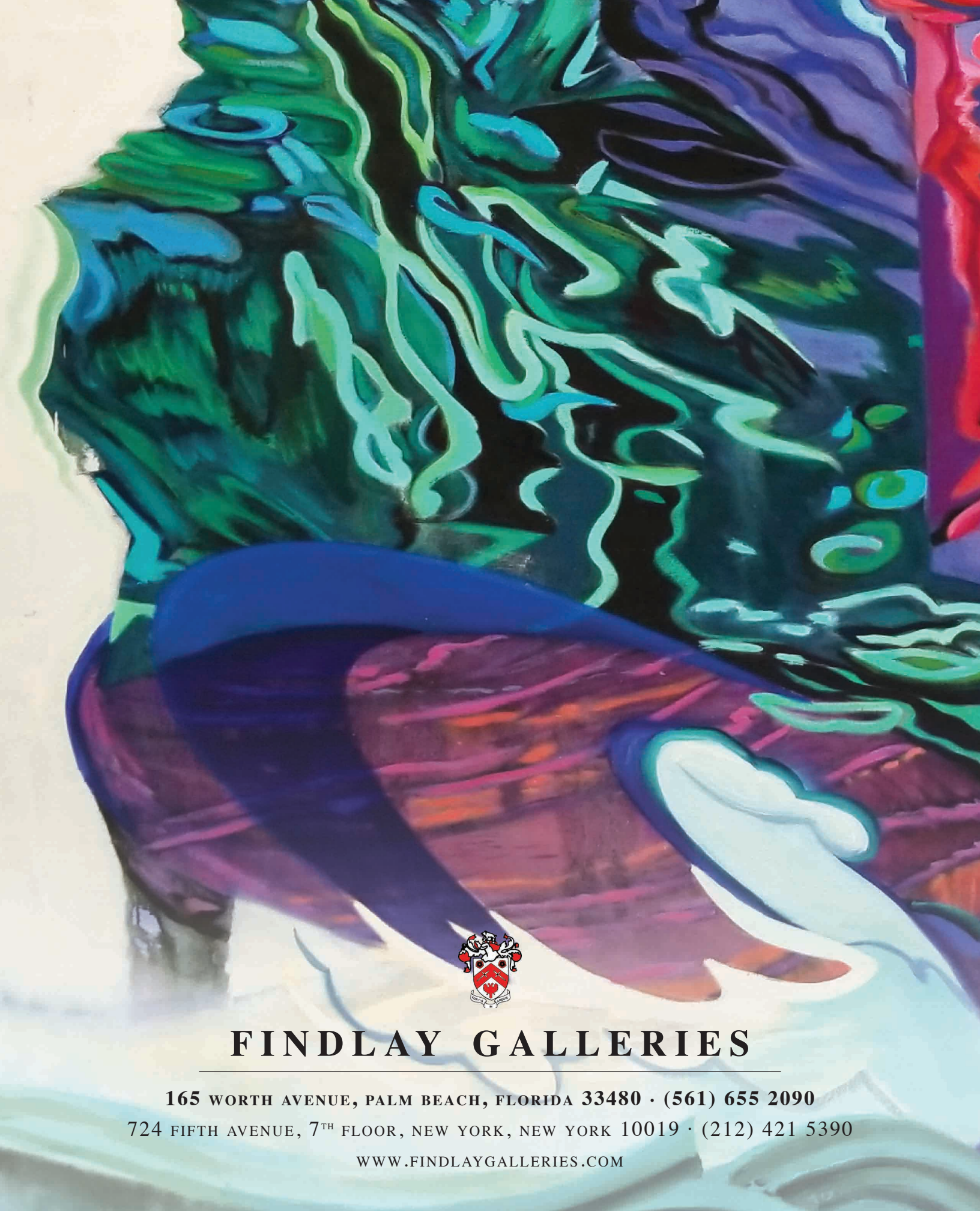




BARBARA GRAD
FAQ = FREQUENTLY ASKED QUESTIONS



FINDLAY GALLERIES

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10 am | 6 pm

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FINDLAY GALLERIES

BARBARA GRAD
STUDIO
2018



BARBARA
FAQ: GRAD
FREQUENTLY ASKED QUESTIONS



BARBARA GRAD

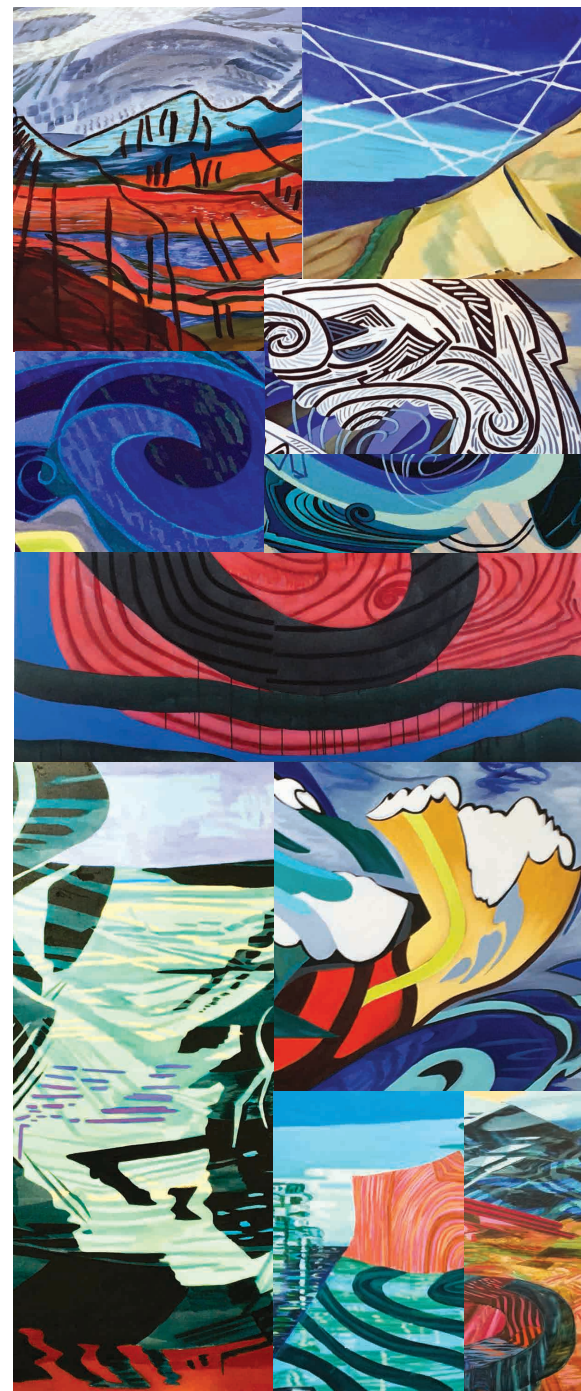
Introduction

John Yau- HYPERALLERGIC

I think the word “multiple” is the best way to characterize Barbara Grad’s discordant abstract paintings. Multiple entry points, vocabularies, palettes, and perspectives coexist on a single surface. We feel as if we are exploring a fractured landscape while suspended above it. The duality is disorienting and engaging. It is a world in which we must strive to regain our bearings — a condition that might strike us as comparable to our navigation of everyday life.

Visual cacophony is hardly all that Grad brings into play. Her vocabularies range across the geometric and the organic, from solid forms to transparent planes, short strokes to large shapes. Her patterns and striations evoke watery reflections and geological strata, tilled land and strip mines, without shedding their identity as abstract, painterly marks. What unites these disparate elements is the artist’s long interest in landscape, as actual place and as fiction. She evokes a world undergoing myriad changes, from the incremental and unavoidable to the deliberate and cataclysmic. These transformations resonate with what is constantly happening around us, whether it’s urban development or our deleterious impact on the ecosystem, as well as what infiltrates our dreams and becomes the stuff of video games and movies.

When Grad was a student at the School of the Art Institute of Chicago, the artist and teacher Ray Yoshida introduced her to the work of Joseph Yoakum, a self-taught African American artist whose paintings had influenced the Chicago Imagist Roger Brown, among others of his generation. Since that inceptive moment, Grad has absorbed Yoakum’s striations, sinuously outlined forms, and high horizon lines, but has set them to very different purposes. Whereas Yoakum’s landscapes are stable and unified, Grad carefully develops a splintered pictorial space, where multiple domains are in collision. In this regard, her work shares an unlikely affinity with the abstract landscapes of Richard Diebenkorn, particularly his Ocean Park series, which he began working on in 1967.



COLLAGE- Barbara Grad Works 2017

What links Grad to Diebenkorn is her ability to establish a continuous tension between the painting’s distinctly defined sections and the overall image. However, in contrast to the cool classicism of Diebenkorn’s Ocean Park paintings, which merge landscape, the architectonic, and a sensitivity to the smallest changes in light — in what the curator Sarah C. Bancroft characterized as a “riotous calm” ¹ — Grad’s clashing spaces and colliding forms might best be described in opposite terms, as calmly riotous. There is an underlying harmony to the way Diebenkorn wedged his shapes together, even as his use of tonality and color quietly challenges and undermines it. By comparison, in paintings such as *Lion’s Den* and *Transitions* (both 2017), Grad’s color combinations and mark making abruptly change from one section to another.

John Yau- HYPERALLERGIC

RED ROCKS, 2017

Oil on Linen
56 x 48 Inches
FG 138480

¹ *Richard Diebenkorn, A Riotous Calm* was the title of a lecture given by Sarah Bancroft at the Royal Academy of Arts, London (March 1, 2015), which was podcast on March 13, 2015. <https://www.royalacademy.org.uk/article/podcast-richard-diebenkorn-a-riotous-calm>



NEW WAVE, 2017

Oil on Linen
30 x 40 Inches
FG 138477



In *Rock Bottom* (2017), we seem to be looking at the ocean's roiling surface as well as below it. The color, which defines distinct areas, each marked by its own linear vocabulary, runs from a mostly dark blue band at the bottom to streaks of pink and pale blue along the top. A lilac section, which occupies much of the upper third of the painting, seems to be reflecting light; at the same time, light appears to pass through the green and blue areas beneath it. The band of lilac, with its slightly darker striations rippling from an unseen point beyond the canvas's right edge, presses itself against the painting's flat surface, while the green section directly beneath, crisscrossed by lines evoking fishing nets, suggests an indefinite aqueous space.

The shift between the flat forms occupying the painting's upper reaches and the areas of unfixed space occupying its lower depths is essential to Grad's vision of a liquid domain in constant motion. Her vision of a world in slow turmoil stirs up a wide range of associations, from the acidification of the ocean to painting as a contested field, in which aspects of abstraction and representation bump against each other.

John Yau- HYPERALLERGIC

ROCK BOTTOM, 2017
.....
Oil on Linen
64 x 60 Inches
FG 138482



“*The shift between the flat forms occupying the painting’s upper reaches and the areas of unfixed space occupying its lower depths is essential to Grad’s vision of a liquid domain in constant motion.*”

John Yau- HYPERALLERGIC

SEA SAW, 2017

Oil on Linen
60 x 72 Inches
FG 138483



In Lion's Den (2017), which I mentioned earlier, Grad fits together sections of yellow, green, brown, black, and blue, each evoking very different climates and landscapes, into a jigsaw whirlwind. The swiftly changing colors and patterns of the tightly fitted sections, whose edges vary from rounded to jagged to straight, contribute to the visual cacophony. It is as if we are looking at tectonic plates on the verge of a calamitous shift.

One of the most powerful currents running through American painting has to do with artists who maintain a passionate engagement with a rugged, not always welcoming landscape. We see it in the paintings of Maine by Marsden Hartley, and in those by Yoakum of the various places he claimed to have visited. Through her fracturing of pictorial space, and her incorporation of free-floating elements evocative of digital space, Grad has brought that engagement well into the 21st century.

John Yau- HYPERALLERGIC



LION'S DEN 2017

Oil on Linen
60 x 72 Inches
FG 138476

Biography

Born in Chicago, Barbara Grad received both her BFA and MFA from the School of the Art Institute of Chicago. An accomplished artist and distinguished educator, Grad is a Professor Emeritus at Massachusetts College of Art and Design.

Recent solo exhibitions include the Miller-Yezerski Gallery, Boston, MA, The Kemper Museum of Contemporary Art, Kansas City, MO, and The Danforth Museum of Art, Framingham, MA.

In addition to gallery exhibitions in New York, Kansas City, Chicago and Boston, her work is in various collections, including the Kemper Museum of Contemporary Art, the Art Institute of Chicago, the Danforth Museum of Art, Fidelity Investments, and Wellington Management. Grad's many honors include grants, fellowships and awards from the National Endowment for the Arts, Massachusetts Foundation and Cultural Council Grants, New England Foundation for the Arts- NEFA, MassArt Foundation as well as the Ballinglen Arts Foundation in Ireland and the Jentel Colony in Wyoming.

Recently she has won her second award from the Artist's Resource Trust Fund of the Berkshire Taconic Community Foundation. The artist currently lives and works in Wayland, Massachusetts.

- Barbara Grad



TWISTER, 2017

Oil on Linen
30 x 40 Inches
FG 138488



OIL & WATER, 2017

Oil on Linen
54 x 60 Inches
FG 138478



STORM WINDOW, 2017

Oil on Linen
60 x 72 Inches
FG 138484



FRESH AIR, 2017

Oil on Linen
60 x 72 Inches
FG 138472

Statement from the Artist

My art is inspired by a love of painting and a strong belief in the visual. The work engages with the physical and cultural perceptions of the many places I have experienced. Resources of pictorial imagery are assembled from both personal and researched information. These materials inform the visual to enable invention, ideas and subject matter. Recent work references an array of figurative language; shapes and rhythms of man-made materials merge with aerial views and reflections. It is the juxtaposition of these components which create content and visual metaphor of how our culture and physical landscape has changed and continues to advance.

Understanding painting as an object, constructed as a mysterious illusion, is solely realized through the paint itself. A sense of time and place are created through a blending and balance of representation and abstraction. Using bold flat color placed adjacent to natural light and shadow, a collision of perspectives and invented spaces are instinctively discovered. Abstract concepts of modernism are melded with familiar illusions. The visual language creates a fusion of territorial uncertainty. It is a man-made place with landscape roots where a respect for the beauty of nature, contrasts with a fabricated environment. They are landscapes with a vague familiarity of nature that hardly exists. The terrain is intangible.

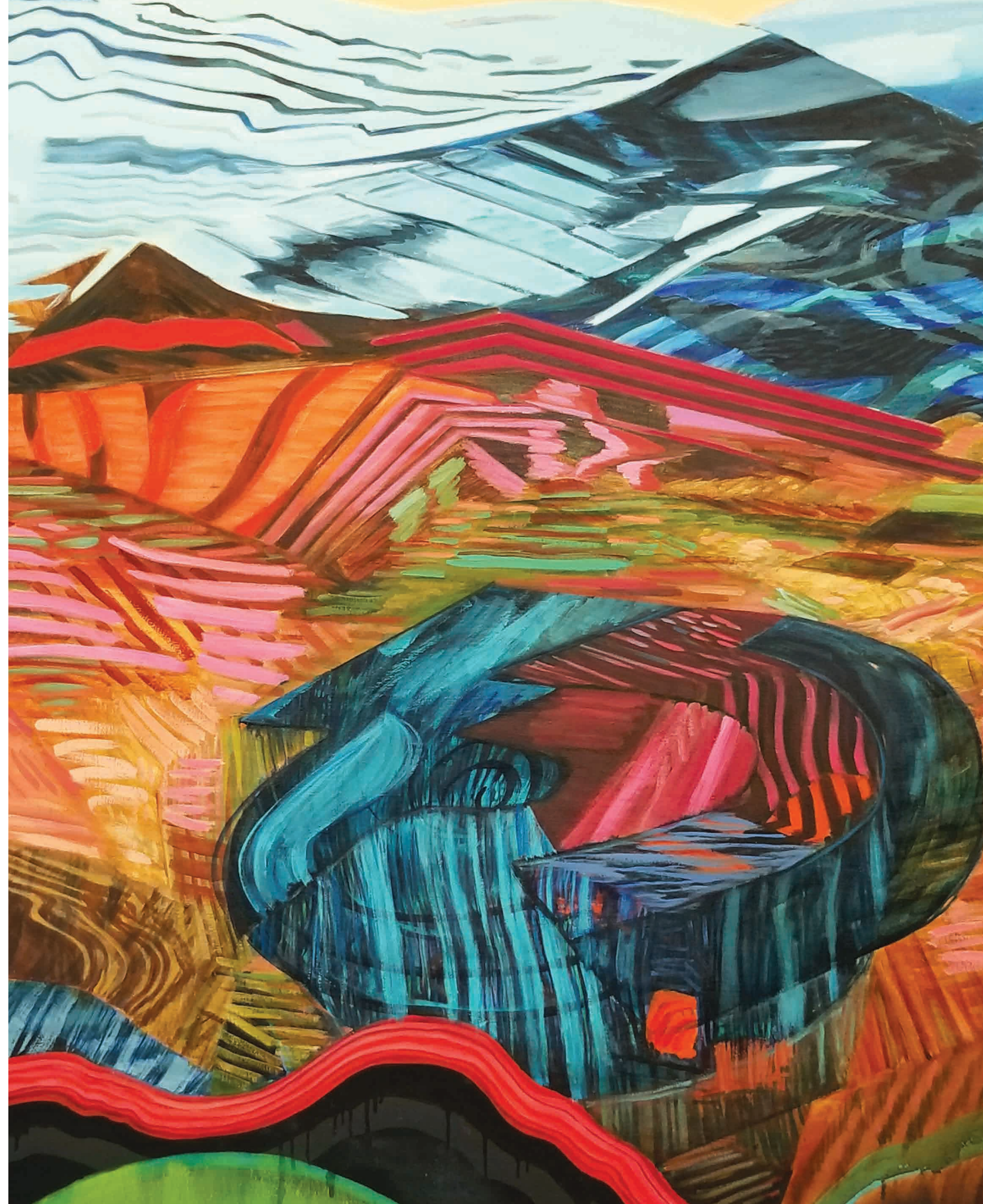
These paintings reference the nature of life, and present a connection with a larger contemporary art discourse. They have neither recognizable subject or object; but are a unification of plus and minus. There are no answers, only interpretations of the changes confronting us. The current stresses in our environment and cultural roots provide ample resources to expand this work while adding to their visual impact and social consciousness.

Reality shapes my imagination and hopefully, my imagination will shape a painted reality.

- Barbara Grad

UNDERCURRENT, 2012-17

Oil on Linen
54 x 48 Inches
FG 138489



OUT & ABOUT, 2017

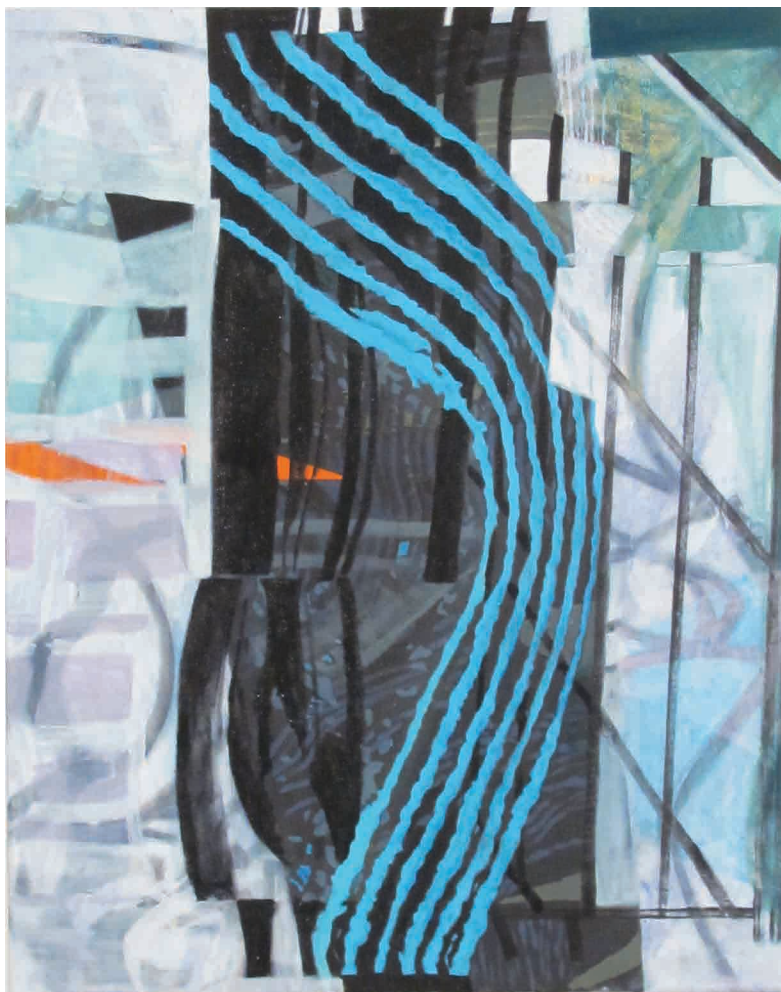
Oil on Linen
30 x 40 Inches
FG 138479



BLUE WAVE, 2017

Oil on Linen
60 x 70 Inches
FG 138469

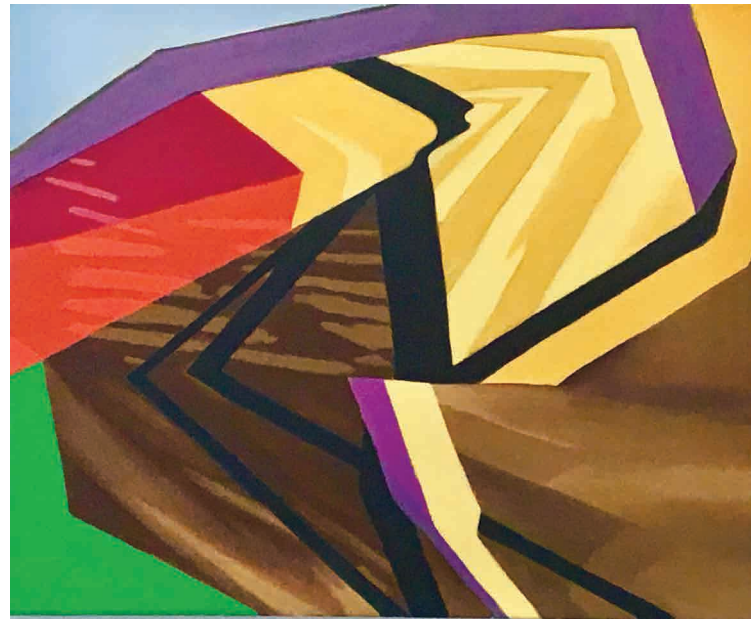




BOLO, 2015-16

Oil on Linen
30 x 24 Inches
FG 138470

DIPTYCH



GROUND BREAKING | 2017 | Oil on Linen | 20 x 24 Inches | FG 138473



SYNCHRONICITY | 2015 | Oil on Linen | 20 x 24 Inches | FG 138486



AFRICA, 2017

Oil on Linen
20 x 48 Inches
FG 138468

HIGH & DRY, 2017

Oil on Linen
60 x 70 Inches
FG 138475





UNHINGED, 2017

Oil on Linen
60 x 68 Inches
FG 138490



GROUND GAME, 2017

Oil on Linen
60 x 70 Inches
FG 138474

RISING TIDE, 2017

Oil on Linen
54 x 60 Inches
FG 138481



ROUND ABOUT, 2016

Oil on Linen
48 x 50 Inches
FG 138492





SWAMP, 2017

Oil on Linen
54 x 60 Inches
FG 138485



CHEM TRAILS, 2017

Oil on Linen
54 x 60 Inches
FG 138471

SOLO EXHIBITIONS

Findlay Galleries, Palm Beach, FL
Miller Yezerski Gallery, Boston, MA
Howard Yezerski Gallery, Boston, MA
Kemper Museum of Contemporary Art, Kansas City, MO
Kemper at the Crossroads, Chief Curator Barbara O'Brien
Danforth Museum, Framingham, MA, Curator Barbara O'Brien
Bernard Toale Gallery, Boston, MA
Cambridge Arts Council, Public Installation: 4 Electrical Boxes
Gallery At First Parish, Weston, MA
Babson College, MA, The Horn Gallery
Fenway Gallery, MI
Rugg Road Papers and Prints, MA
Bridgewater State College, MA, Art Gallery
55 Mercer Gallery, NYC, Curator Ethelyn Honig
Fairleigh Dickinson University, NY, Edward Williams Gallery
Massachusetts College of Art, Boston, MA, Gallery 11
Jan Cicero Gallery, Chicago, IL
Ball State University, Art Gallery, IN
Indiana University, Purdue University, IN
Barat College, IL, Richer Gallery
Hartford Plaza, Chicago, IL

2018
2016
2013, 2011
2011
2010
2005, 2000, 1996
2005
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1980, 1978
1979, 1978
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1977
1973

COLLECTIONS

Ballinglen Foundation
Kemper Museum of Contemporary Art
Danforth Museum of Art
Wellington Management Company LLP
Fidelity Investments
Polaroid 20 x 24 International Collection
Art Institute of Chicago Museum
Koehnline Museum of Art
Industrial Trust and Savings Bank
Museum of Contemporary Art
Prudential Insurance Company
Massachussetts College of Art and Design
Millenium Place
The Baupost Group

Ireland
MO
MA
MA
Boston, MA
MA
Chicago, IL
Des Plaines, IL
IN
Chicago, IL
Maryville, IL
MA
MA
MA

FAQ
FREQUENTLY ASKED QUESTIONS