

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Isabel Bigelow

CV

Born 1966 New York, NY

INDIVIDUAL AND TWO PERSON EXHIBITIONS

- 2014 *Recent Paintings*, Sears-Peyton Gallery, New York, NY
- 2011 *Two Roads*, Sears-Peyton Gallery, New York, NY
- 2008 Sears-Peyton Gallery, New York, NY
- 2006 *Isabel Bigelow: Paintings and Monoprints*, Mulry Fine Art, West Palm Beach, FL
- 2005 *Two Views*, Reynolds Gallery, Richmond, VA
Pentimenti Gallery, Philadelphia, PA
- 2004 *Islands and Gardens*, Sears-Peyton Gallery, New York, NY
Etsuko Shibata Gallery, Tokyo, Japan
- 2003 Pentimenti Gallery, Philadelphia, PA
- 2002 *Gaijin Paintings*, Cline Fine Art, Santa Fe, NM
Floating World Reynolds Gallery, Richmond, VA
- 2001 Kiang Gallery, Atlanta, GA
- 2000 Hemphill Fine Arts, Washington, DC
Recent Paintings, Reynolds Gallery, Richmond, VA
Pentimenti Gallery, Philadelphia, PA
Etsuko Shibata Gallery, Tokyo, Japan
- 1998 *Paintings and Works on Paper*, School 33 Art Center, Baltimore, MD
- 1997 Reynolds Gallery, Richmond, VA
Leighton Gallery, Blue Hill, ME
New Paintings, Seton Hall University, South Orange, NJ
- 1996 Leighton Gallery, Blue Hill, ME

SELECTED GROUP EXHIBITIONS

- 2013 *Dolce Far Niente*, Sears-Peyton Gallery, New York
- 2007 *Homage To a Mentor - Salvatore Scarpitta*, Maryland Institute College of Art, Baltimore, MD
Red Dot Art Fair, Sears-Peyton Gallery, New York, NY- *Red Dot Art Fair*
- 2006 Daegu Civic Museum, Daegu, South Korea - *New York/ Daegu Contemporary Print Art*
Ulsan Cultural Art Center, Ulsan, South Korea - *New York/ Daegu Contemporary*

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Print Art

- DM Contemporary, Mill Neck, NY- *2nd Anniversary*
Chiaroscuro, New York, NY- *Art 20 Art Fair*
- 2005 *Hey, is that a boy or a girl?* The Warehouse Gallery, Washington, DC
DM Contemporary, Mill Neck, NY
Rigorous Fun, Sears-Peyton Gallery, New York, NY
- 2004 *Botanical*, Hay Gallery, Portland, ME
- 2003 Zimmerli Museum, Rutgers University
Newer Genres: 20 years of the Rutgers Archive for Printmaking Studios
WPA/ Corcoran, Washington, DC - *Select*
- 2002 *Easy Breezy*, Sears-Peyton Gallery, New York, NY
WPA/ Corcoran, Washington, DC - *Curator's Choice*
28 Wooster, New York, NY - *Con Sen*
Pentimenti Gallery, Philadelphia, PA
- 2001 Reynolds Gallery, Richmond, VA - *Reflections*
- 2000 *Good Business is the Best Art*, Bronx Museum of the Arts, Bronx, NY
The Virginia Landscape, Virginia Historical Society, Richmond, VA
- 1999 Museum of Western Virginia, Roanoke, VA
Of Darkness and Light: Contemporary Landscape Painting
The Parrish Art Museum, Southampton, NY, *36th Juried Exhibition*
- 1998 WPA/Corcoran Projectspace, Washington, DC - *Recent Paintings*
Emerson Gallery, McLean Project for the Arts, McLean, VA - *Strictly Painting II*
Maryland Art Place, Baltimore, MD - *Artscape Annual*
Reed Smith Shaw & McClay, Washington, DC - *Fresh Talent*
Rock Creek Gallery, Washington, DC - *Abstraction / Recognition*
- 1997 Meyerhoff Gallery, Maryland Institute College of Art, Baltimore, MD
Selections from the Studios
The Corcoran Gallery of Art, Washington, DC - *Prints Washington 97*
Meyerhoff Gallery, Maryland Institute College of Art, Baltimore, MD - *Artscape 97*
Maryland Art Place, Baltimore, MD - *Incoming*
- 1996 Bronx Museum of the Arts, Bronx, NY - *Artist in the Marketplace 1996*
Bronx Museum of the Arts, Bronx, NY - *AIM Benefit Exhibition*
Peabody Institute, Baltimore, MD - *Augenmusik*
- 1995 Ocean County College, NJ - *Landscapes and Structures* (two person show)
Frick Gallery, Belfast, ME - *Summer's End*
Art Complex Museum, Duxbury, MA - *Boston Printmakers 45th Juried Exhibition*
- 1994 Gallery 4, Alexandria, VA - *Lake Paintings* (two person show)

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

- 1993 Susan Teller Gallery, New York, NY – *Watertowers*
- 1992 The Corcoran Gallery of Art, Washington, DC – *Prints Washington*
The Art Barn Gallery, Washington, DC – *Drawing on Excellence*
Marsh Gallery, University of Richmond, Richmond, VA – *National Works on Paper*
- 1991 DeCordova Museum, Lincoln, MA – *Boston Printmakers 43rd Juried Exhibition*

AWARDS

- 2002 Yaddo, Residency
- 2001 MacDowell Colony, Residency
- 2000 Virginia Center for the Creative Arts, Residency
- 1999 Pollock-Krasner Foundation Award
- 1999 The Millay Colony for the Arts, Residency
- 1999 McLean Project for the Arts Emerson Gallery, McLean, VA,
First Prize, *Strictly Painting II*
- 1996–98 Maryland Institute Graduate Fellowship, Maryland Institute College of Art
- 1996 Artist in the Marketplace (AIM) Program, Bronx Museum of the Arts
- 1993–94 Nessa Cohen Memorial Fund Award, Art Student's League of New York

SELECTED COLLECTIONS

- Columbia Museum of Art, Columbia, SC
- New York Public Library, New York, NY
- Wynn Kramarsky, New York, NY
- Bank of Ontario, New York, NY
- Sundance Channel, New York, NY
- Matthew Kenney Group, New York, NY
- New York Presbyterian Hospital, New York, NY
- Fidelity Investments, Tokyo, Japan
- Brigham and Women's Hospital, Boston, MA
- Fidelity Investments, Boston, MA
- Berkshire Partners, Boston, MA
- Winston & Strawn LLP, Chicago, IL
- General Electric, Fairfield, CT
- Crestar Bank, Richmond, VA
- Philip Morris, USA, Richmond, VA
- Governor Mark Warner, Richmond, VA
- Markel Corporation, Richmond, VA
- First Union Bank, Richmond, VA

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Martin Agency, Richmond, VA

Stuart Circle Hospital, Richmond, VA

The University of Virginia, Charlottesville, VA

The Museum of Western Virginia, Roanoke, VA

Fidelity Investments, Tokyo, Japan

Jane Voorhees Zimmerli Museum, Rutgers University, New Brunswick, NJ

Hood Museum of Art, Dartmouth College, Hanover, NH

Keel Capital, Stamford, CT

McCarter & English, Stamford, CT

Yale University Art Gallery, New Haven, CT

BIBLIOGRAPHY

Rosenberg, Susan, *Art in America, Exhibition Reviews*, January, 2009.

Yablonsky, Linda, *Isabel Bigelow, Elle Décor*, January, 2008.

Gross, Michael Joseph, "Charmed Lives," *Elle Décor*, October, 2006.

Summers, Marya. *Broward-Palm Beach New Times*, May 25, 2006.

Summers, Marya. *Broward-Palm Beach New Times*, April 6-12, 2006.

Cook-Romero, Elizabeth. "Navigating the Road to the Galleries," *Pasatiempo (The NewMexican)*, March 24-30, 2006.

Park, Chel-Ho. *New York-Daegu Contemporary Print Art*, Daegu Printmaking Association, Daegu, South Korea, 2006.

Harrison, Helen A., "Three Artists," *The New York Times*, November 27, 2005.

Strauss, R.B. "The New Art Season," *Philadelphia Press/Review*, September 7, 2005.

This Month: Places to Go & Things to Do, "Paintings by Isabel Bigelow," *The Philadelphia Inquirer*, September, 2005

Fallon, Roberta and Libby Rosof. "The Perfect Couple," www.fallonandrosos.com, September 8, 2005.

Sozanski, Edward J. "Subtractive Elegance," *The Philadelphia Inquirer*, September 23, 2005.

Kirkland, J.T. "Philly Roundup," www.thinkingaboutart.blogspot.com, September 7, 2005.

Ryan, Paul. "Floating World," *Art Papers*, January-February 2003.

Fallon, Roberta. Paintings at Pentimenti Gallery, *Philadelphia Weekly*, June 4, 2003.

Hagen, Susan. "Hanging in the Balance," *Philadelphia City Paper*, May 30, 2003.

Strauss, R.B. "Visions of Nature at Pentimenti Gallery," *Daily Local News (Philadelphia)*, June 5, 2003.

Roberts-Pullen, Paulette "East Meets West," *Style Weekly (Richmond)*, May 1, 2002.

Protzman, Ferdinand. "Isabel Bigelow at Hemphill Fine Arts," *The Washington Post*, August 3, 2000.

Hill, Lori. "First Friday Focus - Pentimenti," *Philadelphia City Paper*, October 5, 2000.

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Ramirez, Jenny O. "Paintings that Hum," *Style Weekly* (Richmond), March 28, 2000.

Walmsley, James S. "An Uncommon Wealth of Art," *Southern Accents*, September–October 1999.

Crawford, Paula and W.C. Richardson, *Recent Paintings*, WPA/Corcoran Projectspace, September 1998. Exhibition catalogue.

Giuliano, Mike. "More Than Meets the Eye," *City Paper* (Baltimore), May 6, 1998.

Cotter, Holland. "Domestic Images from Young Talent," *The New York Times*, January 10, 1997.

Mabey, Martha. "Works Deserving of a Closer Look," *Richmond Times–Dispatch*, May 21, 1997.

Roberts–Pullen, Paulette "Grand Illumination," *Style Weekly* (Richmond), June 3, 1997.

Hanson, Trudy V., *The Rutgers Archive for Printmaking Studios*

AQUISITIONS

Jane Vorhees Zimmerli Art Museum, 1994, illustrated.

Pueschel, Matt. "Show at Gallery 4," *Mt. Vernon Gazette*, November 17, 1994.

Fleming, Lee. "Two at One with Nature," *The Washington Post*, December 3, 1994.

McCoy, Mary. "Drawing on Excellence" at the Art Barn Gallery, *The Washington Post*, January 23, 1992.

EDUCATION

1998 Maryland Institute College of Art, M.F.A.

1989 Harvard University, B.A. *cum laude*, Comparative Religion

SEARS·PEYTON·GALLERY NEW YORK·LOS ANGELES

Isabel Bigelow

Artist Statement

Finding fertile ground in the space between abstraction and representation, Bigelow closes in on familiar elements. Trees, fences, islands and forests disappear or come sharply into view as they vie for attention with the surrounding atmosphere. The material evolution of the works is essential to their realization. The surface of the panel is slowly built up to provide a textural support for thin veils of color applied in layers. Each layer is restrained yet sumptuous, softly mingling with the layer underneath lending a diaphanous effect to the atmosphere of the painting.

A graduate of Harvard University and the Maryland Institute College of Art, Bigelow has exhibited throughout the United States. Her work is in the collections of The Columbia Museum of Art, Columbia, South Carolina, The Hood Museum of Art, Dartmouth College, Yale University Art Gallery, The New York Public Library, the University of Virginia and the Hunterdon Museum of Art, Clinton, NJ. She has been awarded a Pollock-Krasner Foundation award and residencies at the MacDowell Colony, Virginia Center for the Creative Arts, Yaddo and Millay.

ELLE DECOR

Isabel Bigelow

By Linda Yablonsky

Elle Decor, Jan–Feb 2008 Issue

This emerging artist's background in religious studies brings a state of grace to her landscape paintings

Some people would say that painting is a spiritual act, but as a student Isabel Bigelow took this idea literally. After entering Harvard University in 1984, Bigelow eschewed a fine-arts major in favor of comparative religion. "The ideas and methods of prayer and ritual resonate profoundly with the practice of creating art," says the New York City artist. "Through the process of painting—the repeated marks and motions—something happens that brings about a transcendent moment."

Though simple in form, Bigelow's modestly scaled landscape paintings share a powerful stillness. On smooth birch panels to which she applies cross-crossing brushstrokes of gesso, the natural world is distilled into elemental, architectonic forms, often suggesting the stylized patterns of Japanese screens. The clouds, boulders, and skies typical of her work can be viewed on several levels—as specific natural forms, or as vast and Platonic ideals of beauty and proportion. "Encountering my work is similar to a person coming to a particular curve of a hill again and again or seeing the light at a certain time of day," she explains. "It's so familiar but also never quite the same."

Of late, Bigelow has been focusing on trees, exploring shadow and light and what she calls "the spaces in between." She's especially fond of willows, with their chandelier-like hairdos. "They have a personality," she says, "They're sad, weepy, funereal—silly, too, to my eye,"

Falling leaves feature prominently in new paintings headed for an exhibition at Manhattan's Sears–Peyton Gallery in Chelsea this spring. In one panel, they seem to flutter across an overcast sky like migrating birds. "I'm looking for a feeling of being inside a painting," she says, "one that will echo the experience of looking up and seeing light through trees and having no beginning or end." In the realm of the spirit—or, for that matter, in art—you can hardly get more divine than that.

Art in America

Isabel Bigelow Exhibition Review

By Susan Rosenberg

Art in America, Exhibition Review, January 2009

For the eight new oils on panel in this exhibition, Isabel Bigelow reduced natural forms to iconic silhouetted shapes in compositions strongly influenced by Japanese prints. Minimalist and decorative, her work makes landscape the occasion for an extremely refined treatment of materials and painting surfaces.

Each work assumes a distinctive size and format—panoramic horizontal, small square or large diptych—in which she investigates relations of dimension, proportion and shape. The group (all 2008) included allover paintings, near-monochrome paintings, and paintings that emphasize both asymmetry and strong contrasts between dark and light.

In the nearly monochrome, 22-inch-square *untitled (space between yellow trees)*, the shapes of tree branches against sky articulate a composition that moves from the panel's edges to frame a vacant central space. Yellow forms are barely differentiated from yellow ground. In a reverse configuration, the spectral image in *red tree* is centered. Both paintings rely on a relative evenness of tonality and invisibility of facture, as compared to other works on view in which the surface treatment assumes prominence.

In three allover paintings, *snow, falling (grey)* and *falling (blue)*, Bigelow manipulated the surface through an extended process of painting and sanding, transforming individual snowflakes (in the first painting) and crescent-shaped leaves (in the other two) into marks of varied densities and transparencies. This is especially effective in *snow* and *falling (grey)*, where the layering of shapes on burnished surfaces and the streaking of color residue through the pale grounds introduce a sense of time and motion. In *untitled (grass)*, the individual arching, linear blades laid down in two different greens and their overall configuration in the field strike a balance between the deliberately clustered and the randomly dispersed.

Asymmetry serves to slacken the tension between image and abstraction in Bigelow's paintings of willow trees. In *blue willow*, her use of a high-gloss varnish, as well as her meticulously geometric stylization of individual leaves, signal her prioritizing the painting's decorative details over its character as object. Such an emphasis was easily encompassed in the show's broad premise of formal variation, linking Bigelow's project with both 19th-century symbolist landscape painting and 20th-century seriality.