

KATHARINE T. CARTER & ASSOCIATES



Francie Lyshak

Paintings



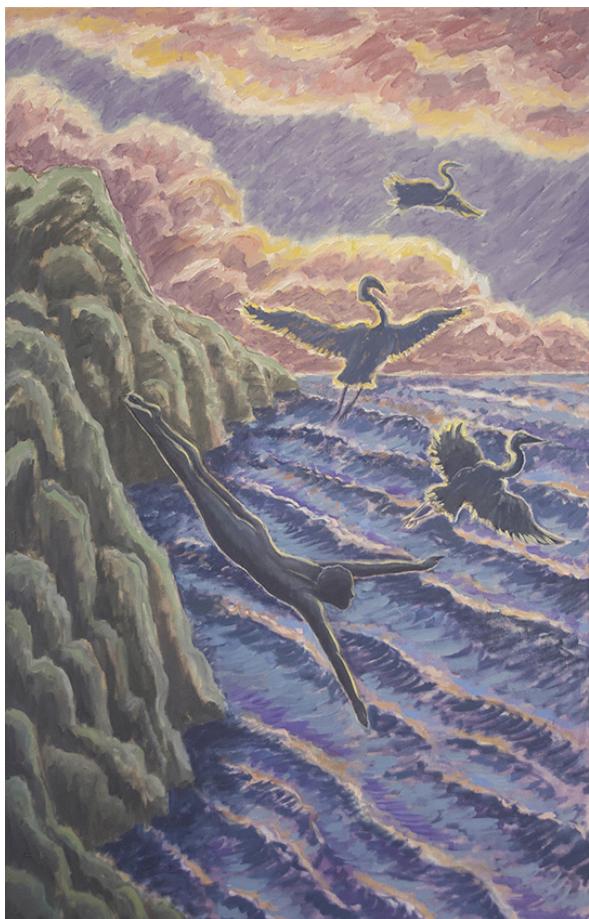
Flying, 1996, oil on linen, 36 x 46 inches



Swimmers Seeking Each Other
1996
oil on linen
36 x 46 inches



After the Wedding
1995
oil on linen
30 x 48 inches



Diving
1996
oil on linen
54 x 34 inches



Waterfall
1997
oil on linen
52 x 38 inches



Sheyla's Journey
1997
oil on linen
32 x 42 inches



Adventures at Sea
1989
oil on linen
30 x 44 inches



Snowscape with Signposts
1995
oil on linen
26 x 52 inches



Leather Doll
1994
oil on linen
24 x 40 inches



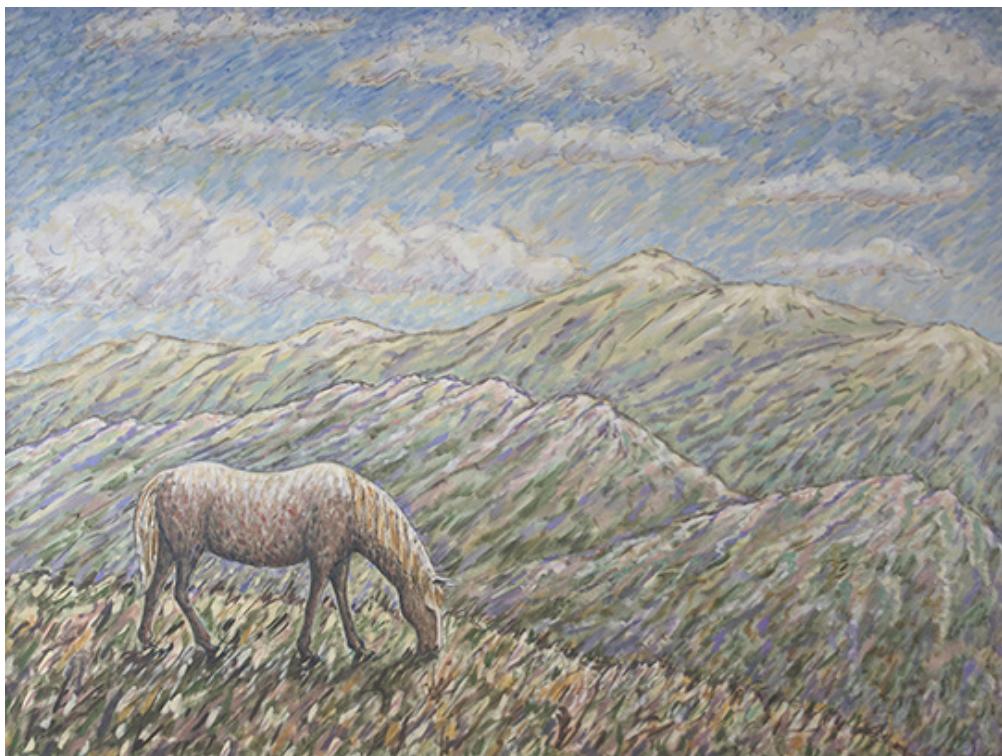
Attachment
(The snake, dove and rose)
1989
oil on linen
34 x 22 inches



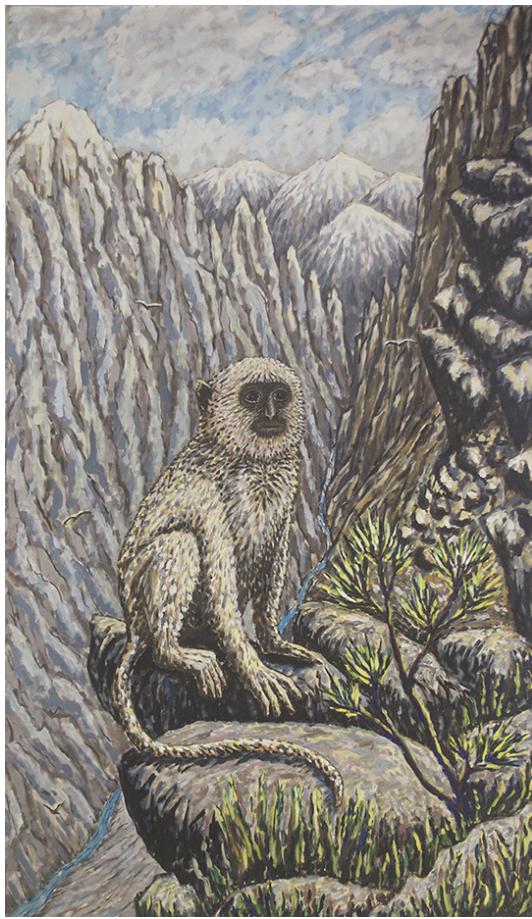
Wader
1995
oil on linen
40 x 32 inches



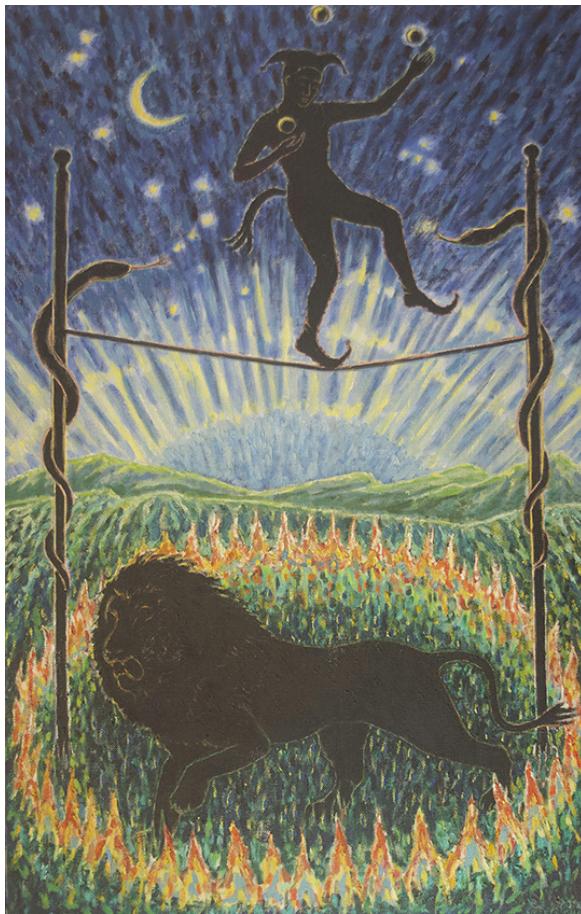
Horse and Raven
1989
oil on linen
38 x 54 inches



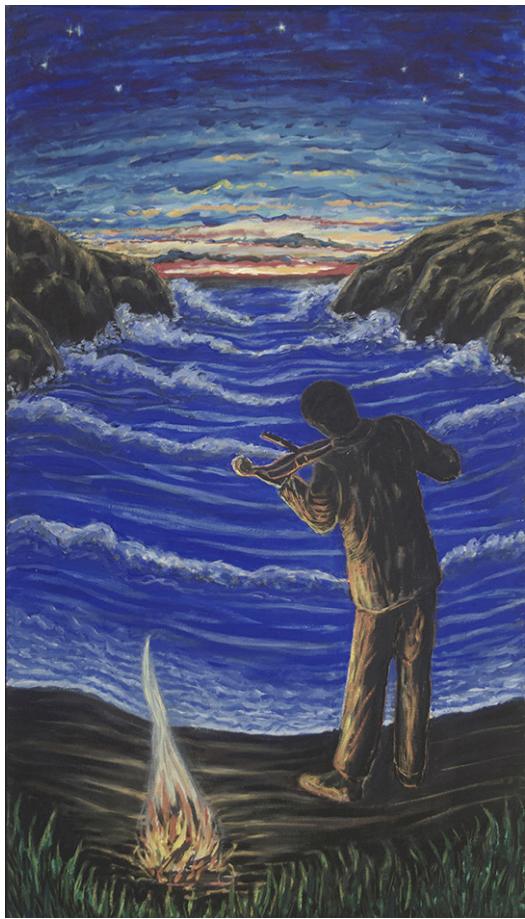
Little Horse
1989
oil on linen
36 x 48 inches



Everyone Nears the Summit
1990
oil on linen
52 x 30 inches



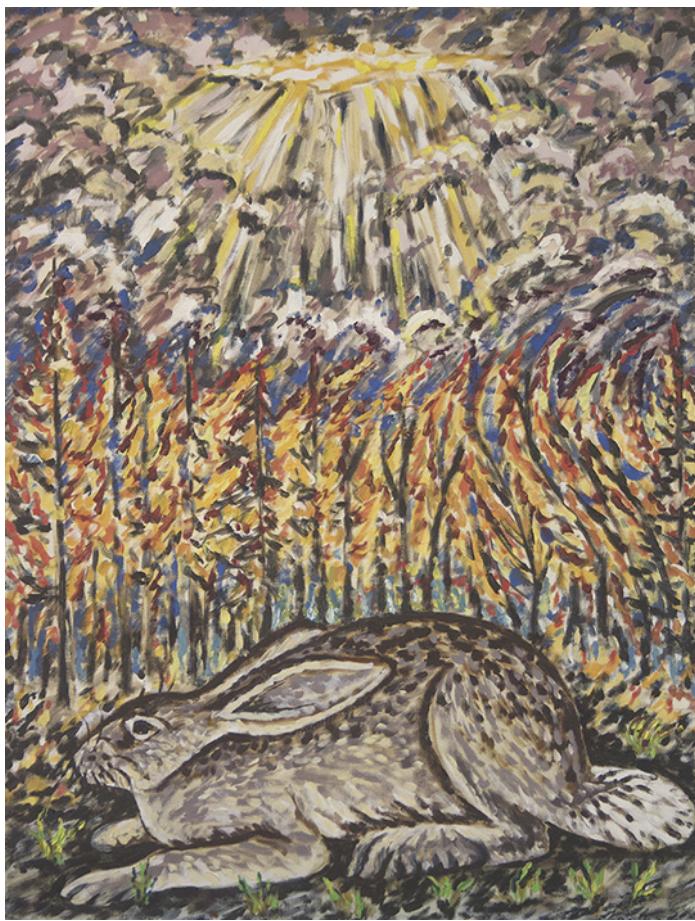
Tightrope Walker
1992
oil on linen
50 x 32 inches



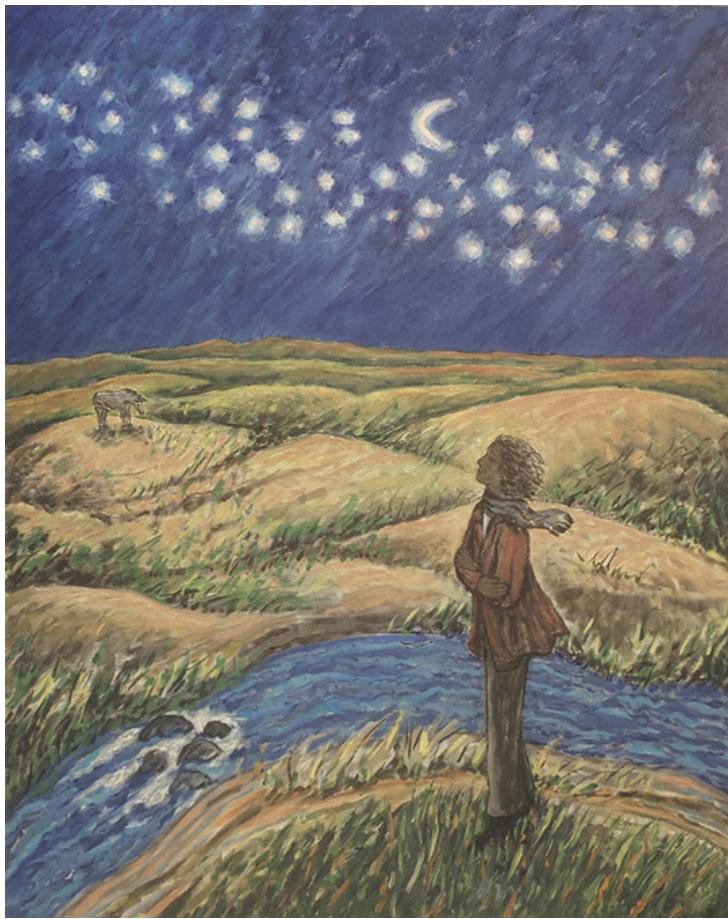
The Fiddler Plays for Nature
1995
oil on linen
42 x 24 inches



Companions
1991
oil on linen
28 x 50 inches



Fire (Disaster Series)
1990
oil on linen
29 x 22 inches



Feeling the Wind
1996
oil on linen
40 x 32 inches



Windowview
1987
oil on linen
34 x 46 inches



Me, Myself & I
1991
oil on linen
32 x 40 inches



Doll House Kitchen
1994
oil on linen
48 x 34 inches



Doll House Minstrel
1995
oil on linen
26 x 62 inches



Doll House Nursery
1995
oil on linen
40 x 44 inches

Francie Lyshak

Commentary

"The unexamined life is not worth living." New York painter Francie Lyshak cites Socrates's irreducible maxim as an idea common to every phase of her extensive and affecting body of work. Often turning her focus inward to stare down and pick apart a lifetime of personal experience—some of it highly traumatic—she offers viewers a cascade of stories and spaces into which they can immerse themselves spiritually and emotionally as well as visually. Drawing on a training and professional career in art therapy, Lyshak wields her knowledge of painting as a tool for surveying the landscapes of mind and heart.

Lyshak began her artistic journey in Manhattan's East Village in the 1970s, interacting with an extraordinary community of artists, musicians, and writers including Peter Hujar and David Wojnarowicz—a scene she documented in a series of interviews and images titled *The Bar*. During this period, Lyshak developed a style of painting that deviated from the prevailing trends of minimalism, Pop, and conceptual art. Combining dreamlike images of dolls and toys with human and animal figures, she set out to explore psychological themes from a feminist perspective, and in 1993 staged an exhibition that examined her own recovery from sexual abuse.

In the years following this pivotal undertaking, Lyshak's aesthetic has undergone a gradual shift from illustrative figuration toward pure color field and monochrome abstraction, in some works combined with incised texts that repeat simple words and phrases. Her art remains directed toward contemplation of the self, but in her most recent canvases, she allows the material of paint itself to take center stage, establishing open fields of color and texture that allow for more open-ended interpretation. Dispensing with identifiable narrative and symbolism, she conjures moods and atmospheres that prompt a meditative gaze, a calm, mindful—and hard-won—form of looking.

Francie Lyshak

Biography

New York painter Francie Lyshak studied art history at the University of Michigan, Ann Arbor, then traveled to Paris to study painting for a summer. Returning to the United States, she studied for a BFA at the Center for Creative Studies and Wayne State University, both in Detroit. Later, she earned an MPS in Creative Arts Therapy from Pratt Institute, New York.

Making use of her graduate training, Lyshak designed and led community art service programs in New York and New Orleans and launched an art therapy program at Bronx Children's Psychiatric Hospital. This professional immersion in art as a therapeutic tool influenced the focus of her subsequent visual practice on psychological experience.

Lyshak began her artistic career in New York's East Village in the 1970s, developing a style of painting that explores emotional themes from a feminist perspective. In 1993, she staged a key exhibition, "The Secret," that explored her recovery from childhood sexual abuse, and published an accompanying book of the same title. After this project, Lyshak's aesthetic began a gradual shift from figuration toward color field and monochrome abstraction, and work with incised handwritten text.

Francie Lyshak has been the subject of solo exhibitions at venues around New York including, most often, La Mama La Galleria and Carter Burden Gallery. She has also participated in numerous group exhibitions at venues including La Mama La Galleria, Denise Bibro Fine Art, A.I.R. Gallery, RC Fine Arts, Barbara Ann Levy Gallery, Sikkema Jenkins & Co., Carter Burden Gallery, and Stephen Harvey Fine Arts, and has shown work with curators and jurors including Alice Neel, Patterson Sims, and Paulina Pobocha. Her work has been reviewed by J. Vojtko and discussed in New York magazine, and she has been interviewed in the online journal *firstindigoandlifestyle*.

Lyshak is the recipient of awards at competitions and events including the First Annual Prize Competition, Provincetown Arts Association and Museum; Museum of the Hudson Highlands Fourth Annual Competition, Cornwall-on-Hudson, NY; and Annual Faber Birren National Color Award. Her work is represented in the collection of the Bronx Psychiatric Center, and in private collections in the US and UK.

Francie Lyshak

Artist Statement

New York painter Francie Lyshak draws on her own lived experience—including the trauma of childhood abuse—to conjure hauntingly allusive scenes with something of the quality of modern myths. Aiming to transcend the purely rational by establishing spaces for dreaming and reflection, emotional exploration and release for the viewer, she also maintains her own indelible perspective, subtly advancing a feminist outlook and pursuing a foundational belief in the continuing power of image, color, and text.

Lyshak's powerful figurative work is marked by highly idiosyncratic visual style and a distinctive narrative focus. It is both immediately accessible in its highly readable echoing of illustration, and consciously mysterious in its use of dreamlike imagery and symbolism. Echoing the work of Marc Chagall and Henri Rousseau alongside the Surrealists' fascination with unconscious forces, Lyshak conjures scenes that we half recognize, figures that exist only in the imagination but seem oddly familiar nonetheless. Some are openly disturbing, others more akin to fairytales.

In her more recent abstract work, Lyshak concentrates on the interaction of painted colored surfaces with reflected and refracted light. Applying her material with a palette knife, she allows the canvas a renewed objecthood and a unique presence. Some works feature patterns of repeated words and phrases, some legible, others of which vanish into the physical substance of the work. Others concentrate on the interaction of fields of color in deceptively simple compositions. Dispensing here with the more overt references of her earlier work, Lyshak conjures contemplative moods and fluid meanings.

Francie Lyshak

Resume (Selected)

For complete resumé see <http://www.francielyshak.com>

One and Two-Person Exhibitions

Examining Movement & Gesture, Carter Burden Gallery, NYC, 2017
Atmospheres, Carter Burden Gallery, NYC, May, 2015
Place Imagined, La Mama La Galleria, NYC, April, 2004
The Spirit of Water, La Mama La Galleria, NYC, October, 1998
Dollhouse Theatre, La Mama La Galleria, NYC, April, 1996
The Secret, La Mama La Galleria, NYC, November, 1993
Twelve Fables, Private Exhibition, NYC, January, 1990
Bill Rice Studio, NYC, February, 1988
Claire Dunphy's Studio, NYC, February, 1985
Rick Picks Francie, Bill Rice Studio, NYC, September, 1984

Selected Group Exhibitions

Yard, Steven Harvey Fine Arts, NYC, May, 2019
Small Works Group Show, Carter Burden Gallery, NYC July, 2019
Paradise, Stephen Harvey Fine Arts, NYC, November, 2016
Paint, Print, Paper, Carter Burden Gallery, NYC, August, 2016
5th Anniversary Exhibition, Carter Burden Gallery, NYC, December, 2015
On the Wall, Carter Burden Gallery, NY, NY, May 2014
Visual Aids, Sikkema Jenkins & Co., NY, NY, January 2013
International Invitational Salon, New Arts Program, Kutztown, PA, Summer, 2012
Annual Juried Exhibition, Oliver Art Center, September 2011, July and August, 2012
DNA, "East Side" group exhibition with Wojnarowicz, Rice, Ess, Morrison and Lyshak, Provincetown, MA, June 2011
Art for Charity: Creating Critical Linkages, Juried Exhibition, College of New Rochelle, New Rochelle, NY, October 2010
Stamford Art Association, 29th Annual Faber Birren National Color Award Show, Stamford, Conn., October, 2009
College of New Rochelle Juried Exhibition, New Rochelle, NY, 2007
New York Art Therapy Association Juried Exhibition, Long Island, NY, March, 2006
Barbara Ann Levy Gallery, Fire Island, NY, September, 1999
5 Views, RC Fine Arts, Maplewood, NJ, July, 1999
Sentimentality/Brutality, curated by Jim Furlong, Hudson Guild, NYC, January, 1997
Invitational Exhibition, A.I.R.Gallery, NYC, October, 1997
The Lyrical, the Expressionist and the Poetic, Juried Exhibition curated by Michael Walls, Denise Bibro Fine Art, NYC, Jan. 1996
The First Decade, La Mama La Galleria, NYC, December, 1992
Love Me Tender, Marymount Manhattan College Gallery, NYC, March, 1989
The Liberty Show, La Mama La Galleria, NYC, July, 1986
Just Another Asshole #7, Curator-Barbara Ess, Cash/Newhouse Gallery, NYC, November, 1985
Salon, Bill Rice Studio, Curators-B. Rice and R. Morrison, NYC, January, 1985

Awards and Honors

Award Winner, Oliver Art Center, Frankfort, Michigan, September, 2011
'Art Quest 86' Finalist, Curators-B. Haskell, H. Fox, J. Crist, W. Olander, N. Rifkin, NYC and LA, Summer, 1986
'Museum of the Hudson Highlands Fourth Annual Competition,' Curator-Patterson Sims, Cornwall-on Hudson, NY, April, 1985
'First Annual Prize Competition,' Honorable Mention, Juror-Alice Neel, Provincetown Art Association and Museum, Sept. 1983

Biography/Publications

Francie Lyshak—About Painting, firstindigoandlifestyle.com, April 6, 2017
Carter Burden Gallery 5th Anniversary Show Catalogue, 2014
Indiana, Gary. *One Brief Scuzzy Moment*. New York Magazine, 12/6/04. pp. 48-52
Lyshak-Stelzer, F. *The Secret: Art & Healing from Sexual Abuse*, Safer Society Press, Brandon, VT, 1999
Vojtko, J. *Spirits of the Deep: Francie Lyshak and Basil Twist at the Ocean of Infinite Metaphor*, pp. 5-11. Review, 10-1-98
Vojtko, J. *The Science and Art of Pain Management: Notes on the Nascent of Surrealist Epiphany*, p. 11. Review, 1-15-98.

Education

Pratt Institute, Art Therapy and Creativity Development, Masters of Professional Studies, NYC, 9-76 to 5-78
Wayne State University, Painting and Drawing, Bachelor's of Fine Arts, Detroit, Michigan, 1-69 to 5-70
Center for Creative Studies, Fine Arts, Detroit, Michigan, 9-68 to 5-69

Exhibition Fact Sheet

Francie Lyshak

Throughout the history of art, but especially in the last 150 years or so, there have been numerous painters whose works have been either inspired by dreams or carry a dreamlike resonance. One thinks of French Symbolists like Gustave Moreau or the fiercely original Henri Rousseau or any number of Surrealists who claimed to be guided by the promptings of the unconscious. Improbable events take place in unusual settings. A fiddler plays by firelight at the edge of gently roaring surf. A newly wedded couple floats in a small boat, navigating choppy waters filled with seals, dolphins, and what look to be aquatic dinosaurs.

Francie Lyshak's paintings from this show, most from a roughly ten-year period in the late 1980s and mid-90s, share the same qualities of enchantment and surprise—a certain dreaminess, if you will—that animates works by Rousseau or even Marc Chagall.

— Ann Landi

NUMBER OF OBJECTS:

24 available paintings. Sizes, dates and media are featured on pdf presentation (www.ktcassoc.com, Curators, Artists' PDFs).

SPACE REQUIREMENTS:

180-200 running feet depending on installation and selection.

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; standard 2D wall hanging apparatus required.

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

Francie Lyshak

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 and additional information:

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