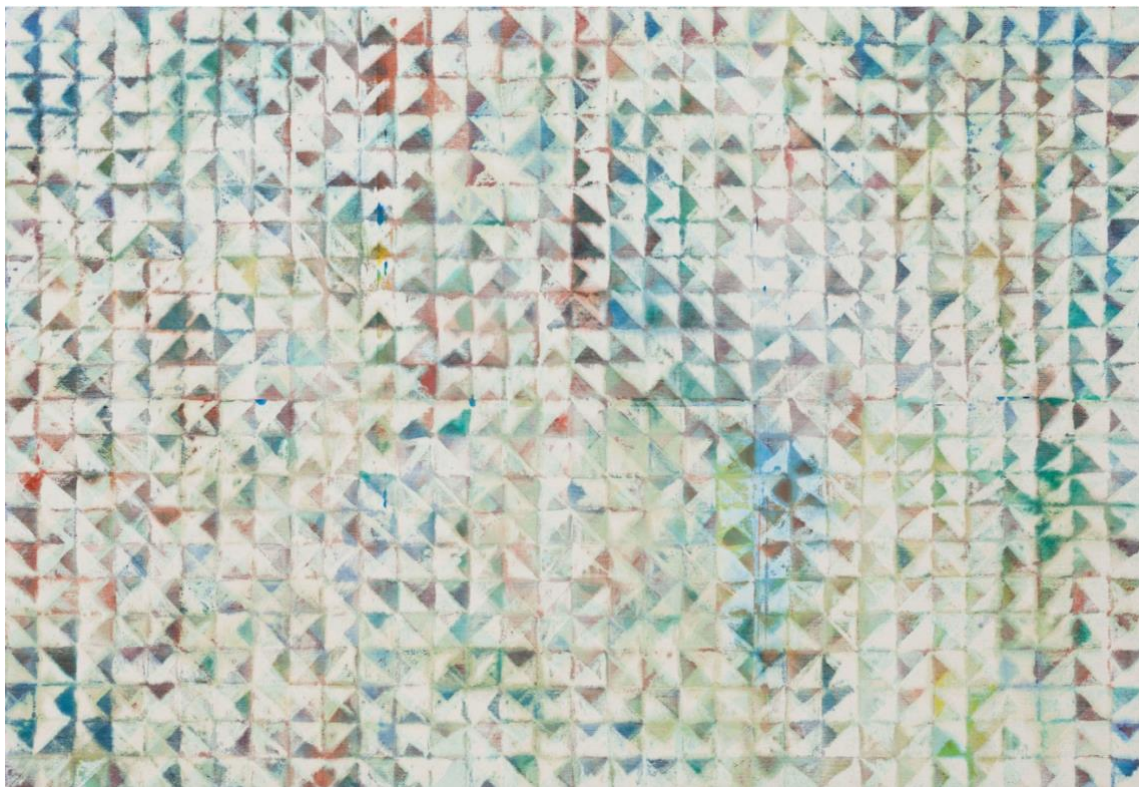


Lynne Golob Gelfman

**The Estate of Lynne Golob Gelfman Presents**  
***Constructive Arguments: Aesthetic Dialogues with the Work  
of Lynne Golob Gelfman***

*Opening December 2, 2024 - December 22, 2024 at 1108 Lincoln Road  
on the occasion of Miami Art Week 2024*



Lynne Golob Gelfman, *through 1*, 2013. Acrylic on canvas. 66 x 96 in.

**Miami, FL, October 21, 2024** – The Estate of Lynne Golob Gelfman is pleased to announce ***Constructive Arguments: Aesthetic Dialogues with the Work of Lynne Golob Gelfman***, opening on **December 2, 2024**. The exhibition, curated by Tobias Ostrander and Natalia Zuluaga, presents a series of dialogues between Lynne Golob Gelfman (1944-2020) and eight of her artistic contemporaries. ***Constructive Arguments will be on view through December 22, 2024, at 1108 Lincoln Road in Miami Beach, Florida.*** Opening alongside **Miami Art Week 2024**, the exhibition follows the development and maturation of the city's arts scene through the career of one of Miami's most esteemed abstract artists.

*Constructive Arguments* engages Gelfman's work in a rich visual discourse between the conceptual interests of a multi-generational group of artists, many influenced by her work—all by her friendship: Olga de Amaral, Lorie Beltrán, Eugenio Espinoza, Gloria Garcia Lorca, Aramis Gutierrez, Cristina Lei-Rodriguez, Leyden Rodriguez-Casanova, and Frances Trombly. The eight artists shown in conversation with Gelfman's practice are the inheritors of her exploration of style, form, and technique rooted in the legacies of constructivist art and geometric abstraction. These connections emerge through the cultural and urban lenses of Miami, Colombia, Cuba, Venezuela, and Spain, as their distinct interpretations reflect shared influences when viewed side by side.

Rooted in repetition and linear forms, Gelfman's diverse series honors and subverts her early exposure to geometric abstraction. A prolific artist, Gelfman's seminal series *thru* will be shown alongside works from her series *sand*, *burqa*, *surface*, *between* and works by the eight other artists in the exhibition. In Gelfman's early career *thru* series, the artist resists the formal rules of late-modernist abstraction to create irregularities through serial geometric form while flirting with chance by letting paint seep from one side of the canvas to the other. Later career explorations maintain original references to the grid. This critical engagement with the history of art—specifically with the legacy of Modernism—is as central to Gelfman's work as it is to that of Beltrán, Espinoza, García Lorca, and Trombly. *Constructive Arguments* challenges the grid, turning the traditional rigidity of geometric abstraction into works of art that are compressed and folded onto themselves, shredded and hanging in fragments, or accumulated through masses of paint, all balancing the weight of the legacy of Modernism and buoyed by Miami's vibrant culture.



Lynne Golob Gelfman, *cippol 7.mbb.06 (purple/blue)*, 2006. Acrylic on canvas. 48 x 48 in.

Miami's urban and natural landscape influenced Gelfman's body of work in both subtle and complex ways. Color and light dissolve together to reflect the stinging sun of South Florida. Lei Rodriguez's stark paintings of plants emanate sticky heat just as the gold and silver reflections in Gelfman's *dune* series and *thru* canvases reference Miami's blinding light. Miami's urban grid provided a constant source of inspiration, a structure against which Gelfman's process of experimentation could play with and against the grid's rigor and austerity.

*Constructive Arguments: Aesthetic Dialogues with the work of Lynne Golob Gelfman* honors the artist's contributions to a community to which she was deeply connected. Meditative, complex, and subtle, the works in this exhibition offer an opportunity to examine interconnected dialogues around the legacies of Modernist abstraction. A dynamic view across the formal and conceptual investigations that stimulated these dialogues, *Constructive Arguments* reveals the rich archipelagos of exchange Gelfman cultivated throughout her life.

*Constructive Arguments: Aesthetic Dialogues with the work of Lynne Golob Gelfman* will be open from December 2, 2024 – December 22, 2024, at 1108 Lincoln Road in Miami Beach, FL.

ENDS

### **Notes to Editors**

Programming includes an opening reception on Monday, December 2, from 4 PM – 8 PM with a curator talk at 5 PM. Please RSVP to [gelfman@fitzandco.com](mailto:gelfman@fitzandco.com).

### **About Lynne Golob Gelfman**

Lynne Golob Gelfman (1944–2020) was born in New York and graduated from Sarah Lawrence College (BA, 1966) and the School of the Arts, Columbia University (MFA, 1968). She taught art at the Dalton School from 1968 until 1972, when she and her husband started a flower farm outside Bogotá and moved to Miami, an import gateway for the flowers. For Gelfman, who had loved Bogotá as an American Field Service student in 1961, the culture and landscape of Colombia and the diverse, subtropical world of Miami are important influences, along with her strong ties to New York. Gelfman has had more than 40 solo shows, exhibited nationally and internationally, including *Grids: A Selection of Paintings by Lynne Golob Gelfman* at Pérez Art Museum of Miami; *dyeing the grid* (2015) William Siegal Gallery, Santa Fe; *trued surface* (2014), Dimensions Variable; Miami; *scapes* (2012), The Patricia and Phillip Frost Art Museum, Florida International University (FIU), Miami; *sand* (2012), Alejandra von

Hartz Gallery, Miami. Her work is widely collected and can be found within the permanent collections of Pérez Art Museum Miami, Museum of Contemporary Art, North Miami (MOCA), Smithsonian American Art Museum, Norton Museum, Baltimore Museum of Art and Detroit Institute of Arts. Gelfman has taught art at FIU, the University of Miami, Miami Dade College, Metropolitan Museum and Art Center, and MOCA North Miami.

[Website](#)

### **About the Curators**

**Tobias Ostrander** is a curator based in Mexico City. He is currently the Estrellita B. Brodsky Curator at Large, Latin American Art at Tate Modern. He is the former Chief Curator and Deputy Director for Curatorial Affairs at the Pérez Art Museum Miami (2011-2019). He was a founding member of Tilting Axis, a platform for artists, curators and creatives from the greater Caribbean region (2014-2019). Ostrander was the Director at the Museo Experimental El Eco (2009-2011) and Chief Curator at Museo Tamayo (2001-2009) both in Mexico City and Associate Curator of inSITE2000 in San Diego and Tijuana (1999-2001). He was a founding member of the inter-institutional Museum of Hub initiated by the New Museum (2007-2012).

**Natalia Zuluaga** is a curator and editor based in Miami, Florida, and the newly appointed Chief Curator at the Patricia & Phillip Frost Art Museum. From 2014 to 2024, she served as Co-Director of [NAME] Publications, a non-profit press and exhibition space, where she continues to contribute as a board member.

She previously served as the Artistic Director at ArtCenter/South Florida where she led their exhibition, residency, and artist opportunities initiatives (2016–2018). She served as the Officer of Foundation Programs at the Cisneros Fontanals Art Foundation (2007–2012). Zuluaga has been a guest editor for *Shift Space 2.0* (2022), a Critic-in-residence for the Great Meadows Foundation (2019), and a visiting lecturer at the Pacific Northwest College of Art and Florida International University. In 2023, Zuluaga was the recipient of the Andy Warhol Foundation Writers Grant.

### **About the Gelfman Archive**

The Gelfman Archive is dedicated to preserving and documenting Lynne Golob Gelfman's contributions to American contemporary art. By sharing artwork and archival materials spanning over forty years, the archive offers insight into her life and work. Gelfman's art career was prolific, and through the archive, we gain a critical

understanding of her contributions to Miami's art history and the larger movement of gestural abstraction in America.

**Press Inquiries**

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