

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Shawn Dulaney

CV

SELECTED SOLO EXHIBITIONS

- 2020 *Recent Paintings*, Beth Urdang Gallery, Wellesley, MA
- 2017 *Blue Mind*, Weber Fine Art, Greenwich, CT
- 2012 *Sojourn* Sears-Peyton Gallery, New York, NY
- 2011 *To the Sea*, Weber Fine Art, Scarsdale, NY
- 2010 *Two Bells: Meditations on Nature*, Weber Fine Art, Scarsdale, NY
- 2009 *In the Drenched Earth*, Sears-Peyton Gallery, New York, NY
The Canal, Weber Fine Art, Scarsdale, NY
- 2007 *Curtain of Water*, Sears-Peyton Gallery, New York, NY
Waterfalls, Weber Fine Art, Scarsdale, NY
- 2006 *Boundless*, Weber Fine Art, Greenwich, CT
- 2005 *Mirrors and Tides*, Sears-Peyton Gallery, New York, NY
- 2004 *The Intimate Sky: Paintings of Light*, Weber Fine Art, Scarsdale, NY
New Paintings, Weber Fine Art, Chatham, NY
- 2003 *Holding Light*, Weber Fine Art, Scarsdale, NY
- 2002 Sears-Peyton Gallery, New York, NY
New Paintings, Weber Fine Art, Scarsdale, NY
- 2001 Karan Ruhlen Gallery, Santa Fe, NM
Museum West, San Francisco, CA
Atmospheres of Light, Weber Fine Art, Scarsdale, NY
- 2000 *Atmospheric Paintings*, Karan Ruhlen Gallery, Santa Fe, NM
Works on Paper, Sears-Peyton Gallery, New York, NY
- 1999 *Lifted: Atmospheric Paintings*, Margaret Bodell Gallery, New York, NY
The Intimate Surface, Karan Ruhlen Gallery, Santa Fe, NM
New Work, Museum West Fine Art, San Francisco, CA
One of a Kind Works on Paper, Margaret Bodell Gallery, New York, NY
Distant Views, Robischon Gallery, Denver, CO
- 1996 *Vestige, Symbol, Verse*, Robischon Gallery, Denver, CO

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SELECTED GROUP EXHIBITIONS

- 2021 *Place as Memory*, Carrie Haddad Gallery, Hudson, NY
Spring Exhibition Featuring Shawn Dulaney, Carin Riley, Robert Polidori and Chen Jiagang,
Weber Fine Art, Greenwich, CT
- 2020 Winter Exhibition Featuring Renate Aller, Shawn Dulaney, Carin Riley, and Margaret
Summer Selections, Sears-Peyton Gallery, New York, NY
Evangeline, Weber Fine Art, Greenwich, CT
- 2019 Winter Exhibition Featuring Alex Katz, Carin Riley, Shawn Dulaney, and Louise Fishman,
Weber Fine Art, Greenwich, CT
Beth Urdang Gallery, Wellesley, MA
- 2018 *SUMMER SELECTIONS*, Beth Urdang Gallery, Boston, MA
- 2017 *BLUE*, Beth Urdang Gallery, Boston, MA
At a Languorous Pace, Sears-Peyton Gallery, New York, NY
Summer Selections, Beth Urdang Gallery, Boston, MA
- 2009 Weber Fine Art, with Hans Hoffman & Wolf Cahn, Scarsdale, NY
- 2006 *Inner Space*, 4 artists referencing nature in landscapes exploring emotional terrain Karan
Ruhlen Gallery
- 2005 *Inspiration and Influence*, Shawn Dulaney/Hans Hoffman, Paintings, Weber Fine Art,
Scarsdale, NY
- 2000 *Brooklyn On The Block*, Mixed Media Gallery, Block Island, RI
- 1999 The Parrish Art Museum, 36th Juried Exhibition, South Hampton, NY
Our Good Earth: The Landscape at the End of the Century, Hemphill Fine Arts, Washington,
DC
Two By Six, Museum West Fine Art, San Francisco, CA
- 1997 Gallery at Hastings-On Hudson, NY
Fresh/Fresco: The New Age of Fresco, Curated by Gail Swithenbank
- 1996 *Eggs, Milk & Wax: Old techniques in New Pntgs*, The Arvada Center for the Arts, Arvada,
CO
Pattern and Relief, Smack Mellon Studio, Brooklyn, NY
- 1995 *Pattern and Relief*, Robischon Gallery, Denver CO
- 1994 *Fresco: A Contemporary Perspective*, Boston College Museum of Art, Chestnut Hill, MA

EDUCATION

- The New School of Art, Toronto, Ontario, Canada
Stanford University Studies Center in Britain, Maidenhead, England
The Berkshire College of Art, Maidenhead, England
Mills College, Oakland, CA

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RESIDENCIES

The Pink House Artist Residency, County Cork, Ireland, 2019

COLLECTIONS

Steve Buscemi and Jo Andres, Brooklyn, NY

J. Crew, Rockefeller Center and Tribeca Stores, New York, NY

Kenneth Cole, NY, NY Annie Proulx, Centennial, WY

Stuart Copeland, Los Angeles, CA

David Colbert, New York, NY

Hunterdon Museum of Art, Cinton NJ

Department of State, Washington, DC

British Airways, New York, NY

The Reader's Digest Collection, New York, NY

PUBLICATIONS

McClemont, Doug, "Reviews, New York," *ARTnews*, April 2012 pg. 111

"Works of Subtle Transcendence from a Master Artist," *Parabola Magazine*, Spring 2012 pg. 40-43

H, C & G Hamptons Magazine, 2007

Smith, Craig, "Karan Ruhlen Gallery," *Pasatiempo/The Santa Fe New Mexican*, May 2006

Lombardi, Dominick, "Versatile with a Cross-over Style," *The New York Times*, April 2004

Lombardi, Dominick, "From Different Palettes, Texture, Color and Light," *The New York Times*,
April 2003

Zimmer, William, "Paint Layered Over Poetry," *The New York Times*, May 2001 cover of Arts &
Entertainment pg. 10

New American Paintings #20, Open Studios Press, February 1999 Pgs. 3, 40-43

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Shawn Dulaney

Artist Statement

Shawn Dulaney's paintings are layered constructions of color, spacious abstractions that read like cloud banks, flows of water, magnetic fields charged with monumental energy. Dulaney spent her childhood on a vast Colorado plateau looking west to the Rocky Mountains and has travelled widely, immersing herself in landscape. Her work captures the experience and feeling of place. Doug McClellmont of *ArtNews* writes that Dulaney's paintings "concern the earth, and the unyielding hand of nature."

Her work has been described by William Zimmer of *The New York Times* as belonging to "a very strong tradition, that of 19th-century Northern European Romanticism in which nature was seen as corresponding to human emotional states." He says of her work, "Ms. Dulaney makes it clear that her inner life is very much a part of each painting, and this alone distinguishes it from most abstraction...Shawn Dulaney is deliberately out for grandeur, but she is also out for intimacy. Her paintings take advantage of their innate ambiguity and declare themselves to be very current in the thinking that lies behind them."

Dulaney makes handmade paints consisting of acrylic medium and powdered pigments allowing her to get a wide range of saturations and transparencies as they spread out on Venetian plaster and linen over panel. "Her surfaces", as described by Dominick Lombardi—also of *The New York Times*, are "exquisitely painted and a pleasure to see."

Dulaney continues to travel between New York, the American Southwest, and the United Kingdom, as well as having recently been awarded the Pink House Artist Residency on the Beara Peninsula in Ireland. Her paintings capture the ephemeral and evoke the Celtic notion of a "thin place", a place of energy where the veil between this world and the eternal is thin.

A working artist for over four decades, Dulaney is represented by Sears-Peyton Gallery, Weber Fine Art and Beth Urdang Gallery. Exhibited widely, her paintings can be found in extensive public and private collections including those of the Hunterdon Museum of Art in NJ, the Venetia Resort in China, J.Crew in NYC, as well as in the private collections of author Annie Proulx, actor Steve Buscemi, talk-show host Conan O'Brien and musician Stuart Copeland. Her work has appeared in episodes of TV's *Enlightened*, *Portlandia* and *Sex & the City*, and the films *It's Complicated* (2009), *Interview* (2007) and *John Wick 3* (2019). Her work has been reviewed in *ArtNews* and *The New York Times*, and has been featured in *Parabola* and *New American Paintings*. She currently lives and works in Brooklyn, NY.

ARTnews

Shawn Dulaney Review

By Doug McClemont

ARTNews Reviews

April 2012

By painting abstract works that morph into blurred landscapes, Shawn Dulaney accomplishes a sort of magic trick. Her visually magnetic arrangements draw us in with palettes that first appear still and muted but gradually reveal movement and layered translucence.

Dulaney's washes of white evoking approaching storms and her sunless grey "skies" are as vibrant as the rolling brushstrokes that suggest verdant hills. Each of the eleven works on display (all 2011), ranging in size from 18 by 24 inches to 60 by 60 inches, concerned the earth and the unyielding hand of nature.

Dulaney favors wide, unbroken horizontal brushstrokes, a technique that contributes to the sense that change is taking place within the paintings. In *The Earth Beneath*, it appears that night is falling and day breaking simultaneously. In *Delicate Hour*, one of the largest paintings in the exhibition, oranges, ochre, burgundy, and browns mix gracefully to establish a handsome, albeit slightly ominous, moment in a breath-taking world.

The artist's careful blending of color means that each layer of paint is as important as the last and the next, with all of them coming together to create a unified surface. It was easy to get lost in the poetry of the drips as well as the emotion of Dulaney's elusive and abstract depictions of land and sea. Indeed, as the viewer moved closer to or farther back from the canvases, the images tricked the eye by becoming more realistic or less so, and sometimes the "speed" of the canvas even seemed to fluctuate. Suggestions of sand, clouds, and rain rushed in—or settled discreetly and harmoniously.

The New York Times

Art Reviews; From Different Palettes, Texture, Color and Light

By D. Dominick Lombardi

The New York Times

April 27, 2003

Shawn Dulaney: Holding Light

The current show here, of paintings by Shawn Dulaney, was inspired by a recent trip to the Dingle Peninsula of Ireland. Stylistically, the paintings are a cross between the atmospherically intense seascape paintings of J.M.W. Turner, and the impulsive, intuitive abstractions of Cy Twombly. One distinct characteristic of Ms. Dulaney's work is the use of poetry; enigmatic words inscribed directly into the wet acrylic paint. A soupy, drippy, texture to the acrylic paint characterizes all these works. Ms. Dulaney must work at a fevered pitch, constantly repainting, reorganizing, bringing the essential elements of her natural surroundings to the fore to get these effects. The mixture of elements, the layered textures and the hazy intensity of the palette give a sense that the artist is taking everything in -- the time of day, her distractive thoughts, the feel of the air, the touch of the brush -- as she reaches her own realizations. Each painting, regardless of the commonalities, is very different. There is an uneasiness, even a bit of anxiety in works like "Clean, Deep Water" or "Thin Places." Both are coastal views, where a rocky coast line defines an edge. "Three Things" is a marsh view, which is more restful, vast and calming. The exquisitely painted surfaces of all are a pleasure to see.

The New York Times

Paint Layered Over Poetry

By William Zimmer

The New York Times

May 13, 2001

The paintings of Shawn Dulaney might be compared with clouds, since a viewer can read almost anything into them. This doesn't mean, however, that they are not carefully composed; Ms. Dulaney is deliberately out for grandeur. But she is also out for intimacy.

The kind of painting to which Ms. Dulaney's work is most closely related, at least superficially, is the Mark Rothko branch of Abstract Expressionism, in which a sense of deep space is sought. Since almost all abstract painting seems to be out of the spotlight now, if one goes by what's covered in the art magazines, it might seem that this is an artist who is skilled in an old idiom, not the most enviable position. But the 20 paintings she shows at Weber Fine Art here take advantage of their innate ambiguity and declare themselves to be very current in the thinking that lies behind them.

It doesn't take long before the viewer realizes that the paintings are less pure abstractions than landscapes -- there's always a horizon line -- and that they belong to a very strong tradition, that of 19th-century Northern European Romanticism in which nature was seen as corresponding to human emotional states. Ms. Dulaney makes it clear that her inner life is very much a part of each painting, and this alone distinguishes it from most abstraction.

Hers is the kind of art that has properties that don't show up very well, if at all, in reproduction, and someone seeing Ms. Dulaney's work only secondhand misses all the handwriting that is in them. A viewer might guess that it is fragments of poetry, and Lee Weber, the gallery owner, will confirm that this is true. Ms. Dulaney mostly includes the writing of friends of hers, but a famous poet who frequently puts in an appearance is Rainer Maria Rilke who, although he wrote in the early 20th century, is a kindred spirit to the Northern Romantic painters.

Adding writing, not to convey a message but to signal that the artist is personalizing his or her art, not willing to relinquish control over its meaning, is a common practice nowadays and one of its potential hazards is that it can seem pompous.

After all, it is writing hung on the wall, like a public announcement, demanding to be read. But this feeling is absent from Ms. Dulaney's work: the writing is informally scrawled either with a pencil or the end of a brush and often the penmanship breaks away from being specific words and becomes short arabesques, which, in the nature context, resemble birds high in the sky.

A viewer might still wonder what significance the writing, or more particularly, the need to write, has for the artist. Ms. Weber said that Ms. Dulaney considers the writing a distraction. This is an unexpected term but an interesting one because it reveals something about the act of painting. Artists can get carried away by the ambition they have for their work, so using the canvas as a writing tablet is a way of grounding that ambition.

In Ms. Dulaney's case, the works' overall airiness is even more compelling, because it has to compete with the distraction and win out over it. In an interview given in conjunction with a show she had last year in New Mexico (Ms. Dulaney lives in Brooklyn but was raised in Colorado), she said: "I find that going into that other medium takes me out of my head. The poetry is random. It's more a tool I use to not get caught up in what the paint is going to do when I put it on."

In that same interview, she said: "I don't actually use paint. I put pigment in acrylic medium and do lots and lots of layers of transparent glazes. There is a translucency where you see colors through each other." The use of acrylic medium, sometimes combined with marble dust, is another surprise the show provides. Such rich results are usually achieved with oil paint, but acrylic medium, essentially a plastic, is favored by artists who want versatility over richness. Ms. Dulaney is able to have both.

A device common to most of the paintings, which range from 12 by 12 inches to five feet in length, is an area of darkness bordering the imagery in each painting. It seems to emphasize Ms. Dulaney's acknowledgment of the truism that a painting is a window onto the world. One painting, in fact, is titled "The Open Window."

When an artist has mastered an idiom, it can make viewers nervous; they might wonder if the work is going to develop or stay in a groove. The largest painting in the show, "Soaked With Dawn," does away with the containing dark edge and is a large expanse of pearly white, enveloping the viewer.

Ms. Dulaney's immersion in poetry extends to her titles, which reveal parts of her intentions. They include "The Voice I Wear," "The Sky's Pale Wing," "Blithe on the Surface" and "Evidence." These are clues. But she shows that she is capable of further distraction, by mysteriously adding collage, a photograph of a ballet class, mostly masked by paint, in "Weather Invention."