

Tom Lieber

BORN 1949 Saint Louis, MO

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

- 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, 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
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
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

D O L B Y C H A D W I C K G A L L E R Y

- 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

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

D O L B Y C H A D W I C K G A L L E R Y

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

SELECTED BIBLIOGRAPHY

- 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.

Statement

Tom Lieber

Wired

May 3 – June 2, 2012

Dolby Chadwick Gallery is pleased to present *Wired*, an exhibition of new oil paintings by Tom Lieber. With this body of work, Lieber continues to engage, explore, and push the limits of abstraction. The sweeping, gestural lines that rip through the pictorial space are reminiscent of the lyrical, looping currents found in Hans Hartung's mid-century paintings or the curvilinear markings of Joan Mitchell's looser compositions while thicker black cross-hatchings, such as those in *Tall Tip* (2012) or *Step* (2012), call to mind Franz Kline's signature motif. All of Lieber's notations run across and weave through mostly neutral though highly nuanced fields of gradually shifting color in the style of Rothko or Newman. Despite these visual references, the overall execution of Lieber's formal language produces a unique holism recognized as the artist's own. More often than not, two loose masses with gravitational clout take center stage: the expressive, colorful energy they emit ignites the entire canvas and propels along the semblance of a narrative, despite the nonrepresentational nature of Lieber's subject matter.

In works past, Lieber was focused on arriving at the right interaction between formal elements, working and reworking lines to such a degree that many if not most were ultimately erased in the process. In this body of work, however, Lieber describes a newfound "attempt to leave more of the search visible for the finished painting—I'm not erasing, but rather looking, revealing. The challenge for me is just to leave it." Having recently started dividing his time between Hawaii and Los Angeles, the paintings that comprise *Wired* reflect his experiment in urban living. Los Angeles is perpetually abuzz with a very singular kind of animation: miles of traffic flow (or stall) in endless streams delimited by the city's tangle of roads and highways, patrons fall into queues that regularly snake down and around blocks, people constantly chatter or punch messages into their smartphones, power lines serving millions dart across the city as webs of electricity, and planes criss-cross the sky in a proliferation of take-offs and landings. Lieber absorbs all of these environmental cues, distilling them down and calling them forth. This is in part why these newer paintings have a sharper, more forcefully energetic and unrelenting feel, as opposed to the calmer, more atmospheric nature of the works he created in Hawaii. Such insights shed light on Lieber's observation that his paintings indirectly function as self-portraits.

Born in St. Louis, Missouri, in 1949, Tom Lieber earned both his BFA (1971) and MFA (1974) from the University of Illinois. In addition to showing across North America and Europe, his work can be found in the permanent collections of the Guggenheim Museum of Art, New York; the Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Los Angeles; and the Tate Gallery, London. In 1975, Lieber was honored with a grant from the National Endowment of the Arts. *Wired* will mark Lieber's second solo show at Dolby Chadwick Gallery.