

KARIN SCHAEFER

Lives and works in Brooklyn, NY and South Egremont, MA

EDUCATION

1992 BFA, School of Museum of Fine Arts, Boston, MA

SOLO EXHIBITIONS

2022 *Continuum*, Sears Peyton Gallery, New York, NY

2017 *At Sea*, Sears Peyton Gallery, New York, NY

2011 *Mind's Eye—Meditation Drawings*, Christopher Henry Gallery, New York, NY

2002 *Recent Work*, David Allen Gallery, Brooklyn, NY

2000 *Sociography*, Robert Pearre Fine Art, Tucson, AZ

GROUP EXHIBITIONS

2023 *Call Sol: The Enduring Legacy of Sol LeWitt*, Eastern Connecticut State University, Willimantic, CT

MASS MoMA, TurnPark Art Space, West Stockbridge, MA

The Hills Have Eyes, LABspace, Hillsdale, NY

Get in Shape, Bernay Fine Art, Great Barrington, MA

2022 *Walk the Line*, Bernay Fine Art, Great Barrington, MA

2021 *Holiday*, LABspace, Hillsdale, NY

Lines and Colors, Bernay Fine Art, Great Barrington, MA

Winter Group Show, Bernay Fine Art, Great Barrington, MA

Spring Selections, Sears-Peyton Gallery, New York, NY

2020 *Lines and Colors*, Bernay Fine Art, Great Barrington, MA

Winter Selections, Sears-Peyton Gallery, New York, NY

2019 Seattle Art Fair, Jeffrey Thomas Fine Art, Seattle, WA

Summertime, Bernay Fine Art, Great Barrington, MA

Mohawk Hudson Regional Invitational, Albany Center Gallery, Albany, NY

2018 *Artists of the Mohawk Hudson Region*, University Art Museum, SUNY, Albany, NY

True North, LABspace, Hillsdale, NY

2017 *Broad Stripes and Bright Stars*, Ely Center of Contemporary Art, New Haven, CT

2016 *We Move Through Time Together*, Sears Peyton Gallery, New York, NY

Squared, Geoffrey Young Gallery, Great Barrington, MA

2015 *Summer Group Show*, Sears Peyton Gallery, New York, NY

Remains To Be Seen, Geoffrey Young Gallery, Great Barrington, MA
(curated by Sue & Philip Knoll)

2014 *Summer Group Show*, Sears Peyton Gallery, New York, NY

Correspondence (a drawing collaboration with Kristen Palazzo), Layla, Brooklyn, NY

2013 *MAPnificent! Artists Use Maps*, AIGA SPACE, Philadelphia, PA

- 2012 *Material Measure*, Institute Library, New Haven, CT
 Loport Arts, Hyannis, MA
- 2010 Germain, Great Barrington, MA
- 2009 *Map As Art*, Christopher Henry Gallery, New York, NY
- 2008 *Art in Real Life*, Sarah Rogenes, Brooklyn, NY
- 2007 *POP*, RHYS Gallery, Boston, MA
- 2006 *Mapping*, ALL Gallery, New Haven, CT
- 2005 Anna Deavere Smith's Institute on the Arts and Civic Dialogue
- 2004 *Urban Legend: the City in Maps*, City/Space, Berkeley, CA
Deceptively Naive, W/O Walls, Scope, New York, NY
- 2003 Taxter Spengemann, Scope, Miami, FL
- 2002 *Rapture*, Barbican Art Galleries, London, UK
- 2001 *911 Artists Respond*, Bronx River Arts Center, Bronx, NY
- 2000 *Interplay*, Museum of Contemporary Art, Tucson, AZ
- 1999 *Projected Narratives II*, Downtown Arts Festival, Morris Saylor, New York, NY
- 1998 *Projected Narratives*, Downtown Arts Festival, Morris Saylor, New York, NY
- 1997 *Isis and Osiris*, Thinking Pictures Gallery, New York, NY
Echo and Narcissus, Thinking Pictures Gallery, New York, NY
- 1996 *Band*, 407 Gallery, New York, NY
Fancy, Pilot Arts, New York, NY
Midway, Pilot Arts, New York, NY
- 1995 *Borax Minutes*, House of Borax, New York, NY
Metamorphoses, House of Borax, New York, NY
- 1994 *Art and the Spoken Word*, Ceres Gallery, New York, NY
- 1992 *Figure 2.5*, The Piano Store, New York, NY

CURATORIAL

- 2017 *Light in the Dark*, Sears Peyton Gallery, New York, NY

GRANTS & RESIDENCIES

- 2023 Josef and Anni Albers Foundation, Artist in Residence
- 2015 Josef and Anni Albers Foundation, Artist in Residence
- 2013 Josef and Anni Albers Foundation, Artist in Residence
- 2003 LEF Foundation, Individual Artist Grant
- 2002 Nada Chair Foundation, Individual Artist Grant
- 2001-1998 Isamu Noguchi Garden Museum, Artist in Residence

BIBLIOGRAPHY

- Interiors & Intimacies*, Vassar Review, 2023
- Michael Reynolds, *Artist Karin Schaefer Blends Divine Order and Queer Joy with Hard-Edged Geometry*, Wallpaper Magazine, October, 2022

Woods, Aicha and Coons, Dave, *Broad Stripes and Bright Stars* (catalog),
Ely Center of Contemporary Art, 2017

Hackett, Kathleen, *Brooklyn Interiors*, Rizzoli, 2016

Levine, Lester J, *9/11 Memorial Visions*, McFarland, 2016

Sheila Heti, Heidi Julavits and Leanne Shapton, *Women in Clothes*, Blue Rider Press, 2014

Berger, Magnus, "Meditation 3/7/12 #1, 2012", *The Last Magazine*, Issue #10, 2013

Otterbein, Holly, "First Friday Focus", *Philadelphia City Paper*, January 2013

Auletta, Kate, "Sightlines: Map Art", *The Wall Street Journal*, December 2009

Harmon, Katharine, *The Map As Art: Contemporary Artists Explore Cartography* (catalog),
Princeton Architectural Press, 2009

Weinstein, Dave, "Maps as Cultural Journey", *San Francisco Chronicle*, August 2004

Townsend, Chris, *Rapture* (catalog), Barbican Art Galleries, Thames and Hudson, 2002

Pure Rapture, *International Textiles*, September 2002

Servatar, Stuart, "Fancy", *Time Out New York*, September 1996

Goleas, Janet, "Midway: Sam's Parking Garage", *Zing Magazine*, 1997

GALLERY AFFILIATION

Sears Peyton Gallery, New York, NY

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Karin Schaefer

Artist Statement

Meditation Series

I make work that is rooted in conceptual systems and is often diaristic in nature. I log and map. In 2006 I started a daily meditation practice that prompted a new series. Every day after I meditate I make a small drawing in a book that maps the light and form I see when my eyes are closed. Then in the studio I draw from these books to make secondary drawings and paintings based on the original source material of a particular meditation on a particular day.

Intricate linear networks trace the shapes I see, a multitude of small dots and lines collectively register shifting thought forms that radiate outward or wind inward, fall or ascend in an indeterminate space. I am working with condensing and transposing an inner space onto paper, reaching to represent glimpses of a liminal world. These works are a record of an ontological investigation, concerning perception and the activity of consciousness. The individual drawings function as discrete pieces but I also see them as collectively registering a visual vocabulary of the mind.