

Harriet Korman

Nova Sector, Booth N2



Untitled, 2019. Oil on canvas, 30 x 24 in.

New Work

I love the form of painting – a flat surface that can refer to anything, and be changed and manipulated in so many ways. About 35 years ago I had an interesting experience where I took some black ink drawings of mine that I liked and tried to translate them into paintings with color. It was intriguing to decide what colors the lines and shapes should be. I've returned to this idea/process a number of times over the years.

In this current series, I drew to find a form I wanted to work with. These drawings are not studies, I consider drawing to be an equal practice to painting and value them as such. While drawing, I chose a very simple familiar form of concentric rectangles because it seemed like it would be a challenge, and interesting to see what I could do with it. I took that form into painting without referring to the drawings, and later used the drawings as sources for the paintings.

I try to capture the dynamic in the drawings; the color relationships, the proportions, the movement – what attracts me in the drawing, not copy it. This interpolation of the drawing has many obstacles, pitfalls, inconsistencies and idiosyncrasies, but ultimately is very engaging. The process of painting contains many of these journeys, circuitous routes, procedures, and properties of materials that are revelatory to me, and I hope will engage the viewer.

— *Harriet Korman, November 2021*

About the artist:

Thomas Erben Gallery has been working with **Harriet Korman** since 2018. Over the past few years, her work has received growing attention, garnering reviews from Roberta Smith for *The New York Times*, John Yau for *Hyperallergic*, and Raphael Rubinstein for *The Brooklyn Rail*, among many others.

Most recently, several of Korman's paintings entered the Kienzle Foundation collection. Also in Berlin and opening on November 20, Korman's work will be included in the 30th anniversary exhibition at **Carlier Gebauer**, curated by Dieter Schwarz (former director of the Kunstmuseum Winterthur). This interest builds on Korman's earlier exhibitions with Galerie **Rolf Ricke**, Cologne (1970, '71 and '72), **Galerie m**, Bochum (1977, with Frank Stella), and **Häusler Contemporary**, Munich (2015).

In the U.S., Korman has participated in the **Whitney Annual** (1972) and two **Whitney Biennials** (1973 and 1995), and was included in *High Times, Hard Times: New York Painting 1967-75* as well as a three person show at **MoMa PSI** (both 2007). Throughout her career, her work has received substantial critical support. She has shown extensively with such galleries as **112 Greene Street**, **Daniel Weinberg Gallery**, **Willard Gallery**, and **Lennon, Weinberg, Inc.**