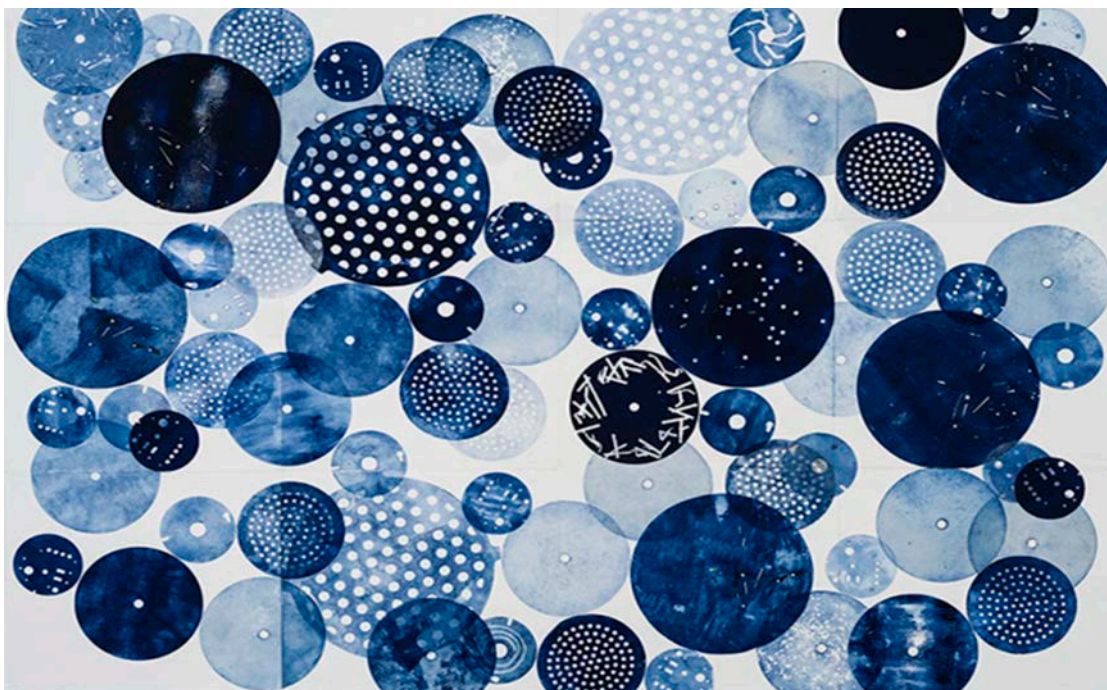


April 21, 2016

MANY MOONS BY CATHERINE FARISH OPENS AT CYNTHIA-REEVES



Catherine Farish, *Many Moons*, (2015), montage of monoprints using found object on Japanese paper, 40 x 60 ins, 101.6 x 152.4 cm (paper size)

CYNTHIA-REEVES is pleased to present *Many Moons*, [Catherine Farish's](#) latest avant-garde works on paper series inspired by the artist's ongoing fascination with agricultural artifacts and scientific inquiry. Opening with an artist reception on Saturday, April 23 at The Barn, 28 Main Street in Walpole, NH, the exhibition marks the noted Canadian printmaker's eighth solo show at the gallery, and continues through May 28.

Catherine Farish is often described as an intuitive artist. Emotionally sophisticated and provocative in her discernment of materials as a vehicle of language, her surfaces communicate a dance of the abstract. Her earlier work was based on the lyricism of perforated piano sheets, culminating in the *Prince of the Night: Piano Scroll Series* (2010 – 2011). The series was marked by an exciting range of tonality, dynamic textures and the use of deepened color, and the encoding techniques for musical language became an expressive vocabulary and vehicle for her ongoing interest in music, rhythm and the repetition of motif.

In *Many Moons*, (2015 - 2016), the next chapter in the artist's printmaking narrative, Farish persists in challenging the medium of paper, and employing unexpected and provocative elements through her collograph printmaking technique.

“Recently, continuing with my on-going interest in found objects, I have been experimenting with agricultural artifacts. These vintage objects contain memories of their intrinsic history. One such artifact is a circular metal plate, which is, in fact, a sieve or ice strainer, (thus the holes) part of an old maple sap-gathering tank. The circular shape of the plate, monotyped in tones of blue, reminded me of different “worlds.” The title “Many Moons” refers to a time long ago, which I thought was appropriate given the history of the plate as well as the resulting image. The final montage is a series of monotypes, possibly evoking a scientific inquiry into the physical world. I wanted to create a feeling of repetition, a kind of meditative look from another perspective, more whole (circular) and universal.” – Catherine Farish



“Catherine Farish is constantly pushing herself to see differently, to look anew. Whether she is combing scrapyards for metal parts and computer discards to use as printing objects, re-purposing player piano rolls as surfaces on which she can situate abstract marks, language fragments, or figures, or re-writing a romance on envelopes from the 1940s, she is perennially on the lookout for things that will allow her to complicate both surfaces and the manner in which they are perceived. Hers is a restless sort of gathering.” – Robert Enright, art critic and curator

Catherine Farish, *All Possible Planets 4*, (2016), collograph
20 x 26 ins, 50.8 x 66.4 cm

ABOUT THE ARTIST



Catherine Farish received a diploma from the Montreal Museum School of Fine Arts and her BFA from Concordia University. She went on to study with a master printer in the French tradition of printmaking. Farish has shown extensively in Europe, Canada, the United States, Mexico and Asia with over forty solo exhibitions and her work can be seen in many collections. She is the recipient of the Grand Prize for Printmaking in Quebec and the Acquisition Award from the City of Montreal. Other awards include the Grand Prize for

Printmaking in Québec, the Material Award in the Boston Printmakers Exhibition and several grants, including a residency at the International Art Festival in Asilah Morocco. The artist lives and works in Montreal, Canada.



Catherine Farish, *Many Moons*, (2015), montage of monoprints using found object on Japanese paper, 41.25 x 89.4 ins, 104.8 x 227 cm (paper size)

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, or call 212 714 0044. For all press inquiries, please contact Sara Sharvit at 917.566.2605 or ssharvit@cynthia-reeves.com.