

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Kim McCarty

CV

b. 1956 Los Angeles, CA

Lives in Los Angeles, CA

EDUCATION

1988 MFA, University of California, Los Angeles, CA

1980 BFA, Art Center College of Design, Pasadena, CA

SELECTED SOLO EXHIBITIONS

2020 Morgan Lehman Gallery, New York, NY

2017 *Kim McCarty: New Work*, Morgan Lehman Gallery, New York, NY

2016 *Kim McCarty: From the Studio*, David Klein Gallery, Detroit, MI

2015 Maloney Fine Art, Culver City, CA

Morgan Lehman Gallery, New York, NY

Kim McCarty Paints, Santa Monica Museum, Santa Monica, CA (catalog)

David Klein Gallery, Detroit, MI

2013 *Girls and Boys*, Morgan Lehman, New York, NY

2009 *New Work*, Kim Light/ Lightbox, Los Angeles, CA

Kim McCarty, David Klein Gallery, Detroit, Michigan

2006 *Kim McCarty*, cherry and martin, Los Angeles, CA

2005 *Kim McCarty*, Briggs Robinson Gallery, New York, NY

2003 *Under Glass*, cherrydelosreyes, Los Angeles, CA

Watercolors, Santa Barbara Contemporary Art Forum, Santa Barbara, CA

2002 *Kim McCarty*, Rebecca Ibel, Columbus, OH

Kim McCarty, Peter Blake Gallery, Laguna, CA 2000

Kim McCarty, Recent Paintings, De Chiara/ Stewart, New York, NY

1999 *Kim McCarty*, Peter Blake Gallery, Laguna, CA

1998 *Drawings*, Works on Paper Inc. Los Angeles, CA (catalog)

SELECTED GROUP EXHIBITIONS

2019 *Salon*, David Klein Gallery, Detroit, MI

Watercolor, Sansiao Gallery, Tokyo, Japan

2018 *Artists for ICALA*, Christies, CA

About Face, South Hampton Arts Guild, South Hampton, NY

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- Who is Joan Quinn*, Cornell Art Museum, Cornell, NY
- 2016 *Water/Bodies*, South Hampton Arts Guild, South Hampton, NY
Love Potions: Kim McCarty, Mona Kuhn, Roger Herman, Maloney Fine Art, Culver City, CA
- 2015 *Billboard Creative*, Los Angeles, CA
Elective Affinities, Fundacao Carmona e Costa, Lisbon, Portugal
Paper-Work, Maloney Fine Art, Culver City, CA
- 2014 *Watercolor*, Griffin Fine Art, London, England
The Armory Show, David Klein Gallery, New York, NY
- 2012 *Wet: Kim McCarty/Natalie Franks*, Eden Rock Gallery, St. Barths
Fresh, Museum of Contemporary Art, Los Angeles, CA
Selling Sex, Showstudio, London, England
Twisted Sister, Dodge Gallery, New York, NY
Eve, Subliminal Projects, Los Angeles, CA
- 2010 *Blue, Blue*, Kim Light Gallery, Los Angeles, CA
Dilettantes, Divas and Dandies, Gavlak Projects, Palm Beach, FL
Watercolorland, Samuel Freeman Gallery, Los Angeles, CA
- 2008 *Ces Enfants Étranges*, Shore Institute of the Arts, Asbury Park, NJ
Black Dragon Society, Black Dragon Society, Los Angeles, CA
California Contemporary Art, Galerie Sho Contemporary Art, Tokyo, Japan
Artists' Portraits of Artists, Pace University Gallery, New York, NY
- 2007 *Empty Nest: The Changing Face of Childhood in Art, 1880 to the present*, Nathan A. Bernstein Gallery, New York, NY (catalog)
Hammer Contemporary Collection: Part 2, Hammer Museum, Los Angeles, CA
The Unexpected Watercolor, Lee Center for the Arts, Seattle University, Seattle, WA
- 2006 *100 artists, 100 hundred watercolors*, Jeannie Freilich Fine Art, New York, NY
Figuratively Speaking: Part 2, Erika Wimmer Gallery, New York, NY
LA: Now, Dominique Fiat Galerie, Paris, France
- 2005 *Contemporary Erotic Drawings*, DiverseWorks, Houston, TX
XXXX, Aldrich Museum, Ridgefield, CT (catalog)
Liquid Los Angeles: Currents of Contemporary Watercolor Painting, Pasadena Museum of California Art, Pasadena, CA
The Unexpected Watercolor, The Art Gym, Marylhurst University, Portland, OR
Painted Ladies, William D. Cannon Art Gallery, Carlsbad, CA (catalog)
- 2004 *Drawn to the Present*, Pace University Gallery, Pleasantville, NY
What's Doin?, Stephen Wirtz Gallery, San Francisco, CA
Summer Group Show, Cherrydelosreyes, Los Angeles, CA
Expect: Art, Sean Kelly Gallery, New York, NY

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- Behind Door Nine*, University Art Museum, University of California, Santa Barbara, CA
- 2003 *International Paper*, Hammer Museum, Los Angeles, CA (catalog)
Smoking Pencils Rolling Papers, Black Dragon Society, Los Angeles, CA
The Great Drawing Show 1550–2002, Michael Kohn Gallery, Los Angeles, CA
Biosystems, Institute of Genetic Medicine Art Gallery, University of Southern California, Los Angeles, CA
What a Painting Can Do, Hayworth Gallery, Los Angeles, CA
Re-Configuration, Central Academy of Fine Arts Gallery, Beijing, China (catalog)
H2O, Works On Paper, Inc. Los Angeles, CA
- 1998 *LA Current: A Media Fusion*, UCLA Gallery at the Armand Hammer Museum of Art, Los Angeles, CA
LA Current, The Female Perspective, UCLA Gallery at the Armand Hammer Museum, Los Angeles, CA
- 1995 *LA Woman*, Lutz Hegenbarth, Cologne, Germany

CURATORIAL PROJECTS

1989 – Present, Curator, Art at Michael's Santa Monica

Selected Exhibitions include:

- 2019 40 years of Art at Michaels
- 2017 The Costume World of Julie Weiss
- 2014 Yellow Curated by Analia Saban
- 2012 Works by Larry Bell
- 2012 David Mamet Photographs
- 2011 The Artists who work at The Santa Monica Museum of Art
- 2010 The work of John Baldessari's Assistants
- 2001 Ed Moses Paintings
- 2000 Ed Ruscha and Joe Goode Drawings
- 1989 UCLA MFA Graduate Students and Professors

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SELECTED BIBLIOGRAPHY

- Di Liscia,Valentina Your concise Guide to Miami Art Week 2019, *Hyperallergic* December 2, 2019
- Black Ezra Jean Refuge From the Inferno, LA Best Summer Group Shows, *Artillery* August 8, 2018
- Drohojoswka–Philp, Hunter, As you Like it at Praz–Delavallade, *KCRW Art Talk* August 2, 2018
- Flaunt Editorial staff, Kim McCarty, “Cant Start a Fire Without a Flame, A Painting Without A Murmur” *Flaunt Magazine*, January 24, 2018
- Della Monica, Lauren P. *Bodies of Work–Contemporary Figurative Painting*, Hardcover Book January 28, 2018
- La Furla Ruth, A Resilient Blythe Danner Happily Takes Things in Stride, *New York Times* May 15, 2015
- Editors of Artnews, Kim McCarty at Morgan Lehman Gallery New York, Pictures at an Exhibition Artnews October 30, 2017
- Drohojoswka–Philp, Hunter,, Sadie Benning and Kim McCarty *KCRW Art Talk* January 15, 2015
- Editors of Huffington Post, Kim McCarty “Boys & Girls” Brings Uncertain Humanity to Morgan Lehman Gallery, *Huffington Post*, November 14, 2013
- Drohojoswka–Philp, Hunter, “Artist’s Pick,” *Artnews*, February 2006
- Pincus, Robert, “Ladies and Dreamscapes,” *The San Diego Union Tribune*, June 30, 2005
- Genocchio, Benjamin, “Erotic Goes Mainstream,” *The New York Times*, Sunday, May 8, 2005
- Karlins, N.F. “Teenage Tempest,” *Artnet*, Thursday, April 7, 2005
- Lombardi, D. Dominick, “Drawn to the Present,” *The New York Times*, Sunday, October 17, 2004
- Jones, Leslie, “Step into Liquid,” *Art on Paper*, July/August, 2004
- Wood,Eve , Mojo Rising,” *Artnet*, May 2, 2004
- Green, Tyler, “DC Dairy, Revival of Painting,” *Artnet*, March 17, 2004
- El–Diri, Hanadi, “Youth,” An–Nahar, Beirut, Lebanon
- Mageean, Sean, “The Dreams of Children, New Watercolors, by Kim McCarty,” *The Independent*, June 12, 2003
- Donelon, Charles, “Brutal Youth,” *Santa Barbara News Press*, May 2003
- Chen Eva, “International Paper,” *Art on Paper*, April 2003
- Knight Christopher “Drawing Not Toeing the Line, *Los Angeles Times*, February 7, 2003
- Ohlman, Leah, Teens Stripped of Their Veneer,” *Los Angeles Times*, February 7, 2003
- Green, Robert, “Artist Curates,” *Artforum*, April 2002
- Wei, Lilly, “Elsewhere, Everywhere, Here,” catalog essay “Re–configuration,” 2001
- Clothier, Peter, “Inside–Out,” catalog essay for Kim McCarty, Works on Paper, Inc. 1998
- August 28. 1998
- Ise, Claudine, “Kim McCarty,” *Los Angeles Times*, August 21, 1998

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Kim McCarty

Artist Statement

I have always been interested in identifying an expression that suggests both longing and loss.

My work has gone through stages of subject matter from images of adulthood to the recent exploration of adolescence. I'm interested in the adolescence expression of fragile vulnerability and their knowing and questioning gaze.

By using a "wet into wet" watercolor medium and without specific subject, I wish to convey the transitory and emergent state. The figures heads become too large for their small, narrow bodies, their hands too large for their arms. The watercolor is so translucent that the medium expresses both flaws and perfection.

The process is extremely fleeting and an image is either created or lost within seconds. It can sometimes take weeks to create a watercolor that has the delicate balance of realism and abstraction. In many ways this watercolor process feels much like the immediacy of childhood and adolescence itself. By this process I attempt to explore the dichotomy between uncertainty and focus, and the emotional state that lies beneath the surface.

–Kim McCarty

Like blurry afterimages drifting past closed eyelids, Kim McCarty's watercolors hover between presence and absence, innocence and wisdom, and past, present, and future. Working rapidly, at times using only a single color and at others a haunting, bruise-inspired palette of acid yellows, greens, and browns, McCarty's portraits evoke the sense of uncertainty, ambivalence, anxiety, and loss with which we view today's generation.