



Martin Weinstein

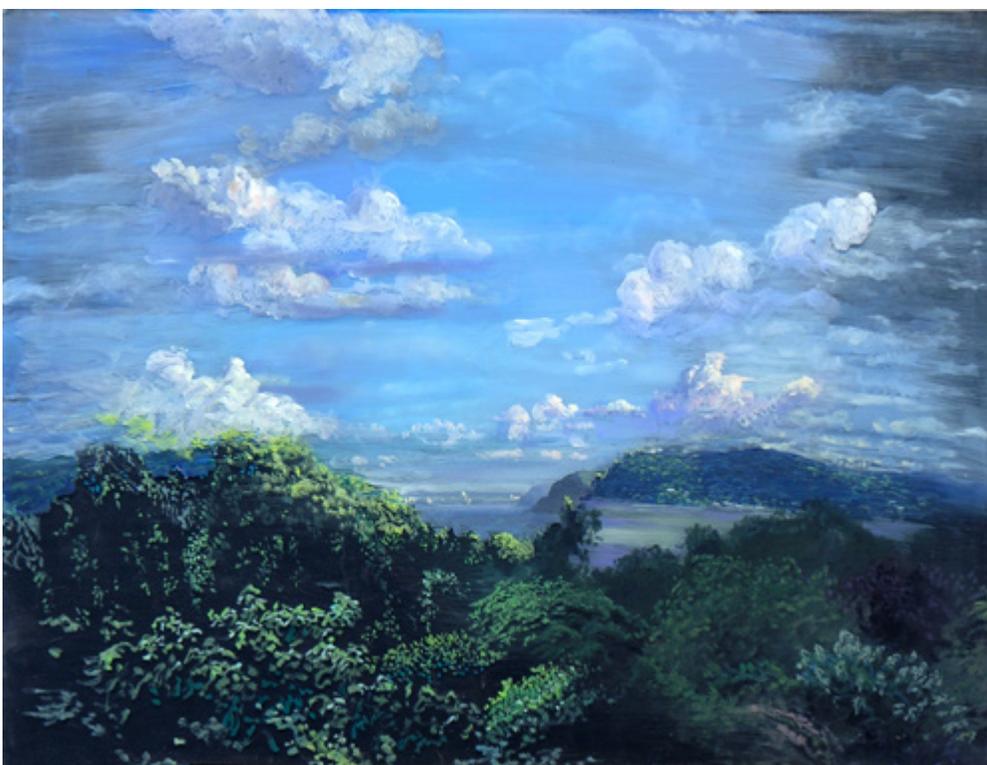
Painting



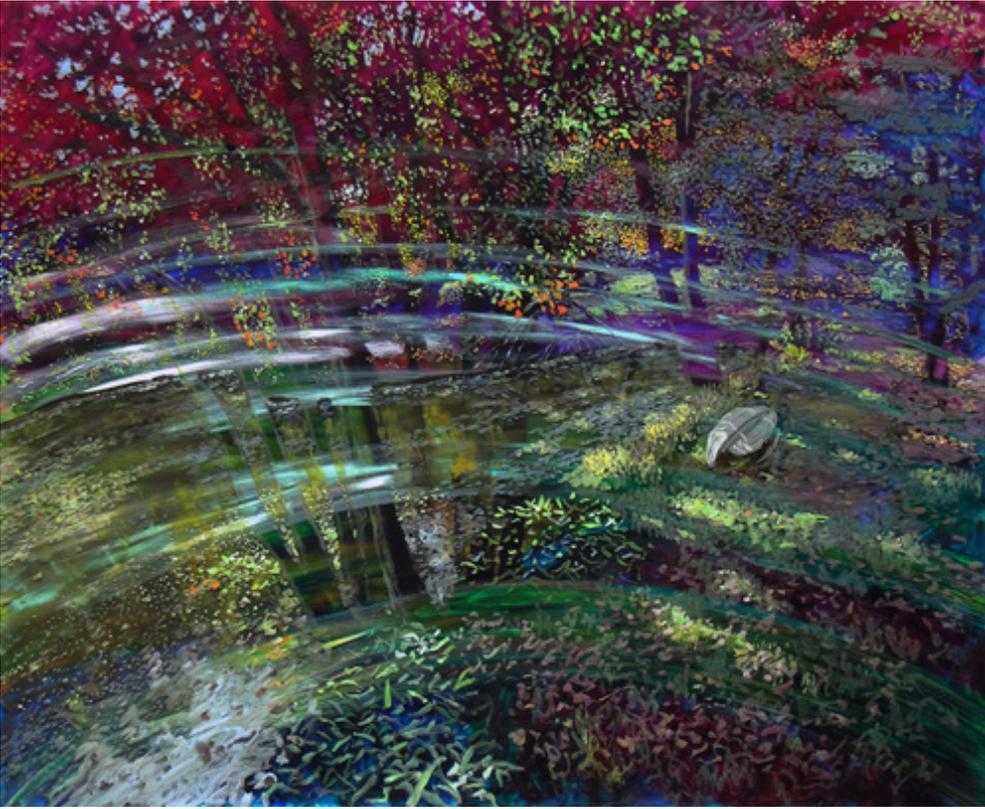
Downriver, 2 Evenings, 2011, 37 x 40 inches, Acrylic on acrylic Sheets



Spring, 3 Evenings
2011
37 x 40 inches
Acrylic on acrylic sheets



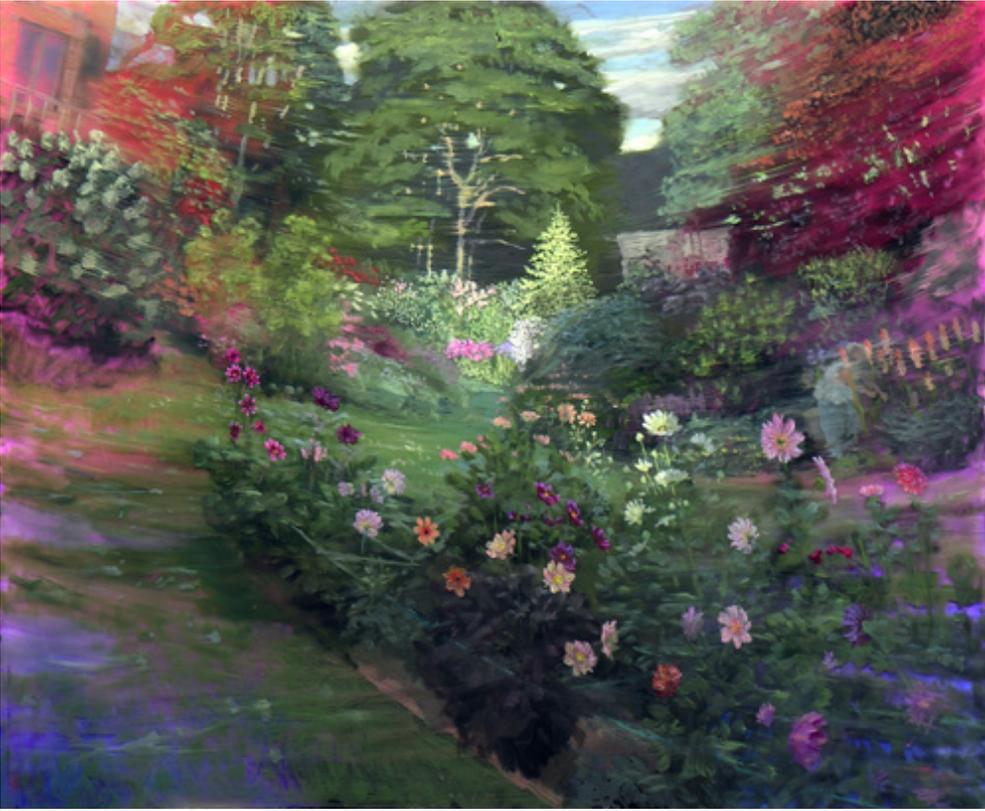
Sky and River 3x
2010
20 x 26 inches
Acrylic on acrylic sheets



Pond, Fall
2011
37 x 45 inches
Acrylic on acrylic sheets



Dogwoods and River, #1
2011
20 x 21 1/2 inches
Acrylic on acrylic sheets



The Dahlia Bed
2011
37 x 45 inches
Acrylic on acrylic sheets



Trawden, Two Evenings
2010
10 x 13 inches
Acrylic on acrylic sheets



Higashiyama, Morning #1
2011
10 x 13 inches
Acrylic on acrylic sheets



Pond and Pendle, 2x
2011
Acrylic on acrylic Sheets
10 x 13 inches



Kenoten, Autumns
2010
Acrylic on acrylic sheets
37 x 40 inches



Looking South, October 2x
2011
Acrylic on acrylic sheets
20 x 26 inches



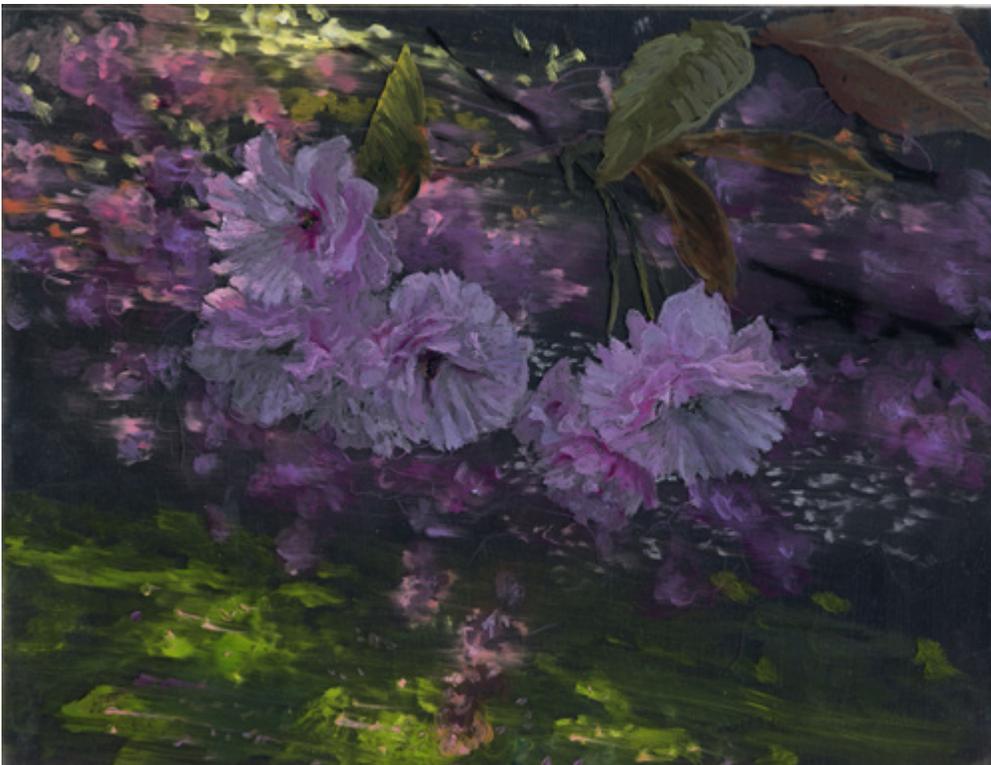
Peonies #1
2010
13 x 10 inches
Acrylic on acrylic sheets



Peonies, Morning
2011
13 x 10 inches
Acrylic on acrylic sheets



Climbing Rose, 2 Evenings
2010
30 x 27 inches
Acrylic on acrylic sheets



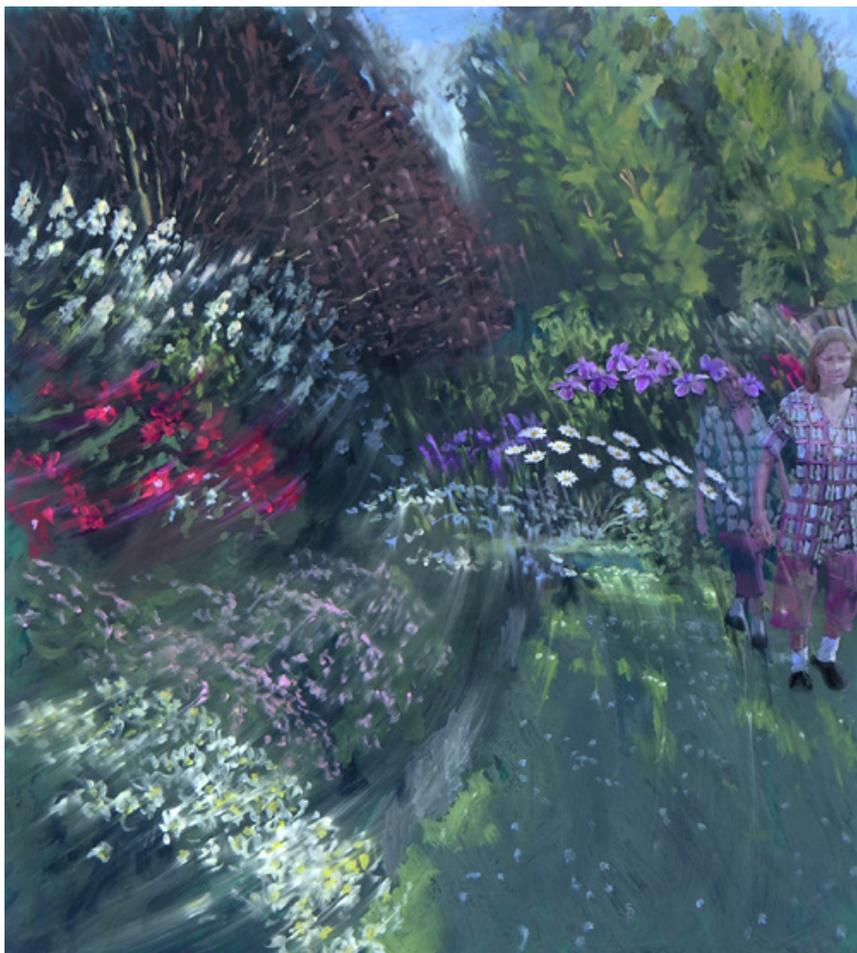
Flowering Cherry
2011
10 x 13 inches
Acrylic on acrylic sheets



Trawden #2
2012
10 x 13 inches
Acrylic on acrylic sheets



Sun Dogs, 3X
2012
37 x 40 inches
Acrylic on acrylic sheets



Teresa #47, June
2010
30 x 27 inches
Acrylic on acrylic sheets



Teresa #46, March/ April
2010
37 x 45 inches
Acrylic on acrylic sheets



3 Years of Snow
2013
37 x 40 inches
Acrylic on acrylic sheet



Snow and river, 2 years
2010-2011
20 x 26 inches
Acrylic on acrylic sheets



Path, 2 Summers
2012
26 x 20 inches
Acrylic on acrylic sheets



Dahlias #3
2010
13 x 10 inches
Acrylic on acrylic sheets

Martin Weinstein

Commentary

The landscape as a sole and specific subject matter has been a source of inspiration since the 1500s. Developed first in the Netherlands to fill a need for non-religious art, landscape painting has since become a vast and vital genre with many great examples such as the classic work of John Constable and Frederic Edwin Church, to the more raucous and romantic creations of Vincent van Gogh, J. M. W. Turner and Claude Monet, to the ground-breaking and profoundly influential paintings of Paul Cézanne.

With so many variations of landscape painting created over several hundred years there remain fewer and fewer stones left to overturn. What Martin Weinstein has done with this most ubiquitous type is quite genius. By breaking his compositions down to three or four floating layers of painted elements, surfaces that can span days, months and even years, Weinstein has brought in a very specific element of time.

And like the many landscape painters before him, Weinstein works all but the most frigid winter days on site and outdoors. While working, he might occasionally and subtly distort what he sees by bending a horizon line or tilting an axis here and there. However, for the most part, he paints what he sees in the land near and around the majestic Hudson River; the lush green fields and valleys that surround village of Trawden, England; and the Adriatic coastline of Venice, Italy, where the past collides with the traffic and rising seas of the present.

Visually speaking, by overlapping layers of clear, frosted acrylic to paint upon, Weinstein can stretch the visual elements not just in time but in space, so a work will read differently in its level of abstraction from angle to angle and moment to moment. These shifting visual transitions are key to understanding the artist's work and how he uniquely references the land around him through a distinctive and varied filter. Each edge of a flower petal, every cluster or windswept leaf and each ray of sunlight can be elements that both blend and stand apart as nature observed travels through the air like a refreshing breeze or a sudden apparition. In a way, this is more of how we actually see the world around us, how we focus and process information and how we judge perspective in movement from detail to detail and site to site.

From his more visceral visions where a tilted horizon and the multiple measures of the distant mountains layered above sweeping abstraction, to the paths he paints that are bathed in sunlight, to the frailty of form of the slightest hint of delicateness or damage in the details of flowers there exists a peacefulness, a tranquility throughout Weinstein's many works, as he carefully captures a place where one can be whole, happy and a part of nature without the distractions of the day to day. It's just a matter of the will to wait and wonder.

D. Dominick Lombardi

Martin Weinstein

Biography

Martin Weinstein was born in New York in 1952, growing up in Westchester County. He was instructed in painting by his father, an artist who had studied with the French painter Rouault. He had a powerful early experience when he spent two days with his father at the British Museum, looking at Turner watercolors. Weinstein's own work in watercolor began as a youth, and he has continued to make small works while traveling ever since. He studied painting at the Tyler School of Art, graduating with a BFA in 1974. After school he continued to paint abstractly, but always with layered elements. The shift to representation started when he felt frustrated by wanting to change what lay beneath the upper layers. He also took note of the painted cells used in cartoon animation, as they could be used above a static or changing background.

The landscape as a sole and specific subject matter has been a source of inspiration since the 1500s. With so many variations of landscape painting created over several hundred years there remain fewer and fewer stones left to overturn. What Martin Weinstein has done is quite genius. By breaking his compositions down to three or four floating layers of painted elements on clear acrylic sheet, surfaces that can span days, months and even years, he has brought in a very specific sense of time.

In the 2000s, Weinstein increasingly painted landscapes and flowers on a small scale. He began to focus on larger works with multiple, layered images of his wife Teresa Liszka in her garden throughout the changing seasons. He works all but the most frigid winter days on site and outdoors. When painting, he might occasionally and subtly distort what he sees by bending a horizon line or tilting an axis here and there. However, for the most part, he paints what he sees in the land. By overlapping layers of clear, frosted acrylic to paint upon, Weinstein can stretch the visual elements not just in time but in space, so a work will read differently in its level of abstraction from angle to angle and moment to moment. These shifting visual transitions are key to understanding the artist's subject matter. Each edge of a flower petal, every cluster or windswept leaf and each ray of sunlight can be elements that both blend and stand apart as nature observed travels through the air like a refreshing breeze or a sudden apparition. In a way, this is more of how we actually see the world around us, how we focus and process information and how we judge perspective in movement from detail to detail and site to site.

Weinstein has shown his work extensively, in over 30 solo museum exhibitions nationally, and at Franklin Reihlman Fine Art, New York; Walter Wickiser Gallery, New York; Allen Gallery, New York; MacNider Art Museum, Mason City, IA; Visual Arts Center, Sioux Falls, SD; and the Fernbank Museum of Natural History, Atlanta GA.

Martin Weinstein

Artist Statement

Martin Weinstein's first direct and profound inspiration was the work of J. M. W. Turner, which he saw with his father at the British Museum in London. As a boy, Weinstein played with Toy Theaters that he himself made, complete with wings and backdrops to effectively create depth by suggesting enhanced perspective. This layering of information would, later in life, bring him to optimize the visual effects of his art today by utilizing various overlapping layers of clear acrylic sheets to express changes in space and time. This approach also came in part from the reading of books by the physicist Julian Barbour who once said, "Time is what happens when nothing else does," suggesting that time is an abstraction.

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Martin Weinstein

Resumé (selected list)

Solo Exhibitions

- 2012 *Martin Weinstein: Paintings*, Franklin Reihlman Fine Art, NY, NY.
- 2010 *Martin Weinstein: The Portrait in Nature*
MacNider Art Museum, Mason City, IA
Idaho Falls Arts Council, Idaho Falls, ID
Martin Weinsten: The Teresa Paintings, Visual Arts Center, Washington Pavillion, Sioux Falls, SD
Illusion and Certainty, Fernbank Museum of Natural History, Atlanta GA
Martin Weinstein: Paintings, Franklin Reihlman Fine Art, NY, NY
- 2009 *Four Seasons: Martin Weinstein*, Allen Gallery, NY, NY
Illusion and Certainty, Hillstrom Museum of Art, Saint Peter, MN
- 2008 *Kenoten*, Walter Wickiser Gallery, NY, NY
Strata, AFP Galleries, NY, NY
Illusion and Certainty: Martin Weinstein, Hillstrom Museum of Art, MN
Subjective Portraits: Martin Weinstein, SUNY Utica, Edith Barrett Fine Art Gallery, Utica, NY
- 2007 *Subjective Portraits: Martin Weinstein*, Krasl Art Center, MI
The Parkersburg Art Center, WV
- 2006 *Illusion and Certainty: Martin Weinstein*
Waterworks Visual Art Center, Salisbury, NC
Emporia State University, Emporia, KS
Time Landscapes, 4 Star Gallery, IN
Martin Weinstein, TEW Galleries, Inc, GA
- 2005 *Illusion and Certainty: Martin Weinstein*
Jacqueline Casey Hudgens Center For The Arts, Deluth, GE
Museum of the Southwest, Midland, TX
Wichita Art Museum, Wichita, KA
- 2004 *Illusion and Certainty: Martin Weinstein*
New York Hall of Science, Queens, NY
The Anderson Fine Arts Center, Anderson, IN
The Parthenon, Nashville, TN
- 2003 *Illusion and Certainty: Martin Weinstein*
The Museum of Arts and Sciences, Daytona Beach, FL
Elliott Museum, Hutchinson Island, Stuart, FL
- 1996 *Martin Weinstein, Paintings*, MyungSook Lee Gallery, New York, NY
- 1994 *Mutable Perception: Martin Weinstein Paintings, 1989-1994*, List Gallery, Swarthmore College, Swarthmore, PA

Selected Group Exhibitions

- 2014 *The Landscape Revisited: Martin Weinstein, Jonathan Beer, Sandra Gottlieb*
Charles B. Goddard Center for Visual and Performing Arts, Ardmore, OK
Edith Barrett Fine Art Gallery, Utica College, Utica, NY
Martin Weinstein and Rebeca Pittman, Oxford Performing Arts Center, Oxford, AL
- 2013 *The Landscape Revisited: Martin Weinstein, Jonathan Beer, Sandra Gottlieb*
Rosemont College, Lawrence Gallery, Rosemont, PA
Martin Weinstein and Rebeca Pittman, Joyce Goldstein Gallery, Chatham, NY
- 2012 *The Landscape Revisited: Martin Weinstein, Jonathan Beer*, Ferst Center for the Arts, Atlanta GA
- 2010 *Sixth Annual BAMart Silent Auction*, Brooklyn Academy of Music, Brooklyn, NY
- 2009 *Illusions: Linda Cross, Brian Peterson, Martin Weinstein, Deborah Zlotzky*, Schick Art Gallery, Skidmore College, Saratoga Springs, NY
- 2008 *184th Annual: An Invitational Exhibition of Contemporary American Art*, National Academy Museum and School, New York, NY
- 2007 *Male/Female: The New Realism*, Gallery Henoeh, New York, NY
- 2004 *skies & scapes*, DFN Gallery, New York, NY
- 2003 *Artists Select Artists*, The Century Association, New York, NY
- 2002 *Travel*, Gallery 100, Saratoga Springs, NY
- 2001 *Artists Choose Artists*, Lake George Arts Project, Lake George, NY
- 2000 *The Figure: Another Side of Modernism*, Newhouse Center for Contemporary Art at Snug Harbor Cultural Center, NY, NY

Martin Weinstein

Resumé (Continued)

Selected Bibliography

- 2005 Shull, Chris. "Time Passages," *The Wichita Eagle*, Friday October 21, 2005
"WAM Opens Illusion and Certainty," *Wichita Times, River City Review*, November-December 2005
"WAM to Feature Paintings of Martin Weinstein," *WestSide Story, Wichita*, November 2005
- 2005 Temple, Georgia. "Second-generation Artist Shows his 'Layered' Work," *Midland Reporter-Telegram*, Sunday August 1. Cover Arts & Entertainment Section p. 1F
- 2004 Bostick, Alan. "The Illusion of Time," *The Tennessean*, Sunday, March 7
- 2003 Vine, Richard. *Time Framed: Martin Weinstein's Recent Landscapes*, Exhibition catalogue, May 2003-2005
Illusion and Certainty: Martin Weinstein, paintings
Walls, Michael. *Martin Weinstein: Seeing Beauty, Conceiving A Response*, Exhibition catalogue, May 2003-2005
Illusion and Certainty: Martin Weinstein, paintings
- 2001 Nahas, Dominique. *Moment by Moment: Paintings of Martin Weinstein*, Brochure
- 1997 Henry, Gerrit. "Martin Weinstein at MyungSook Lee", *Art in America*, May
- 1994 Donahoe, Victoria. "N.Y. Artist Weinstein's Paintings at College", *The Philadelphia Enquirer*, October 10
Hornaday, Ann. "The Industrial Evolution", *The New York Daily News*, March 16
Kuryluk, Ewa. *Vision and Memory: Martin Weinstein's Pictorial Complexity*, Exhibition catalogue, Sept. 30 - Oct. 30, 1994
Mutable Perception: Martin Weinstein Paintings and Drawings 1989 - 1994
- 1993 Watkins, Eileen. "Museum Offers Spectacular Exhibition Focusing on the Flower as Eternal Moment",
The Sunday Star Ledger, July 4
- 1987 Handy, Ellen. "Memory Images," *Arts Magazine*, May
Kuryluk, Ewa. *Time Revisited and Regained*, Exhibition catalogue published by The Scottish Arts Council
- 1995 Tatransky, Valantin. "Natural History", *Arts Magazine*, October

Lectures and Public Engagements

- 1994 "Romanticism: Dead or Alive?" Panel discussion, Art Initiatives, New York, NY
- 1993 Swarthmore College, Swarthmore, PA
- 1985 "Artists in the City", WNYC Radio, Jenny Dixon interview

Professional Affiliations

- 1990 - 2005 Co-Founder, Art in General, New York, NY

Selected Corporate Collections

- Gallerie Jean Claude Bellier, Paris, France
Chase Manhattan Bank, New York, NY.
Frendel, Brown and Weissman, New York, NY
Paradise and Alberts, New York, NY
Snitow Show Consultants, New York, NY

Exhibition Fact Sheet

Martin Weinstein

Moment to Moment

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NUMBER OF OBJECTS:	23 acrylic paintings on multiple acrylic sheets. Sizes, dates, media featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	Approximately 150-180 running feet.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; hung with french cleats – each painting comes with its own custom cleat that needs to be attached to the wall with two screws or nails, larger paintings may need anchors.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

Martin Weinstein

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.



Contact Information for Katharine T. Carter & Associates

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Kinderhook, NY 12106-0609**

Website: <http://www.ktcassoc.com>