



## Art Sales & Research

### *“Summer Joy”*

#### Artist Biographies

**STEPHEN WESTFALL** (b. 1953) received his MFA in 1978 from the University of California, Santa Barbara. His first solo exhibition in 1984 at Tracey Garet in New York’s East Village earned reviews in *Art in America* and *Artnews* that took note of his particular brand of geometric abstraction. Exhibitions followed during the 1980s and into the 1990s at Daniel Newburg Gallery in New York, Galerie Paal in Munich, Germany and Galerie Wilma Lock in St. Gallen, Switzerland. An exhibition of paintings took place at Andre Emmerich Gallery in New York in 1995, followed by several exhibitions at Galerie Zurcher in Paris. Westfall was represented in New York by Lennon, Weinberg beginning in 1997 and is currently represented by Alexandre Gallery. Recent work has been exhibited at kunstgaleriebonn in Germany and David Richard Gallery in Santa Fe.

Westfall has been included in several important survey exhibitions of abstract painting including “Abstraction/abstractions, geometries provisoires” at the Musée d’art moderne in Saint-Etienne, France in 1997 and in both exhibitions titled “Conceptual Abstraction”, first at Sidney Janis Gallery in 1991 and in the exhibition that revisited that show which took place at the Hunter College Art Gallery in 2012.

Works by the artist are in the collections of the Whitney Museum of American Art in New York, the Kemper Museum in Kansas City, the Louisiana Museum in Humlebaek, Denmark, the Munson Williams Proctor Museum in Utica, New York, the Baltimore Museum of Art and the Museum of Fine Arts, Boston.

Westfall has received grants and awards from the National Endowment for the Arts, the American Academy of Arts and Letters, the Nancy Graves Foundation, and the Guggenheim Foundation. He received a Rome Prize Fellowship and spent a year at the American Academy in Rome during 2009 and 2010. He is a professor at the Mason Gross School of the Arts at Rutgers University and in the graduate program at Bard University. He is a Contributing Editor at *Art in America*.

## **MARY CARLSON**

Mary Carlson has been making her art for close to 50 years. Using a wide range of mediums, materials and subject matter: making everything from hand-sewn American flags, a giant crocheted pink octopus, carved life-sized trees to 'altered' furniture. Her current medium of choice is hand-built porcelain, with glazes formulated and fired in her Walton, New York studio. She has created a 'saints and demons' series based on depictions of heaven and hell found in Medieval and Renaissance manuscripts and paintings. Described by The New York Times as 'wonderfully soulful' and 'as spiritually infectious as they are appealing,' she finds this imagery inspiring, meaningful, and still relevant in our times.

A Guggenheim, Tiffany, NEA, and NYFA award-recipient, Mary's work was first shown in New York at Leo Castelli Gallery in 1985. She has also shown in the 1995 Venice Biennale, Kunsthalle Wein; Kunstlerhaus Bethanien, Berlin; the New Museum; the Aldrich Museum and numerous galleries in New York and around the country. Most recently she was awarded a fellowship at Civitella Ranieri, Italy for September 2021.

Awards: 2021 Civitella Ranieri Foundation Residency, 2015 Tiffany Foundation Grant, 2007 New York Foundation for the Arts Grant, 1993 John Simon Guggenheim Fellowship (sculpture), 1988 National Endowment for the Arts (sculpture), 2019 *Mary Carlson and Jim Torok* , Catskill Art Society, Livingston Manor, NY

Solo Exhibitions: 2020 *Eden*, Kerry Schuss Gallery, NYC, 2016 *Demons*, Elizabeth Harris Gallery, NY, 2014 *Paradise*, Elizabeth Harris Gallery, NYC, 2012 *Beautiful Beast*, Studio 10, Bushwick, Brooklyn, NY, 2010 • *Faded Flag*, Art/Omi, Ghent, NY, ...

## **KATHRYN LYNCH**

Kathryn Lynch has an MFA from the University of Pennsylvania and has received fellowships to Skowhegan, Yaddo, The Marie Walsh Foundation and The Vermont Studio Center.

With expressive brushwork and a simple color palette, her paintings are candid and sparse in detail as she aims to express the essence of her environment. Lynch relies on her memory of the moment to turn images of the mundane into beautiful scenes. Focusing on singular moments, she first sketches the scene before later depicting it in oil paint when the image feels right. Lynch has exhibited in shows across the United States and her work is in public and private collections, including that of corporations like Microsoft and Pfizer.

2018 NYFSCA/NYFA artist Fellow in Painting, born in Philadelphia, PA. Lives and works in Gowanus, Brooklyn.

Solo Exhibitions: 2020 Searspeyton, Gallery, NYC, *Far Away Home*, 2017 Spoonbill Series curated by Madeleine Mermall, Brooklyn, NY 2016 Sears Peyton, New York, NY, Tayloe Piggot Gallery, Jackson Hole, WY 2015 *Up at Night*, Senaspace, New York, NY, *Maine*, Sears Peyton Gallery, New York, NY, 2014 *Tug Tug*, *Tayloe Piggott Gallery, Jackson Hole, WY*, 2013 *Kathryn Lynch, A Silent Language*, Sears Peyton Gallery, New York, NY *la vie en tugboat*, Senaspace, New York, NY, The Little Gallery, Sharon Springs, NY, 2012 *Kathryn Lynch, Dogs*, Sears Peyton Gallery, New York, NY, 2011 *River Tugs*, Tayloe Piggot Gallery, Jackson, Wyoming, 2010 *Kathryn Lynch, Choppy Waters*, Sears Peyton Gallery, New York, NY, 2009 *Kathryn Lynch, Her Days and Nights*, Sears Peyton Gallery, New York, NY ARC LLC Fine Art, Ct.

**HELEN MARDEN** was born in 1941 in Pittsburgh and lives and works in New York and Marrakech, Morocco. Group exhibitions include *Who Chooses Who*, New Museum of Contemporary Art, New York (1994); *Selections Summer '96*, Drawing Center, New York (1996); *Couples Discourse* (2006) and *Uncanny Congruences* (2013), Palmer Museum of Art, Pennsylvania State University, University Park. She participated in the Whitney Biennial, New York (1995) and *The Last Brucennial*, Bruce High Quality Foundation, New York (2014).

Marden's compositions combine vivid color with gesture in a joyful affirmation of life's energies. Using resin to bind neon bright acrylics and raw powdered pigments with natural substances and found objects, she invests the aesthetics and techniques of expressive abstraction with renewed variety and purpose. Her work suggests a hard-won wisdom and anticipates collective emergence from a profoundly challenging time for the planet. In works of endearing and unrestrained vitality, Marden offers an optimistic vision of a world in which environmental forces and human culture might be reconciled and reunited.

## **ANNE BROWN**

A native to Boston's North Shore, self-taught artist Anne Brown has been widely recognized for her "sculpture to wear" necklaces created between the 1960's and 80's. Her work derives from collecting natural and manmade discarded materials which she then responds to, creating an intimate dialogue that a person can exhibit through wearing.

Her narrative necklaces and art works became a stepping off point for her later, larger found object sculptures and assemblages which she continues to work in today. In the midst of the feminist movement, her necklaces were an art form where the body was the exhibition space and content and materials controlled the conversation between herself and the viewer. Brown co-founded "Seven At Large", a group of female artists which included Olivia Parker, and her work was included in the 1981 International Collectors Seminar at the Cooper Hewitt.

**HARRIET KORMAN** (born 1947) is an American abstract painter based in New York City, who first gained attention in the early 1970s. She is known for work that embraces improvisation and experimentation within a framework of self-imposed limitations that include simplicity of means, purity of color, and a strict rejection of allusion, illusion, naturalistic light and space, or other translations of reality. Writer John Yau describes Korman as "a pure abstract artist, one who doesn't rely on a visual hook, cultural association, or anything that smacks of essentialization or the spiritual," a position he suggests few post-Warhol painters have taken. While Korman's work may suggest early twentieth-century abstraction, critics such as Roberta Smith locate its roots among a cohort of early-1970s women artists who sought to reinvent painting using strategies from Process Art, then most associated with sculpture, installation art and performance. Since the 1990s, critics and curators have championed this early work as unjustifiably neglected by a male-dominated 1970s art market and deserving of rediscovery.

Korman has exhibited at the Solomon R. Guggenheim Museum, Whitney Museum of American Art, Museo Rufino Tamayo and MoMA PS1, among other institutions. She has received a Guggenheim Fellowship and awards from the American Academy of Arts and Letters, Pollock-Krasner Foundation, and National Endowment for the Arts.