



> texture

> expression

## Marjorie Hellman

Growing up between Philadelphia and New York, I became an avid museum goer, making my first visit to the Philadelphia Museum of Art at age nine. My passion for looking at art led me to study at Rhode Island School of Design, (European Honors Program, BFA Painting, 1971), then Cranbrook Academy of Art, (Graduate Painting Program), both life shaping experiences. After completing my MFA at Syracuse University, I remained in upstate New York for over 25 years, teaching studio art on the college level, and exhibiting throughout the Northeast.

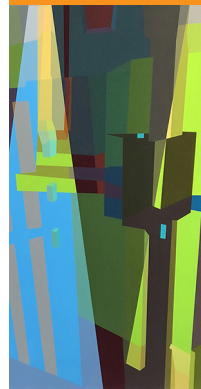
Although my work has shifted from descriptive to abstract over the years, it has always been responsive to observations about the natural world and my environment, as well as to what I read, ranging from scientific articles to literary fiction. Drawing from these various influences helps me make connections between disparate elements that register over time in both my conscious and unconscious memory.

Moving to North Carolina in 1999, my studio practice and exhibition opportunities continued until interrupted by serious injuries from a car accident. By 2009, I was able to start on my way back to a productive life, making small works on paper with colored pencils.

In 2012, I returned to live in Providence; by 2013, I was able to handle paint again, although limited range of motion affects my physical approach. Living on Providence's East Side, near the river, prompted an observation of the confluence of architecture, water and reflected light. What emerged in my work at that time was a deconstruction and reconstitution of this relationship. Geometry, which continues to inform my thinking, has long played a role in how I see and learn, dating from my freshman year at RISD when I was first introduced to its function in understanding growth patterns in nature.

Another significant aspect of living in Providence again is how memories from my formative years of study are resurfacing, layering back into a more developed sensibility: my first exposure to jazz, and the discovery of parallels between music composition and visual language.

*(continued inside)*



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### Biography *(continued from cover)*

In general, my process begins with drawing, distilling information from my accumulation of notes. For paintings, I work on hard substrates, (wood or aluminum panels), applying acrylic paints as flatly as possible in multiple coats to achieve an opaque, brushstroke-free surface. For each new piece, I mix up a starting palette, which sets the pendulum in motion. Formally, I pay attention to degrees of contrast in hue, value and tonality that shape compositional reading, but without any predetermined intent, the color development evolves. Characteristic of my work is the illusion that shapes appear transparent or translucent, creating ambiguous readings of structure, space, light and atmosphere. The labor intensive execution I employ gives me the opportunity to think and extend decisions over time, to intuitively focus on color as the key expressive medium.

Paintings made in 2014-2016 began to explore the interface between digital and non-digital vocabularies, and how our approach to learning and processing information are being reshaped by technology.

Departing from grid based compositions of the previous several years, the new work, dating from 2017, reflects my having moved to a live/work space located in a once thriving historic industrial area where architectural behemoths surround me in shafts of light, shadow and a multitude of overlapping diagonals. I continue to contemplate the melding of historical influences and the impact of technology, digitization, and scientific discoveries on the making and perceiving of art.

### Education

MFA, Syracuse University – 1978

Graduate Painting Program,  
Cranbrook Academy of Art – 1972-73

BFA, Rhode Island School of Design,  
European Honors Program – 1971

### Exhibitions

#### 2018

*Newport Annual Members' Juried Exhibition*,  
Newport Art Museum, Newport, RI

#### 2017

*It's the Little Things*, ArtProv Gallery, Providence, RI

*Perspectives*, Bristol Art Museum, Bristol, RI

#### 2016

*Surface Tension*, Main Gallery, the University  
of Rhode Island, South Kingstown, RI

*Outside/In*, Providence Art Club, Providence, RI

*Opposites, Open Juried Regional Exhibition*;  
ALRI/The Vets Gallery, Providence, RI

#### 2015

*Art League Rhode Island Elected Artist Annual Members  
Exhibition*, Newport Art Museum, Newport, RI

*Geometry*, National Juried Exhibition,  
Hera Gallery, Wakefield, RI

*Pawtucket Foundation Prize Exhibit*,  
The Mill Gallery, Pawtucket, RI

*Annual Members' Exhibition*, Recipient of the  
Aristide B. Cianfarani Award, Providence Art Club,  
Providence, RI

**2014**

*110th Little Pictures Show*, Providence Art Club,  
Providence, RI

*Patterns and Perspectives*, ArtProv Gallery,  
Providence, RI

*Pawtucket Foundation Prize Exhibit*,  
The Mill Gallery, Pawtucket, RI

*50 Years, Juried Exhibition*,  
Bristol Art Museum, Bristol, RI

*Periphery: RISD Alumni Exhibition*,  
Keeseh Studios, Providence, RI,  
Juried by Cade Tompkins

*Newport Annual Members' Juried Exhibition*,  
Newport Art Museum, Newport, RI

*Annual Members Exhibition*, Providence Art Club,  
Providence, RI

**2013**

*Annual Open Juried Exhibition*, The Mill Gallery,  
Pawtucket Arts Collaborative, Pawtucket, RI

**2002**

*Recent Work*, Solo Exhibition, Wynn Bone Gallery,  
St. Augustine, FL

*Endings and Beginnings*, Asheville Museum of Art,  
Asheville, NC

**2000**

*Asheville in the Abstract*, Zone One Gallery,  
Asheville, NC

**1995**

*Links and Layers*, Visual Arts Exhibition Program,  
St. Mark's Church in the Bowery, New York, NY

**1994**

*Rutgers National Works on Paper*, Stedman  
Gallery, Rutgers University, Camden, NJ

**1993**

School of Art Faculty Exhibition, Museum of Art,  
Munson-Williams-Proctor Institute, Utica, NY

**1992**

Susquehanna Regional Art Exhibition,  
Roberson Museum, Binghamton, NY

*Biennial*, Everson Museum of Art, Syracuse, NY

**1991**

Anita Shapolsky Gallery, New York, NY

*Artists of Central NY*, Museum of Art,  
Munson-Williams-Proctor Institute, Utica, NY,  
Curated by Sydney Waller

*The Infinite Variety of Abstract Art*, New Visions Gallery,  
Ithaca, NY

*Metaphysical Manifestation*, Everson Museum  
of Art, Syracuse, NY, Curated by Everett Mayo Adelman

**1990**

*The State of Upstate: New York Women Artists*,  
Organized by the National Museum of Women in the  
Arts, Washington, DC, Curated by Nina Felshin;  
traveled to the New York State Museum, Albany, NY,  
and Burchfield Art Center, Buffalo, NY

**1989**

*Upstate Invitational*, Pyramid Arts Center, Rochester, NY  
*Roarr! The Prehistoric in Contemporary Art*, New York  
State Museum, Albany, NY

**1988**

*Honoring Women*, Mohawk Valley Community College,  
Utica, NY

**1987**

*Two-Person Show*, Kirkland Art Center, Clinton, NY

**1986**

*Two-Person Show*, Gannett Gallery, SUNY  
College of Technology, Utica, NY

**1985**

*Gender and Gesture*, Picker Art Gallery,  
Colgate University, Hamilton, NY

*Five New Paintings*, Museum of Art,  
Munson-Williams-Proctor Institute, Utica, NY

**1984**

*Biennial*, Everson Museum of Art, Syracuse, NY

*New York State Women's Invitational*, Richard F. Brush  
Gallery, St. Lawrence University, Canton, NY

**1982**

*Constructions and Works on Paper*, Gallery 53,  
Cooperstown, NY

**1980**

*Six Women*, List Arts Center, Hamilton College,  
Clinton, NY

**1975**

*Artists of Central NY*, Museum of Art,  
Munson-Williams-Proctor Institute, Utica, NY

*Two-Person Show*, Kirkland Art Center,  
Clinton, NY

## Residencies

**1996**

Fellow, Virginia Center for the Creative Arts,  
Sweet Briar, VA

Artist in Residence, Byrdcliffe Artist Colony,  
Woodstock, NY

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## HOURS

Check website for weekly hours