

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Eugene Brodsky

CV

Born 1946 New York, NY

ONE PERSON EXHIBITIONS

- 2020 *Winter Selections*, Sears-Peyton Gallery, New York, NY
- 2017 *Takes & Outtakes*, Sears-Peyton Gallery, New York, NY
- 2016 Studio 11, East Hampton, NY
- 2015 Studio 11, East Hampton, NY
- 2014 *Plans*, Sears-Peyton Gallery, New York, NY
- 2011 Sears-Peyton Gallery, New York, NY
- 2009 Sears-Peyton Gallery, New York, NY
- 2006 Sears-Peyton Gallery, New York, NY
- 2005 Gallery Camino Real, Boca Raton, FL
- 2005 Butler Fine Arts, East Hampton, NY
- 2004 Imago Gallery, Palm Desert, CA
- 2003 Sears-Peyton Gallery, New York, NY
- 2003 Galerie 22, Hamburg, Germany
- 2001 Sears-Peyton Gallery, New York, NY
- 2001 Imago Galleries, Palm Desert, CA
- 2000 Roseline Koener Gallery, Westhampton, NY
- 1999 Gallery Camino Real, Boca Raton, FL
- 1998 Fassbender Gallery, Chicago, IL
- 1996 Fassbender Gallery, Chicago, IL
- 1995 Gallery Camino Real, Boca Raton, FL
- 1993 David Klein Gallery, Birmingham, MI
- 1992 David Klein Gallery, Birmingham, MI
OK Harris Gallery (David Klein), Birmingham, MI
- 1991 OK Harris Gallery, New York, NY
OK Harris Gallery, Birmingham, MI
- 1989 OK Harris Gallery, New York, NY
- 1988 OK Harris Gallery, New York, NY
- 1987 Grayson Gallery and Struve Gallery, Chicago, IL
- 1986 OK Harris Gallery, New York, NY
Grayson Gallery, Chicago, IL

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- 1985 OK Harris Gallery, New York, NY*
- 1983 OK Harris Gallery, New York, NY
- 1982 Jorgensen Gallery, University of Connecticut, Storrs, CT
(Catalogue Essay by Peter Frank)
- 1981 OK Harris Gallery, New York, NY
- 1977 Cunningham Ward Gallery, New York, NY
- 1976 Cunningham Ward Gallery, New York, NY

GROUP EXHIBITIONS

- 2014 Ille Arts Paper and Canvas in Conversation, Amangansett, NY
- 2012 Sears-Peyton Gallery "Float", New York, NY
- 2011 Sears-Peyton Gallery, New York, NY
- 2009 Lehman College Art Gallery, Bronx, NY
- 2008 Butler Fine Arts, East Hampton NY
- 2007 Imago Galleries, Palm Desert Ca
- 2007 Sears-Peyton Gallery, New York, NY
- 2005 Sears-Peyton Gallery, New York, NY
- 2004 Lehman College Art Gallery, Bronx, N.Y.
- 2003 Butler Fine Arts, Amangansett, NY
- 2001 Gallery Camino Real, Boca Raton, FL
- 2001 Roseline Koener Gallery, Westhampton, NY
- 1999 Fassbender Gallery, Chicago, IL
- 1999 Imago Gallery, Palm Desert, CA
- 1998 Art Chicago 98 Navy Pier, represented by Fassbender Gallery, Chicago, IL
- 1997 Art Chicago 97 Navy Pier, represented by Fassbender Gallery, Chicago, IL
- 1996 Art Cologne 96 Fassbender Gallery, Cologne, Germany
Art Chicago Group Exhibition Fassbender Gallery, Chicago, IL
Joan Roebuck Gallery, Lafayette, CA
- 1995 Gallery Artists Group Exhibition Fassbender Gallery, Chicago, IL
Toys R Art Gallery Camino Real, Boca Raton, FL
- 1994 55 Mercer Street Gallery, New York, NY
Deson Saunders Gallery, Chicago, NY
- 1992 Jan Cicero Gallery, Chicago, IL
Allusions David Beitzal Gallery, New York, NY
- 1991 Minimalism and Post-Minimalism; Drawing Discussions
Hood Museum of Art, Dartmouth College, Hanover, NH
Parrish Art Museum, South Hampton, NY
- 1988 Invitational New Britain Museum of American Art, New Britain, CT

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- 1986 Grayson Gallery, Chicago, IL
- 1985 OK Harris Gallery, New York, NY
Manhattan Art, New York, NY
- 1984 OK Harris Gallery, New York, NY
- 1983 OK Harris West, Scottsdale, AZ
Seven Abstract Painters OK Harris Gallery, New York, NY
Summer Invitational C.D.S. Gallery, New York, NY
Selected Drawings Jersey City Museum, Jersey City, NJ
- 1981 New Dimensions in Drawing Aldrich Museum, Ridgefield, CT
- 1972 Untitled IV Museum of Modern Art, New York, NY
- 1970 Funk and Phenomena OK Harris Gallery, New York, NY

FELLOWSHIPS

- 1989 New York Foundation for the Arts Drawing Fellowship
- 1987 John Simon Guggenheim Foundation Fellowship
- 1985 New York Foundation for the Arts Painting Fellowship
- 1983 National Endowment for the Arts (Painting)
- 1979 John Simon Guggenheim Foundation Fellowship
- 1977 Louis Comfort Tiffany Fellowship
- 1976 National Endowment for the Arts (Painting)
- 1975 Creative Artists Public Service Grant, New York State Council on the Arts(Painting)

PUBLIC COLLECTIONS

- Museum Of Contemporary Art, San Diego, CA
- Baltimore Museum of Art, Baltimore, MD
- National Gallery of Art, Washington D.C.
- Yale University Art Gallery, New Haven, CT
- Detroit Institute of Art, Detroit, MI
- Metropolitan Museum of Art, New York, NY
- Vassar Art Gallery, Vassar College, Poughkeepsie, NY
- Picker Art Gallery, Colgate University, Hamilton, NY
- Prudential Insurance, Houston TX, Newark, NJ

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- Palm Springs Life*, March 2001

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Hampton News, July 30, 2000
Stein, Lisa, *Chicago Tribune*, December 17, 1998
Artner, Allen—*Chicago Tribune*, September 9, 1996
Christanat, Carole *L'Evie Cultural*, Lausanne, Switzerland 1996
Miro, Marsha, *Detroit Free Press*, January 1991
Hanson, Bernard, *The Middleton Press*, May 5, 1988
Damsker, Matt, *The Hartford Courant*, March 27, 1998
Spears, Dorothy, *The New Britain Herald*, March 28, 1988
Potter, Thomas, *The Meridian Record*, March 19, 1988
Yood, James, Grayson and Struve Galleries, Chicago, IL, *New Art Examiner*, Jan 1988
Sherman, Mary, *Chicago Sun Times*, November 6, 1987
Artner, Allen, *Chicago Tribune*, October 22, 1987
Yood, James, (review) Grayson Gallery, Chicago, IL, *New Art Examiner*, June 1986
Art in America, "Artworld," July 1985
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Russell, John, (review) Cunningham Ward, *The New York Times*, November 13, 1976
Frank, Peter, (review) Cunningham Ward, *The Village Voice*, November 7, 1976
Lubell, Ellen, (review) Cunningham Ward, *Arts Magazine*, March 1976

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Eugene Brodsky

Artist Statement

Subjects and Connectivity:

The sources for my work start from images I come across, sometimes hunting for them and sometimes stumbling across them when least expected. I find them: walking in a strange city, taking snapshots surreptitiously at a screening of an old film, thumbing through endless books of architecture, on the wall of a construction shed, in a garden, going around the block because I am early for an appointment, finding a shred of a poster left hanging, or at a book stall in Paris, where weirdly but inevitably the prototypical grey Parisian vendor chases me down the street because somehow I have stolen what is his— though only the image itself. I ramble and look for what nobody else cares about. And having caught my "prey" (images), I take them to my studio and dissect and manipulate them so they are hopefully born again and given some new dignity and magic.

The question comes up as to how these images are connected? What's the story? There's an academic answer: pattern and system, nature and planner, lines and dots as code that's easy to decipher. But to me it's always going to be that the things I make are linked by me. They are what captures me and their commonality is that I chose them and they chose me.

Silkscreen:

I have been working with silkscreen for many years. It lets me keep my "hand" in the work while keeping my "hand" out of the work. I have been using stencils in my paintings for more than ten years and wanted to revisit the specificity and surprise that I can get with the silkscreen process.

Labor:

I spend a lot of time hand drawing things that in the end show few signs of that. It interests me that an accumulation of clumsy marks add up to something that can seem very precise. And that conversely sometimes something very labor intensive can seem very casual. *Handmade Mechanicals* – I guess that's what I hope to make."



Jigsaw Puzzle With an Interesting Thread

By Mark Segal

The East Hampton Star

December 10, 2015

I'm very uninterested in subject matter," Eugene Brodsky told a recent visitor to his East Hampton studio, although he has also said that "the sources for my work start from images I come across." In his artworks, things are what they seem, and yet there's more than meets the eye.

"I try to make it hard for myself. I think my specialty has been finding the hard way to make things that absolutely don't look hard to make." His recent "Plans" series exemplifies this.

He has described those works as "essentially creating a jigsaw puzzle of silk," a complicated process that includes drawing, collage, vector conversion, laser-cutting, inking, silk-stretching, pinning, and assembly — processes that, in the artist's words, "remain mostly invisible to the viewer, who rightly just sees what's there."

He does not like talking about his work, "although that can be frustrating for people who need to lock it into something. It's like making music. If there were really some way you could describe your work that was really, really useful, you probably shouldn't be making art or music to begin with. I think most people who love art look for something beyond words, beyond understanding in any literal way."

With just three and a half weeks of formal art education, he had a show at the O.K. Harris Gallery in SoHo in 1970, his first, at the age of only 23. He was born in Manhattan into "sort of an artsy family. My mother was a painter, my father went to Yale Drama School." He attended the High School of Music and Art, then left and went to Walden, "the go-to progressive school for those who couldn't make it anywhere else."

Some teenage summers were spent at Buck's Rock Performing and Creative Arts Camp in Connecticut, "which was part of a whole progressive syndrome you went through in the early '60s, where you kind of see the creative life through the perspective of your teachers and your counselors and you go, 'Oh my God, this is really scary.'"

He enrolled at George Washington University in 1963 with a plan to major in political science. Within two months, John F. Kennedy was assassinated. "It had an enormous impact on me, going from a city that was very glamorous and future-driven to this whole series of events and political

wars and the civil rights movement. I got very engaged in all that and dropped out of school after two years.”

Back in the city, he started to paint. Until that point, art “was an area where I sort of shone, as opposed to some other areas where I didn’t shine.” Very briefly, he attended the New York Studio School on Eighth Street. “You were supposed to work from the figure and evolve in the inevitable way of an atelier-type school, but I was down in the basement doing Ronald Bladen-type sculptures with cardboard and black tape.” (Bladen was one of the progenitors of Minimal Art.)

“I remember Leland Bell, who had been a student of Derain, saying, ‘How did you get in here, Brodsky?’ I was asked to make a commitment or get out, and I got out. That was my experience of art school.”

Mr. Brodsky recalled taking his slides to Ivan Karp, the director of O.K. Harris, “who at that point was sort of the Donald Trump of the art world. ‘These are great, these are fabulous,’ he said, and I remember telling my father about it and thinking ‘this is kind of nice.’ But from then on, it was hell.”

In 1972, the artist moved from the West Village to SoHo. “I knew a lot of people, but my life experience as opposed to everybody else’s life experience in the art world was that my friends tended to be less successful, and the very successful people didn’t like me.” He was with the Cunningham Ward Gallery in the mid-1970s, as was Ross Bleckner, “but lots of people didn’t ‘get’ my work.”

From the beginning of his career, Mr. Brodsky has been focused on both image and process. Among the artists who have mattered to him are Franz Kline, Robert Rauschenberg, and Jasper Johns. “My work was also impacted by Eva Hesse and the whole period of making things that were painterly with nonpainterly materials.”

He described his breakthrough work as the “child” of Hesse, Richard Diebenkorn, Frank Stella, and Conrad Marca-Relli. “In my work of the mid-1970s, I used raw canvas and black Rhoplex and cut every line, instead of drawing every line. I followed the shape of what I was doing so it would have an irregular, Stella-like shape.”

He pointed to a work in a 1975 catalog as an example. “It was all canvas, cut and then joined. Forty years later, I’m still cutting and joining. Then I did what people do, I moved along and the art world moved along, and things that I had excluded from my art that I was very proud of excluding I found myself including, like figurative elements.”

From early in his career, Mr. Brodsky’s works have been complex compositions of different, sometimes dissonant components — a realistic Mickey Mouse “imprisoned” in a checkerboard-like grid, drum-like forms that faintly suggest the chocolate grinder in Duchamp’s “The Large Glass,” or a shape that suggests a piece of furniture but could be simply an abstract line.

More often than not, his forms and lines are suggestive but elusive, often paired with seemingly random elements such as a crudely drawn house, a realistic drawing of a prison camp, or a line drawing of a pregnant woman in profile.

“I photograph things,” he said when asked where his images came from. “What excites me, what I like to look at, what captures me. I have to trust that the integrating thread to all of my objects and all the images I do is that they appeal to me, they give me a starting point, they make me think, and they leave some room for me.”

For the “Plans,” much of his research focused on the plans and drawings of early 20th-century European architects, among them Carlo Mollino and J.J.P. Oud, whose “drawings were very wonderful-looking and, at the same time, functional. A lot of the time the most arresting things I see around are not exactly art. They can be the sketches for an animation or a blueprint that’s crumbled at the edges and stuck together with tape, and this, to me, is really it.”

“LCX,” one of the silk pieces from “Plans,” derived from a floor plan Le Corbusier made for an exhibition of paintings. “I get very remote from the starting point, from the initial image. My goal is to find examples where my vision works in tandem with another’s to produce something that is both new and at the same time intentionally bound to its beginnings. I’m often pulled toward the most casual image.”

He first came to the East End when he was 19 and “found out that artists went out there, and there was a Friday train with a bar car. I would be there with all these people whose names I don’t remember, drinking up a storm, and I loved it. There were cornfields next to the ocean, there was landscape and light.”

He began to rent during the summers when his daughters, Kate and Emma, now 34 and 30, were little. He and his second wife, Corry Kittner, a children’s-book illustrator, purchased their house on Accabonac Road, just east of the village, in 2001. “I move my studio here in May, and we stay as late as we can, which is late September or early October.”

ARTnews

Eugene Brodsky Exhibition Review

By Cynthia Nadelman

ARTnews

January 2012 issue

In this exhibition of Eugene Brodsky's silk-screen paintings, the signature image, which appears in his work in various states and scales, is of lace-curtain-covered French doors partially open into a room. A section of an ornamented wrought-iron balcony is in the foreground. The metaphors here are rampant and quite poetic. Layers, silhouettes, openings, and textures—from solid to gauzy as well as transparent to translucent to opaque—play off against one another.

References to the methods of silk-screening were evident throughout the show. The challenge for viewers was to figure out whether they were observing work from the outside in, or vice versa. The large image *Study for Lace* (2011), printed on silk, with paper collaged onto it, was in many ways the most intriguing work, since it allowed viewers to interact with actual textures and not just the "impressions" of textures.

Often, Brodsky covers his work with Plexiglas, or prints the actual image on the underside, creating a kind of *hinterglas* (or behind glass) effect, one traditionally practiced in German folk art and later taken up by modern artists like Marsden Hartley. This is particularly effective for Brodsky in his smaller pieces, lending informal gestures an air of gravity or drama. A wall of such works featured freehand anatomical imagery, such as lungs or a heart, blueprints or drawings with automotive themes (*Car Sideways*, 2011), a hydrangea, and even cartoony gestures. Often the artist paints the clamps that hold the Plexiglas to the wall the same color as the background of the work itself.

There is a personal steam of consciousness to Brodsky's subject matter and manner that contrasted nicely with the technical tasks he set up for himself, providing him rich material to mull over.

THE HUFFINGTON POST

Haiku Reviews: Not-Quite Minimalism, Hallucinatory Hyper-Realism and 'The Glass Menagerie'

By Peter Frank

HuffPost Arts

December 16, 2011

HuffPost Arts' Haiku Reviews is a biweekly feature where invited critics review exhibitions and performances in short form. Some will be in the traditional Haiku form of 5x7x5 syllables, others might be a sonnet or a string of words together. This week Peter Frank and George Heymont give quick takes on visual arts, theatre and classical music from Tennessee Williams' revamped classic to California's Christmastime exhibitions that are not to be missed. Is there a show or performance that you think people should know about? Write a Haiku with a link and shine a light on something you think is noteworthy too.

Eugene Brodsky has always been preoccupied with the visual babble of our image-ridden environment and with the sensuous properties of this cacophony. His overt employment of silkscreened imagery in these latest paintings, large and small – combining oil on panel with silkscreen ink on plastic – clarifies and heightens that preoccupation, and that sensuousness. The method provides Brodsky's paintings with a new slipperiness – not a physical (much less subjective) superficiality, but a visual elusiveness that confounds our efforts to grasp these images as pictures of anything, even when they clearly are pictures of something. Their graphic quality is a matter not of text, even when displaying clearly notational qualities, but of texture. Brodsky thus stands athwart our tendency to literalize what we see, a tendency locked into place by our reliance on the computer. He warns, indeed struggles, against the tyranny of mere knowledge with his fugitive pictures and uneasy sense of pictoriality. Optical pleasure, Brodsky argues, is a perfectly legitimate form of information.



Brodsky Exhibit at Sears–Peyton Gallery

By Elise D. Haene

The East Hampton Star

March 31, 2009

Recent works by Eugene Brodsky of New York City and East Hampton will be featured in a one–person exhibit at the Sears–Peyton Gallery in Chelsea today through May 9. A reception will be held tonight from 5 to 7.

Mr. Brodsky, who is represented in East Hampton by Butler’s Fine Art, grew up in Manhattan, studied at the New York Studio School, and has taught at the Art Students League. His mother was an artist, and his childhood heroes were Franz Kline and Willem de Kooning. Later, some of his primary influences were Jasper Johns, Robert Rauschenberg, and Eva Hesse.

Mr. Brodsky’s art has been described as a dialogue between painting and drawing and image transfer. He refers to the subjects of his art as “affecting icons”, or everyday images that resonate as both mysterious and familiar.

He is the recipient of numerous grants and fellowships, including the John Guggenheim Foundation fellowship, the New York Foundation of the Arts drawing fellowship, and the National Endowment for the Arts painting fellowship.