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COLIN BRANT:  
*ARMORY FAIR 2024*



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COLIN BRANT  
*Disney Shanghai, 2024*  
Oil on canvas  
55 x 60 inches

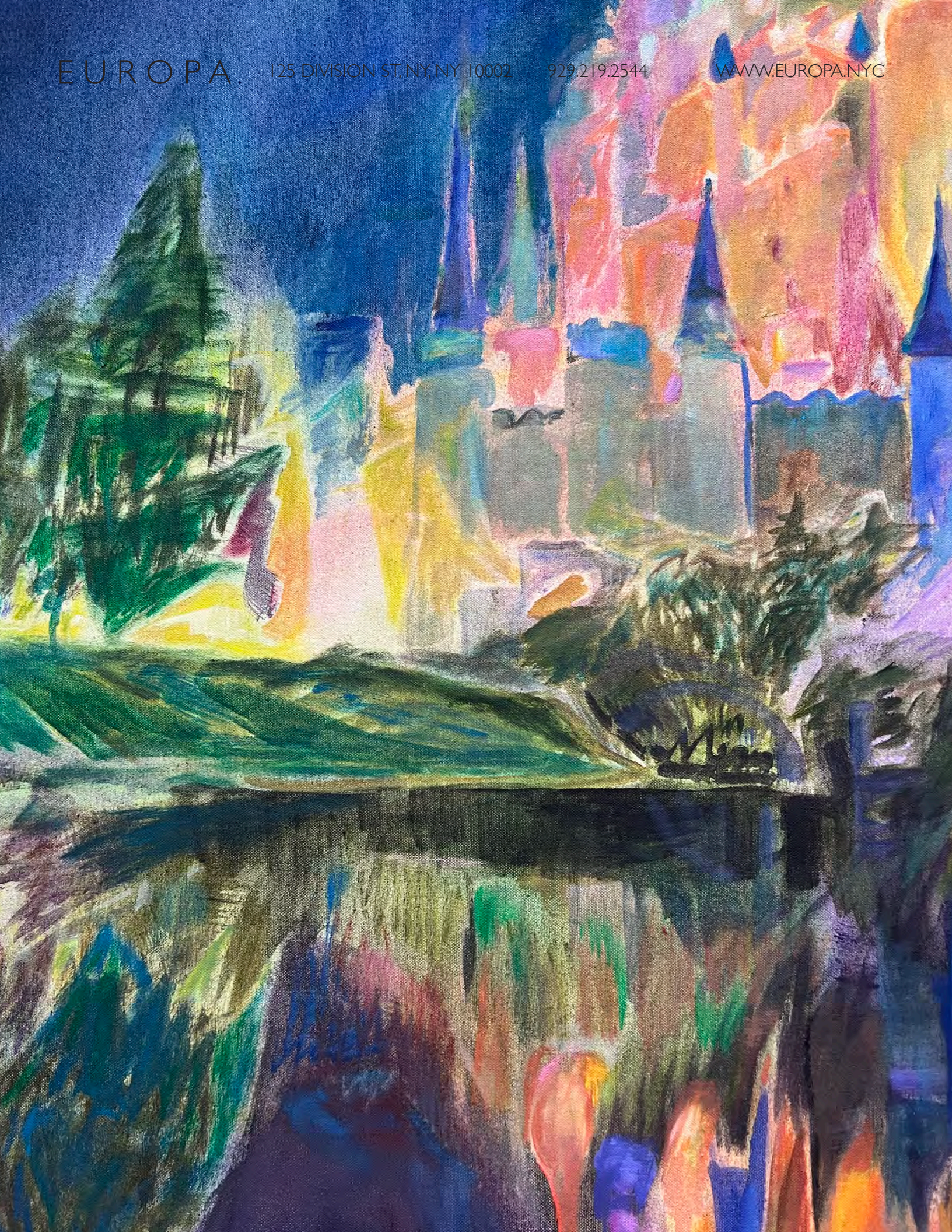


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COLIN BRANT  
*Disney Tokyo, 2024*  
Oil on canvas  
65 x 55 inches



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COLIN BRANT  
*Monte Anteleo, 2024*  
Oil on canvas  
65 x 55 inches



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COLIN BRANT  
*Lake Louise/ Poppies, 2024*  
Oil on canvas  
55 x 65 inches





COLIN BRANT  
*Disney Orlando, 2024*  
Oil on canvas  
34x 30 inches





COLIN BRANT  
*Lake Louise with Lodge, 2024*  
Oil on canvas  
60 x 65 inches



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COLIN BRANT  
*Lake of Clouds I*, 2023  
Oil on canvas  
50 x 65 inches





COLIN BRANT  
*Borca Di Cadore*, 2023  
Oil on canvas  
65 x 50 inches





COLIN BRANT  
*Disney Orlando, 2024*  
Oil on canvas  
30 x 34 inches





COLIN BRANT  
*Disney Anaheim, 2024*  
Oil on canvas  
22 x 24 inches





COLIN BRANT  
*Black Narcissus, 2024*  
Oil on canvas  
50 x 65 inches



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COLIN BRANT  
*Disney Hong Kong, 2024*  
Oil on canvas  
42 x 60 inches



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COLIN BRANT  
*Lake of Clouds I*, 2023  
Oil on canvas  
42 x 60 inches



## COLIN BRANT

Colin Brant begins oil paintings with thin washes of color, the pigment deposits in the grooves of the weave and emphasizes the texture of the fabric. Using reference materials such as linen postcards and 19th century colorized stereoscope images, the layered colors are reminiscent of these old printing methods. Overlapping tones of dusty pinks and violets tinged with orange suggest things seen through grainy atmospheric distance as well as across the distance of time. Scumbled marks of thicker paint over these thinner layers coalesce into images. Brant is inspired by artists who use representation as a starting point for the imagination to wander, including Post Impressionists like Pierre Bonnard, early American self-taught artists, and Chinese landscape painters.

Although landscape is a recurring motif, there are a variety of subjects that he paints including animals, minerals, and celestial phenomenon. Using a variety of vintage postcards which show the range from slightly different angles with different light and color situations, the paintings become a study of mutability and subjectivity. No matter the subject, things are constantly in flux or shifting between one state and another. Mountains fracture and dissolve in light, animals appear then vanish, reflections turn a landscape upside down, everything is in transformation and slipping between the recognizable and fantastical. Whether the subject is plankton or a vast fjord, the painting becomes a meditative exploration of how he sees and understands the natural world.

After encountering a tourist photo of Disney Paris, Brant was struck by the illuminated phenomenon of the castle behind a posed figure. Artificial pinks and purples glowed against a dark sky, as if the architecture was made entirely of colored lights. By painting the image, Brant sought to crystalize that initial amazement, and likened the moment to stumbling upon a mysterious alien spacecraft. Painting five Disney castles was a way to explore a variety of moods and color combinations that accentuate the illuminated castle phenomenon, sometimes doubled in a reflecting pool. In the process of painting these images, Brant came to understand more about the fantasy aspect of fairy tale and its potential for dreaming and imagination.

Colin Brant (b. 1965) received the John Simon Guggenheim Memorial Fellowship in 2022, fellowships from the Pollock-Krasner Foundation; New York Foundation for the Arts, and held a residency at Cité Internationale des Arts, Paris. Solo exhibitions include Galeria Richter (Rome, Italy.), Dutton (NY); Platform Space (Brooklyn), Jeff Bailey Gallery (NY); Adam Baumgold Gallery (NY); and Beth Urdang Gallery (NY). Group exhibitions include James Cohan Gallery, (NY) Steven Zevitas Gallery (Boston); Lucien Terras (NY); Geoffrey Young Gallery (Great Barrington, MA); The Bennington Museum (Bennington, Vermont); The Berkshire Museum (Pittsfield, MA); and Platform Space (Brooklyn), among others. Brant received a BA, University of California at Santa Cruz; and an MA and MFA, University of Iowa. He has taught at Williams College, SUNY Albany, and the School of Art and Design at Alfred University, where he also held the position of Director of the Fosdick Nelson Gallery, and has taught at Bennington College since 2011. He lives and works in North Bennington, Vermont and Brooklyn, New York.



## COLIN BRANT

## EDUCATION

- 1995 The University of Iowa, Iowa City, Iowa, MA, MFA in Painting  
1989 University of California Santa Cruz, Santa Cruz, California, Graduate Certificate in Art  
1987 University of California Santa Cruz, Santa Cruz, California, BA in Studio Arts  
1987 Chancellors Award in Painting

## AWARDS

- 2022 John Simon Guggenheim Foundation, Fellowship Fine Arts  
2004 New York Foundation for the Arts, Fellowship Grant in Painting  
2002 Cité Internationale des Arts, Paris, France, Artist in Residence  
2000 Pollock-Krasner Foundation, Individual Artist's Grant  
1998 New York Foundation for the Arts, Fellowship Grant in Painting

## SOLO EXHIBITIONS

- 2023 *Tibbar Tibbar*, Galleria Richter, Rome, Italy  
2023 *Mountains Like Rivers*, Platform Space, Brooklyn, New York  
2023 *Dirty Snowball*, Dutton Gallery, New York, New York  
2018 *People of the Forest*, Jeff Bailey Gallery, Hudson, NY  
2011 Bennington Museum, Bennington, Vermont  
2007 Beth Urdang Gallery, Boston, Massachusetts  
2004 Adam Baumgold Gallery, New York, New York  
2002 Beth Urdang Gallery, Boston, Massachusetts  
2001 *The Garden of the World (And Getting There)*, Adam Baumgold Gallery, New York, New York

## GROUP EXHIBITIONS

- 2024 *Arcadia and Elsewhere*, James Cohan Gallery, New York, New York  
2024 *Orwell's Roses III*, Orwell's Garden, Brooklyn, NY  
2024 *The Sky Was The Ocean That Day*, Curated by Bob Nickas, Everybody Gallery, Tucson, AZ  
2024 *Christmas In July* Curated by Wells Chandler, Andrew Rafacz Gallery, New York, NY  
2022 *Animal*, Racecar Factory, Indianapolis, IN  
2021 *Further in Summer than the Birds*, Platform Space, Brooklyn, NY  
2021 *Angle of Repose*, Poker Flats, Williamstown, MA  
2017 *Put Me In the Zoo*, Lucien Terras Gallery, New York, NY  
2013 Berkshire Museum, Pittsfield, MA  
2011 *Two of Each*, Geoffrey Young Gallery, Great Barrington, Massachusetts  
2010 *The Folk Tradition*, Beth Urdang Gallery, Boston, Massachusetts  
2008 *Road Works*, Baumgold Gallery, New York, New York  
2008 *Repositioning the Landscape*, Curated by Jennifer McGregor, Westport Art Center  
2005 *In A Series*, Adam Baumgold Gallery, New York, New York  
2004 *Innocence Found*, DFN Gallery, New York, New York

## SELECTED BIBLIOGRAPHY

- 2023 Sweeten, Natasha. "Colin Brant's Communion with The Inconstant" *Two Coats of Paint* Nov. 30, 2023  
2023 Pinotti, Maria Vittoria. "Colin Brant: Thinking Like a Mountain" *Juliet Artmagazine* Dec. 20, 2023  
2018 Maine, Stephen. "Nature Painting as Rorschach Test" *Hyperallergic*, March 10, 2018  
2007 Keene Review, Fall/Winter 2007  
2007 McQuaid, Cate. "Colin Brant: Recent Paintings", *The Boston Globe*, Nov. 8, 2007  
2004 Naves, Mario. "Mythical Landscapes Born of a New Brand of Irony" *The New York Observer*, May 3, 2004  
2001 McGee, Celia. "Pastoral Outing" *The New York Daily News*, October 27, 2001





## Colin Brant

### Colin Brant

Fellow: Awarded 2022

Field of Study: Fine Arts

Competition: US & Canada

Colin Brant is an artist who makes paintings inspired by natural spaces around him. Light reflections on water, mountains with trees, and animals in the wild are glimpses of a fleeting world. Thin washes of color build into spaces which engage personal narratives and address legacies of American landscape painting.

He is the recipient of two New York Foundation for the Arts Fellowship grants and a Pollock-Krasner Foundation grant, and his work has been exhibited widely.

He divides his time between North Bennington, Vermont and Brooklyn, NY, and is a visiting faculty member at Bennington College.



# Two Coats of Paint

An award-winning NYC blogazine, primarily about painting

## SOLO SHOWS

### Colin Brant's communion with the inconstant

November 30, 2023 1:16 pm



Colin Brant, *Lake Louise with Lodge*, 2023, oil on canvas, 42 x 60 inches

At a deeper level, the show's title suggests that the way we see this vast world around us is not a constant; everything everywhere is flush with change. This is not, of course, a new idea. In the sixth century BCE, the **Greek philosopher Heraclitus** famously observed that "no man ever steps in the same river twice, for it's not the same river and he's not the same man." Here Brant asks us to look again, to consider this idea from a viewpoint more immediate and less theoretical. His alluring palette, reminiscent of 1940s tinted postcards, elicits a nostalgia for both a time and place that seem familiar, but where I have never been.



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LARISSA LOCKSHIN:  
*ARMORY 2024*



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LARISSA LOCKSHIN

*Untitled (Girl In Blue)*, 2024

Oil and soft pastel on dyed satin with carved wood frame

60.5 x 48.5 inches



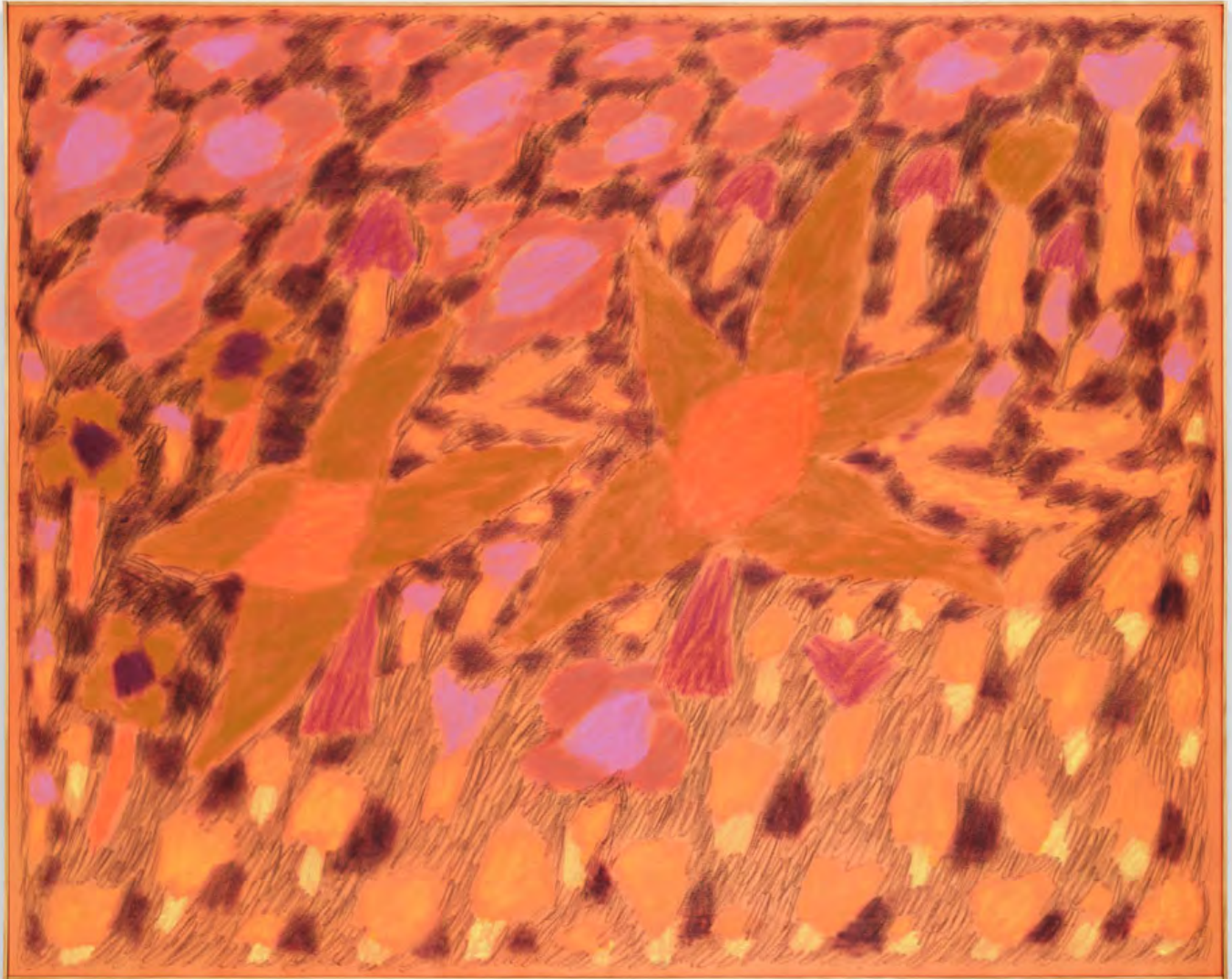


LARISSA LOCKSHIN

*Untitled (Mine for Life)*, 2024

Oil and soft pastel on dyed satin with carved wood frame  
48.5 x 60.5 inches





LARISSA LOCKSHIN

*Untitled (Mille Luna), 2024*

Oil and soft pastel on dyed satin with carved wood frame

48.5 x 60.5 inches





LARISSA LOCKSHIN

*Untitled (Silver Fawn)*, 2024

Oil and soft pastel on dyed satin with carved wood frame

60.5 x 48.5 inches





LARISSA LOCKSHIN

*Untitled (Ocean Star), 2024*

Oil and soft pastel on dyed satin with carved wood frame

60.5 x 48.5 inches





LARISSA LOCKSHIN

*Untitled (Love Sick), 2024*

Oil and soft pastel on dyed satin with carved wood frame

60.5 x 48.5 inches





LARISSA LOCKSHIN

*Untitled (Crystal Coast), 2024*

Oil and soft pastel on dyed satin with carved wood frame  
60.5 x 48.5 inches





LARISSA LOCKSHIN

*Untitled (Vanishing Wish)*, 2024

Oil and soft pastel on dyed satin with carved wood frame  
30.5 x 24.5 inches





LARISSA LOCKSHIN

*Untitled (Little Florentina)*, 2024

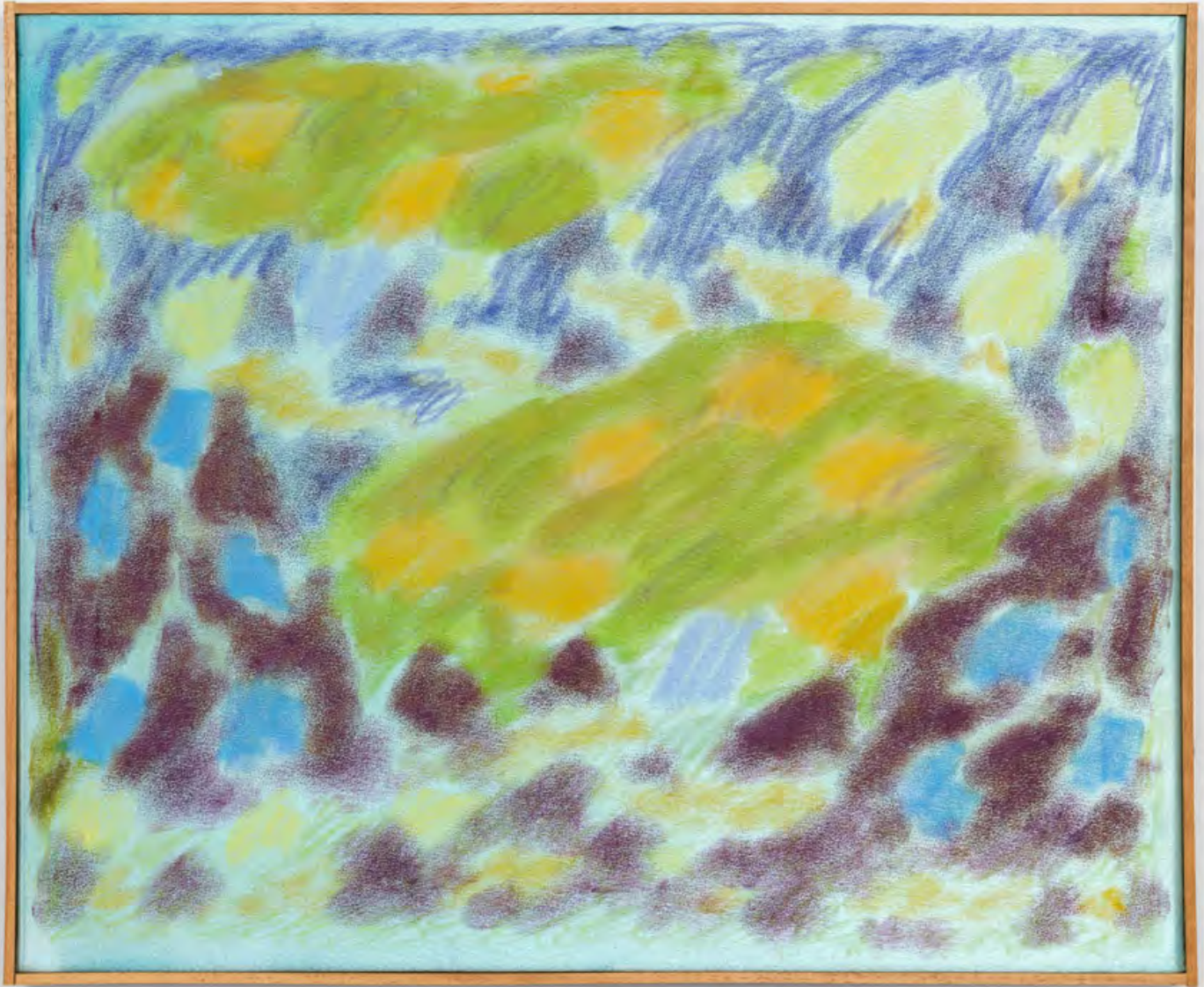
Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches





LARISSA LOCKSHIN  
Untitled (*Take it Inside*), 2024  
Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches





LARISSA LOCKSHIN

*Untitled (Eye's Reward)*, 2024

Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches





LARISSA LOCKSHIN  
*Untitled (Black Echo)*, 2024  
Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches





LARISSA LOCKSHIN

*Untitled (Solitaire's Vision)*, 2024

Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches





LARISSA LOCKSHIN

*Untitled (Citrus Belle), 2024*

Oil and soft pastel on dyed satin with carved wood frame  
30.5 x 24.5 inches





LARISSA LOCKSHIN

*Untitled (Crown of Diamonds)*, 2024

Oil and soft pastel on dyed satin with carved wood frame  
22.5 x 18.5 inches



## LARISSA LOCKSHIN

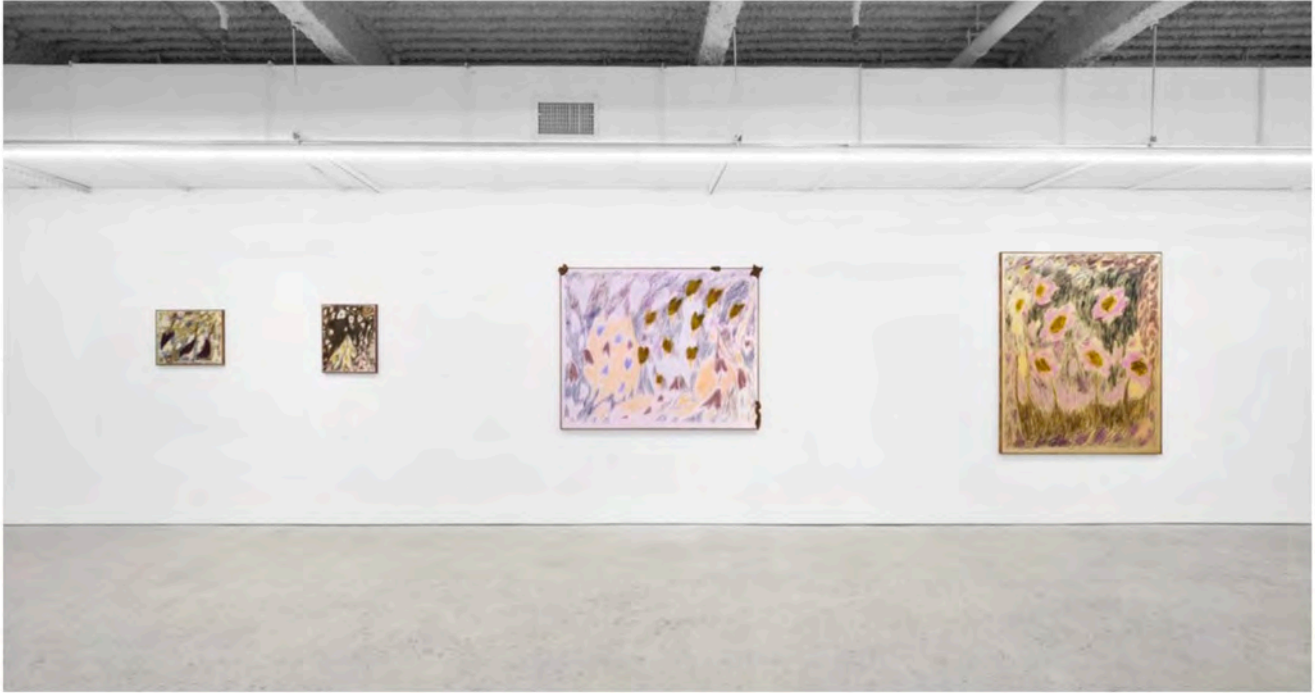
Lockshin paints on a lustrous satin and when stretched and marked, generates a harmony of positive and negative space. The raw patches of dye-saturated material mirrors hued counterparts. The areas of shiny fabric left uncovered appear as breaks of light upon the surface, like sun peeking through the clouds after a storm, or the glittering surface of the ocean at dusk. A considered yet improvisational culmination of gestures are drawn and smudged onto the surface with oils and pastels. Built from a movement of tinted streaks and loops, atmosphere arises and gives way to luminosity. Light bounces back and forth between rich the pigmented blots, and the sheen of fabric. While conceived as abstract gestures, the work invites associations of landscapes via hints of vegetation, florals, branches, clouds, and sky. Lockshin's paintings are powerful in their immediacy, capturing glimpses of what seem like passing weather systems, ethereal landscapes and dream-like fantasies.

Larissa Lockshin (b. 1992, Toronto) lives and works in Long Island City, NY. Recent solo and duo exhibitions include Europa, NY (2023), Cob Gallery, London, UK (2023); Larissa Lockshin + Giorgio van Meerwijk, Pipeline Contemporary, London, UK (2023); Recent group exhibitions include James Cohan Gallery, NY (2024), 12.26 Gallery, Dallas and LA, USA (2024), Halsey Mackay Gallery, NY (2024) Alzueta Gallery, Barcelona, Spain (2023); Pipeline Contemporary, London, UK (2023); Baronian Xippas, Brussels (2021). Art fair presentations include Felix LA, K1af Seoul, and NADA NY. Lockshin has been interviewed in Office Magazine, has an upcoming residency at the Ace Hotel.





## office



## Larissa Lockshin: Clear Moon, Frost Soon

October 10, 2023

There is the immediate, sensory experience of art and then there is interpretation, which can obscure a work with a cloud of subjectivity.

Stepping into EUROPA NYC at the close of last month, I thought I had a grasp on Larissa Lockshin's work. Rendered digitally, her paintings are beautiful; visited in a room, they are malleable. Save interpretation, her canvases transform right before your eyes, akin to the ubiquitous moment in a dream where you go from walking to suddenly falling.

Text by Sahir Ahmed  
Photos courtesy of EUROPA NYC

With the show set to conclude at the end of September, the prospect of not experiencing her works in person would have left me clinging to a reservoir of assumptions. Lockshin paints on satin, a material so shiny that it becomes an active surface, shifting under different lighting conditions or perspectives. Her artistic process demands both rigor and swiftness, resulting in markings that exude a sense of urgency, reminiscent of a hazy memory or fleeting gaze. The exhibition, titled "Clear Moon, Frost Soon," resembles a visual poem so far as a poem's intention is to make you feel something.

In that room, I felt curious, discerning a trace of femininity within her art — a reminder of girlhood, of eyes encountering the world with newfound clarity and an overwhelming desire to recreate that initial sense of wonder before it withers away in routine. She communicates in the language of colors and symbols, infusing her works with a sensibility that resonates with familiar patterns found in nature.

Following the exhibition, Lockshin sat down with *office* to delve deeper into the poetic underpinnings of her work and the experience of smearing her story onto satin.

**What is your creative process like when you start a new piece, and how do you decide on the direction it will take?**

It's really just my mood. The first mark will indicate the second mark, et cetera. It's hard to explain how I know when to stop — sometimes I don't quit on time. The paintings are very easy to overwork, and I'll have to start again with a completely new piece of satin. I'll paint for a while, not overthinking it, and then I'll step back and see where it is. Then back to the fugue state, and so on and so forth.

**Your work is described as having "soft ocellated forms" and "mottled marks." Can you elaborate on the symbolism and emotions these shapes and marks represent in your pieces?**

I would attribute it to the materials. I use soft pastels and oil sticks, drawing materials, so the pigment is applied directly by hand rather than with a brush. I'm applying a lot of pressure so the forms and gestures become more concentrated and urgent. The paintings don't intend to be representations of nature, but I try to capture the feeling of a hazy memory, or a fleeting glimpse.

**What motivated your transition to using hand-dyed fabrics and hand-carved frames in your artwork, and how do they contribute to blurring the lines between painting and sculpture?**

All of the paintings are on satin, which is so shiny that it becomes an active ground and changes in various lighting or positioning to the viewer. The negative space is important — the luster prevents the painting from being only an image. The viewer is required to move around it as they would a sculpture. Because I see them more as objects than images, I felt that the carved elements on the frames would emphasize that. The dyed fabric adds another layer of depth and variety to the work, in my opinion.

**Your carved clouds, butterflies, and flowers are said to evoke poetic nostalgia without being sentimental. How do you strike this balance in your work?**

The motifs are also pulled from nature, but I try to use things that have a feeling of universal recognition outside of language or culture. I like the idea that symbols like this have appeared throughout time, in cave drawings and stone carvings and kids carving shapes into tree bark.

**How do you choose the titles for your artworks, and what significance do these titles hold within the context of your exhibition?**

I take each painting name from an existing racehorse in the historical database that is available. There is a rule that no two horses can ever have the same name, so as time goes on, the combinations of words become stranger and more disparate. I see the names as *poetic*.

**Your art is said to capture "various states of being." Could you elaborate on the different emotional and psychological states your art explores?**

If my work should make people feel a certain emotion, it feels like a success. It's not intentional, but maybe my energy stays with the piece a little bit.

**What role does the concept of being "mesmerized" play in your work, and how do you aim to transport your viewers into a state of fervor and zeal? It reminds me of creation from a child's POV — an innocent, unadorned form of expression.**

My process is not at all logical and I don't plan anything in advance. I usually paint with music playing — I listen to a lot of 90's dance playlists and Vivaldi — and I totally zone out. I think I'm trying to activate secret parts of my brain, hidden memories or emotions I haven't felt for a long time. It helps me remember that I am human. After I work for a while, I step back and try to analyze the piece — create a vague plan for its future. It never turns out the way I think it will, and that's both fun and frustrating for me.



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