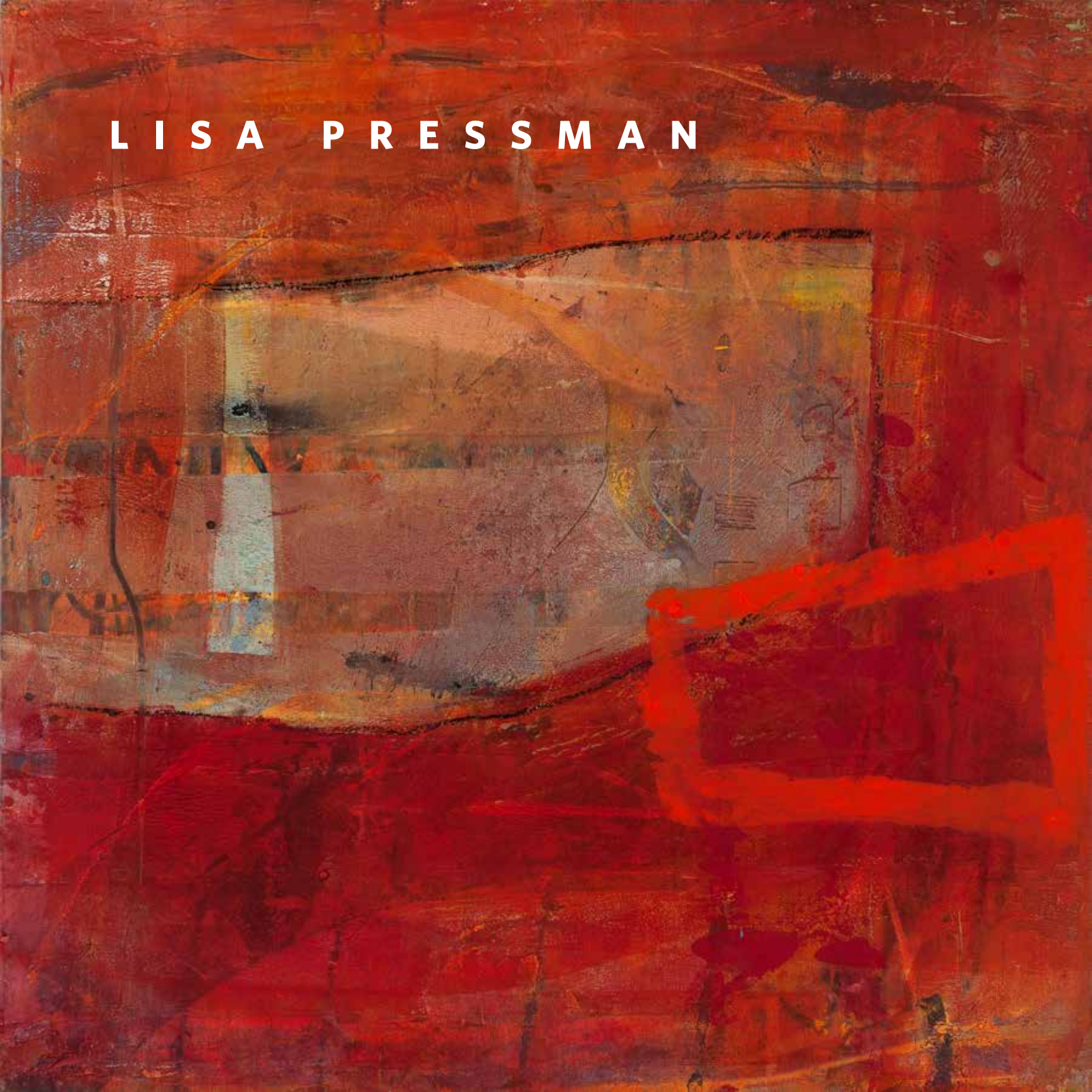


L I S A P R E S S M A N





Lisa Pressman: Trusting Intuition

By John Seed

Intuition will tell the thinking mind where to look next.

- Jonas Salk

Lisa Pressman's work, which is abstract but still very much inspired by her way of seeing, has a sense of visual "rightness" that only intuition can validate. Her work is process-oriented and each image represents a kind of gradual accretion of ideas and methods that wouldn't be possible without the broad foundation of caprices and ruminations that preceded it.

Pressman and her work don't fit neatly into particular artistic movement even though it has some affinities with Abstract Expressionism. If a label is helpful, it might be better to call what she does Abstract Intimism. Like the French Intimistes — for example Vuillard and Bonnard — Pressman is attracted to the personal and the familiar, which she recasts into explorations of mood and color. Working in series, she creates families of imagery that share thematic points of departure while generating individual works that are discrete and distinctive. Like the Intimistes, she is also attracted to the idea that the formal elements of painting can address and transmit psychological nuance.

Some of Pressman's artistic interests are directly rooted in her personal visual experience. The artist has worn glasses since the age of five and the difference between her two visual worlds — with and without glasses — has impacted her work as an artist. When you see "micro" imagery in her work, including fine textures and delicate lines, you are seeing the world through her glasses. These elements often play off "macro" elements of broad fields and fluid brushwork that relate to a world unsharpened by lenses.



« Point of Departure, 2015, 18 x 18 inches, Oil on Panel



One of the artist's tendencies is to work with something that might be recognized — texts, maps, features and formations — and to move them towards abstraction in a way that raises questions. The process of painting becomes a way of both revealing and obscuring, guided by intuition with the intention of luring viewers into an open-ended dialogue.

In the exhibition "Passing Through" Pressman uses transit as a metaphor, deals with the passage of time. The imagery in this series, including vestigial portals and passageways, are rendered with a tender sensitivity that suggests the paradoxical stasis of substance and transformation. Fluid boundaries, overlaid geometries and scraped revelations add to and enhance the suggestions of impermanence. Pressman considers travel in a non-linear fashion, often deriving from quick photos that Pressman takes while on the road.

Pressman's current work, with its confidence and variety, has earned her the respect of her peers. Artist friend Rebecca Crowell offers these observations:

I love the viewer involvement that Lisa's work invites: the urge to examine the layers she has built with paint, drawing materials and wax, and the emotional response elicited by her vibrant colors, bold contrasts and mysterious forms. The way her work opens up visual conversation with the viewer is in keeping with who she is as a friend, teacher and collaborator with other artists: A person of depth who is open, engaging, intelligent and kind.

That's high praise coming from a peer, but it has truly taken Pressman decades to make the body of work that deserves it. One senses in Lisa Pressman's work a kind of hard-won integrity that comes from deep inside and which can't be faked. Each of her paintings is very much itself: A personal and artistic exploration that couldn't and shouldn't have been painted any other way.

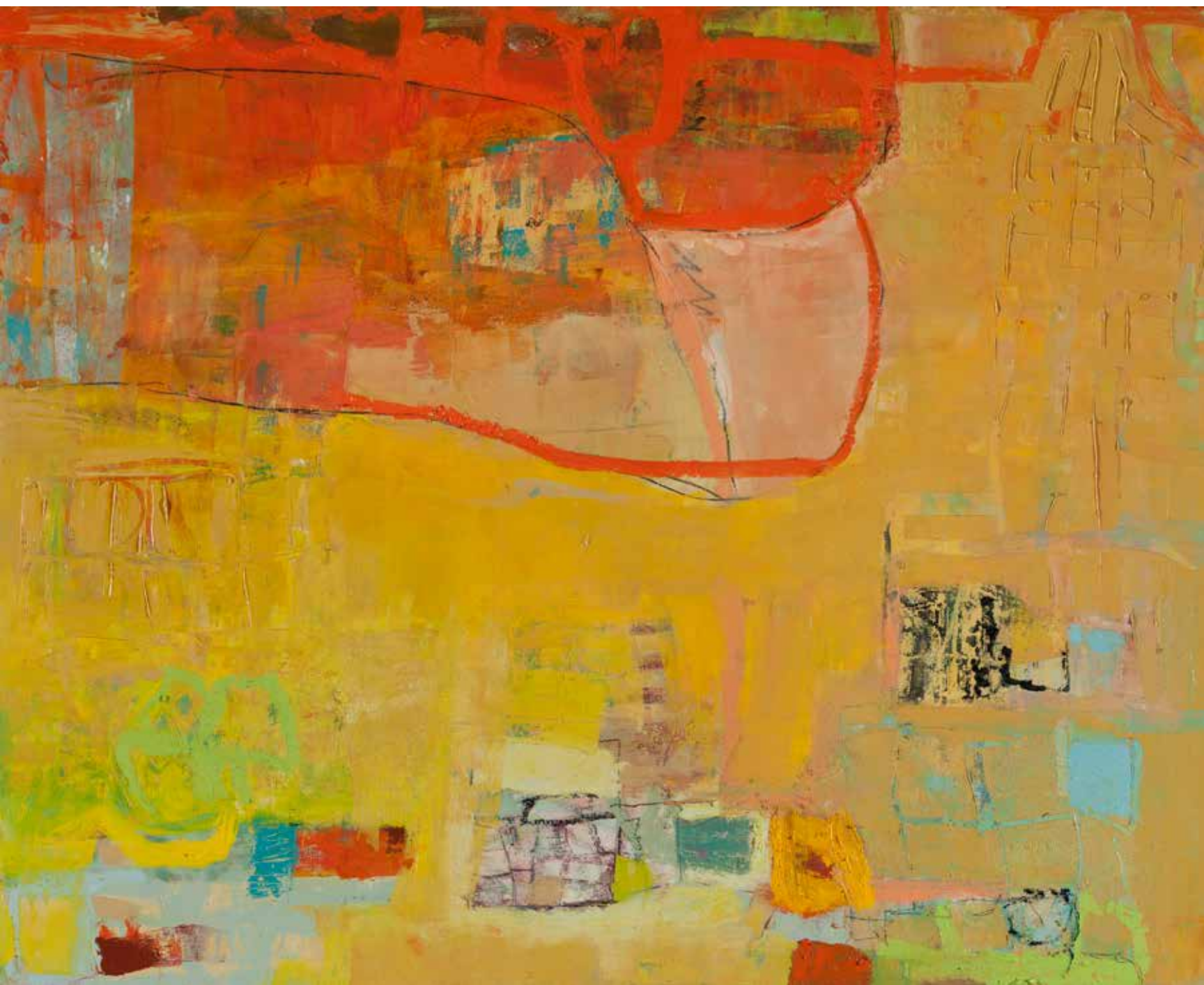


That Secret Place, 2014-15, 48 x38 inches, Oil on Panel

« *Carin*, 2015, 30 x 30 inches, Oil on Panel



Lifeline, 2015, 12 x 12 inches, Oil on Panel



A Joy Fortold, 2015, 38 x 48 inches, Oil on Panel



Merged, 2015, 50 x 40 inches, Oil on Panel



With My Eyes Closed, 2015, 12 x 12 inches, Oil on Panel



Off Somewhere, 2015, 12 x 12 inches, Oil on Panel

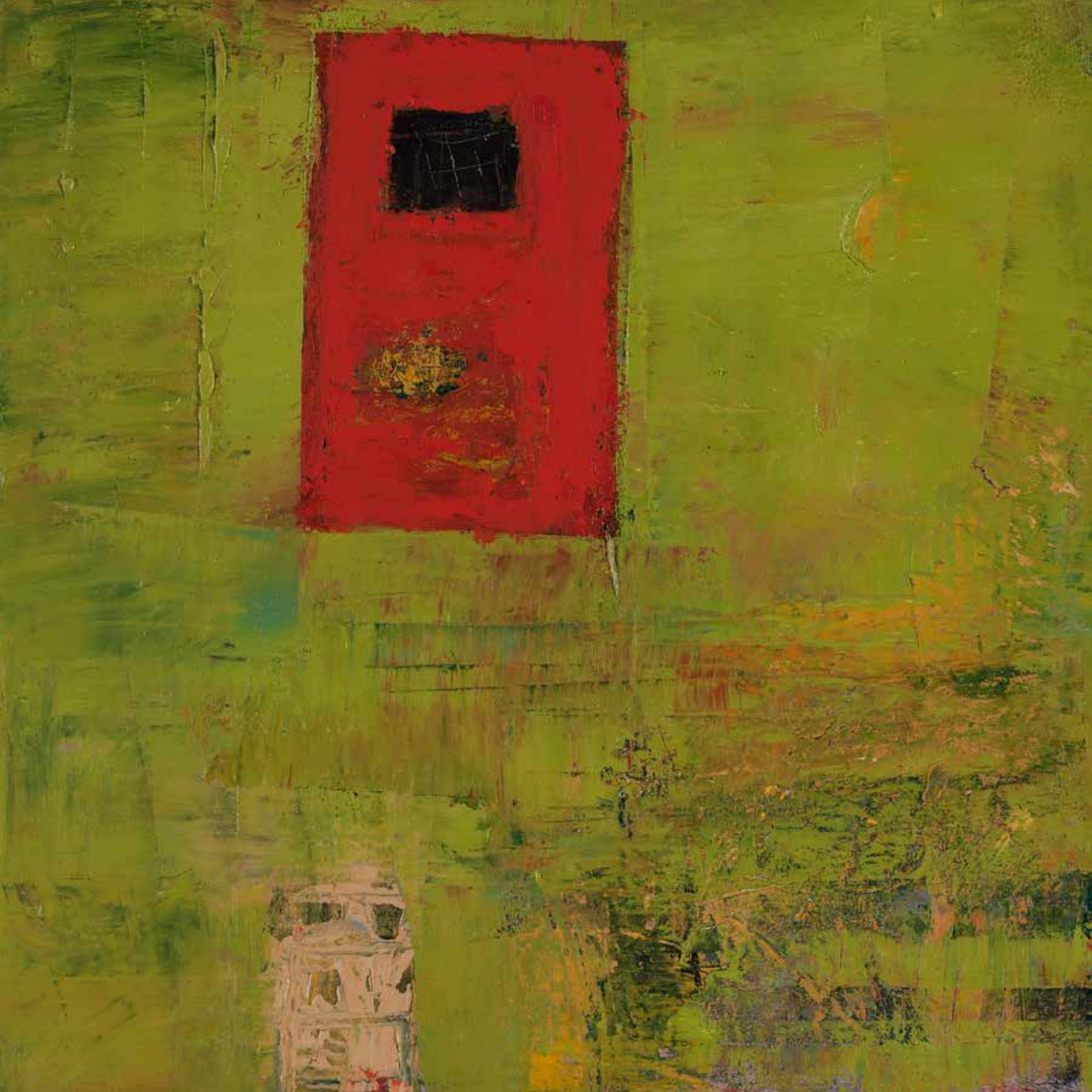
Between Us, 2015, 12 x 12 inches, Oil on Panel >>





« *Moving Through*, 2015, 38 x 40 inches, Oil on Panel

» *Red Threshold*, 2015, 12 x 12 inches, Oil on Panel





Close to the Heart, 2015, 12 x 12 inches, Oil on Panel



Passing Through 2, 2015, 12 x 12 inches, Oil on Panel



Front Cover: *Passing Through 1*, 2015, 12 x 12 inches, Oil on Panel



Back Cover: *Portage*, 2015, 12 x 12 inches, Oil on Panel

In its entirety, my work embodies a visual synthesis of stored memory. Personal recollections, both vivid and vague, build and decompose over time. Each painting, with its complex layered surface, aims to elicit a visceral response: reshaping its own new history.

— Lisa Pressman 2015

Selected Solo Exhibitions

Passing Through, Causey Contemporary, New York, NY
Inside Outside, R&F Handmade Paints, Kingston, NY
Mapping a Place, Susan Eley Fine Art, New York, NY
Inside Matters, Rosenfeld Gallery, Philadelphia, PA
The Journey, Rosenfeld Gallery, Philadelphia, PA
Center for Visual Art, Summit, NJ
Jack Meir Gallery, Houston, TX
Ocean County Artist's Guild, Island Heights, NJ
Block Gallery, Montclair, NJ
Introductions, Jack Meier Gallery, Houston, TX
From the Past, Philips Lighting Gallery, Somerset, NJ
New Work, Classic Design Gallery, Maplewood, NJ
Time Will Tell, Pierro Gallery, South Orange, NJ
New Work, Simon Gallery, Morristown, NJ
Park Avenue Club, Florham Park, NJ
Recent Work, Watchung Arts Center, Watchung, NJ
Images, Marks, Dreams and Words, MCA, Rutherford, NJ

Two Person Exhibitions

Shifting Time, Collaboration with Krista Svalbonas, ISE, NY, NY
Mapping Time: Collaboration, Firehouse Gallery, Orange, NJ
Jack Meier Gallery, Houston, TX
Seton Hall University School of Law, Newark, NJ
Simon Gallery, Morristown, NJ

Selected Group Exhibitions

Contrasting Abstractions, Gallery 14 Maple, Morristown, NJ
One Plus One, A Gallery, Provincetown, MA
Arte Internazionale, Pallazo Dell'Annunziata, Matera, Italy,
Curator: Pino Nicoletti (catalogue)
The Spaces Between, Butters Gallery, Portland OR
A Tangled Web, Causey Contemporary, NY, NY
Inner Journeys, Julie Heller Gallery, Provincetown, MA
Swept Away: Translucence, Transparence, Transcendence
in Contemporary Encaustic, Hunterdon Art Museum,
Clinton, NJ
Infused, Butters Gallery, Portland, Oregon
Shape Shifting, Susan Eley Gallery, New York, NY
Swept Away: Translucence, Transparence, Transcendence
in Contemporary Encaustic. The Cape Cod Museum of
Art, Dennis, MA. Curated by Michael Giaquinto.
Elephant in the Room Laconia Gallery, Boston, MA
Group Show, Western Carolina State University Museum,
Cullowhee, NC
Wax is Hot, Amy Simon Gallery, West Port, CT
From Where I Stand, Rye Arts Center, Rye, NY
Merge, Printmaking/Encaustic Castle Hill Gallery, Truro, MA
Wax: Medium Meets Message, Morean Arts Center,
St Petersburg, FL
Kindred Spirits, Schiltkamp Gallery, Clark University,
Worcester, MA
Making their Mark, Susan Eley Fine Art, NY, NY
NJ Arts Annual, "Reality & Artifice, New Jersey State
Museum, Trenton, NJ



www.lisapressman.net