

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Michael Abrams

CV

SELECTED ONE-PERSON EXHIBITIONS

- 2021 *Arcadia Rediscovered*, Brattleboro Museum and Art Center, Brattleboro, VT.
- 2013 *A Gathered Calm*, Sears-Peyton Gallery, New York, NY
- 2011 Emily Amy Gallery, Atlanta, GA
- 2010 *Return To Nature*, Emily Amy Gallery, Atlanta, GA
- 2009 *Old and Lost Rivers*, Sears-Peyton Gallery, New York, NY
- 2007 *American Eden*, Sears-Peyton Gallery, New York, NY
- 2004 Sears-Peyton Gallery, New York, NY
- 2000 Sears-Peyton Gallery, New York, NY
- 1997 *The Golden Hour*, Radix Gallery, New York, NY
- 1995 *The Elusive Terrain*, K & E Gallery, New York, NY
- 1990 Trabia Gallery, New York, NY
Seibu, Tokyo, Japan
- 1989 Trabia-MacAfee Gallery, New York, NY
- 1986 M-13 Gallery, New York, NY
- 1985 *Mythologies*, Wolff Gallery, New York, NY
- 1979 Arnot Art Museum, Elmira, NY

SELECTED GROUP EXHIBITIONS

- 2020 *Summer Selections*, Sears-Peyton Gallery, New York, NY
2020 Landscape Exhibition, William Baczek Fine Arts, Northampton, MA
- 2019 *A Snowy Evening*, Festival of Works inspired by Robert Frost, Bennington Museum,
Bennington, VT
Summer Selections, Beth Urdang Gallery, Boston, MA
Summer 2019, William Baczek Fine Arts, Northampton, MA
- 2018 *2018 Landscape Exhibition*, William Baczek Fine Arts, Northampton, MA
- 2017 *At a Langourous Pace*, Sears-Peyton Gallery, New York, NY
- 2016 *Lusciou* Brattleboro Museum and Art Center, Brattleboro, VT
Chromatic, Southern Vermont Art Center, Manchester, VT
Yester House Galleries, Southern Vermont Arts Center, Manchester, VT
- 2013 *Cool and Collected*, Columbia Museum of Art, Columbia, SC
- 2012 *Float*, Sears-Peyton Gallery, New York, NY
Lay of The Land, Karan Ruhlen Gallery, Santa Fe, NM

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- 2011 *Land, Sea, Sky*, Beth Urdang Gallery, Boston, MA
- 2010 *The Luscious Landscape*, Beth Urdang Gallery, Boston, MA
- 2004 Laura Erlich Gallery, Marblehead, Mass.
- 2002 Sears-Peyton Gallery, New York, NY
- 1997 *One Twentieth of an Acre*, Gallery A, Chicago, IL
- 1995 *Pulp Fictions: Works on Paper*, Gallery A, Chicago, IL
The Nature of Landscape, The Gallery At Hastings on Hudson, NY
- 1991 *Lyric, Uses of Beauty at the End of the Century*, White Columns, New York, NY Curated by Bill Arning
- 1987 M-13 Gallery, New York, NY
The Gallery at Hastings-on-Hudson, Hastings-on-Hudson, NY
- 1986 City Without Walls, Newark, NJ
- 1985 Andre Zarre Gallery, New York, NY
57th Street Between A & D, Holly Solomon Gallery, New York, NY
- 1984 Virginia Beach Center for the Arts, Virginia Beach, VA
Wolff Gallery, New York, NY
Zellermayer Gallery, (Exhibition curated by Regina Trapp and Michael Kohn), Berlin, Germany
Soho Center for Visual Artists, New York, NY
- 1983 New Work, New York, Newcastle Polytechnic Art Gallery,
Newcastle-upon-Tyne, England

SELECTED COLLECTIONS

Columbia Museum Of Art, Columbia, SC
Federal Reserve Bank of New York
Fidelity Investments, Wilmette, IL
US Department of State, Washington, DC
Pfizer
General Electric
Barclay's Capital
USAA Insurance, San Antonio, TX
Deloitte and Touche, New York, NY

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- The New York Times, Barry Schwabsky, Review, "A Chain Whose Links Chose One Another," Review of "Six Degrees of Separation" Forrest Scott Gallery, October 3, 1999, p. 19, On The Towns / New Jersey
- Art News, Norine Dworken, Review, November, 1991
- W, Jenni Lau, "W Eye", June 3, 1991, p. 32
- Casa Vogue, Madallena Sisto, December, 1990
- The Historical Mode, Richard Martin and Harold Koda, Rizzoli International Publications Inc., New York, 1989
- Metropolitan Home, Fred Bernstein, "Hot People", October 1989, p. 49
- New York Native, David Hirsh, Review, "Romantic Landscapes, Iconic Objects", July 10, 1989, p. 40
- Otoko, Hajime Koyana, April 1988
- Arts Magazine, Richard Martin, Review, "Mythologies", September 1985, p. 20
- The New York Times, Vivian Raynor, Review, "Mythologies" July 12, 1985
- Art News, Sara Cecil, Review, January, 1985
- Providence Journal-Bulletin, Edward J. Sozansky, Review, February 12, 1982

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Artist Statement

Michael Abrams grew up in Rensselaer County in a home perched above the majestic greenery of the Hudson River Valley. He paid little attention to the majestic sunsets and scenic beauty of the area but the images of the sprawling fertile land has remained imprinted in Abrams' mind. These views became deeply ingrained in his subconscious and profoundly influenced the way he sees the world.

Although nature forms the basis for his paintings they are a personalized vision in which he is revisiting landscape painting within the context of contemporary art. These idealized landscapes set the stage and give the perception of something otherworldly. They exist entirely in the mental space of nostalgic recall. The viewer is introduced to the picture plane as if they are hovering slightly above ground, adding to the detachment of reality.

There is a dissipation of substance into atmosphere. Emphasizing misty ambiance over earthly terrain. Only a hint of human presence exists, with a suggestion of roadways and distant fields.

And while the subject matter is a recognizable, natural world, these are studio paintings in which the process takes precedent over the tradition of mere documentation. The paintings are rendered with a layering of glazes from semitransparent to opaque creating an atmospheric and luminous quality. The glazes are built up over time, taking the image from an initial stage influenced by images of nature derived from various travels to an idealized form of personal invention.



Luscious, Brattleboro Museum and Art Center

October 2016

A celebration of paint, *Luscious* investigates the myriad ways in which artists make conscious statements of painterly intent. Fully in command of their medium, these artists believe in the beauty of paint itself. They explore and exploit its materiality, pushing technique to the edge. In some paintings the hand of the artist is evident in open, energetic brushwork and expressive mark making. In others the smooth, precise surface leaves the viewer wondering how the work was made.

Images range from figurative to purely abstract and, yes, two artists paint food—luscious, lip-licking, sugary confections. But in an exhibition devoted to the materiality of paint, abstraction reigns. Material provides both form and content. The painted surfaces vary from thin veneers to thick impasto, from lacquered caverns to gossamer veils. Paint has been brushed, daubed, sprayed, poured, or thrown. Viewing these works is not only a visual experience but also a visceral one. Without touching the paintings, we understand and respond to their tactility, and in some cases, their appeal to our other senses.

Emily Eveleth paints monumental doughnuts. She renders their sugar glaze in sheer washes of white paint atop the golden mounds, while deep pools of color ooze jelly-like from their centers. Rosalie Ripaldi Shane paints decorated cupcakes to scale, their frosted tops thick with swirls of saturated colors that would make any pastry chef proud.

The landscape painters in this exhibit approach their venerable genre in entirely different ways. Trees and an oxbow anchor Michael Abrams's composition. His landscape, more about atmosphere than vista, appears to glow from within, as if light were gathering before us in real time. Tim Allen filters light through trees, casting it onto them by juxtaposing the colors of sky and foliage. Intersecting branches form cells where pools of paint converge to create a shimmering, saturated blue sky. Joseph Diggs uses landscape as a scaffold on which to play with paint. His abstract vista includes a hilltop, a gorge, and a body of water in a complicated composition employing many mark making techniques. Claire Sherman depicts twigs with bold, assured slashes of paint, transforming these tiny landscape fragments into the monumentality of an entire forest.

Valerie Jaudon's work is at once spare and complex, conceptual and sensual. Curves of pure white paint meander over a mere hint of color. The starkness of white is broken only by the grooves of brushstrokes. In contrast, the work of Lauren Olitski captures the energy and passion of its making. Olitski pours, drips, spatters, brushes, and sprays paint across the surface, giving it the quality of sculptural relief.

Pouring layer after layer of color, Holton Rower makes sculpture from paint. The plasticity of his paint is reminiscent of Turkish toffee, each color retaining the stretched pattern of its flow, from pour to pool on the ground. Maureen McQuillan's painting of undulating streams of color rippling beneath a smooth-as-glass surface suggests a freshly opened box of ribbon candy.

Free-form areas in pearlescent hues appear to bloom on the surface of Darren Waterston's chromatically muted painting, calling to mind the shifting eddies of iridescent color in an oily puddle. By contrast, James Lecce suspends color and movement below a taut surface. Swirls of saturated cinnabar, carmine, white, and black, along with metallic-flecked gold hark back to Florentine marbled paper.

The optical effect of Daniel Hill's wiggly-line bilateral symmetries almost overwhelms the quality of the polymer emulsion he squeezes through a cone-tipped bottle. The glossy black and translucent blue paint look like they are still wet. Mia Scheffey's painting is a dense field of swooping brushstrokes, glancing lines, and dripping swaths. Her abstraction embodies the dance between materials and maker. It is a paean to paint and painting.

— *Mara Williams, Chief Curator*