

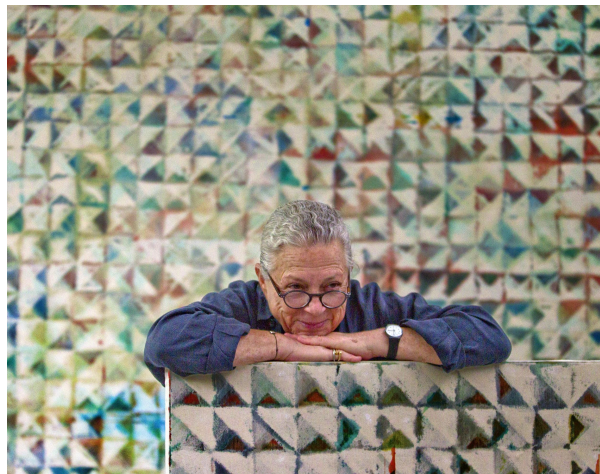


Pérez Art Museum Miami
1103 Biscayne Blvd.
Miami, FL 33132
305 375 3000
pamm.org



**Pérez Art Museum Miami Presents
*Grids: A Selection of Paintings by Lynne Golob Gelfman***

***The Miami-Based Artist's Most Comprehensive Show to Date Will Be On View
September 15, 2018 – April 21, 2019***



*Lynne Golob Gelfman in her Miami studio
Photo courtesy of Gelfman Studio*

[Click Link to Download Images](#)

Photo Credit: Gelfman Studio

MIAMI, FL – July 24, 2018 – Pérez Art Museum Miami (PAMM) presents *Grids: A Selection of Paintings by Lynne Golob Gelfman*, a collection of approximately 25 paintings by Miami-based artist Lynne Golob Gelfman. The most comprehensive show by Gelfman to date, the exhibition will showcase paintings the artist has produced over the last two decades, as well as examples of early works from the late 1960s and early 70s—the majority of which have never been seen publicly before. Interested in exploring various forms of mark-making and patterning techniques, Gelfman produces in series, using oil, acrylic and flash paint on both canvas and wood. Examples from five of her series will be on view as part of the exhibition from September 15, 2018 to April 21, 2019.

One of Miami's most esteemed abstract artists, Gelfman utilizes methods that play with surfaces in diverse ways, with certain series involving staining into the canvas, others creating reflections in gold and silver, others channeling drips of paint in angular lines down the front of her paintings. A self-described trickster, Gelfman is trained in traditional modernist aesthetics,





which she honors in her work but consistently subverts with the intention to disobey rules and conventions. The most visible example of this is her decision to paint the backs of her canvases. This allows the established grid pattern she creates to become disrupted—distorted—as the paint bleeds through fabric and appears on the front of the canvas.

Gelfman credits her move to Miami in 1972 as the motivation for this technique. Longing for New York City, she came to the realization that the dark, urban settings of her previous paintings felt out of place in the tropical light of Miami. Following a fortuitous accident upon which she looked at the back of a grid painting and observed a resulting “bleached-out light” effect—an effect much more in line with her new Miami surroundings—Gelfman began consciously turning the back to the front.

Since then Miami's unique environment has continually influenced Gelfman's work: the patterns and details of its tropical flora and fauna, the textures of the sea and bleaching effects of sunlight, and in several series elements taken from its urban infrastructure and architecture. For example, her *oil and sand* series references the curling, linear metal work used in many working-class neighborhoods in Miami to secure windows and gates. Meanwhile, her *between* paintings transform the grid of chain-link fences, often used to aggressively divide urban spaces into shimmering, transparent patterns that recall the movement of sunlight on the sea.

Gelfman's work is also reflective of her time spent in Colombia, where she has lived and worked periodically throughout her career, and during where she has investigated indigenous textile and basket weaving techniques. Series that evidence these influences include *lines*, where invisible horizontal markings interact with applications of dripping paint that move vertically down the surface, creating a patterning that recalls the irregular grids of textiles. The *thru* series additionally recalls weaving patterns, through its use of repeating triangle and square forms. She began this series in the 1970s but has returned to it in recent years, producing works at varying scales and formats.

Gelfman's alterations of the grid show this geometric and rational form as quite vulnerable, as easily susceptible to dissolution and manipulation. The artist has described this aspect of her work as referencing the rapid disintegrations and manipulations of values and ethics within our contemporary society.

A Miami resident since 1972, Gelfman has had more than 40 solo shows. Her first solo show was a prize awarded by Miami's Metropolitan Museum and Art Center in 1974, then under the leadership of Arnold Lehman. Since then, Gelfman has exhibited nationally and internationally in galleries and museums. Her work is also a part of many public and private collections, including Pérez Art Museum Miami. For the last 15 years, she has developed art projects with inner-city children at the Barnyard, Coconut Grove.





Grids: A Selection of Paintings by Lynne Golob Gelfman is organized by PAMM Chief Curator Tobias Ostrander.

Related Programming and Events

Celebrating the opening of *Grids: A Selection of Paintings by Lynne Golob Gelfman*

Saturday, September 15, 3-6pm

Celebrate the opening of *Grids: A Selection of Paintings by Lynne Golob Gelfman* with a walk through of the exhibition with artist Lynne Golob Gelfman and PAMM Chief Curator Tobias Ostrander. Following the walk through guests can join in a toast to the artist on the Joy Terrace with complimentary bites and beverages.

About PAMM

Pérez Art Museum Miami (PAMM) promotes artistic expression and the exchange of ideas, advancing public knowledge and appreciation of art, architecture and design, and reflecting the diverse community of its pivotal geographic location at the crossroads of the Americas. Led by Director Franklin Sirmans, the nearly 35-year-old South Florida institution formerly known as Miami Art Museum (MAM), Pérez Art Museum Miami opened a new building, designed by world-renowned architects Herzog & de Meuron, in Downtown Miami's Museum Park on December 4, 2013. The facility is a state-of-the-art model for sustainable museum design and progressive programming and features 200,000 square feet of indoor and outdoor program space with flexible galleries; shaded outdoor verandas; a waterfront restaurant and bar; a museum shop; and an education center with a library, media lab and classroom spaces. For more information, please visit <http://www.pamm.org>, find us on Facebook ([facebook.com/perezartmuseummiami](https://www.facebook.com/perezartmuseummiami)), or follow us on Instagram/Twitter (@pamm).

For media inquiries, please contact:

National:

Meg Huckaby, FITZ & CO | mhuckaby@fitzandco.art | 646 589 0928

Yun Lee, FITZ & CO | ylee@fitzandco.art | 646 589 0920

#

Accredited by the American Alliance of Museums, Pérez Art Museum Miami (PAMM) is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Support is provided by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners. Additional support is provided by the City of Miami and the Miami OMNI Community Redevelopment Agency (OMNI CRA). Pérez Art Museum Miami is an accessible facility. All contents ©Pérez Art Museum Miami. All rights reserved.

