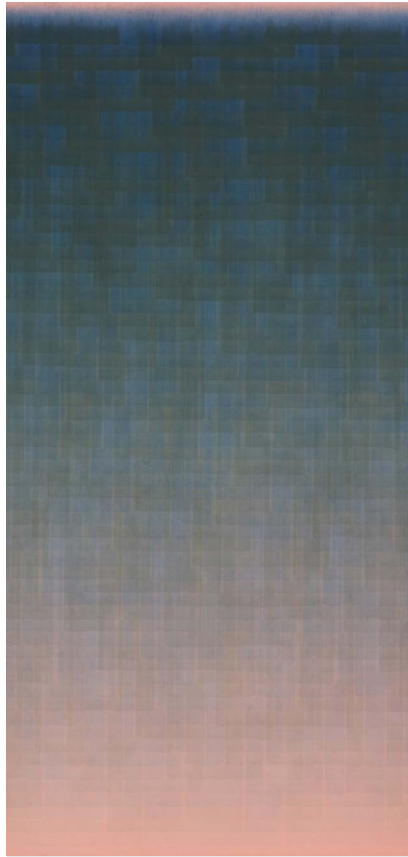


CYNTHIA-REEVES

GABRIELE CAPPELLI · SHEN CHEN · ALISA DWORSKY · LIANGHONG FENG · ANNA SCHULEIT HABER · RADO KIROV
LLOYD MARTIN · MABEL POBLET · GEORGE SHERWOOD · STEVEN SIEGEL · LIONEL SMIT · DOUG TRUMP



art
miami

DECEMBER 5 - 10, 2017
BOOTH A229

Preview: Tuesday, December 5, 5:30pm - 10pm
Fair hours: Wednesday - Saturday 11am - 8pm, Sunday 11am - 6pm

CYNTHIA-REEVES realizes art projects, public art programming, site-based installations, and gallery exhibitions, with an emphasis on a specificity of materials, the creative process, and an appreciation of the individual's mark. The artists with whom we work share this process-apparent sensibility in sculpture, site-based works, painting, and works on paper.

We demonstrate this commitment in a wide range of services: curating for corporate collections; advising municipal public art initiatives; creating permanent site-based works for companies, medical campuses and luxury hospitality groups; and private client consulting for personal contemporary art collections.

We have initiated public art projects in the US and abroad, placing large-scale works in the public domain for both permanent and temporary installations.

Our exhibition program includes an appreciation of the mutability and the unexpected within the art process. In this spirit, we invite artists into the gallery at 1315 MASS MoCA to initiate a project on site. Visitors can converse with the artist, observe the process as the artworks take shape and, in some instances, engage in the making of the art. This dynamic exchange between artist and audience expands into an awareness on both sides of just how impactful artwork can be, and to understanding the critical interaction of craft, aesthetic criteria, and depth of experience in any installation.



GABRIELE CAPPELLI

Gabriele Cappelli is a London-based mid-career artist born in Forlì, Italy in 1972. Cappelli discovered art at a very young age -- his grandfather was an architect and designer who inspired his passion for abstract art, and his uncle was the art critic Mario Verdone. Together, they introduced him to technical and theoretical art issues. His frequent trips to Rome as a child allowed him to spend time with his grandfather and fellow artists, and begin an inquiry that is still at the center of his practice.

The artist writes: "I've always been close to the arts. Growing up in Italy I've always been surrounded by beautiful antiquities. Despite studying economics, when I moved to London in 1997, I decided to paint full-time. My goal was to create contemporary paintings that would celebrate all those colors and textures I remember from those Roman antiquities – a way to realize those most unique colors."

Cappelli is a painter in the modernist tradition, evoking a European sensibility and a reverence for beauty. His selective use of a soft, tonal spectrum make his paintings quite generous, perhaps due to his unabashed, yet sophisticated, celebration of color.

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Gabriele Cappelli, *Untitled White*, 2015
oil on canvas, 63 x 71 inches

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Gabriele Cappelli, *Untitled Grey*, 2014
oil on canvas, 55 x 47 inches

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Gabriele Cappelli, *Composition 144*, 2016
oil on canvas, 47 x 55 inches

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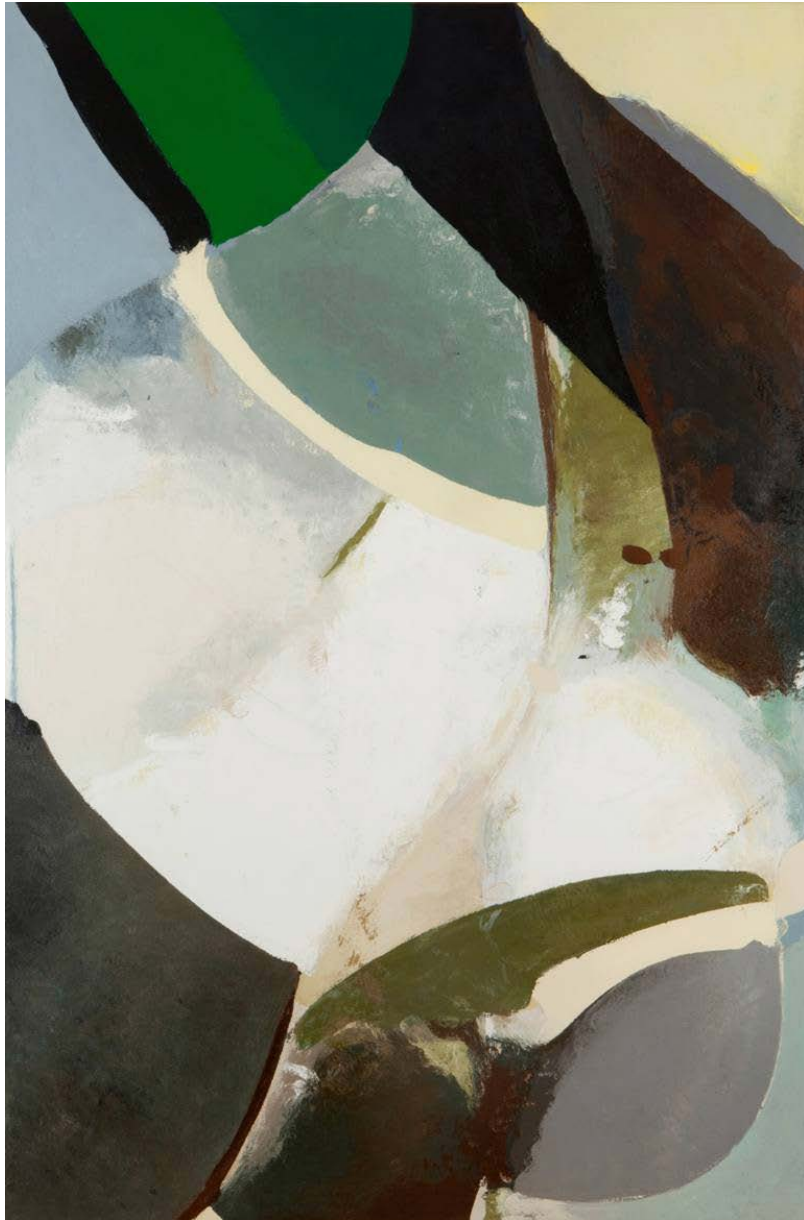


Gabriele Cappelli, *Composition 162*, 2016
oil on canvas, 43 x 47 inches

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Gabriele Cappelli, *Composition 164*, 2015
oil on canvas, 71 x 47 inches



SHEN CHEN

HIGHLIGHTS

Singer Museum of Art, Singer Laren, Netherlands

Queens Museum of Art, Queens, NY

Museum of Modern Art, Shanghai, China

Museum of Chinese in America, New York

Fortune 500 Company, Charlotte, NC, commission

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

Shen Chen's meticulous layering of color belies a rigorous discipline grounded in a meditation on breath. To create his subtle ombré surfaces, Chen works with the canvas on the studio floor. He layers the paint in precisely calibrated vertical brushstrokes; the discrete horizontal lines visible on the surface are a record of where each brushstroke – and attendant breath – ends. Of the latest body of work and his studio practice in general, American art critic Robert Morgan, who has studied Chen's work for a decade, writes in the artist's catalogue:

In contrast to other important Chinese artists living or who have lived in New York, Chen functions solely as a painter. He is very clear about his position. He is committed to painting as a form that gives him space and time to do what he wants and to express what he needs (without necessarily being expressive)...He is...intent on working with the surface, using acrylic paint the way he was trained to use ink. (Robert C. Morgan, Paintings in Memory of Time and Infinity, 2014.)

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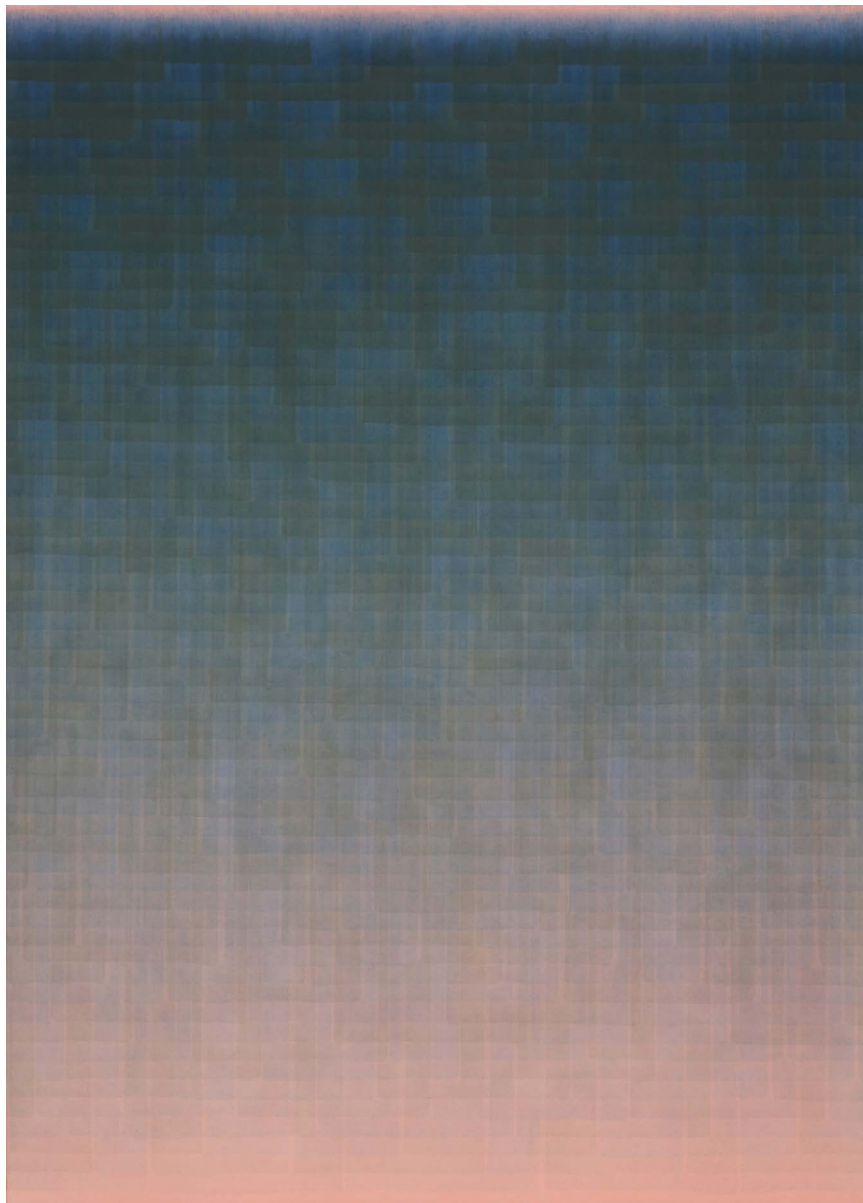


Shen Chen, *10166-12*, 2012
acrylic on canvas, 54 x 44 inches

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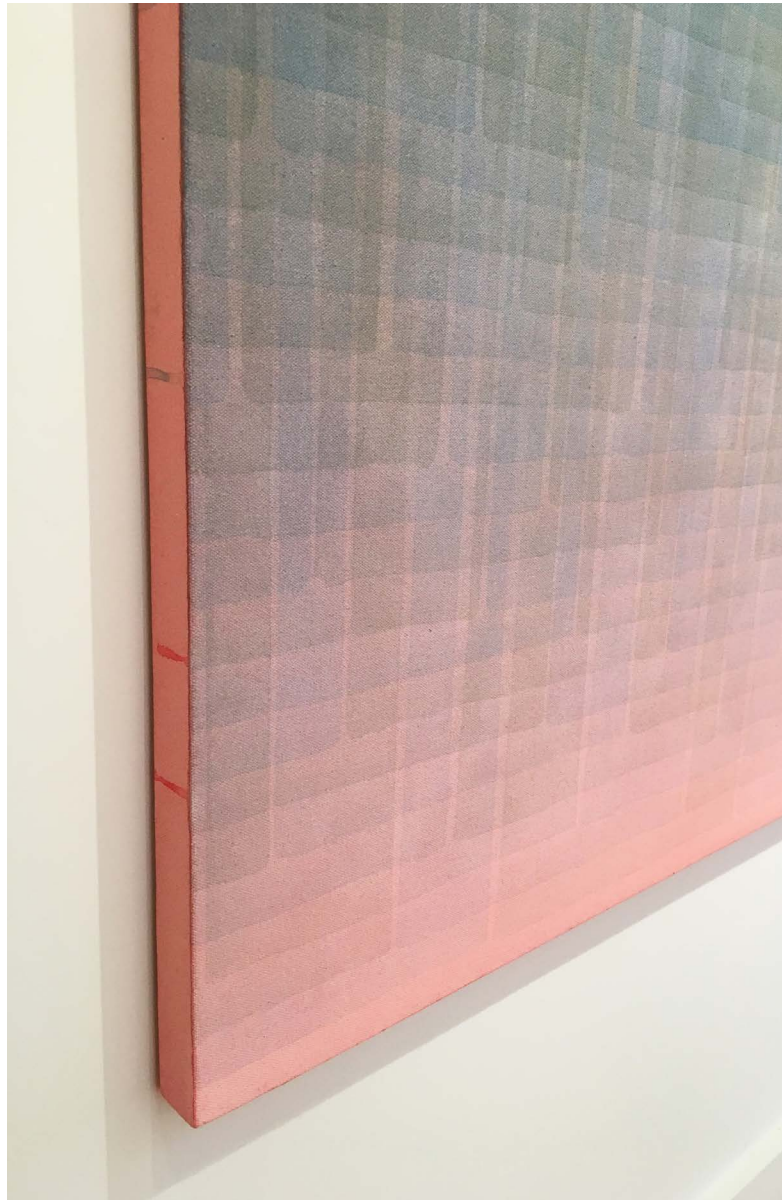


Shen Chen, *11711-15*, 2015
acrylic on canvas, 64 x 46 inches

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Shen Chen, *11711-15*, 2015
acrylic on canvas, 64 x 46 inches
Installed at CYNTHIA-REEVES, Walpole, NH

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Shen Chen working in studio, Brooklyn, NY



ALISA DWORSKY

HIGHLIGHTS

Vermont Arts Council Grant

Berkshire Taconic Foundation Grant

Sustainable Arts Foundation Grant

Yaddo Residency Fellowship

MA from Yale University

Alisa Dworsky is an artist and architectural designer whose work includes sculpture, installations, buildings, drawings and prints. With a cross-disciplinary approach, she allows her work in one discipline to influence her work in another. She is interested in how structure and force give shape to form, and how we use geometric systems to order our environments. Her drawings are inspired by movement and rhythms imparted by textiles, agricultural patterns, computer drawings, topographical maps, and architecture, and they begin the inquiry that ultimately becomes larger sculptural forms.

Dworsky was awarded a Yaddo residency fellowship for winter 2015. She has received six grants from the Vermont Arts Council, four grants from the Vermont Community Foundation, and grants from the Berkshire Taconic Foundation and the Sustainable Arts Foundation. She earned a Masters in Architecture from Yale and a BA from Stanford in both Studio Art and International Relations. She is cofounder of the architectural design firm, Terra Firma Inc. (now DS Architects), with her husband Danny Sagan. Dworsky has taught architecture and art at Norwich University, Stanford University, The Yale Graduate School of Architecture, Ball State University and the Yestermorrow Design-Build School.

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Alisa Dworsky,
Installed at the Brattleboro Museum, Brattleboro, VT

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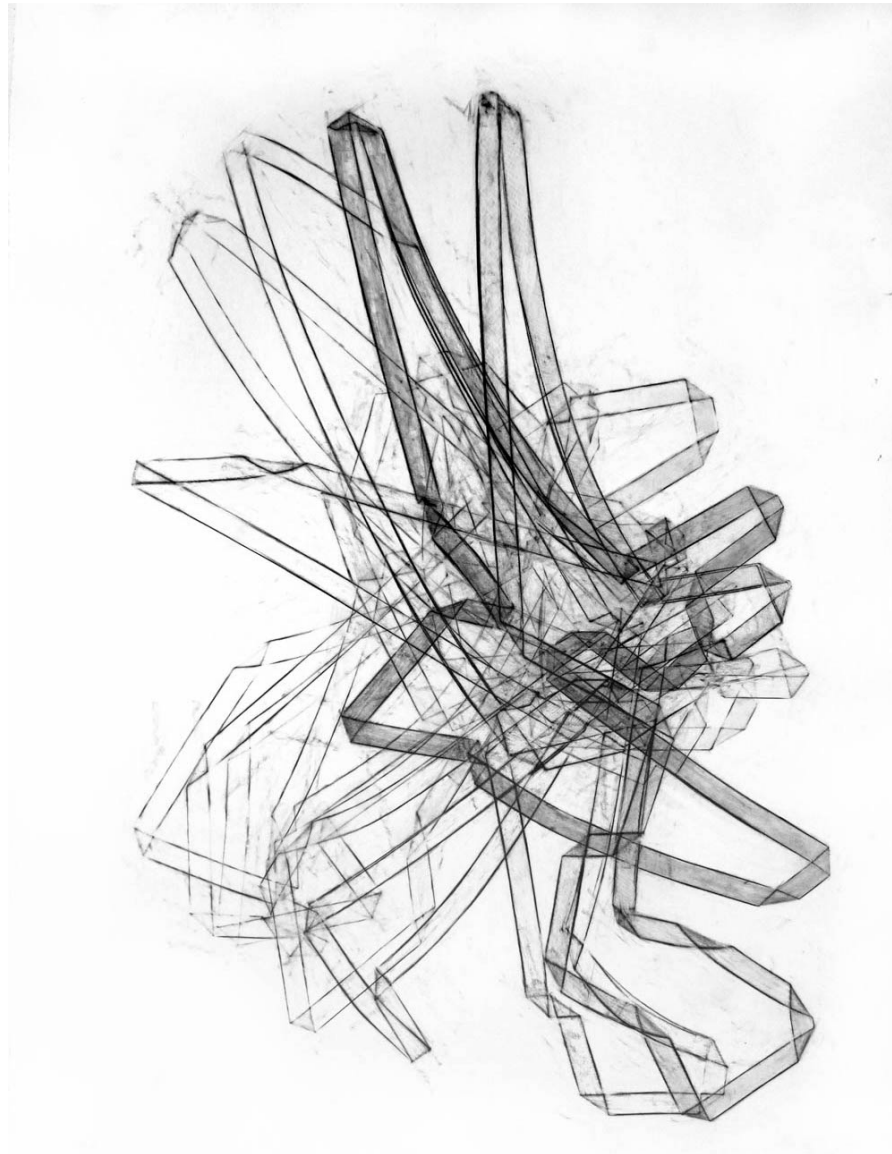


Alisa Dworsky, *Entwine 8*, 2015
graphite on paper, 50 x 38 inches

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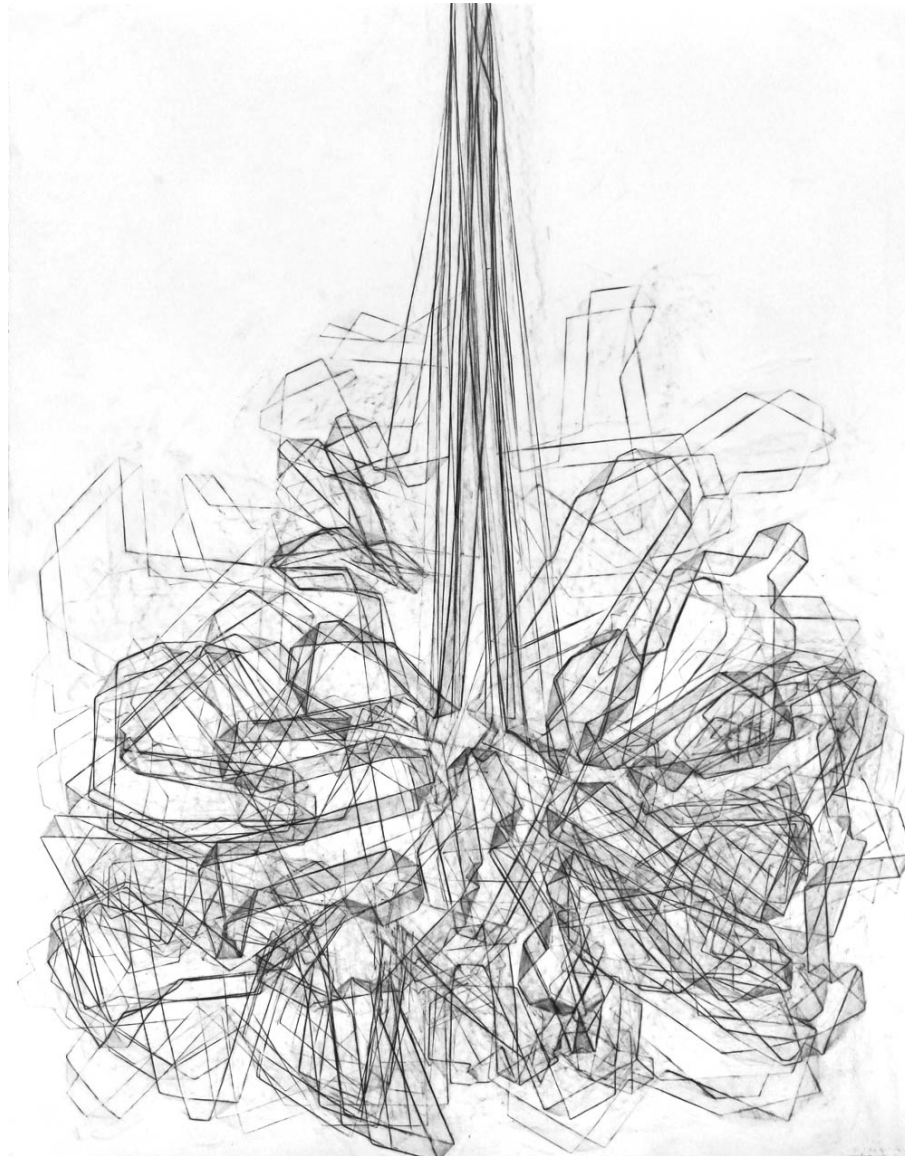


Alisa Dworsky, *Mosh 3*, 2015
graphite on paper, 50 x 38 inches

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Alisa Dworsky, *Ravel 2*, 2015
graphite on paper, 50 x 38 inches



LIANGHONG FENG

HIGHLIGHTS

Venice Biennale, Venice, Italy

Residency, Peace Hotel, Shanghai

White Box Museum of Art, Beijing

Inside Out Museum, Beijing

Beijing World Art Museum, Beijing

Collection of Dana Farber Institute, Boston, MA

Lianghong Feng has been painting in the Abstract Expressionist style for over two decades, and he has now become one of the most influential contemporary painters in this genre in China. His lush surfaces speak of the dialog between the artist and canvas, a call, and response between mark and brushstroke, of the application of color and the scribing back into the paint surface.

Feng calls upon his dual influences of East and West in explaining his use of paint “daubing” and “splashing”. He is drawn to these techniques for their formal qualities and for their conceptual meaning: in the East, paint daubing is used in traditional Chinese landscape painting. In the West, Feng associates splashing with the prevalent graffiti he saw in New York while living in Greenpoint in the 1980s -- a non-cultural and “irrational” form of painting in complete contrast to the Chinese mindset. For Feng, these two approaches are integrated in service to his intuitive and sophisticated compositions.

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Lianghong Feng, *Abstract 45-10*, 2010
oil on canvas, 47 x 39 inches

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Lianghong Feng, *Composition 14-21*, 2014
oil on canvas, 48 x 59 inches

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Lianghong Feng,
installed at CYNTHIA-REEVES, campus of MASS MoCA, North Adams, MA



ANNA SCHULEIT HABER

HIGHLIGHTS

Macarthur Fellow, 2006

Stedelijk Museum, Amsterdam, collection

NYFA grant, 2013

Saatchi Gallery London, exhibition

Anna Schuleit Haber's work lies at the intersection of painting, drawing, performance and installation art, embracing, as well, issues around architecture and community. For her site-based conceptual works, which have been mounted in abandoned hospital buildings, on uninhabited islands, and in forests, she has incorporated complicated sound systems, sod, thousands of flowers, mirrors, antique telephones. She has drawn on the technologies of neuroscience, with her current projects addressing seriality and memory.

Anna studied painting at the Rhode Island School of Design, creative writing at Dartmouth, and was a fellow at the Radcliffe Institute for Advanced Studies at Harvard. She was named a MacArthur Fellow for work that has "conceptual clarity, compassion, and beauty." She writes: "The paintings I'm interested in have nothing to do with the world of ideas. I want them to remain rich in stuff, in shapes, in textures, but doggedly story-less." Nonetheless, there is a narrative to be plumbed in her "rich stuff" – a world of impressions that coalesce in the viewer's mind.

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Anna Schuleit Haber, *Untitled*, 2014
mixed media on Belgian linen, 60 x 144 inches

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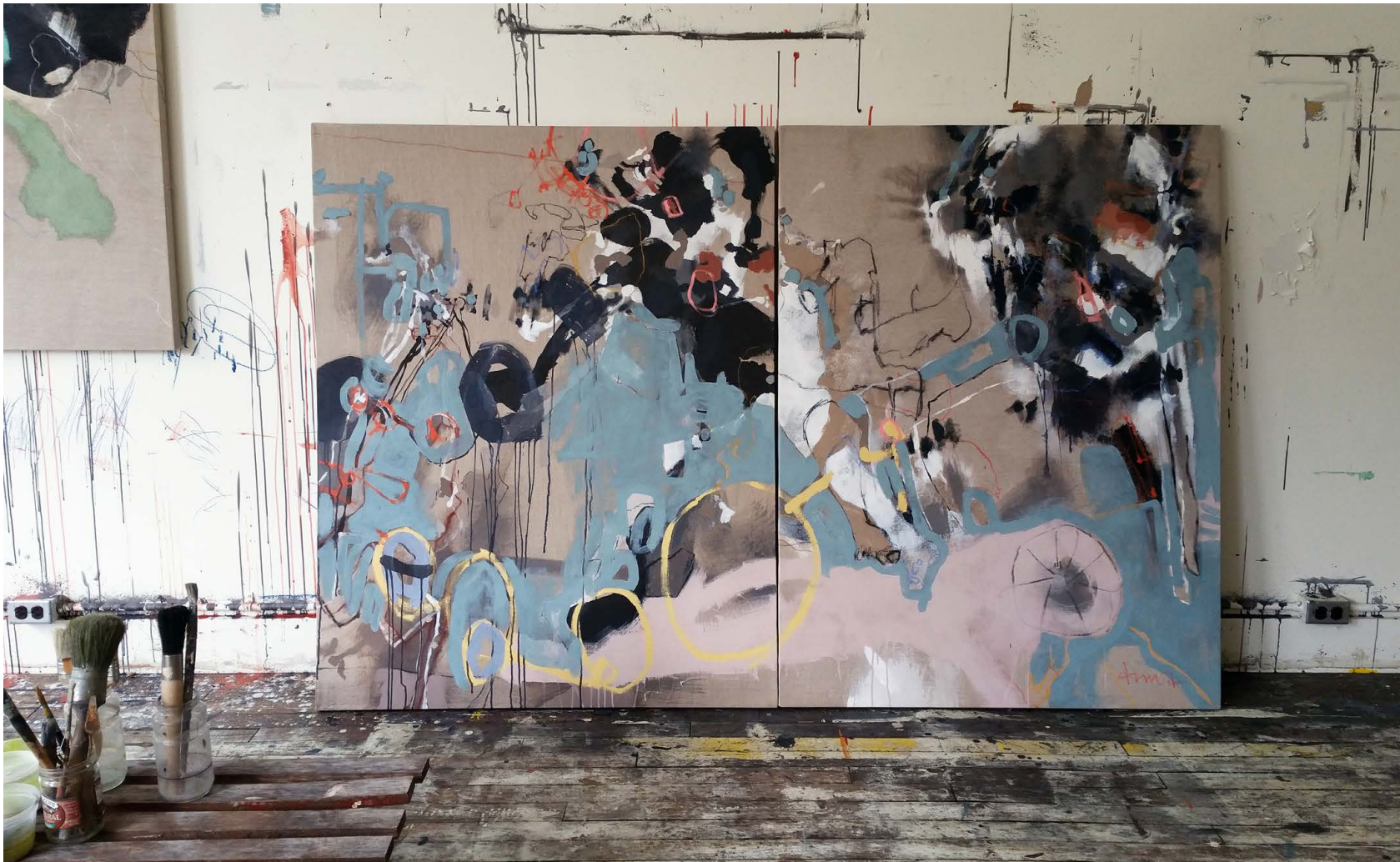
Anna Schuleit Haber, *Tempelhof Diptych*, 2016
mixed media on paper, 16 3/4 x 46 inches

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Anna Schuleit Haber, *Lamont Sequence, Third Panel*, 2017
mixed media on Belgian linen, 60 x 96 inches

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Anna Schuleit Haber, *Lamont Sequence, Fifth and Sixth Panel*, 2017
mixed media on Belgian linen, each 60 x 75 inches

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Anna Schuleit Haber, *Lamont Sequence, Second Panel*, 2017
mixed media on linen, 60 x 84 inches



RADO KIROV

Rado Kirov was born in Bulgaria in 1955. He developed an interest in metal art at an early age when he was first exposed to the wonder of the Panagyursko Treasure, an exquisitely hand crafted collection of golden artefacts dating back to the 3rd century BC.

Rado began an extensive apprenticeship in copper smithing at the age of 25 in the town of Dobrich Bulgaria under the tutelage of Alexander Raev, one of the greatest craftsmen in Bulgaria at the time. He honed his artistic skills with copper over the next 10 years until immigrating with his family to South Africa in 1991. Rado continues to be a member of the Bulgarian Association of Craftsmen – Section: Copper Smithing.

Over the last 15 years, Rado gradually shifted his creative focus to product design and functional art working extensively with interior designers and architects.

Searching for a new creative outlet and complete freedom of expression, Rado embarked on a new artistic venture at the beginning of 2012 drawing on his extensive knowledge of silver smithing and years of experience in working with various different metals. Rado developed a unique technique of manipulating a sheet of stainless steel by hand, using the inherent physical properties of the metal to create a striking three-dimensional surface that dynamically mirrors its surroundings and draws the observer into the magic of its reflection. Rado's new-found passion for sculpture and his mastery of stainless steel are expressed in this new medium, which he has called the Mercury Effect.

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Rado Kirov, *Tumbling Dice*, 2017,
mirrored stainless steel, high polish

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Rado Kirov, *Tumbling Dice*, 2017,
mirrored stainless steel, high polish

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RECENT WORK

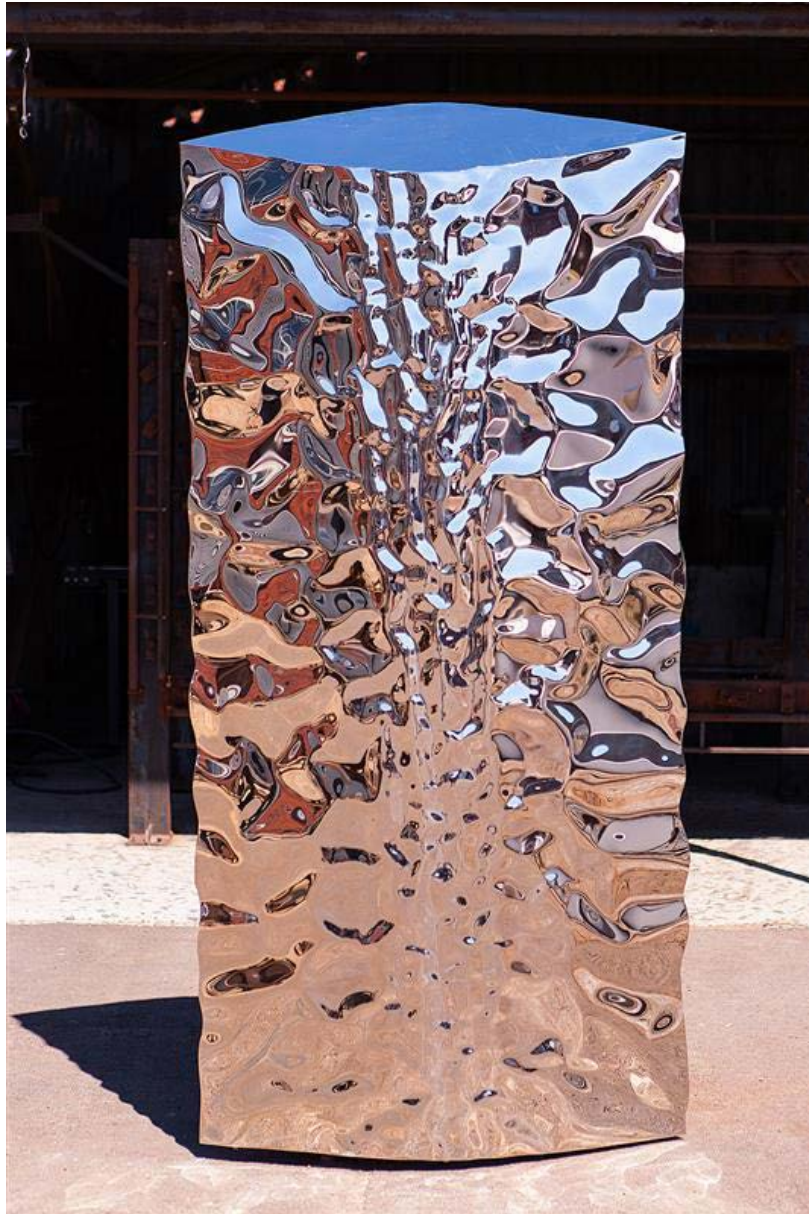


Rado Kirov, *The 7 Acts of Chaos*, 2013,
mirrored stainless steel, high polish

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Rado Kirov, *Monolith*, 2014
mirrored stainless steel, 89 x 12 x 43 inches



LLOYD MARTIN

HIGHLIGHTS

The Federal Reserve Art Collection, Washington DC, collection

Rhode Island State Council on the Arts, Painting Fellowship

The Cleveland Museum of Art, Cleveland, OH, collection

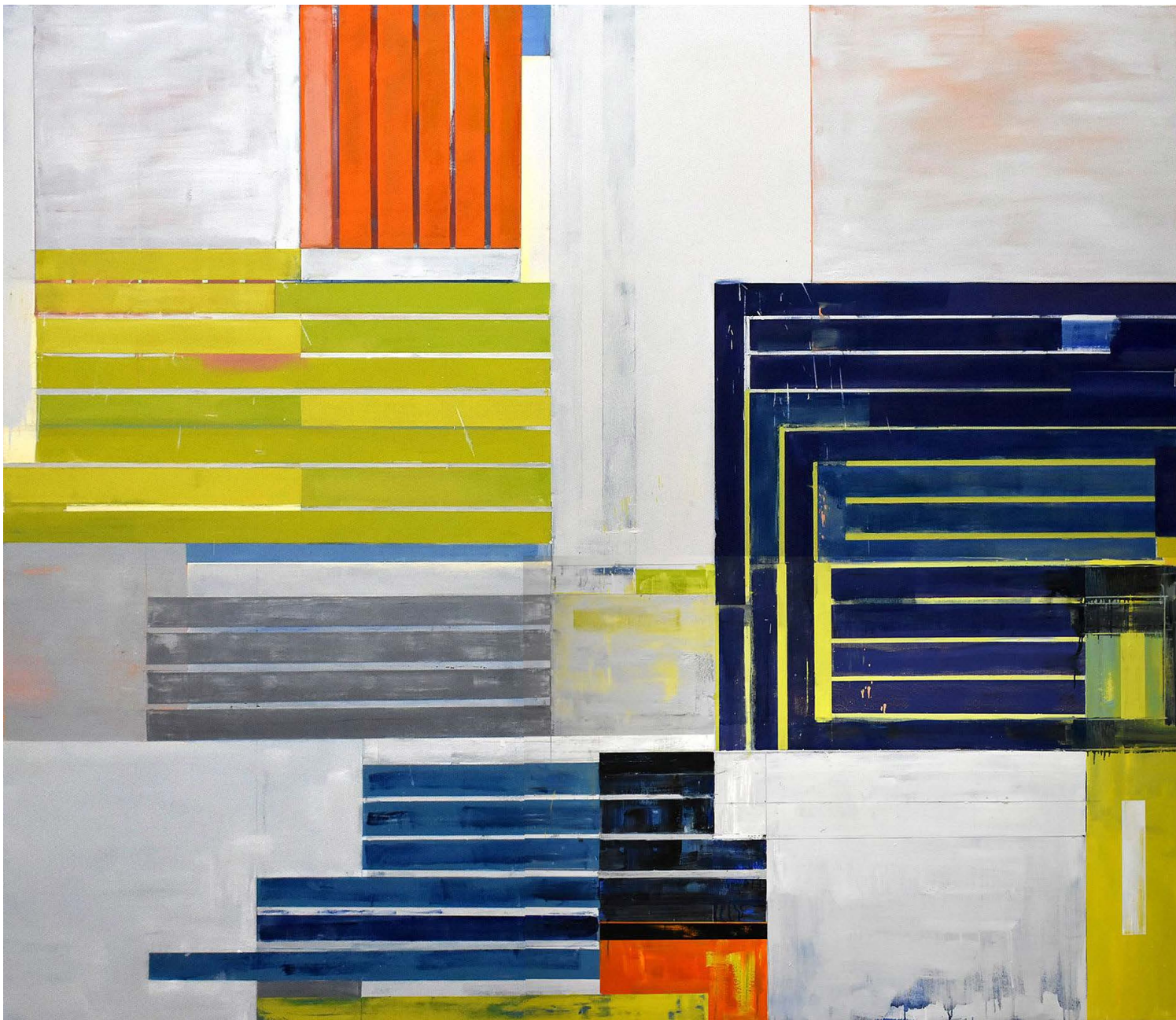
The surfaces of Lloyd Martin's paintings are beautiful and rich, a staged progression of revealing and concealing his meticulous underpainting. The outer most layers – confident swaths of clear color – barely mask the underpinning layers, and here is where the work finds its depth and dimension. The tonal relationships pull the eye to Martin's progression of geometric forms, while registering his satisfying placements of these forms in the picture plane. His artful use of negative space creates an open arena for the color forms to resonate – a study in balance and cohesion. As quoted in the artist's 2006 catalog 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, "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." Additionally, Martin's work has been reviewed by The New York Times, Art in America, Art New England, and City Arts.

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Lloyd Martin, *Blue Bender*, 2017
oil on canvas, 72 x 84 inches

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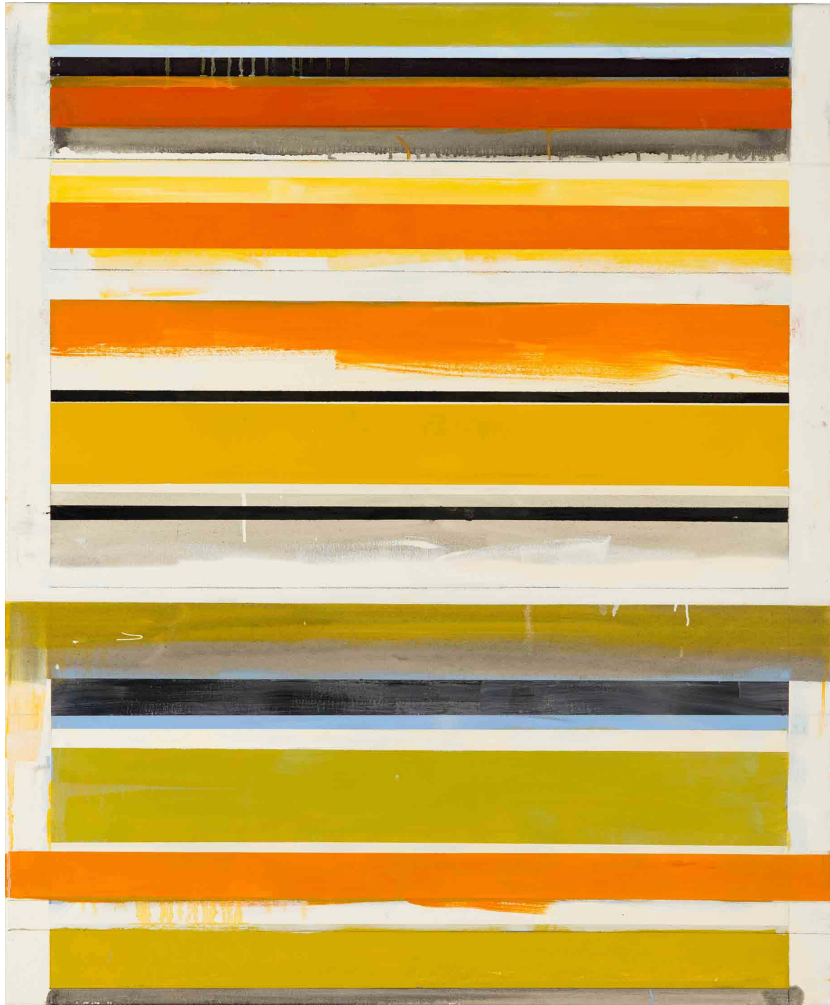


Lloyd Martin, *Small Blue Bender*, 2017
oil on canvas, 40 x 30 inches

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Lloyd Martin, *Tier (2)*, 2013
oil on canvas, 48 x 40 inches



Lloyd Martin, *Tier (1)*, 2013
oil on canvas, 48 x 40 inches

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Lloyd Martin, *Red Slip*, 2016
oil on canvas, 40 x 30 inches

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Lloyd Martin, *Tower*, 2017
oil on canvas, 60 x 96 inches

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Lloyd Martin, work in studio, Providence, RI



MABEL POBLET

HIGHLIGHTS

Venice Biennale, Cuban Pavillion

The Rubin Collection, NYC

Marea Alta, Collateral to the 12th Havana Biennial

Noemí Award, Brownstone Foundation, Paris

Contemporary Art Museum of Tampa, collection

Mabel Poblet's works are a close examination of her own life as a young Latina woman growing up in Castro's Cuba, her relationship to the Cuban culture, and the political tensions and socio-economic reality that persist in her country. The work is intensely personal, but never sentimental. Distinct series of works, both performative and photographic based, are precise and carefully crafted while evoking broader narratives and inquiries.

She writes: "My work is based on self-referential experiences of my past life and the impacts that have these memories, which turned into works, determine my present. I allude to intimate acts as well as others that are the result of the relationships that people have with me."

Poblet has recently been awarded a significant large-scale project in the United States for a new cultural center, the details of which will be released in early 2018. She represented Cuba this year at the 2017 Venice Biennale in Italy.

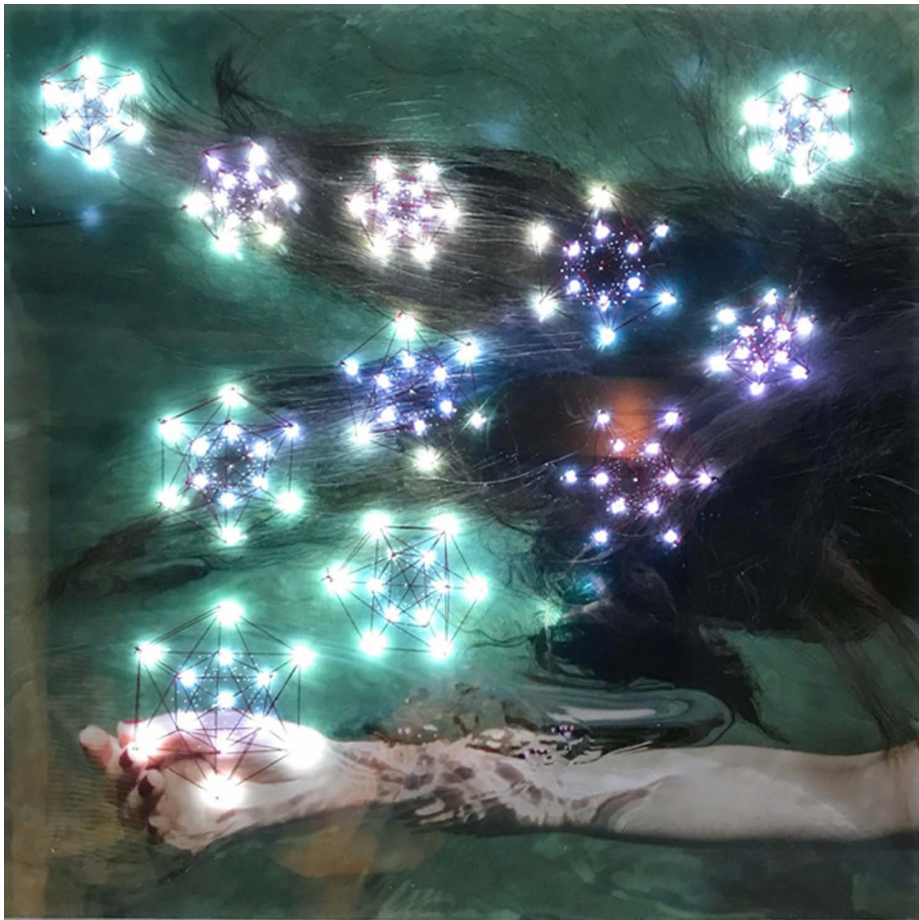
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Mabel Poblet, *Buoyancy*, Sleepless Series
Installed at CYNTHIA-REEVES, campus of MASS MoCA, North Adams, MA



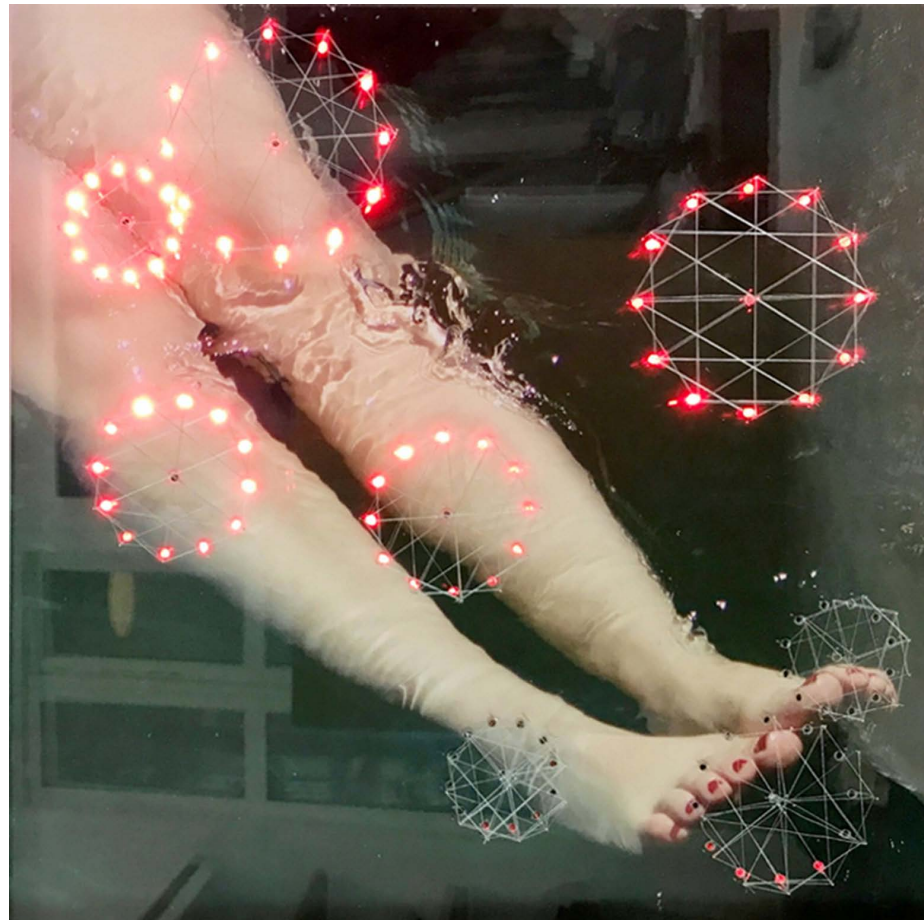
Mabel Poblet, *Sleepless 1*, 2017
photography, LED, thread and pins, 23 ½ x 23 ½ inches



Mabel Poblet, *Sleepless 2*, 2017
photography, LED, thread and pins, 23 ½ x 23 ½ inches



Mabel Poblet, *Sleepless 3*, 2017
photography, LED, thread and pins, 23 ½ x 23 ½ inches



Mabel Poblet, *Sleepless 4*, 2017
photography, LED, thread and pins, 23 ½ x 23 ½ inches

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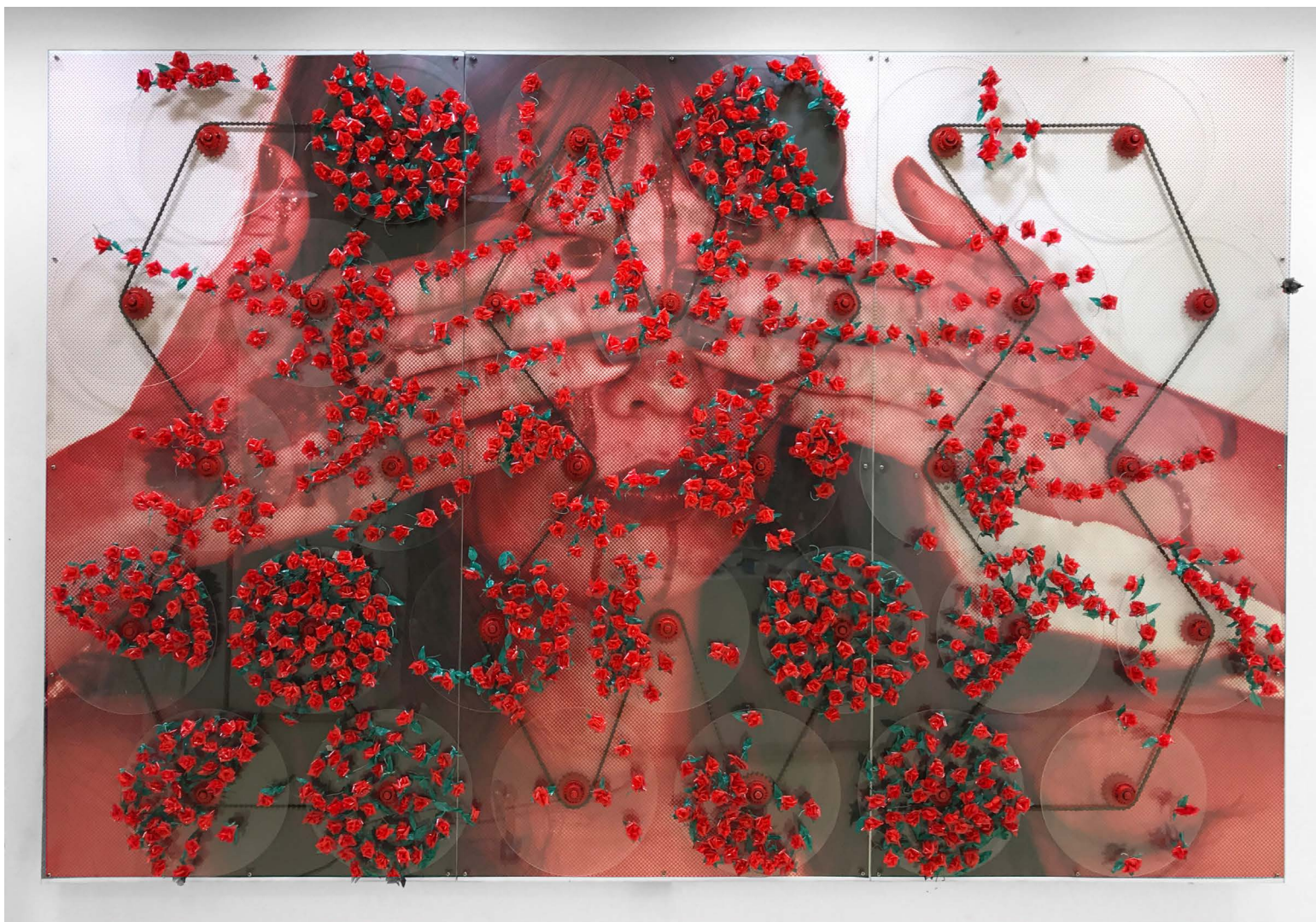
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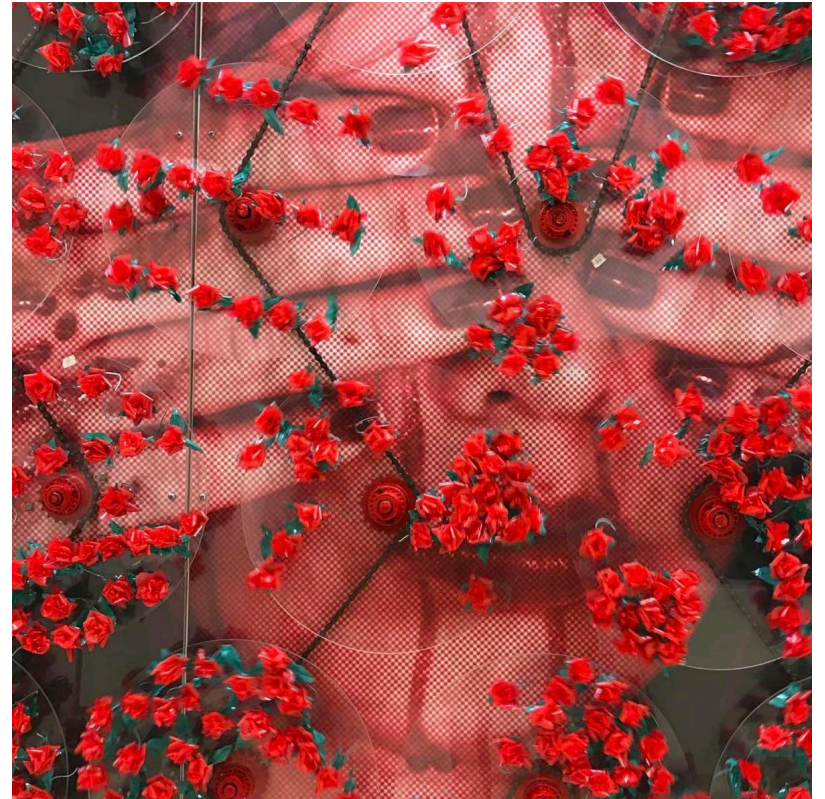


Mabel Poblet, *Sleepless 5*, 2017
photography, LED, thread and pins, 23 ½ x 23 ½ inches

RECENT WORK



Mabel Poblet, *Simplemente bellas*, 2013
digital printing on acrylic, plastic flowers, engines and chains, 78 x 118 inches



Mabel Poblet, *Simplemente bellas*, 2013
Installed at Ludwig Forum Aachen, Germany



GEORGE SHERWOOD

HIGHLIGHTS

Waves and Particles, Hudson River Park at Clark Streets

Every Water, San Diego Botanical Gardens

Commissioned Project for World Finance Center, New York

Commissioned Project, Brookfield, Washington DC developer

Botanica, Rose Kennedy Greenway, Boston

Wing Orchid Trilogy, Salt Lake City public art installation

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.

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George Sherwood, *Penumbra*, 2017
stainless steel, 40 x 40 x 8 inches

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RECENT WORK



George Sherwood, *Flock of Birds*
Installed at Hudson River Park, NYC

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George Sherwood, *Gyres II*, 2016
stainless steel, 57 ½ x 34 ½ x 23 ½ inches



STEVEN SIEGEL

HIGHLIGHTS

Public Art Installations Worldwide, Korea, Canada, Italy, Germany and France

Meran Flowers, public art installation, Italy, 2015

Permanent Acquisition by the DeCordova, Lincoln, MA

Blackfoot Pathways, public art installation, Lincoln, MT, 2014

Grounds for Sculpture, exhibition, Hamilton, NJ, 2006

Steven Siegel's works are carefully thought out and rigorous in their execution, yet delightful and unfailingly humorous. Having focused on the reiteration of quotidian materials to form unexpected sculptures and site-based installations, Siegel has now traveled the world recasting recycled newspapers, plastic bottles, aluminum cans, shredded rubber, and other jetsam into lyrical forms that contain within them the stories and archeological data of our consumer driven world. In spite of the humor, this is where the serious content of his work becomes an essential narrative. In Siegel's words, these become "a geological time capsule with its stratifications and layers of visual information."

Siegel's new project 35 Pieces, is an interior work and was shown at the gallery's MASS MoCA gallery in November, 2017. It is an installation comprised of 35 panels that, together, create a narrative about family, travels, and historical "data" from his household. Due to the marvelous and seemingly spontaneous use of color and texture, the visual information seems to dance across the rows of panels: each contributes its own essential part of his story. Shag carpeting, bits of mirror, old wire and pressed newspapers are among the materials Siegel has chosen to communicate this narrative, while serving the composition of each panel. And each is a delight.

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Steven Siegel, *35 Pieces (B4)*, 2017
mixed media, 25 x 25 inches

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Steven Siegel, *35 Pieces (C6)*, 2017
mixed media, 25 x 25 inches

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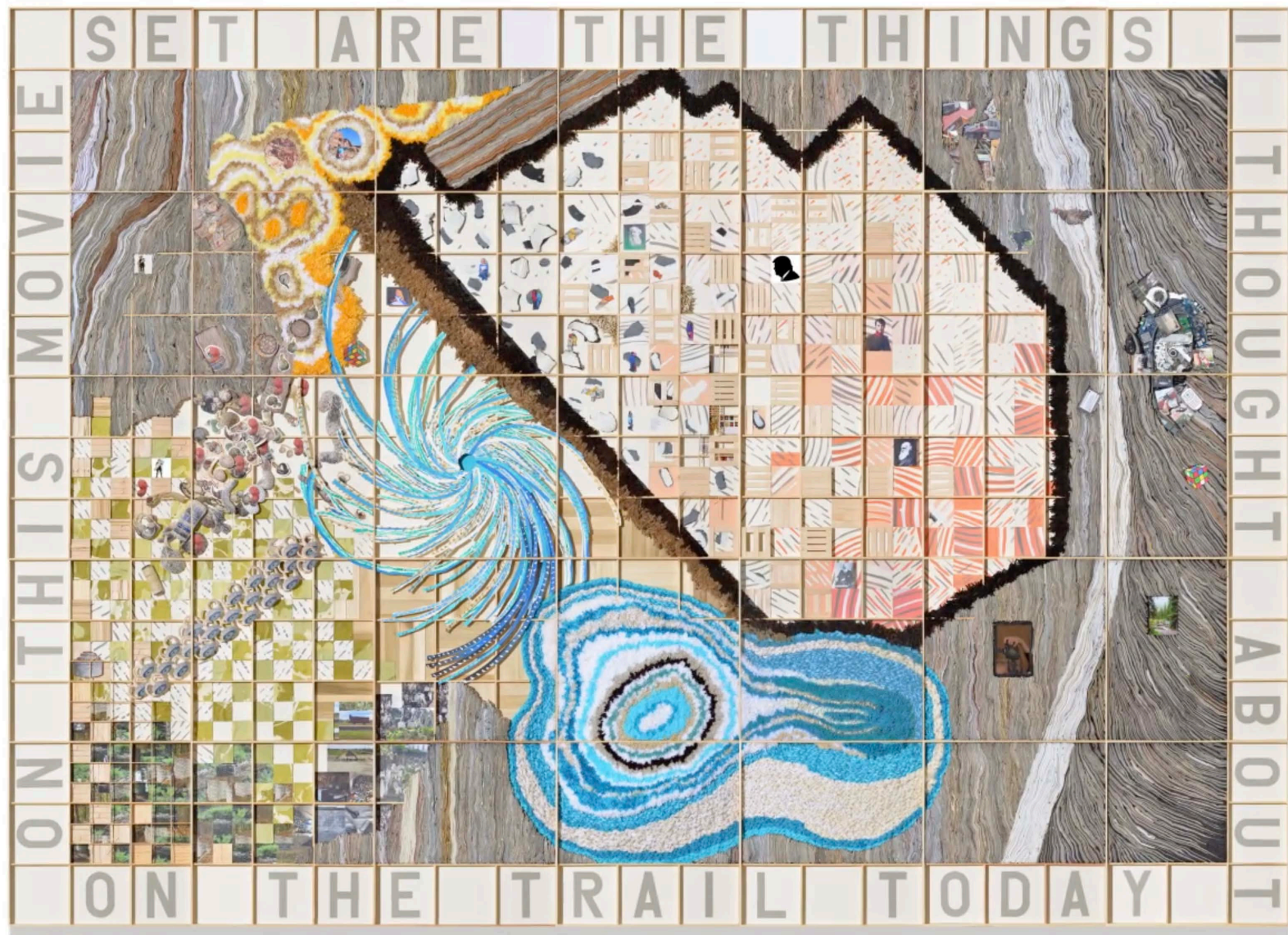


Steven Siegel, *35 Pieces (B6)*, 2017
mixed media, 25 x 25 inches

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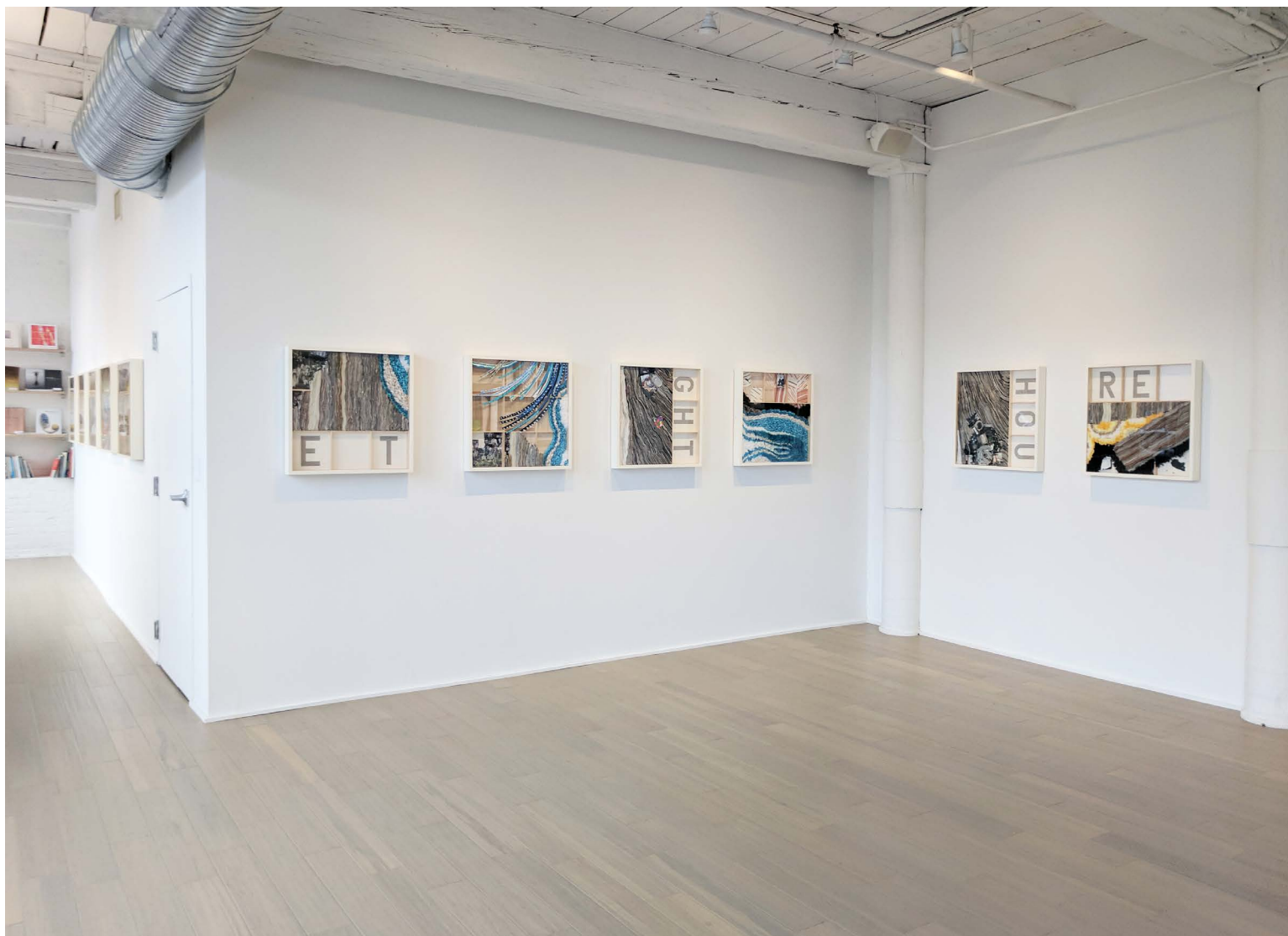


Steven Siegel, *35 Pieces*, 2017
mixed media, 35 panels, each 25 x 25 inches

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Steven Siegel, *35 Pieces*, 2017
Installed at CYNTHIA-REEVES, campus of MASS MoCA, North Adams, MA

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Steven Siegel, *Bottles With Handle*, 2017
plastic, 12 x 14 x 5 feet, Installed in Astana, Kazakstan

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Steven Siegel, *Suncheon Weave*, 2016
newspaper and wood, Installed in Suncheon, South Korea



LIONEL SMIT

HIGHLIGHTS

MORPHOUS, public art installation, Union Square, NYC, 2016-17

Close/Perspective, Everard Read, Johannesburg, South Africa, 2015

Accumulation of Disorder, public art installation, Art Miami, 2014

National Portrait Gallery, London, UK, 2012

"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. His work centers heavily on identity, realized through luscious, bold surfaces, which, upon closer inspection, expose his subject's grace and vulnerability. Each work – whether painting or sculpture - offers us an entry point into the variety and richness that lies beneath every face, a task he undertakes with great sensitivity.

His monumental work, MORPHOUS, was installed for a year in Union Square in New York City, a project spearheaded by CYNTHIA-REEVES in conjunction with the New York City Parks Department and our collaborating partners, Art Miami. This significant bronze sculpture is the premier public art exhibition of Lionel Smit's work in the US.

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Lionel Smit, *Rorschach Residue 2*, 2014
silkscreen on archival paper, edition of 30, 27 ½ x 36 inches

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Lionel Smit, *Echo Series 1*, 2016
silkscreen on archival paper, edition of 20, 27 1/2 x 27 1/2 inches

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Lionel Smit, *Origins Broken Fragment series*, 2016
Installed at Everad Read, Johannesburg, South Africa

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Lionel Smit, *Origins Broken Fragment D*, 2015
bronze, 15 3/4 x 10 1/4 x 9 inches, edition 3/6



Lionel Smit, *Origins Broken Fragment S*, 2015
bronze, 15 3/4 x 10 1/4 x 9 inches, edition 1/6

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Lionel Smit, *Origins Broken Fragment T*, 2015
bronze, 15 $\frac{3}{4}$ x 10 $\frac{1}{4}$ x 9 inches, edition 1/6

RECENT WORK



Lionel Smit, *Colossal Fragment*, 2016
bronze, 122 x 71 x 43 inches, edition 2 of 6, Installed in Providence, RI

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Lionel Smit, *Morphous*, 2014
bronze with blue patina, 78 $\frac{3}{4}$ x 133 x 49 inches, edition 3 of 4, Installed in Union Square, NYC



DOUG TRUMP

HIGHLIGHTS

Chrysler Museum, Norfolk, VA

Mead Art Museum, Amherst, MA

Brattleboro Museum and Art Center, VT

Florence Griswold Museum, CT

Vermont Institute for Contemporary Art, Chester

Trump consistently pursues a unique visual language, combining quick, gestural marks with broad swaths of paint, continuously layering and, at times, sanding back into those layers which creates an archeological quality to the works. The strength of his composition is derived from an association with architectural and landscape elements, as well as the figure: clear horizontals and verticals, intentionally broken by definitive brushwork. Because the strong frameworks of these compositions are interrupted, there is always a portal through which the viewer can tease out his own narrative - a jazz-like storyline that underpins every painting. Trump's working methodology is indeed a 'call and response', whereby the history of marks and gestures compel an artful reply. Trump is the willing respondent, addressing and readdressing the surfaces over time, until the visual activities have settled into a cogent, natural conversation. It is a wonderful thing to enter into -- to become part of that exchange.

It is through his spontaneous yet measured approach that Trump imbeds his paintings with vitality. Given the inevitable dialog that develops over time, these paintings contain agitation and friction that serve their compositions well, and the viewer is provided ample room to receive their kinetic energy.

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Doug Trump, *Top Survey*, 1998
oil, pencil, and collage on paper, 14 x 11 inches

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Doug Trump, *Night Garden*, 1998
oil, pencil, and collage on paper, 14 x 11 inches

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Doug Trump, *Two Off The Spindle*, 1998
oil, pencil, and collage on paper, 14 x 11 inches

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Doug Trump, *Sealed*, 1998
oil, pencil, and collage on paper, 14 x 11 inches

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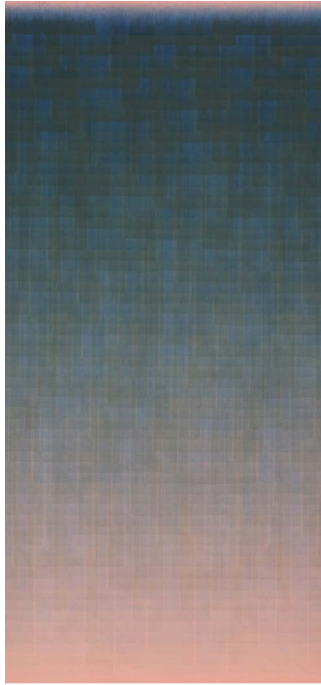
212.714.0044



Doug Trump, *Perhaps Strike Up the Band*, 2008
oil, pencil, and ink on canvas, 46 x 46 inches

CYNTHIA-REEVES

GABRIELE CAPPELLI · SHEN CHEN · ALISA DWORSKY · LIANGHONG FENG · ANNA SCHULEIT HABER · RADO KIROV
LLOYD MARTIN · MABEL POBLET · GEORGE SHERWOOD · STEVEN SIEGEL · LIONEL SMIT · DOUG TRUMP



art
miami

DECEMBER 5 - 10, 2017
BOOTH A229

Preview: Tuesday, December 5, 5:30pm - 10pm

Fair hours: Wednesday - Saturday 11am - 8pm, Sunday 11am - 6pm