

Thomas Erben Gallery

Available works at
Art Basel Miami Beach, Dec. 5 -8, 2019
Nova section, booth #N18

The main question posed by our presentation is whether it is still possible to expand on the formal aspects of painting: can painters continue to generate meaningful new forms in this already widely explored medium?

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Mike Cloud in his Chicago studio, Summer 2019.

Mike Cloud is a Chicago-based artist whose work examines the conditions of painting in its contemporary life among countless reproductions, symbols and descriptions. After studying at the University of Illinois at Chicago, Cloud earned his MFA from Yale in 2003. His work has been extensively shown, at venues such as **MoMA P.S.1**, **Marianne Boesky Gallery**, **White Columns**, **Max Protetch**, **Apexart**, and has been included in group exhibitions, such as *Frequency* at the **Studio Museum in Harlem** and at **Honor Fraser Gallery**. In addition to numerous reviews, his work was published in *Painting Abstraction* by Bob Nickas, Phaidon Press (2009). He has been awarded the inaugural Chiaro Award from the Headlands Center for the Arts, CA; a New York Foundation for the Arts Fellowship and residencies at the Meulensteen Art Centre in the Netherlands as well as the Sharpe-Walentas Studio Program in New York. Cloud is currently an Associate Professor at the School of the Art Institute of Chicago. The artist had four exhibitions with the gallery, including a solo presentation of his work at Art Basel Miami Beach, 2016.

Notable quotes from reviews of
Tears in abstraction, Sept. 11 to Nov. 9, 2019

"What I admire about Mike's paintings is how they can be so conceptual, and at the same time so tactile. When I look at one of his canvases, I think of Barnett Newman's works from the early '40s. Like Newman, Mike is an intellectual provocateur."

- Peter Halley

ARTnews

"At a time when honest and empathetic communication, and the ability to understand the experiences of those around us (and beyond), feels absolutely critical to the survival of humanity, abstract painting may not seem like an obvious place to look for encouragement. Yet Mike Cloud's new paintings in his current exhibition Tears in abstraction at Thomas Erben Gallery take on the work of connecting to the suffering of others across differences in time, place, and identity."

- Sheryl Oppenheim

BOMB

"Cloud amply demonstrates that there is still much left for painting to do: how it can show the way an object, historically and ideologically produced, can be transformed, as can social realities."

- Joe Fyfe

HYPERALLERGIC

"The paradox is that Mr. Cloud's paintings are so captivating and inventive that they feel anything but morbid. He transgresses all sorts of formal boundaries, binding together cheap materials with craft and precision. The paintings might serve as memorials and reminders of horrific events — or, as Mr. Cloud says in the gallery's news release, how "we hurt the Other, the Opposite Number, the Opposition." But these vigorous, rigorous works virtually and metaphorically raise the dead."

- Martha Schwendener

The New York Times



Cantanheade Portrait, 2019
Oil on canvas with mixed media
70 x 70 in.



Bennington 2017, 2019
Oil on canvas with mixed media
83 x 25 in.



Stratton Portrait, 2019
Oil on canvas with mixed media
41 x 41 in.



Shipman 2004, 2019
Oil on canvas with mixed media
65 x 57 in.

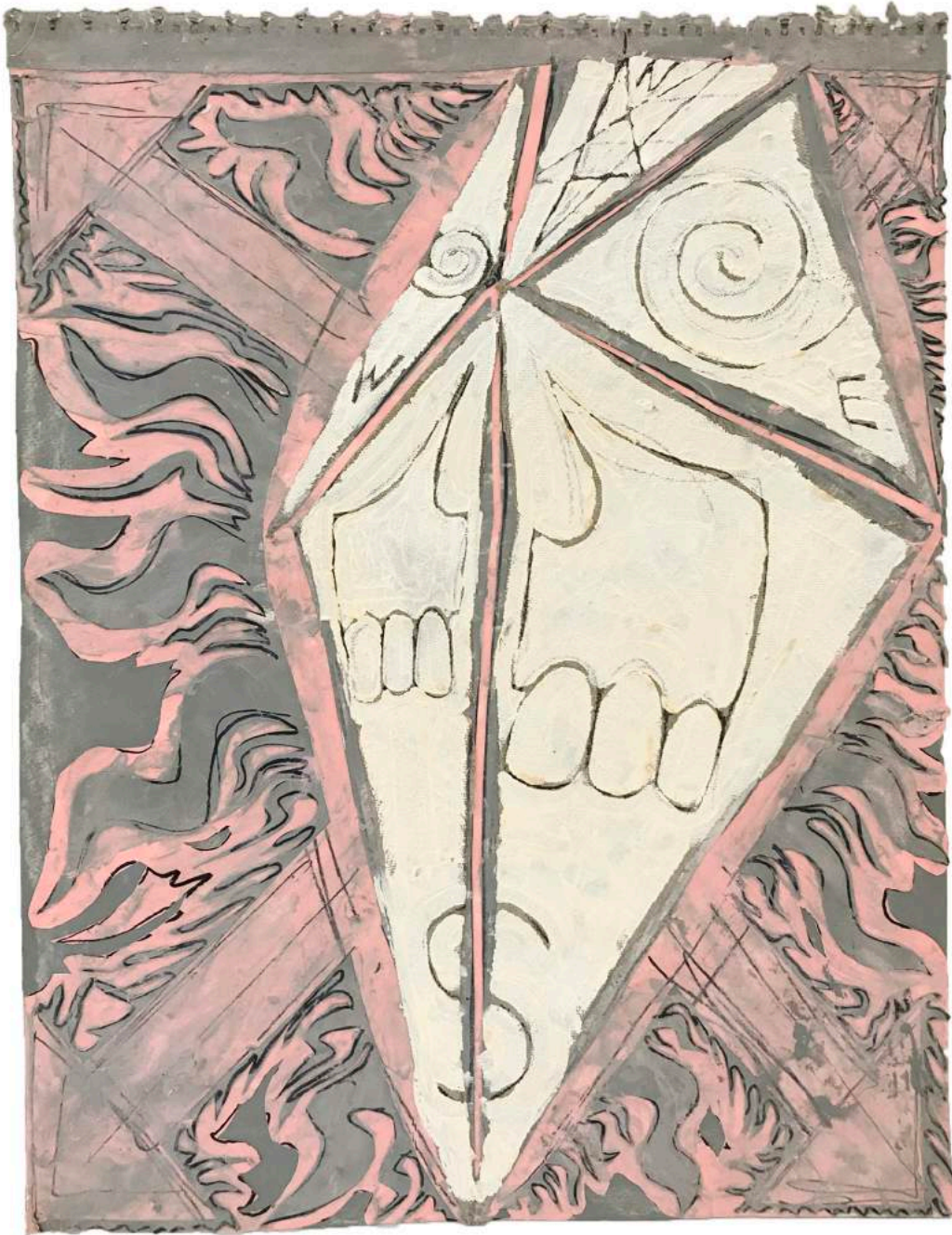


Spade 2018, 2019
Oil on canvas with mixed media
42 x 16 in.



Wan-Im, 2018
Oil on canvas with mixed media
51 x 51 in.

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N.S.E.W., 2013
Mixed media on paper
24.5 x 18 in.



Harriet Korman at an artist talk during her show, *Permeable/Resistant: Recent Drawings and Paintings*, Dec. 2018.

Harriet Korman (born 1947) studied at Queens College and the Skowhegan School of Painting and Sculpture. Her work has been exhibited widely in solo and group shows, beginning with her earliest exhibitions at **Galerie Ricke** (Cologne, 1970), **Lo Guidice** Gallery (New York, 1972), **Claire Copley** Gallery (Los Angeles, 1974), and **Daniel Weinberg** Gallery (San Francisco, 1976). From 1992, until 2018, she was represented by the **Lennon Weinberg** Gallery (New York). Thomas Erben Gallery included Korman's work in two group shows, one in 2011, another in 2017 and started representing the artist with her solo show *Permeable/Resistant: Recent Drawings and Paintings*, Nov. 1 to Dec. 22, 2018.

Her work was featured in the *Ten Young Artists-Theodoron Awards* at the **Guggenheim Museum** (1971), *Whitney Annual* (1972), and *Whitney Biennial* (1973 and 1995). Recently, her work was included in a traveling exhibition, *High Times, Hard Times: New York Painting 1967-75*, organized by Independent Curators International, and a three person show at **MoMA PS1** (both 2007).

Korman's paintings are included in the collections of many institutions including: **Guggenheim** (New York); **Weatherspoon Art Gallery** (Greensboro, North Carolina); **Maier Museum** (Lynchburg, Virginia); **Joslyn Art Museum** (Omaha, Nebraska), and the **Blanton Museum** (Austin, Texas). Korman has received grants and awards from the

Guggenheim Museum (1971), the **National Endowment for the Arts** (1974, 1987, and 1993), **Yaddo Residency** (1996), the **Edward Albee Foundation** (1997), the **American Academy of Arts & Letters** (2003), the **National Academy Museum** where she was also inducted (2006), the **Pollock Krasner Foundation** (2008), and the **John Simon Guggenheim Memorial Foundation Fellowship** (2013). Korman is an Adjunct Assistant Professor of Fine Arts at the **Fashion Institute of Technology** (1989–present). She lives and works in New York City.

Notable quotes from reviews of *Permeable/Resistant: Recent Drawings and Paintings*, Nov. 1 to Dec. 22, 2018

“Korman contemplated something basic — the division of a painting’s surface through color and geometry. Instead of regarding painting’s rectangle as a problem, she finds freedom within its limitations, without limiting herself to a signature style. This is a remarkable achievement that has never received the attention it warrants.”

- John Yau

HYPERALLERGIC

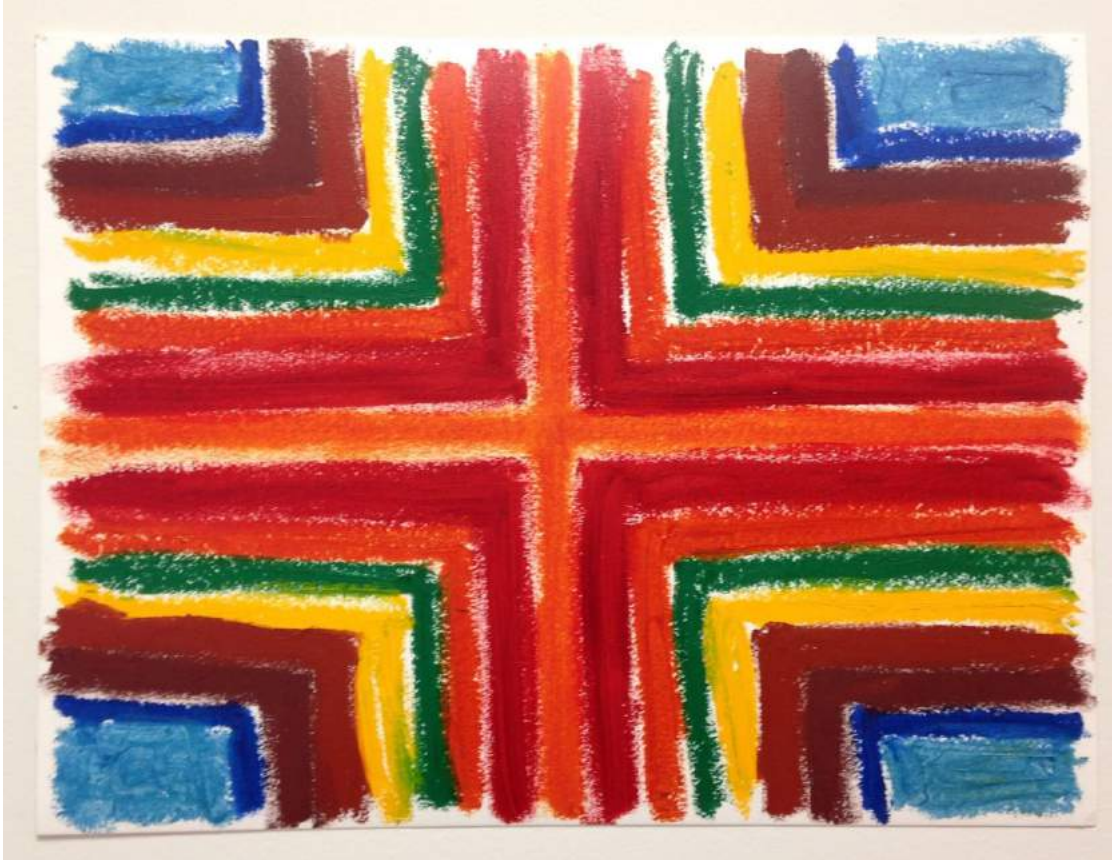
“You can only make paintings like Korman’s if you have faith that you can channel visual verities greater than your own individual style. It’s also generally true that you can only make paintings like this if you’ve been at it for a long time.”

- Raphael Rubinstein

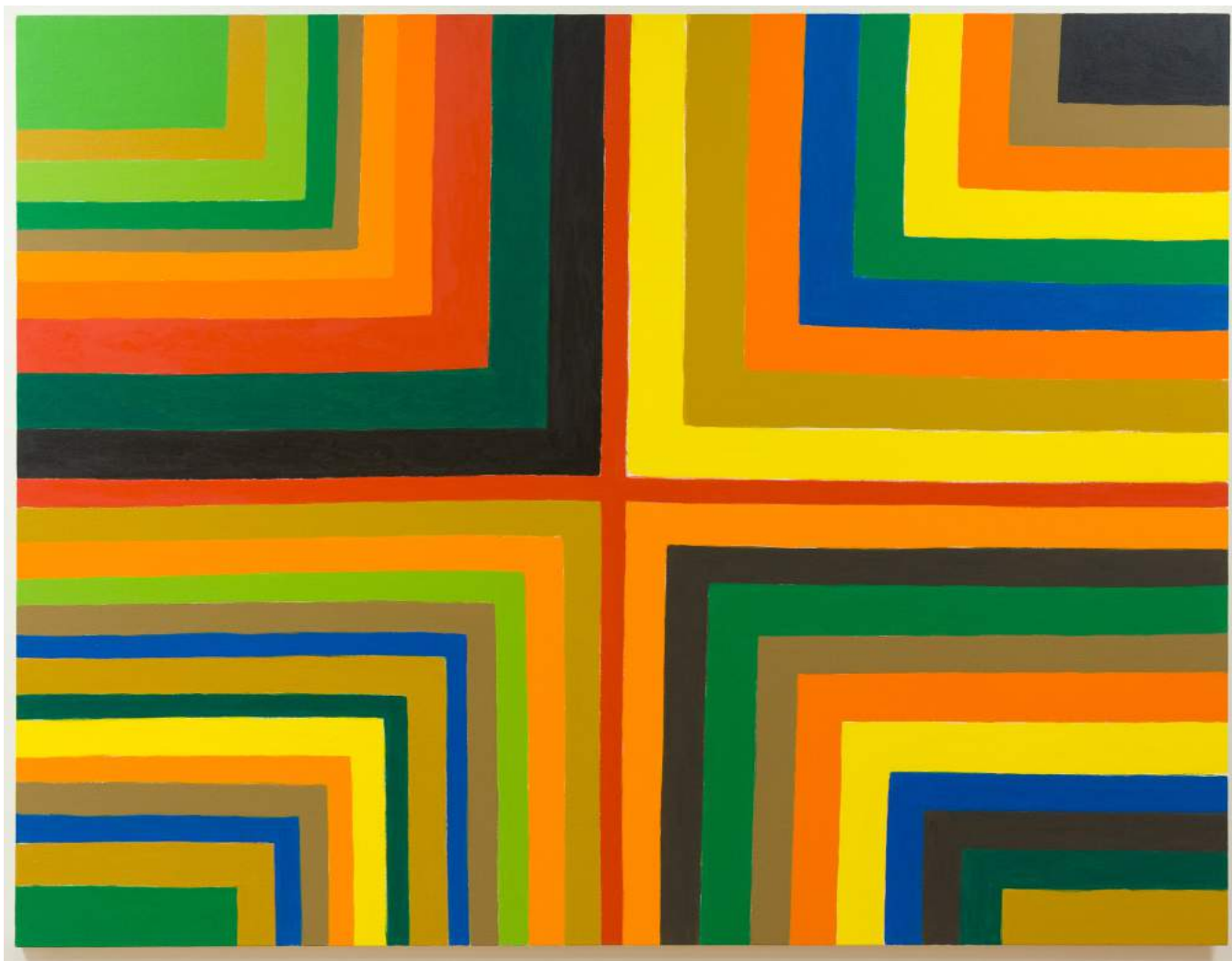
Brooklyn Rail



Untitled, 2016
Oil on canvas
48 × 60 in.



Untitled, 2015
Oilstick on paper
12 × 16 in.



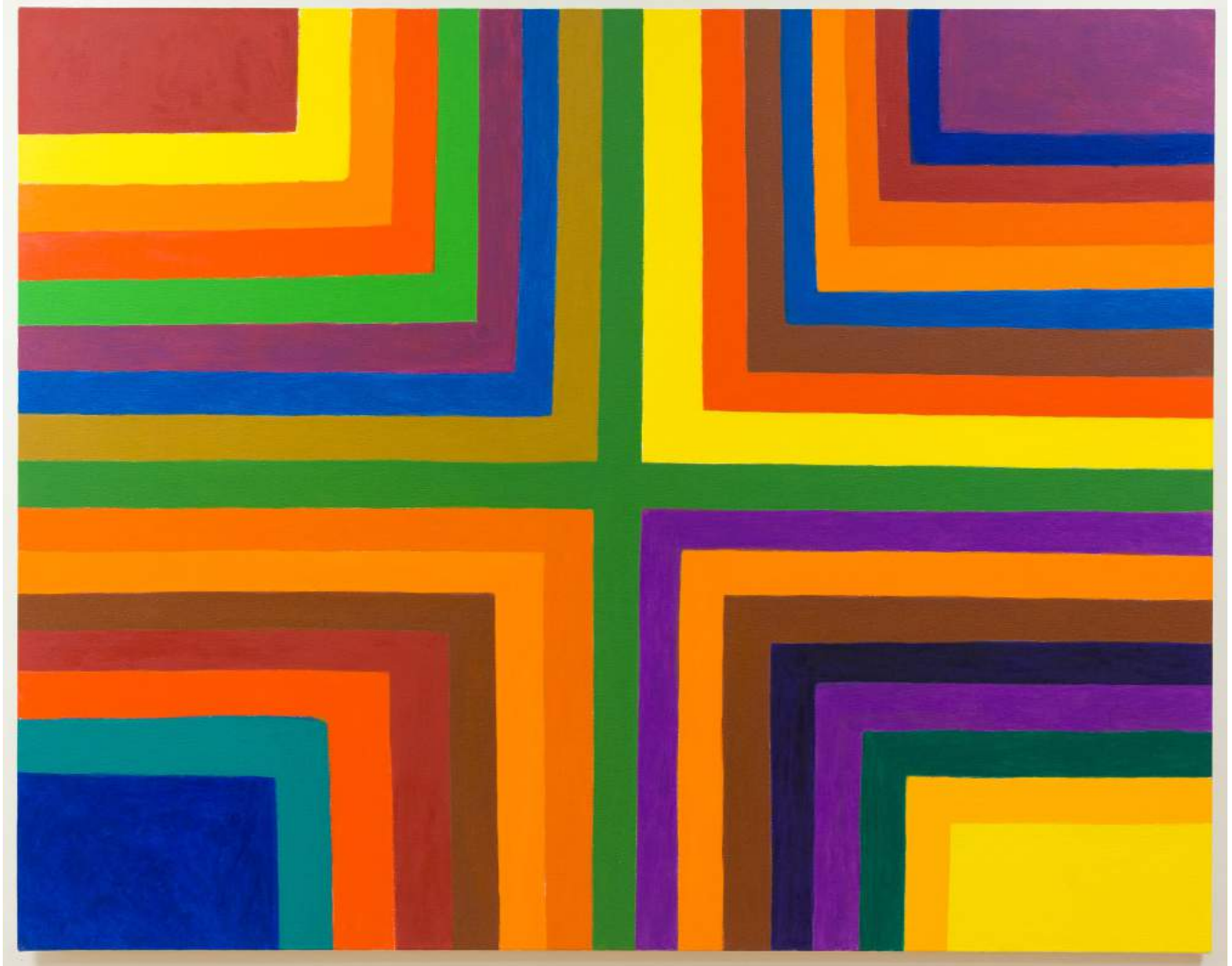
Untitled, 2016
Oil on canvas
40 × 52 in.



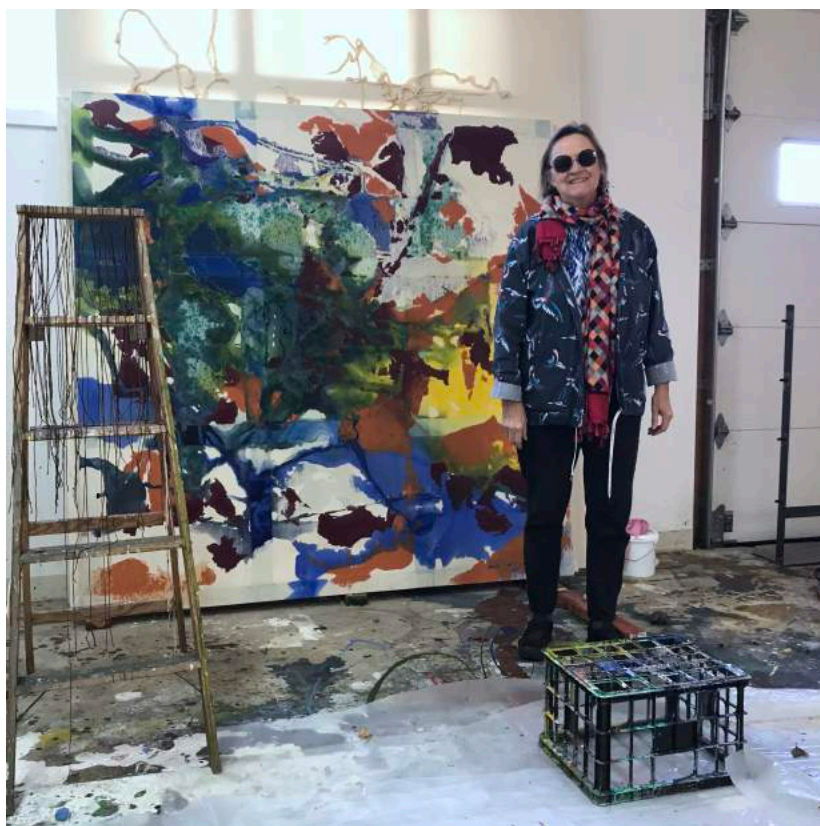
Untitled, 2015
Oil on canvas
30 × 40 in.



Untitled , 2015
Oilstick on paper
12 x 16 in.



Untitled, 2017
Oil on canvas
40 x 52 in.



Dona Nelson with *And the Sun Came Up*, in her studio, Fall 2019.

Dona Nelson (b. 1947, Great Island, NE) moved to New York City in 1967 to participate in the **Whitney Independent Study Program**, and received her BFA from **Ohio State University** in 1968. Nelson has had numerous, widely reviewed solo shows, at galleries such as **Rosa Esman**, **Michael Klein** and **Cheim & Read** (all New York); including a large survey of her work at the **Weatherspoon Museum of Fine Art**, (Greensboro, North Carolina) and, most recently, at the Tang . She has also been featured in many group exhibitions throughout the country, including the **2014 Whitney Biennial**, and has been written about in the **New York Times**, **The New Yorker**, **Art in America** and **ArtForum**. Her work has appeared at institutions such as the **Contemporary Arts Museum Houston**, **New York University's 80WSE**, **Bard College**, **Apexart**, the **Milwaukee Art Museum**, and the **Aldrich Museum**, and is included in the collections of the **Metropolitan Museum of Art**, **Boston Museum of Fine Arts**, **Art Gallery of New South Wales**, **Guggenheim Museum**, **Rose Art Museum** and the **Pennsylvania Academy of Fine Arts** – among others. Nelson was a recipient of a 2011 grant from the **Foundation for the Community of Artists**, 2013 **Artists' Legacy Foundation Grant**, 2015 **Anonymous was a Woman Grant**, and received a **Guggenheim Fellowship** in 1994. She has been a professor for twenty-five years at Tyler School of Art, Temple University, Philadelphia, also serving as a visiting critic in the M.F.A. program at **the** Yale School of Art and Bard Summer M.F.A. Program. Since 2006, Nelson has had six exhibitions with the gallery.

Notable Quotes from her most recent exhibition *Painting the Magic Mountain*, Michael Benevento Los Angeles, Sept. 14 to Nov. 9, 2019

"...Nelson's palette has a gemlike intensity or subtle softness, and the work exudes an enthralling energy. Each canvas is the record of a charged performance that invites and rewards our own physical participation."

- Leah Ollman

Art in America

"Primal soup comes to mind. So do leftovers, long hidden in the back of the fridge. Nelson, never squeamish, embraces both. Unafraid of ugliness, her paintings push through the murk to bring visitors face to face with a kind of beauty so brutal it seems more at home in the wilds of nature than in the mannered confines of contemporary art."

- David Pagel

Los Angeles Times

"Demonstrating one among many innovative techniques the artist has honed over her career, the results remind us that painting can be a method of redefining the possible. And as the artist remarked in a recent interview with *The Brooklyn Rail*, viewing them "asserts vision through the body."

- Andy Campbell

Art Forum Critics' Picks

Thomas Erben Gallery



And the Sun Came Up, 2019 (double-sided)
Acrylic and acrylic mediums on canvas
80 x 80 in.



And the Sun Came Up, 2019 (double-sided)
Acrylic and acrylic mediums on canvas
80 x 80 in.

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March, 2018
Acrylic on vellum paper
20 x 26 in.



Flash, 2018
Acrylic on vellum paper
20 x 26 in.