in Brooklyn, New York. The artist received a Masters in Fine Art at Bard College in 2004, and a Bachelor of Arts from College of William and Mary in 1992. Solo exhibitions include Galleri Andersson/Sandstrom, Stockholm, Sweden, Michael Steinberg Fine Art, New York, NY, Robischon Gallery, Denver, CO, Asya Geisberg Gallery, New York, NY, and CYNTHIA-REEVES, New England. Two-person exhibitions include Johansson Projects, Oakland, CA, Allegra LaViola Gallery, New York, NY, PS122, New York, NY, and Sara Nightingale Gallery, Waterville, NY. She has been awarded a NYFA Fellowship in Painting, and residencies at Yaddo, Millay Colony and Vermont Studio Center.

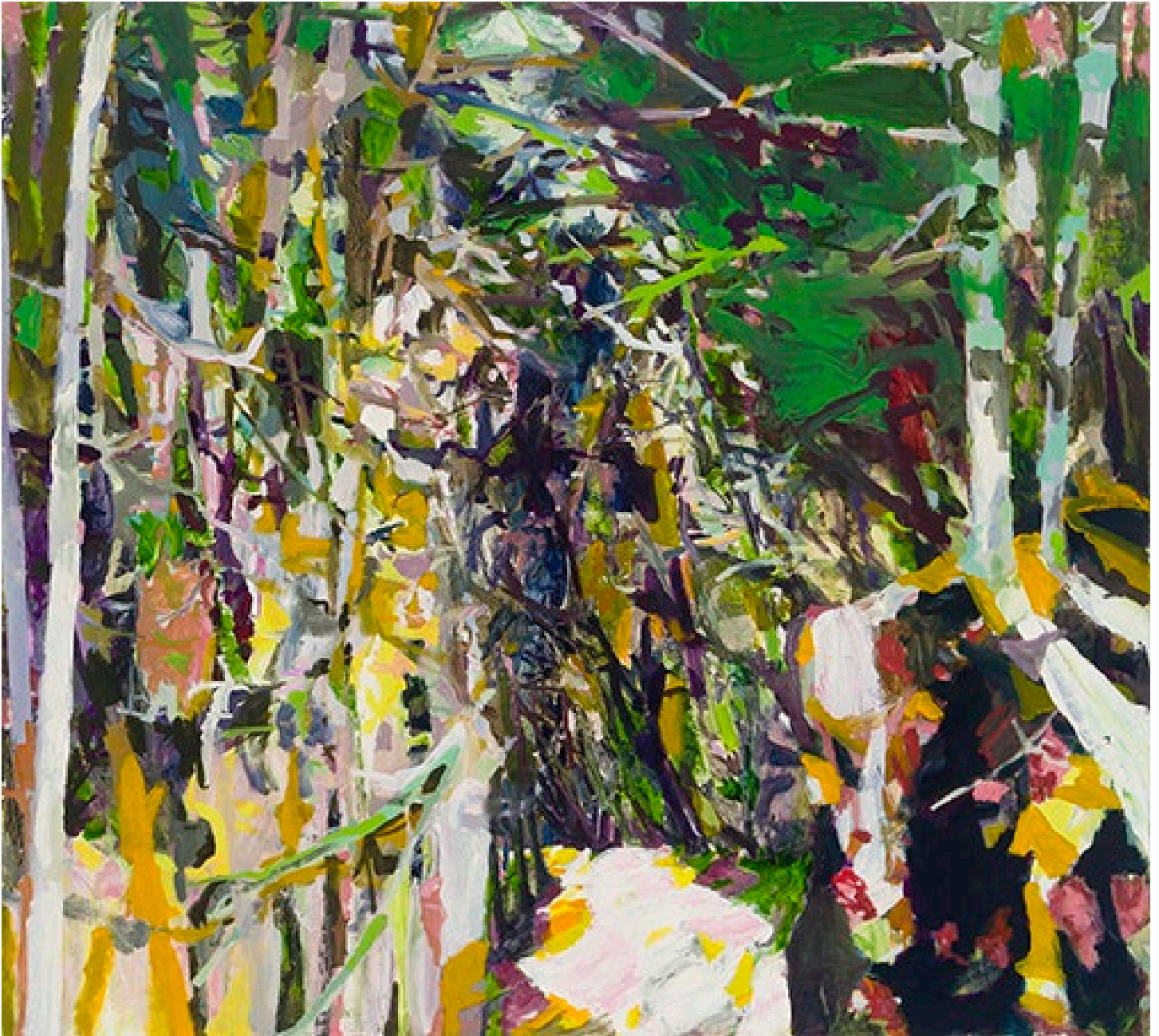


CYNTHIA-REEVES



*Allison Gildersleeve, Written Under, 2010, oil on canvas, 60 x 60 in (152.4 x 153.4 cm)*

CYNTHIA-REEVES



*Allison Gildersleeve, A Late Start, 2011, oil on canvas, 54 x 60 in (137.2 x 152.4 cm)*



CYNTHIA-REEVES



Allison Gildersleeve, *Thin Black Line*, 2012, oil on canvas, 32 x 36 in (81.3 x 91.4 cm)



## CYNTHIA-REEVES



*Allison Gildersleeve, Paintings and Drawings, 2014, CYNTHIA-REEVES, Walpole, NH*

## CYNTHIA-REEVES



*Allison Gildersleeve, Paintings and Drawings, 2014, CYNTHIA-REEVES, Walpole, NH*

# CYNTHIA-REEVES

## ALLISON GILDERSLEEVE

### BORN

Lives and works in Brooklyn, NY

### EDUCATION

- 2004 M.F.A., Bard College, Annandale-on-Hudson, NY
- 1993 Parsons School of Design, Paris, France
- 1992 B.A., College of William and Mary, BA, Williamsburg, VA
- 1989 University of Vermont, Burlington, VT

### SELECT SOLO AND TWO PERSON EXHIBITIONS

- 2015 Valley House Gallery, Closer Than They Appear, Dallas, TX
- 2014 CYNTHIA-REEVES Gallery, Walpole, NH  
Asya Geisberg Gallery, Elsewhere, New York, NY  
Robischon Gallery, Within Earshot, Denver, CO
- 2012 Galleri Andersson Sandström, Static Electric, Umeå, Sweden  
CYNTHIA-REEVES Gallery, Written Under, Hanover, NH  
Asya Geisberg Gallery, Let Me Show It To You Unfixed, New York, NY
- 2010 CYNTHIA-REEVES Gallery, Hanover, NH
- 2009 Galleri Andersson Sandström, The Here and Then, Umeå, Sweden  
Galleri Andersson Sandström, The Here and Then, Stockholm, Sweden
- 2007 Michael Steinberg Fine Art, Loss of Place, New York, NY
- 2005 650 Madison Ave Exhibition Program, New York, NY
- 2004 Supreme Trading, Brooklyn, NY
- 1998 Red Mill Gallery, Good Girl, Vermont Studio Center, Johnson, VT

### SELECT TWO PERSON EXHIBITIONS

- 2011 Johansson Projects, Bramblur: Katy Stone & Allison Gildersleeve, Oakland, CA
- 2010 Allegra Laviola Gallery, Eric Jeor & Allison Gildersleeve, New York, NY
- 2003 Ps122 Gallery, Allison Gildersleeve & Cynthia Innis, New York, NY
- 1999 Sarah Nightingale Gallery, Allison Gildersleeve & Carol Hinrichsen, Water Mill, NY

### SELECT GROUP EXHIBITIONS

- 2016 The Drawing Rooms, The Nature of Things, curated by Anne Trauben, Jersey City, NJ  
Galleri Andersson Sandström, 140 Artists-15 Years, Umeå, Sweden  
Sharon Arts Center, NHIA, Collaboration: The Artist and the Land, curated by Kate Lenahan, Peterborough, NH
- 2014 Valley House Gallery, 60TH Anniversary Show, Dallas, TX  
Valley House Gallery, Summer Cut, Dallas, TX  
Tomarps Kungsgård, Atelje Larsen, Kvidinge, Sweden
- 2013 Asya Geisberg Gallery, A.G.G.W.O.P., New York, NY  
Galleri Persson, Mästargrafik från Atelje Larsen, Malmö, Sweden
- 2012 Heiner Contemporary, Housebound, Washington, DC
- 2011 Dunkers Kulturhus, Under Great Pressure, Helsingborg, Sweden  
Storefront Gallery, Color Schemes, Brooklyn, NY  
Asya Geisberg Gallery, The Woods are Lovely, Dark and Deep, New York, NY
- 2010 Silas Marder Gallery, The Big Show, Bridgehampton, NY  
Heskin Contemporary, Natural Reaction, Brooklyn, NY



# CYNTHIA-REEVES

## SELECT GROUP EXHIBITIONS (continued)

- 2009 Dumbo Art Under The Bridge Festival, The Map is Not the Territory, Brooklyn, NY  
Laviola Bank Gallery, Summer Salon, New York, NY
- 2008 Michael Steinberg Fine Art, Back to the Drawing Board, New York, NY
- 2007 Heskin Contemporary, Red Desert, curated by Sarah Trigg, New York, NY
- 2006 Collaborative Concepts, Flow: Navigating the Super Paradigm, curated by Karlos Carcamo, Beacon, NY  
CRG Gallery, Greater Brooklyn, New York, NY  
Hudson Valley Center For Contemporary Art, First Look, Peekskill, NY
- 2004 Supreme Trading, Six, Brooklyn, NY  
Milton Avery Graduate School, The Warm Weather is Holding, Red Hook, NY
- 2001 Bay Area Center For The Consolidated Arts, Berkeley, CA
- 2000 Bowery Gallery, curated by Joan Snyder, New York, NY  
Gana Art Space, Cross Point, Seoul, Korea  
381G Gallery, Delicate, San Francisco, CA

## AWARDS AND RESIDENCIES

- 2008 New York Foundation Of The Arts Fellow, New York
- 2004 Elaine De Kooning Memorial Fellowship, Bard College
- 2002 Yaddo, Saratoga Springs, NY
- 2001 Millay Colony, Austerlitz, NY
- 1999 Vermont Studio Center Fellowship, Johnson, VT
- 1995 Woodstock School Of Art, Woodstock, NY

## BIBLIOGRAPHY

- Cripton, David. "Allison Gildersleeve", The Editorial, April 28, 2016
- Laluyan, Oscar. "Gildersleeve Going Elsewhere and Taking You There", Arte Fuse, May 22, 2014
- Keeting, Zach and Joy, Christopher. "Artist Interview II," Gorky's Granddaughter, May 2014
- Jenkins, "Concept of 'Home' Gives Rise to Artistic Differences", The Washington Post, December 27, 2012
- Hanson, Alex, "In Showing Mastery of the Form, An Abstract Landscape Painter Raises Issues", Valley News, New Hampshire, July 19, 2012
- Maine, Stephen. "Tunnel Vision: Allison Gildersleeve at Asya Geisberg," Artcritical, April 4, 2012
- Keeting, Zach and Joy, Christopher. "Artist Interview," Gorky's Granddaughter, February 2012
- Butler, Sharon. "NYC Gallery Visit: Allison Gildersleeve and Eric Jeor," The Huffington Post, May 21, 2010.
- Hanson, Alex, "On View at Spheris: Rendering Trees as Thoughts and Vice Versa", Valley News, New Hampshire, August 26, 2010
- Sylwan, Astrid, Falling into Allison's World, catalog essay for The Here and Then, Galleri Andersson/Sandström, Stockholm, 2009
- Smith, Roberta. "Greater Brooklyn," The New York Times, July 8, 2005 E32.
- Genocchio, Benjamin. "ART REVIEW; For the Young and Creative, A Showcase for a First Run," The New York Times, June 5, 2005 E32.

## CORPORATE COLLECTIONS

- Alliance Bernstein  
Fidelity Investments  
Gemini Rosemont Denver Energy Center  
Anadarko

## JAEHYO LEE



*JaeHyoo Lee is so dedicated an artisan that his hand comes close to being anonymous. It is not so much that he is absent from his art as it is that he projects a thorough-going craft that builds on itself. Allowing the materials to speak to him, he makes self-containing worlds that mysteriously communicate with their outer surroundings...Texture is deeply important to Lee, who emphasizes the facade of the wood, crosscut and planed to reveal the character of the grain. The surface thus reveals the character of its making, becoming indicative of the creative process, and holds interest by itself. The double character of Lee's work – the expressiveness of its exterior and its profound connection with the wooden environment from which it has come – tells a story in which the human element of wood is more or less excluded. Suffused with brooding otherness, Lee's sculptures do not engage in dialogue so much as they simply exist. – Sculpture Magazine*

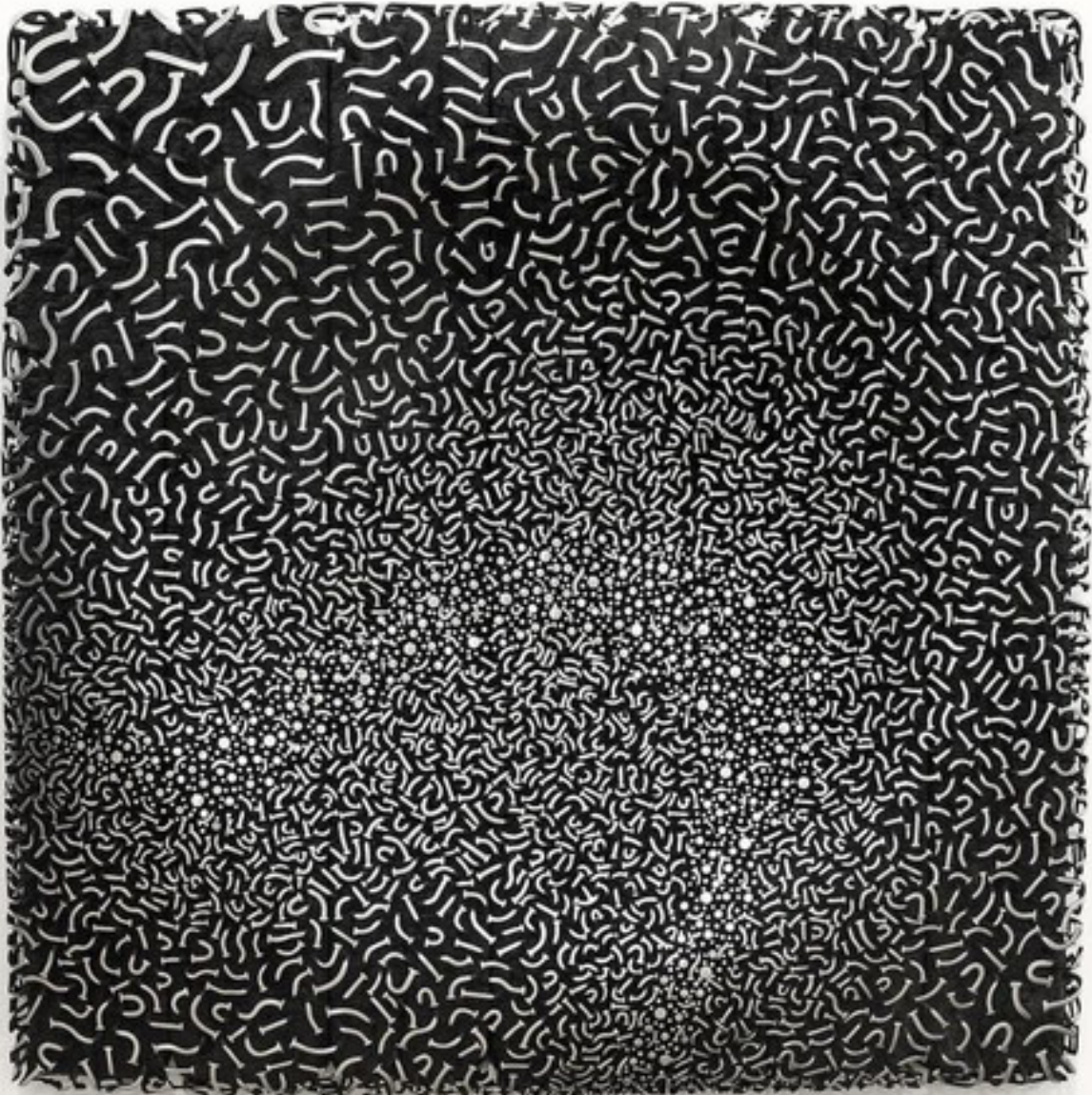
JaeHyoo Lee has been rethinking and re-envisioning use of quotidian materials for several decades. Rather than dismantling each sculptural component and creating a hybrid aesthetic, Lee's works emphasize his materials' essential nature. The trajectory of his current work reveals his refined approach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

*Those who make a hard living may be the ones that make this world a beautiful place. I certainly do not have the power to make the world beautiful; I just hope to reveal the beauty in what is usually unseen, but not unnoticed. A bent nail or a piece of stone, when closely examined, reveals an inherent beauty. I wish to express that beauty in unique ways. – JaeHyoo Lee*

Lee's seminal 20' sculpture, LOTUS, comprised of wood that is burned, shaped, and hand carved, is currently on view in INFLUX, a public art exhibition in downtown Providence in collaboration with The Avenue Concept and RISD Museum, through 2016. The artist originally debuted the sculpture in New York City's Union Square Park in the spring of 2013, a collaboration with New York City Parks and the Union Square Association.

JaeHyoo Lee graduated from Hong-Ik University in 1992, and is the prizewinner of the Hankook Ilbo Young Artists Award in 1997; the Osaka Triennial Award in 1998; the Kim Sae-Jung Award in 2000; the Sculpture in Woodland Award in 2002; and the Japan Hyogo International Competition Award in 2004. His work is included in the permanent collections of the National Museum of Contemporary Art, Korea; Hyogo Prefecture Museum of Art Japan; Metropolitan Art Museum, South Korea; Busan, the Museum of Art and Design in New York, the Montgomery Museum, AL, and the Osaka Contemporary Art Center, Japan. Recent museum exhibitions include the Museum of Fine Arts, Boston in CRAFTED: Objects in Flux, Museum of Art and Design's inauguration exhibition, Second Lives, and Korean Eye, along with a solo exhibition at the Montgomery Museum of Fine Art, Montgomery, AL.

CYNTHIA-REEVES



*Jaehyo Lee, 0120-1110=111128, 2011, stainless steel bolts, nails, and wood, 38 x 38 x 4 in (96.5 x 96.5 x 10.2 cm)*

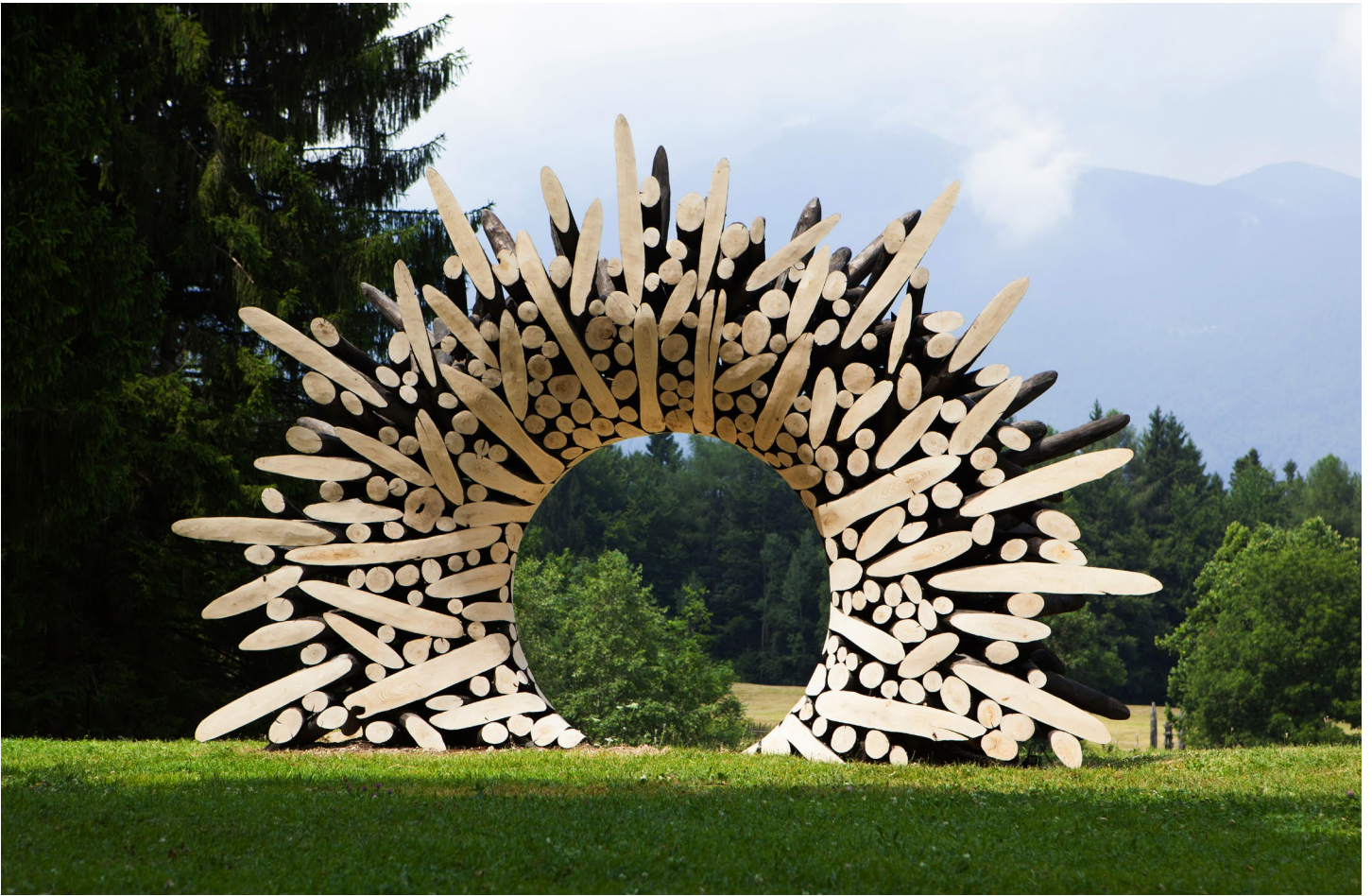


CYNTHIA-REEVES



*Jaehyo Lee, 0120-1110=10903, 2009, wood, dimensions vary*

CYNTHIA-REEVES



*JaeHyo Lee, installation, Venice, Italy, Summer 2015*



CYNTHIA-REEVES



*Jaehyo Lee, 0120-1110=106102, 2006, stone, 98.5 x 47 x 86.5 in (250.2 x 119.4 x 219.7 cm)*



CYNTHIA-REEVES



*Jaehyo Lee, Lotus, 2013, wood, 220 x 44 in (558.8 x 111.8 cm), installed in Union Square, NYC*

## JAEHYO LEE

### BORN

Hapchen, Korea

Lives and works in Seoul, Korea

### EDUCATION

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

### SELECT SOLO AND TWO PERSON EXHIBITIONS

- 2014      Gegjoo Literature House, Korea  
            BUNDO Gallery, Korea  
            M Art Center, Shanghai, China  
            HADA Gallery, London, UK
- 2013      Lotus, Public Art Installation, CYNTHIA-REEVES Projects, Union Square Triangle, NY  
            Ever Harvest Art Gallery, Taiwan
- 2012      Sungkok Museum, Korea  
            Albermarle Gallery, London, UK  
            CYNTHIA-REEVES Projects, ABC Stone, Brooklyn, NY
- 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      Gallery Keumsan, Tokyo, Japan  
            Albemarle Gallery, London, United Kingdom
- 2008      MANAS Art Center, Yangpyeong, Korea  
            BUNDO Gallery, Daegu, Korea  
            DOSI Gallery, Seoul, Korea  
            CYNTHIA-REEVES, New York, NY
- 2007      Gallery Keumsan, Tokyo, Japan  
            Gallery Artside, Beijing, China  
            Gallery Keumsan, Seoul, Korea
- 2006      Gallery Marin, Korea
- 2005      Gallery Artside, , Jongno-gu, Korea
- 2003      Gallery Won, Korea
- 2001      Vermont Studio Center, Johnson, Vermont
- 2000      Iimin Museum of Art, Jongno-gu, Korea
- 1996      Museum of Seoul Arts Center, Seoul, Korea

### SELECT GROUP EXHIBITIONS

- 2015      "CRAFTED: Objects in Flux", Museum of Fine Arts, Boston, Boston, MA, USA  
            Seattle Art Fair, CYNTHIA-REEVES, Seattle, WA, USA  
            Art Central, CYNTHIA-REEVES, Hong Kong, PRC
- 2014      The Nature, Cyan Museum, Korea  
            The Creation, Samtan Art Mine, Korea  
            Art Miami, CYNTHIA-REEVES, Miami, CA

# CYNTHIA-REEVES

## SELECT GROUP EXHIBITIONS (continued)

- 2013 Art Silicon Valley/San Francisco, CYNTHIA-REEVES, San Mateo, CA  
Art of Nature, Opera Gallery, Dubai, UAE  
The Wood of Tree, From Tree, Chung Kyi Museum  
Art Miami, CYNTHIA-REEVES, Miami, FL  
Homage 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, Changwon 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  
Art Miami, CYNTHIA-REEVES, Miami, FL
- 2011 "Korean Eye: Energy & Matter", The Museum of Arts & Design, New York, NY  
TX Contemporary, CYNTHIA-REEVES, Houston, TX  
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
- 2010 Asia Week, CYNTHIA-REEVES, New York, NY  
Sculptural Objects Fine Art Fair (SOFA NY), CYNTHIA-REEVES, New York, NY
- 2009 Hong Kong Art Fair, Gallery KeumSan, Japan  
Korea Galleries Art Fair, BEXCO  
Art Miami, CYNTHIA-REEVES, Miami, FL  
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, NY  
Korea Now: Emerging Korean Art, ArtLink, Israel  
Sanghai Contemporary Art Fair, Sanghai  
Korea International Art Fair, COEX  
Daegu Art Fair, EXCO  
Art Museum the Traveling, 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 & Square, 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 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
- 2005 Vibration, Seoul City Art Museum  
Hyogo International Competition of Painting, Hyogo Prefecture Museum of Art, Japan



# CYNTHIA - REEVES

## SELECT GROUP EXHIBITIONS (continued)

- Art & Mathematics, Savina Museum
- 2004 An Open Commemoration at the Olympic Museum, Olympic Museum  
100% Propose, Gallery Sea & See  
Alchemy of Daily Life, National Museum of Contemporary Art
- 2003 Out of Wood, Kim Chong-Yung Sculpture Museum  
The Happy Sympathy Between Human and Wood, Daejeon Municipal Museum of Art  
Benchmarking Project, Namsan Park
- 2002 To Became One with Nature, YungEun Museum  
International Environmental Art Exhibition: "A Red-Bellied Frog's Cry," Seoul Arts Center, Seoul  
DeulMok Association, Gallery Agio
- 2001 Good Design Festival, KOEX, Seoul  
The Association of Asian Contemporary Sculpture, YungEun Museum of Contemporary Art  
Lee Jae-Hyo, Han Sueng-Gon Exhibition, Hotel Lotte  
Ecotopia: Dreaming of New Atlantis, Busan City Art Museum
- 2000 Young Korean Artists Exhibition 2000, National Museum of Contemporary Art,

## 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
- 2000 Kim Sae-Jung Young Artist Prize
- 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 Win Special Recognition at Kongsan Art Festival

## COLLECTIONS

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

## GUDRUN MERTES-FRADY



*Having appeared in various guises throughout Gudrun Mertes-Frady's career, the grid has become her muse – By bringing the bold matrix and subtle background together, Mertes-Frady succeeds in creating a new dimension that makes each work ebb and flow. (Constance Wynham, ARTnews, 2006).*

Gudrun Mertes-Frady's grounding principals are clarity and structure, pared down to essential forms. As a timeless organizing principle, geometry is consistently the underlying matrix or architecture. From that matrix, she bends the lines to create a spatial reference all her own, teasing apart the structure of her paintings. This quasi-symmetry is served well by her attention to the surfaces. Some are quite matte and austere -- the better to highlight the precise curved lines of the spaces she defines with such authority. Others have a rich and luscious surface, which create a layering of soft, open spaces behind the curvilinear marks. It is a beautiful foil, these deftly rendered contained spaces laid over a soft, undulating chromatic field.

Mertes-Frady has long incorporated metallic pigments, like aluminum and graphite, into her oils on canvas, as well as works on mylar and paper. Mica particles mixed in with the oil and pigments enhance that reflectivity, and shift one's perception of the painting's coloration as light moves across its surface. This is a deft way of challenging further her symmetries, as light plays tricks with the changing color aspects of the painting.

*Mertes-Frady writes: I'm very interested to explore physical fact and psychic affect of color and form with this process. I work toward the instant the painting has its own center, its own logic, physically and intellectually. Most of all I want my work to be about deceleration, in the spirit of the works by Olafur Eliasson and the Swiss architect Peter Zumthor, as a counterpoint to the ever accelerating whirl of our time, in which our lives seem trapped. And there is one more thing of importance to me: I'm going blatantly for a sense of beauty.*

Gudrun Mertes-Frady has exhibited in museums and institutions around the world including the travel exhibition Here is New York, Museum of Modern Art, New York, NY and Corcoran Gallery, Washington, DC (2002); NY Painting, Artspace, New York, NY (1992) and Selection 47, NY, The Drawing Center, New York, NY (1989). She is represented by galleries in the States and Europe and is found in the permanent collections of The Busch Reisinger Museum, Harvard University, Cambridge, MA, the Art in Embassies Permanent Collection US Consulate, Dubai, UAE, Rockefeller University, New York, NY, and in the permanent collection of the Universal Music Collection in London, UK, among others. Gudrun Mertes-Frady was born in Cologne Germany, where she studied at the Academy for Art and Design. She lives and works in Brooklyn, New York.

CYNTHIA-REEVES



*Gudrun Mertes-Frady, Copper Petals, 2014, water based media and metallic pigments on mylar, 42 x 30 in (106.7 x 76.2 cm)*



## CYNTHIA-REEVES



*Gudrun Mertes-Frady, Playing With Light #9, water-based media, 19 x 24 in  
(48.3 x 61 cm)*



*Gudrun Mertes-Frady, Playing With Light #3,, water-based media, 19 x 24 in  
(48.3 x 61 cm)*

CYNTHIA-REEVES



Gudrun Mertes-Frady, *Falling River*, 2013, water based media and metallic pigments on mylar, 50 x 38 in (127 x 96.5 cm)



CYNTHIA-REEVES



*Gudrun Mertes-Frady, Playing With Light #6, water-based media, 19 x 24 in (48.3 x 61 cm)*



CYNTHIA-REEVES



*Gudrun Mertes-Frady, Playing With Light #7, water-based media, 19 x 24 in (48.3 x 61 cm)*



CYNTHIA-REEVES



*Gudrun Mertes-Frady, work in studio*



## CYNTHIA-REEVES



*Gudrun-Mertes Frady, 2015, CYNTHIA-REEVES, MASS MoCA Campus, North Adams, MA*



## GUDRUN MERTES-FRADY

### BORN

Born in Cologne, Germany

Lives and works in Brooklyn, NY

### SELECT SOLO EXHIBITIONS

- 2015 Cynthia Reeves, MASS MoCA Way, North Adams, MA
- 2014 Michael Trierweiler Contemporary Art, Weimar, Germany
- 2013 Mark Wolf Contemporary, San Francisco, CA
- 2010 Piquion+Trierweiler, Weimar, Germany  
ART Karlsruhe, Karlsruhe, Germany
- 2009 Maud Piquion, Berlin, Germany  
Cynthia-Reeves, New York, NY
- 2007 Reeves-Contemporary, New York, NY  
Spheris Gallery, Hanover, NH
- 2005 Reeves-Contemporary, New York, NY
- 2003 Rosenberg + Kaufman Fine Art, New York, NY
- 2002 Rosenberg + Kaufman Fine Art, New York, NY
- 2000 Rosenberg + Kaufman Fine Art, New York, NY
- 1999 Rosenberg + Kaufman Fine Art, New York, NY
- 1997 Rosenberg + Kaufman Fine Art, New York, NY
- 1995 Rosenberg + Kaufman Fine Art, New York, NY
- 1994 Stephen Rosenberg Gallery, New York, NY
- 1992 Stephen Rosenberg Gallery, New York, NY
- 1991 Galerie Lommel, Cologne-Leverkusen, Germany

### SELECT GROUP EXHIBITIONS

- 2015 August Geometry, Maria Wood Gallery, Atlanta, GA  
Art in Embassies, Bandar Seri Begawan, Brunei  
Sideshow Nation III, Sideshow Gallery, Brooklyn, NY  
Paperazzi, Janet Kurnatowski Gallery, Brooklyn, NY
- 2014 Paper Show, Janet Kurnatowski Gallery, Brooklyn, NY  
Sideshow Nation II, Sideshow Gallery, Brooklyn, NY
- 2013 Sideshow Nation, Sideshow Gallery, Brooklyn, NY
- 2012 Paper Bands, Jason MCCoy Gallery, New York, NY  
Kentler International Drawing Space, Brooklyn, NY  
Mic : Check, Sideshow Gallery, Brooklyn, NY
- 2011 Mark Wolf Contemporary, San Francisco, CA  
Divergent Affinities, Wexler Gallery, Philadelphia, PA, curated by Barbara Harberger
- 2008 Nuture Art Benefit, curated by Lilly Wei, James Cohan Gallery, New York, NY  
Small Works Show, 80 Washington Square Galleries, New York, NY
- 2007 Reeves-Contemporary, New York, NY
- 2005 Spheris Gallery, Hanover, NH
- 2003 A Common Thread, Hennepin County Government Center, Saint Paul, MN
- 2002 Here is New York, Corcoran Gallery, Washington, DC  
Here is New York, Les Recontres d'Arles, Arles, France  
Here is New York, Martin Gropius-Bau, Berlin, Germany  
Here is New York, Museum of Modern Art, New York, NY

# CYNTHIA - REEVES

## SELECT GROUP EXHIBITIONS (continued)

- 2002      Here is new York, Chicago Cultural Center, Chicago, IL  
            Here is New York, University of California, Berkley, CA
- 2001      Synopsis, Rosenberg + Kaufman Fine Art, New York, NY  
            Art 2001, e1 Gallery, London, England
- 2000      Sun Signs, Rosenberg + Kaufman Fine Art, New York, NY  
            (Un)Resolved, Rosenberg + Kaufman Fine Art, New York, NY
- 1996      Art Initiative Gallery, New York, NY Group exhibition, curated by Stephen Rosenberg
- 1994      Summer Solstice, Stephen Rosenberg Gallery, New York, NY curated by Fran Kaufman
- 1993      Cadavre Exquis, The Drawing Center, New York, NY  
            The Tenth Summer, Stephen Rosenberg Gallery, New York, NY

## SELECTED PUBLIC COLLECTIONS

The Busch Reisinger Museum, Harvard University, Cambridge MA  
Art in Embassies, Permanent Collection US Consulate Dubai, UAE  
The Rockefeller University, New York, NY  
Collection Werner Kramarsky, New York, NY  
Universal Music, London, England  
Collection Gwyneth Paltrow, NY  
Cohen & Lord, Santa Monica, CA  
Robins, Kaplan, Miller & Ciresi, Minneapolis, MN  
Kurt Solomon Associates International  
Princess Cruise Lines, Los Angeles, CA (commission)  
Thomas Weisel Partners, San Francisco, CA  
Collection at Coventry, Fort Washington, PA  
GENSLER Project, Miami, FL  
50 UN Plaza, NY

## SELECT BIBLIOGRAPHY

- 2015      Jerry Cullum, Arts Atlanta, Atlanra, GA, August 26
- 2011      Edith Newhall, Phil adelphia Inquirer, Philadelphia, PA, January 17
- 2009      Martin Stolzenberg, TLZ, Weimar, Germany, December 9  
            Andrea Hilgenstock, Die Welt, Berlin, Germany, November 17  
            Jens Hindrichsen, Der Tagesspiegel, Berlin, Germany, November 3
- 2007      Constance Wyndham, Artnews, May  
            Mario Naves, Catalogue Essay, Reeves-Contemporary  
            Joseph Wallentini, Review, Abstract Art On Line, April
- 2004      Edward Leffingwell, Art in America, May
- 2003      Ann Landi, ARTnews, December  
            Mario Naves, New York Observer, October 1
- 2002      Lilly Wei, Catalog Essay, Rosenberg+Kaufman Fine Art, NYC
- 2000      Ken Johnson, The New York Times, November 3  
            Joseph Wallentini, Review, Abstract Art on Line, November
- 1999      Joseph Wallentini, Artist Profile, Abstract Art on Line, June  
            Jeannie Wilkinson, Catalogue Essay, Rosenberg + Kaufman Fine Art, NYC  
            Joseph Wallentini, Artist Profile, Abstract Art on Line, June
- 1997      Lissa McClure, Review Magazine  
            Arlene Raven, Catalog Essay, Rosenberg+Kaufman Fine Art, NYC

## LIONEL SMIT



*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*

Smit is considered one of South Africa's strongest artists, best known for his contemporary portraiture executed through monumental canvases and sculptures. Each of his works offers us an entry point into the variety and richness that lies beneath every face – a task he undertakes with great sensitivity. MORPHOUS, the artist's monumental sculpture, will be installed in June in Union Square, a project spearheaded by CYNTHIA-REEVES in conjunction with the New York City Parks Department. This significant double-headed bronze sculpture will be the premier public art exhibition of Lionel Smit's work in the US, and will be on view through April, 2017.

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 was born in Pretoria, South Africa in 1982, he started exhibiting straight after art school at Pro Arte Alphen Park. He now lives and works in Cape Town. Smit is represented locally in South Africa and internationally in London and the US. He exhibits regularly and is considered one of SA's youngest proven artists. Over the past 10 years he has established a substantial international following with collectors ranging from the Standard Chartered Bank to Laurence Graff Art Collection at Graff Delaire wine estate. Smit's painting has been exhibited at the National Portrait Gallery, where it received the Viewer's Choice Award, as well as selected as the "face" of the BP Portrait Award 2013 for all campaigns. He was recently honored with a Ministerial Award from the Department of Culture for Visual Art.



CYNTHIA-REEVES



*Lionel Smit, Broken Divert, 2014, bronze, edition 5/6, 26.77 x 20.86 x 12.59 in (68 x 53 x 32 cm)*

CYNTHIA-REEVES



*Lionel Smit, Morphous, 2014, bronze with blue patina, edition 3 of 4, 78.74 x 133.07 x 48.819 in (200 x 338 x 124 cm)*



CYNTHIA-REEVES



*Lionel Smit, Accumulation of Disorder, 2012, resin hand finished with automotive paint, dimensions vary*



CYNTHIA-REEVES



*Lionel Smit, Close, 2015, oil on canvas, 98.4 x 137.7 in (250 x 350 cm)*

CYNTHIA-REEVES



*Lionel Smit, Disapear, 2015, oil on canvas, 78.74 x 118.11 in (200 x 300 cm)*



# CYNTHIA-REEVES

## LIONEL SMIT

### BORN

Pretoria, South Africa

### EDUCATION

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

### SELECT SOLO AND TWO PERSON EXHIBITIONS

- 2015 Close/Perspective, Everard Read, Johannesburg  
Recurrence, .M Contemporary, Sydney  
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

### SELECT 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



# CYNTHIA - REEVES

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## SELECT GROUP EXHIBITIONS (continued)

- |      |  |
|------|--|
| 2008 | Day Dream, Magpie Gallery, Centurion, South Africa<br>Rendezvous - focus wearable art, Fada Art Gallery, Johannesburg, South Africa<br>Reflect/refuel, Association of Arts, Pretoria, South Africa<br>Outskirts, 47 Market Street Artspace, George, South Africa<br>Twenty artists/twenty portraits, UCA Gallery, Cape Town, South Africa                              |
| 2007 | St. Sebastian, Association of Arts, Pretoria, South Africa<br>Afriart Gallery, Pretoria, South Africa<br>Aardklop, Potchefstroom, South Africa<br>Dawid Ras Gallery, Johannesburg, South Africa<br>Project, Carol Lee Fine Art, Johannesburg, South Africa<br>fl esh/escape, Magpie Gallery, Centurion, South Africa   |
| 2006 | 40 x 40, KKNK Arts Festival, Oudtshoorn, South Africa<br>Physical self, Gallery 88, Sasolburg, South Africa<br>Initial, Carol Lee Fine Art, Johannesburg, South Africa<br>Turn the table, Artspace, Johannesburg, South Africa   |
| 2005 | Group therapy, Civic Gallery, Sandton, South Africa<br>Oppitafel, Artspace, Johannesburg, South Africa   |
| 2004 | Association of Arts, Pretoria, South Africa<br>Art House, United Kingdom, South Africa<br>Pretoria, Everard Read Gallery, Cape Town, South Africa<br>Solitude, Gordart Gallery, Johannesburg, South Africa   |
| 2003 | Mortem Life, Visual Arts Gallery, Johannesburg, South Africa<br>KKNK National Arts Festival, Oudtshoorn, South Africa<br>Spring of Gifts, Soan Studio, London, UK<br>New Signatures, Pretoria Art Museum, Pretoria, South Africa<br>PPC sculpture Competition, Association of Arts, Pretoria, South Africa<br>In sight, Carol Lee Fine Art, Johannesburg, South Africa |
| 2002 | Millennium Gallery, Pretoria, South Africa<br>Matriarch, Minds I Gallery, Pretoria, South Africa<br>Arcadia 2: Infusion, Carfax, Johannesburg, South Africa<br>Extensions, Bronze Age Foundry, Cape Town, South Africa<br>Facets, Carol Lee Fine Art, Johannesburg, South Africa<br>Twenty / Twenty, Association of Arts, Pretoria, South Africa                       |
| 2001 | Things, Carol Lee Fine Art, Johannesburg, South Africa<br>Up and Coming, Soan Studio, London, UK   |

## 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                                 |

# CYNTHIA-REEVES

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## 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

## 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

## 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.

After earning an engineering degree, he was part of the creative team for Concept Development for LEGO Futura, the Research and Development arm of LEGO. Working with advanced technologies and as a liaison with the MIT Media Lab, he helped develop preliminary concepts leading to the creation of Mindstorms and Virtual LEGO construction software. It was during this time that he was introduced to the wind powered sculpture of George Rickey, a pioneer in kinetic sculpture. A growing passion to create his own sculpture led Sherwood to pursue this as a full time career.

CYNTHIA-REEVES Projects, in partnership with the Hudson River Park Trust, showed Waves and Particles, six seminal sculptures by Sherwood along the Hudson River in New York City in 2014. Currently, Every Water, an eight foot in diameter wall-based kinetic sculpture, is on public view at the San Diego Botanic Gardens through April 2017. His work is in the permanent collections of: The Currier Museum, Manchester, NH; The Dana Farber Cancer Institute 20th and 21st century Contemporary Art Collection in Boston, MA; Weisman Art Museum Public Art on Campus, University of Minnesota, Minneapolis, MN; three large-scale works of Sherwood's Wind Orchid series at City Creek, Salt Lake City; Coastal Maine Botanical Gardens; The Atlanta Botanical Gardens; and the Contemporary Sculpture Path at Forest Hills Educational Trust, among others. Public projects include a recent installation at the Christian Science Plaza reflecting pool in Boston; a 35' sculpture on the Rose Kennedy Greenway in Boston; and a 24' sculpture on view at the Dartmouth Hitchcock Medical campus in Hanover, NH.



CYNTHIA-REEVES



*George Sherwood, Gyres III, 2016, stainless steel, 38 x 38 x 16 in (96.5 x 96.5 x 40.6 cm)*



CYNTHIA-REEVES



*George Sherwood, Avian Geometry II, 2015, stainless steel, 96 x 60 x 60 in (243.8 x 152.4 x 152.4 cm)*



CYNTHIA-REEVES



*George Sherwood, Memory of Water, 2014, stainless steel, 78 x 78 x 78 in (198.1 x 198.1 x 198.1 cm), Installed in Houdson River Park, NY*



CYNTHIA-REEVES



*George Sherwood, Wave Cloud, 2013, stainless steel, 144 x 96 x 96 in (365.8 x 243.8 x 243.8 cm)*

# CYNTHIA-REEVES

## 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, New York
- 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, Hawk Ridge Farm, 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

# CYNTHIA - REEVES

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## SELECT GROUP EXHIBITIONS (continued)

- 2005      Shelburne Farms 18th Annual Art Exhibition, Shelburne, VT  
Southern Vermont Art Center, Manchester, VT  
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
- 2004      St. Gaudens National Historic Museum, Cornish, NH (solo exhibition)  
The Sculpture Path, Forest Hills Trust, Jamaica Plain, MA
- 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



# CYNTHIA-REEVES

## 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](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

# CYNTHIA-REEVES

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