

# DOLBY CHADWICK GALLERY

Tom Lieber

*Recent Paintings*

February 2 – 25, 2017

Dolby Chadwick Gallery is pleased to present an exhibition of new work by painter Tom Lieber. Over the course of an accomplished forty-year career, Lieber has made a study of abstraction, looking to art history to inform certain choices while allowing himself the space to develop his own practice and style.

This exhibition highlights Lieber's continued interest in the relationship between figure and ground. In an effort to activate a powerful bodies-in-space effect, Lieber pursues distinct contrasts, frequently pairing vigorous black lines with a modulated white background. He also explores how other colors—such as ochre and red, as seen in *Gold Drop* (2016)—can form a foundation from which a visual charge of similar strength is created. In all of the works, predominately black lines—accented by bursts of color—zip, quiver, and curl across the canvas, complementing and contradicting one another. Many of these lines are inspired by the lush vegetation of Hawaii, where the artist has a home, and each gesture is accounted for so that the resulting arrangement has a specific energy driving it.

An unmistakable V-shape is apparent across these newest works. Although Lieber has only recently given prominence to this shape, it has been present since his very first paintings; his so-called alligator images from the 1980s, for instance, feature forms reminiscent of the tapered, textured tails of the works' namesake. In recent years, Lieber has pulled closer into the paintings, consciously highlighting the V and, consequently, achieving a heightened sense of precision. His attention to this gesture can be tied to his interest in reiki, aikido, and meditation, all of which focus on ways of channeling the body's energy. From this vantage point, the V can be seen as symbolizing the lower torso—the standing body's center of gravity. In *Moon Shield* (2016), which features an inverted palette of white on black, a central V takes up nearly the entire composition. Converging white, red, tawny, and black marks draw the eye down to the gesture's pointed nadir, which, while dense, does not feel heavy. Any excessive weight is counterbalanced by a series of lightly rendered secondary Vs that dance around the luminous white field at the composition's center.

While Lieber is cognizant of the history of nonobjective painting, he is primarily concerned with evolving abstraction in his own way. Each painting serves as "a statement about my reality" and is born of an inward-facing focus: Lieber heads to his studio at 3 in the morning, when there are few external stimuli, including daylight, to distract him. When he does look to other artists, he finds himself drawn not to the Abstract Expressionists but rather to figures as diverse as Giacometti, Giorgio Morandi, and Philip Guston (whose great work, Lieber notes, begins when he breaks from Abstract Expressionism). Lieber admires these three artists because each eschewed the trends of the day to follow his own path: they were "in touch with their own energy—their own line and gesture—and weren't addressing 'Art,' like Jasper Johns or Warhol, for instance, who were revolting against what came before."

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Tom Lieber was born in 1949 in St. Louis, Missouri. He earned his BFA and MFA from the University of Illinois, Urbana-Champaign, in 1971 and 1974, respectively. Lieber has exhibited extensively across North America and Europe and was previously the recipient of a National Endowment for the Arts award. His work can be found in the permanent collections of the San Francisco Museum of Modern Art; Guggenheim Museum of Art, New York; Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; and Tate Gallery, London. This will be Lieber's fourth solo exhibition at the Dolby Chadwick Gallery.

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## Tom Lieber

b. Saint Louis, MO 1949

### EDUCATION

- 1974 M.F.A. from University of Illinois, Champaign-Urbana, IL
- 1971 B.F.A. from University of Illinois, Champaign-Urbana, IL

### SELECTED SOLO EXHIBITIONS

- 2017 Dolby Chadwick Gallery, San Francisco, CA
- 2016 Bentley Gallery, Phoenix, AZ
- 2015 Galerie 103, Kauai, HI
- 2014 Dolby Chadwick Gallery, San Francisco, CA  
J Cacciola Gallery, New York, NY
- 2013 JF Chen Gallery, Los Angeles, CA
- 2012 Dolby Chadwick Gallery, San Francisco, CA
- 2010 Dolby Chadwick Gallery, San Francisco, CA
- 2009 Galerie103, Kauai, HI  
Craig Krull Gallery, Los Angeles, CA
- 2008 Craig Krull Gallery, Los Angeles, CA
- 2005 Hackett-Freedman Gallery, San Francisco, CA
- 2004 Hackett-Freedman Gallery, San Francisco, CA (also '03)
- 2002 Friesen Gallery, Seattle, WA (also '97, '94)
- 2001 Friesen Gallery, Sun Valley, ID (also '94, '93)
- 2000 N. E. Galerie, Darmstadt, Germany (also '97)
- 1999 Flanders Contemporary, Minneapolis, MN
- 1998 Galerie Edeling, Copenhagen, Denmark (also '93, '90)  
LewAllen Gallery, San Francisco, CA
- 1996 John Berggruen Gallery, San Francisco, CA (also '84-'93)  
Samuelis Baumgarte Galerie, Bielefeld, Germany  
S. E. Galerie, Darmstadt, Germany
- 1995 Margulies Taplin Gallery, Coral Gables, FL  
Horwitch LewAllen Gallery, Santa Fe, NM
- 1994 Margulies Taplin Gallery, Boca Raton, FL
- 1990 Margulies Taplin Gallery, Bay Harbor Islands, FL  
Pamela Auchincloss Gallery, New York, NY (also '98)
- 1989 Persons-Lindell Gallery, Helsinki, Finland  
Eve Mannes Gallery, Atlanta, GA
- 1988 Tortue Gallery, Santa Monica, CA (also '86)
- 1986 Pamela Auchincloss Gallery, Santa Barbara, (also '84, '83)  
Gruenebaum Gallery, New York, NY
- 1982 Grayson Gallery, Chicago, IL

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- 1982 Kirk DeGooyer Gallery, Los Angeles, CA (also '81)
- 1980 Nancy Lurie Gallery, Chicago, IL (also '78, '77)  
William Sawyer Gallery, San Francisco, CA (also '76, '77)
- 1975 Michael Wyman Gallery, Chicago, IL (also '74)

## SELECTED GROUP EXHIBITIONS

- 2005 Abstraction: The Poetic Visual Image, Bolinas Museum, Bolinas, CA
- 2003 Biennial of Hawaii Artists, Honolulu Contemporary Museum, Honolulu, HI
- 2002 Modern Abstractions from the Permanent Collection, Palm Springs Desert Museum, Palm Springs, CA  
Vermont Studio Center Press Collection, Fleming Museum, Burlington, VT  
San Jose Museum of Art, San Jose, CA
- 2001 LewAllen Contemporary, Santa Fe, NM (also '99)
- 2000 On Island: A Century of Continuity and Changes, Farnsworth Museum, Rockland, ME
- 1997 Second Annual Collaboration, Friesen Gallery, Sun Valley, ID and John Berggruen Gallery, San Francisco, CA
- 1996 A Gift of Vision: William A. and Susan S. Small Collection, Tucson Museum of Art, Tucson, AZ  
Celebrating Ten Years, Friesen Gallery, Sun Valley, ID
- 1995 Arizona Collects, Tucson Museum of Art, Tucson, AZ
- 1994 Vinalhaven Artists (Curated by Robert Indiana)
- 1993 Monotypes from the Permanent Collection, Tate Gallery, London, England
- 1992 Director's Choice: Old Friends and New, Newport Art Museum, Newport, RI  
On the Edge: 40 Years of Maine Painting, 1952 to 1992, Maine Coast Artists, Rockport, ME (traveled to Portland Museum of Art, Portland, ME)  
Selections from the Permanent Collection, Mount Holyoke College Museum of Art, South Hadley, MA
- 1991 20th Century Art from the Collection, Bowdoin College Museum of Art, Brunswick, ME
- 1990 Alcove Show: New in New Mexico, Museum of Fine Arts, Santa Fe, NM
- 1989 Monotypes, Persons-Lindell Gallery, Helsinki, Finland  
The Old/New Landscape, University of Arizona Museum of Art, Tucson, AZ  
Confluence, Contrast, Conflict: 20th Century Art at Bowdoin College, Bowdoin College Museum of Art, Brunswick, ME
- 1988 The 1980s: A New Generation, Metropolitan Museum of Art, New York, NY  
Maine Museums Collect, Farnsworth Museum, Rockland, ME
- 1987 Emerging Art, 1978–1986: Selections from the Exxon Series, Solomon R. Guggenheim Museum of Art, New York, NY  
Monotypes, Allan Frumkin Gallery, New York, NY  
Three Painters, de Saisset Museum, Santa Clara, CA  
Allusion, Oscarsson Siegeltuch Gallery, New York, NY
- 1986 Garner Tullis Workshops: Monotypes, Galerie Au Poisson Rouge, Praz, Switzerland

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- 1986 Symbols & Narratives, Visual Arts Center of Alaska, Anchorage, AK  
Monotypes: Garner Tullis Workshop, Pace Editions, New York, NY  
Dealer's Choice, Rancho Santiago College Art Gallery, Santa Ana, CA
- 1985 The Art of Collaboration: Monotypes from the Studios of Carner Tullis, California State University, San Bernadino, CA  
Contemporary American Monotypes, Chrysler Museum, Norfolk, VA  
New Direction California Painting, Visual Arts Center of Alaska, Anchorage, AK
- 1984 Selected Monotypes, Smith-Andersen Gallery, Palo Alto, CA  
San Francisco Bay Area Paintings, University of Nebraska, Lincoln, NE  
Highlights: Selections from the Bank of America Corporation Art Collection, Plaza Gallery, Bank of America, San Francisco, CA  
Large Scale Monotypes from the Garner Tullis Workshop, John Berggruen Gallery, San Francisco, CA
- 1983 Delahunty Gallery, New York, NY  
New Perspectives in American Art: 1983 Exxon National Exhibition, Solomon R. Guggenheim Museum of Art, New York, NY  
Five Artists, San Francisco Art Institute, San Francisco, CA
- 1982 San Francisco Museum of Modern Art, San Francisco, CA  
Fresh Paint Art Gallery, California State University, Northridge, CA  
Art Center College of Design, Pasadena, CA
- 1981 This Is Paint, Security Pacific Bank, Los Angeles, CA  
The Controlled Gesture, Palo Alto Cultural Center, Palo Alto, CA
- 1980 Palo Alto Cultural Center, Palo Alto, CA
- 1979 Three California Painters, Louisville School of Art, Louisville, KY  
The Aesthetic of Graffiti, San Francisco Museum of Modern Art, San Francisco, CA
- 1976 Bloomington Bicentennial, Bloomington Art Museum, Bloomington, IL  
Davidson National Print and Drawing Show, Davidson, NC  
Center for the Visual Arts Gallery, Illinois State University, Normal, IL
- 1974 Oklahoma Art Center, Oklahoma City, OK
- 1973 Krannert Art Museum, Champaign, IL  
27th Annual Wabash Valley Art Exhibition, Swope Gallery, Terre Haute, IN  
Allan Priebe Art Gallery, University of Wisconsin, Oshkosh, WI
- 1972 Mid-America IV, St. Louis Art Museum, St. Louis, MO  
Midstate Art Exhibition, Evanston Art Museum, Evanston, IL

## SELECTED PUBLICATIONS

- 2010 "Tom Lieber – abstractionist's art looks alive," *San Francisco Chronicle*, Kenneth Baker, Nov 4.
- 2009 "Review: Tom Lieber at Craig Krull Gallery," *LA Times*, Christopher Knight, Mar 19.
- 2008 "Paintings By Tom Lieber," *Folly*, FollyMag.com, May.

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## AWARDS

1975 National Endowment for the Arts Recipient

## COLLECTIONS

Solomon R. Guggenheim Museum of Art, New York, NY

Metropolitan Museum of Art, New York, NY

San Francisco Museum of Modern Art, San Francisco, CA

Museum of Contemporary Art, Los Angeles, CA

Tate Gallery, London, England

Bowdoin College Museum, Brunswick, ME

Cleveland Museum of Art, Cleveland, OH

Santa Barbara Museum of Art, Santa Barbara, CA

Stanford University Museum of Art, Palo Alto, CA

Mount Holyoke College Museum of Art, South Hadley, MA

The Oakland Museum of California, Oakland, CA

Portland Museum of Art, Portland, ME

David Museum and Cultural Center at Wellesley College, Wellesley, Massachusetts

High Museum of Art, Atlanta, GA

Washington University Gallery of Fine Arts, St. Louis, MO

Krannert Art Museum at University of Illinois, Urbana, IL

Huntington Gallery at University of Texas, Austin, TX

Ringling Museum, Sarasota, FL

Newport Museum of Art, Newport, RI

Santa Fe Museum of Art, Santa Fe, NM

Tucson Museum of Art, Tucson, AZ

Cedar Sinai Collection, Los Angeles, CA

Palm Springs Desert Museum, Palm Springs, CA

Martin Z. Marguiles Collection, Miami, FL

Bank of America Collection, NC

Eric Clapton Collection, London, England