



LISBETH FIRMIN
Painting The Light

*After raising her daughter, Firmin quit her full time job to paint full time.
Self portrait by Lisbeth Firmin, Provincetown, MA 1997*





Credits:

ISBN: 00001
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LISBETH FIRMIN

PAINTER/PRINTMAKER
WORKS FROM 1990s TO PRESENT

SELECTED QUOTES/REVIEWS

“In Lisbeth Firmin’s paintings of the city, human figures are suspended in time. The perspective is never straightforward but always leans toward the unusual” —**Review, “Frozen in the Amber of the City,” *New York Times***

“Lisbeth Firmin is an American realist painter and printmaker who creates urban landscapes that explore the relationship between people and their environment. Her work captures the energy and light of a particular moment while conveying a sense of human solitude.” —***New York Foundation for the Arts***

“Lisbeth Firmin’s art stands on firm ground. She knows how to paint and she knows how to make monoprints so very well. There are no pretty pictures in Lisbeth’s art of people and place. Her art looks deeper, often because she knows well the individuals and landscapes she seeks to portray, to offer meaning beyond the surface at a moment in time.” —**Hugh French, *Director, Tides Institute and Museum of Art, Eastport, MA***

“Lisbeth Firmin’s paintings are beautiful, especially the ones of New York -. She paints the things between what you’re “supposed” to notice: the juxtapositions of signage and buses, traffic lights and construction work, and of course, New Yorkers themselves. She is a master of late afternoon light, that strange time of day between the end of work and the beginning of the night. But I suspect she can paint anything.” —**Roz Chast, *Cartoonist***

“I have had the honor and pleasure of exhibiting Lisbeth’s work at my gallery for over 20 years. I feel that Lisbeth is an artist of exceptional strength and quality. She is sure-handed yet daring in her approach, always looking for new ground to break, and has not been afraid to take her work to entirely new areas of representation.” —**Marla Rice, *Gallery Director, Rice Polak Gallery, Provincetown, MA***

“Lisbeth Firmin continues the tradition of the “San Francisco School” important in the 1940’s and the 1950’s, in opposition to the “Abstract Expressionist” movement of New York. This group led by Diebenkorn was a continuation of the “School of Paris” (Picasso, Matisse, and Braque.) Firmin is unique in this age of the rehashing of surrealism in holding tight to the figurative. Her low-keyed choice of palette creates a modest visual use of the figure in normal surroundings.” —**Marvin Saltzman, *Painter***

“Lisbeth Firmin’s paintings show a humane generosity. Much like Hopper, her figurative work displays profound insight into the human psyche.” —**Tim Askew, *Collector, CEO Corporate Rain International and Columnist for Inc. Magazine***

“I have known Lisbeth Firmin for over five decades and have seen her artistic career develop from local beginnings in Provincetown to one of international celebrity. For many years Lisbeth traveled with me and a group of Drawing on the Right Side of the Brain teachers, giving basic drawing skills to people who had never learned to draw. I am very happy that she continues to teach, as well as diligently work in her studio on her own art. My favorite subjects in her paintings are the evocative city street scenes – while she masterfully draws and paints, what stands out to me are her outstanding compositional skills.” —**Dr. Betty Edwards, *Author, Drawing on the Right Side of the Brain***

“I have a great taste for all that is chiaroscuro, think Caravaggio, and I find Firmin’s paintings exceptionally compelling due to her unique use of light and shadow.” —**Luca Mosca, *Collector***

“The excitement created from seeing Firmin’s ordinary(not) urban scenes of people walking down streets or standing on bus and train station platforms is arresting, in quite the same manner when looking at a John Sloan painting. She sees the moment which would appear on first glance to be rather innocuous, but stops it, and us, in time to see what she sees, and we can’t help but to say, “Man, there’s something good happening there.” —**Review, “Lisbeth Firmin Reaffirms the Solitude of the Urban Scene”, *That’s Inked Up***

“Like the work of John Sloan and Edward Hopper, artists with whom she feels a strong affinity, Lisbeth Firmin’s work seeks a hefty balance between the subject and the pictorial structure that holds it together.” —**Peter Malone, *Painter and former Gallery Director, Kingsborough Community College***

“Lisbeth Firmin combines discipline and freedom in this group of new monoprints: a finely tuned formal sense combined with such sureness of mark that each gesture seems inevitable. She is able to capture the fleeting moment and a specific transient light: all seems changeable and mutable except for the massive and solid New York architecture.” —**Roberta Waddell, *Curator of Prints, New York Public Library***

“To capture light - Firmin’s foremost concern - lush vertical strokes are combined with vigorous horizontal sweeps of muted color. Her depictions are not merely a reaction, like an emotional response to a stimulus, but more precisely a calibrated representation of her experience and the forces, either atmospheric or intuitive, that harness it.” —**Karen Mulcahy, *Director, Michael Inghar Gallery***

“Artist Lisbeth Firmin knows the city. In her streets...you feel the romance, even when they’re empty. That’s because she blurs the edges...which leaves you telling yourself stories: Not of what you see, but what you can’t see.” —**Review, “Painter Depicts Intrigue of the Untold Story,” *Sarasota Herald-Tribune***

“The monoprints that you submitted to the 46th Chautauqua National Exhibition were absolutely stunning and well deserved the CCVA Award. I noticed that they garnered a huge amount of attention from people at the exhibition.” —**Michael Gitlitz, *Director, Marlborough Gallery, NYC***

LISBETH FIRMIN - CANDID NARRATIVE



Here's a candid biography of my checkered career path with some of the more salacious bits taken out, for everyone's sake. I always knew what I was going to be when I grew up because the only thing I was good at when I was young was drawing. I was a shy, introverted girl who related to my dogs much more than to my family or other people. My career got started at the age of five, when I won a coloring contest. At around ten after applying to The Famous Artist School, (their ads were famous in the backs of comic books) they told me to try again when I was at least sixteen. All through my younger years, I would lock myself in my bedroom and draw, the walls were covered with my furious creations. In high school I won several scholarships because I could draw. My first was to the Heron School of Art in Indianapolis. These were figure drawing classes so I saw my first naked man at age 13! I remember a very important moment in my artistic life. My family had moved to LA and at fifteen I got

a scholarship to Chouinard Art Institute/CalArts in Los Angeles. The instructor saw my work and exclaimed, "You draw just like a man!" Well, what a message that sent!? I always hung out with the guys after that. When I graduated from high school I was voted best artist, but this was the late 60s, and my drugging and disengagement had begun.

After high school, all I wanted to do was go to art school, but my father couldn't believe that I was serious so to please him I went to one year of University in California. When I returned for my sophomore year, I was told I'd have to take several math classes and I bolted. I met this bohemian artist type, fell in love and left California for the East Coast. When I got pregnant at twenty, we married, and moved to Provincetown. For the next few years, my husband, our baby daughter, and I split our time between Provincetown and Puerto Rico. My husband was a portrait artist, who worked on the streets and in the big hotels in PR. During this time I did little art but kept copious journals, and drew all the time. In 1975, I too started painting portraits on the streets, working in Provincetown at the Starving Artist Studio. Four things I learned from this adventure were: how to get over being shy, how to hustle, how much I loved stuffing \$20 bills in my pocket, and how much I hated doing portraits on the streets.

During this time, between my twelve-hour-a-day work schedule in the summer and raising my daughter, I slowly started making paintings again. I studied for a couple of years with Phil Malicoat, a fine Provincetown painter and a good friend of Edwin Dickinson. Just for fun, I also made several presents for friends; these were crazy collages with cut out paintings of kitschy souvenirs with glitter and sequins all over them. This led to a whole body of work, with even a painting of Elvis on black velvet. Now this is a true story: My husband and I were visiting some friends in a loft on Bond St. in 1977, and had the car trunk open unloading stuff. A gallery owner happened to be on the street in front of her place, saw some of my collages, and offered me a show. Can you believe that!? The

following year I had my first one-person show at the Marie Pelliconni Gallery in Soho, NY.

The marriage had been rocky for years, and completely dissolved in 1979. So, on the heels of my first one-person show, I took off for NYC with my nine-year-old daughter. It was very rough on her, she hated NYC. I barely got a waitressing job to pay the rent and we were very poor. The joke was on me, moving to NYC thinking it would be a breeze to get into a gallery, make money and achieve fame. It took me almost 10 years to get another show! But through all this time I was always making art. In the early 90s I started doing road paintings from the many road trips I was always taking, going back to Provincetown and visiting my family in ME. I also started making monotypes, which I loved doing from the very start as the immediacy of the medium suited my expressionist style so well. I also taught myself how to paint in oils. Here's to Ralph Mayer's The Artist Handbook.

My career really took off in 1992 after I made the decision to paint what I saw whenever I left my apartment on Sullivan Street, down in Greenwich Village. I started painting the city big-time, including the cabs, the mounted policemen, the strollers, the joggers. First I worked only in gouache, (opaque watercolor) then slowly started working in oils. I started painting in oils because I knew I could get a better price for my work and I also knew it was going to be hard, as it was and still is. I had my first show of this new work at the Michael Ingbar Gallery on Prince Street in 1994. I sold almost everything in this exhibition, and over the next few years I acquired several galleries, from all over the country, and my corporate dealers made numerous sales to important business clients. My early NYC work is hanging in the boardrooms of Pfizer, Cablevision, Zurich Insurance, and many, many more.

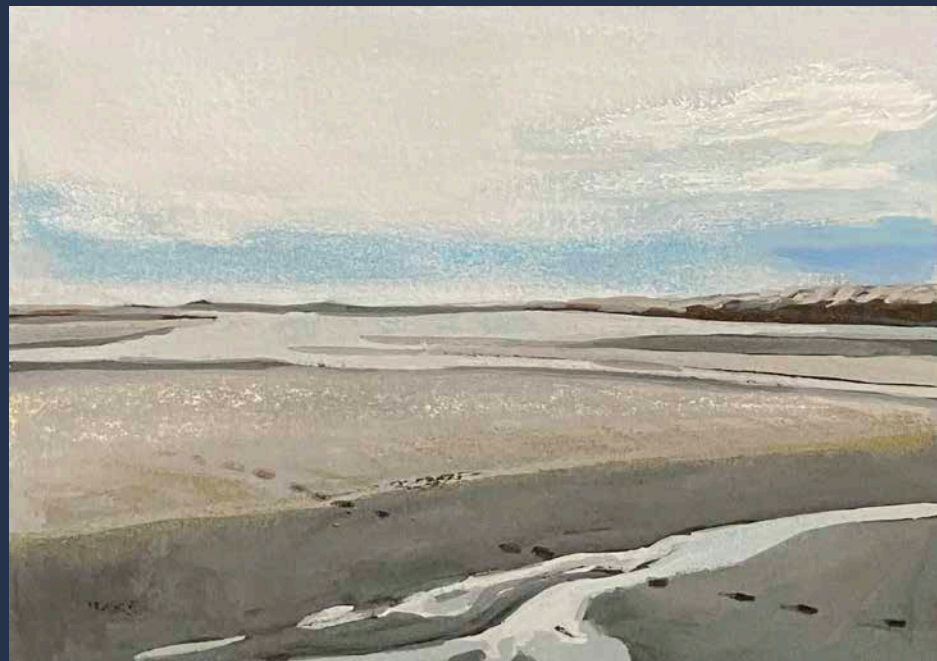
In 2000 I bought an old storefront in Franklin, NY and moved upstate full time. I was used to painting in the small second bedroom of my apartment on Sullivan Street. Now I had a huge space, maybe 1500 square feet –so at first I painted in only one corner of the studio. I didn't know what to do with all that room! And the townspeople were very curious about this single gal who was living and working in the old luncheonette. Everybody assumed I was going to open a gallery there and sell my work. I got questioning looks when I tried to explain I had galleries that handled everything, that all I was going to do in Franklin was paint. (I have since moved to a small village closer to the Catskills, and have a fine studio in a commercial building in Margaretville, NY.)

During this period, I was having shows in my two main galleries, one in Santa Fe and one in Provincetown, every year. I was producing over twenty-five paintings a year! One year I grossed over \$100,000. Then, around 2006/2007 I went through a strange phase. I think I was burned out but couldn't admit it. I started questioning my motives. If I was living upstate full time, why was I still painting New York City? Was I becoming a hack? I felt that I should paint what I see around me – after all, it had always worked before. So I did a whole series of paintings of Oneonta, tried painting Cooperstown, and Franklin, I even did some pastoral scenes with cows! And I did a series of paintings of female nudes. But my galleries didn't like the new work, and begged me to go back to what I was doing. I felt adrift and lost, and I think I was suffering from depression.

After a lot of experimentation and soul searching, I rededicated myself to painting urban landscapes. I found that rather than painting the streets, cabs and buildings, as I had been – what I loved with an even greater passion was painting the light on the solitary figures and their urban surroundings. I think that my work in many ways IS me. I'm that solitary figure walking or sitting somewhere, alone but not lonely. Headed somewhere, or maybe not.



Breakwater II, gouache, 5" x 7," 1985

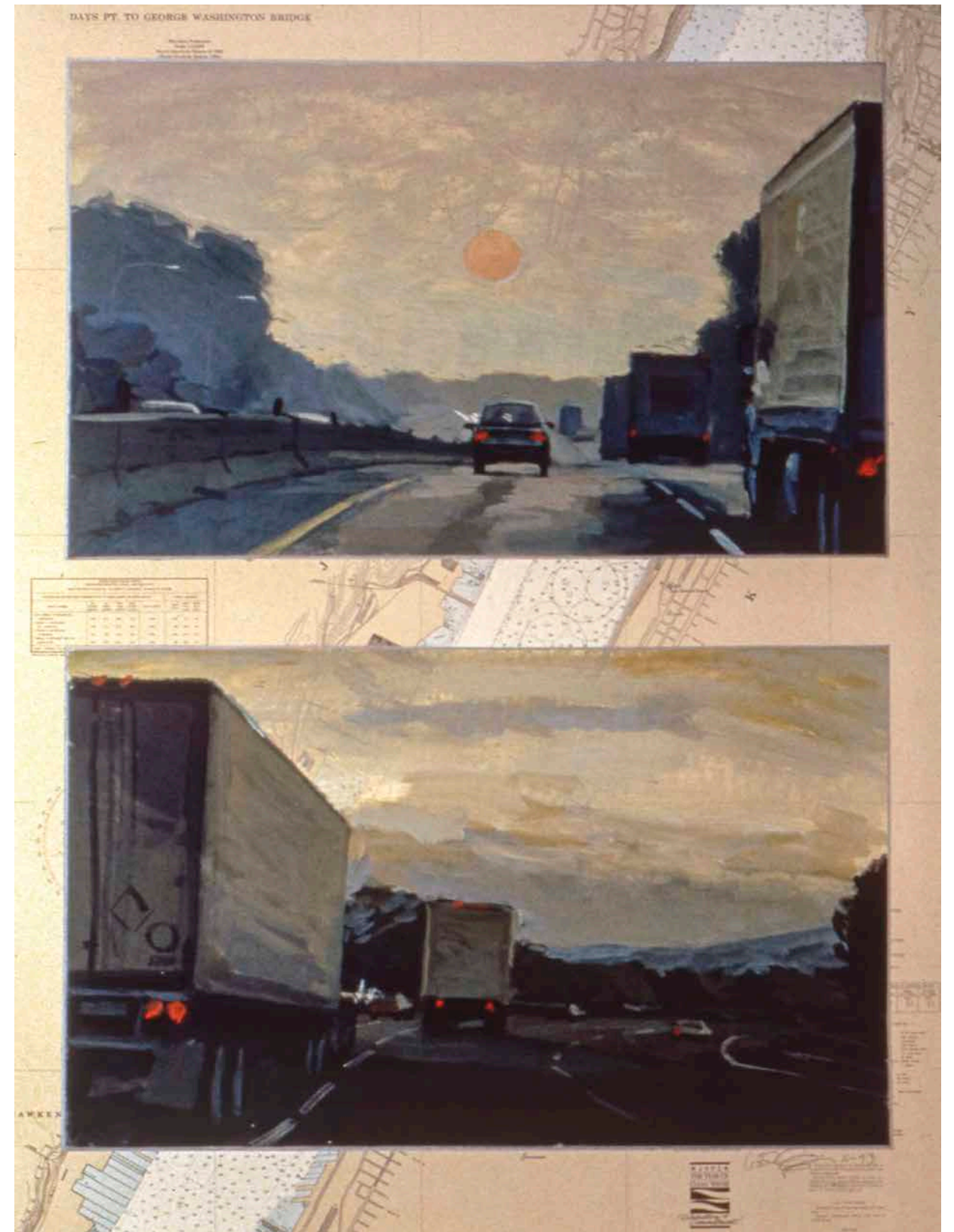


Breakwater III, gouache, 5" x 7," 1985

Early Work



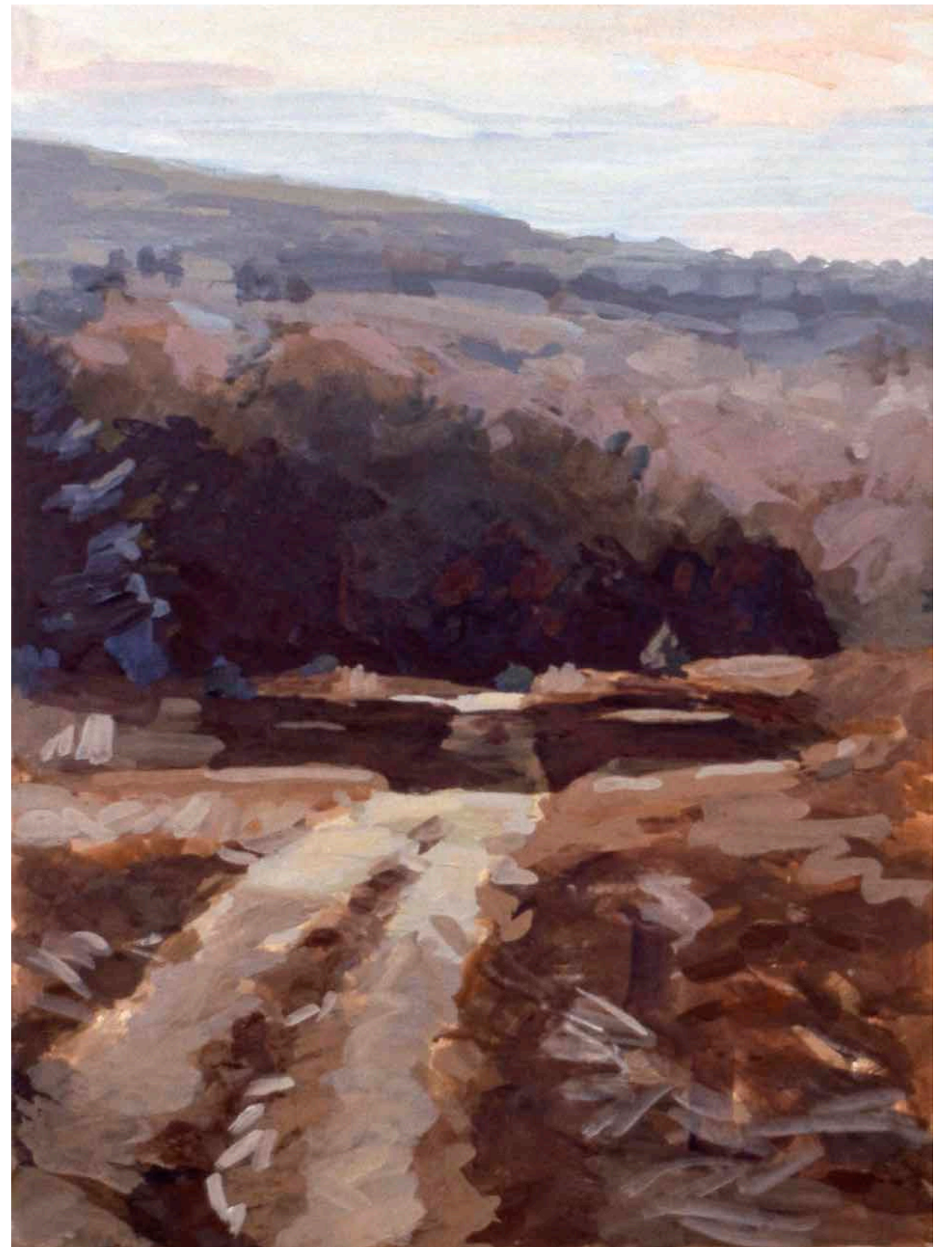
Route 1, ME, gouache painting on chart, mounted, 25" x 27," 1993



Long Island Expressway, gouache painting on chart, mounted, 30" x 42," 1993



Mountain Road I, gouache painting on chart, mounted, 17" x 27," 1993



Mountain Road II, gouache painting on chart, mounted, 17" x 27" 1993



Road to Maine, gouache painting on chart, mounted, 65' x 42," 1993



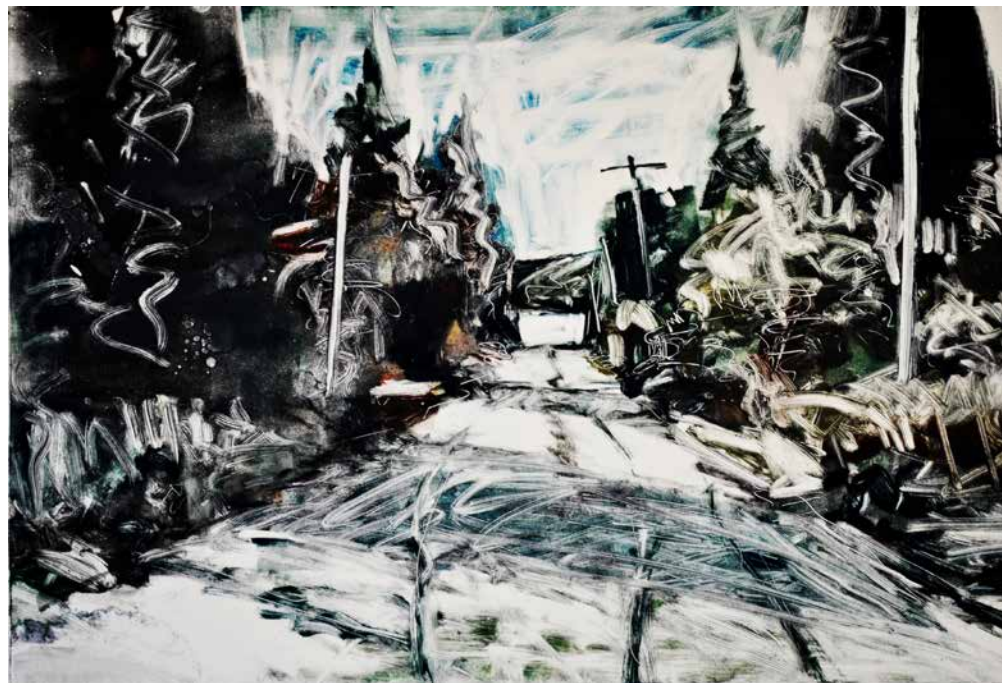
Leaving the Cape, gouache painting on chart, mounted, 35" x 43," 1993



End of the Road I, monotype, 25.5" x 17.5," 1992
(permanent collection: Tides Institute and Museum of Art)



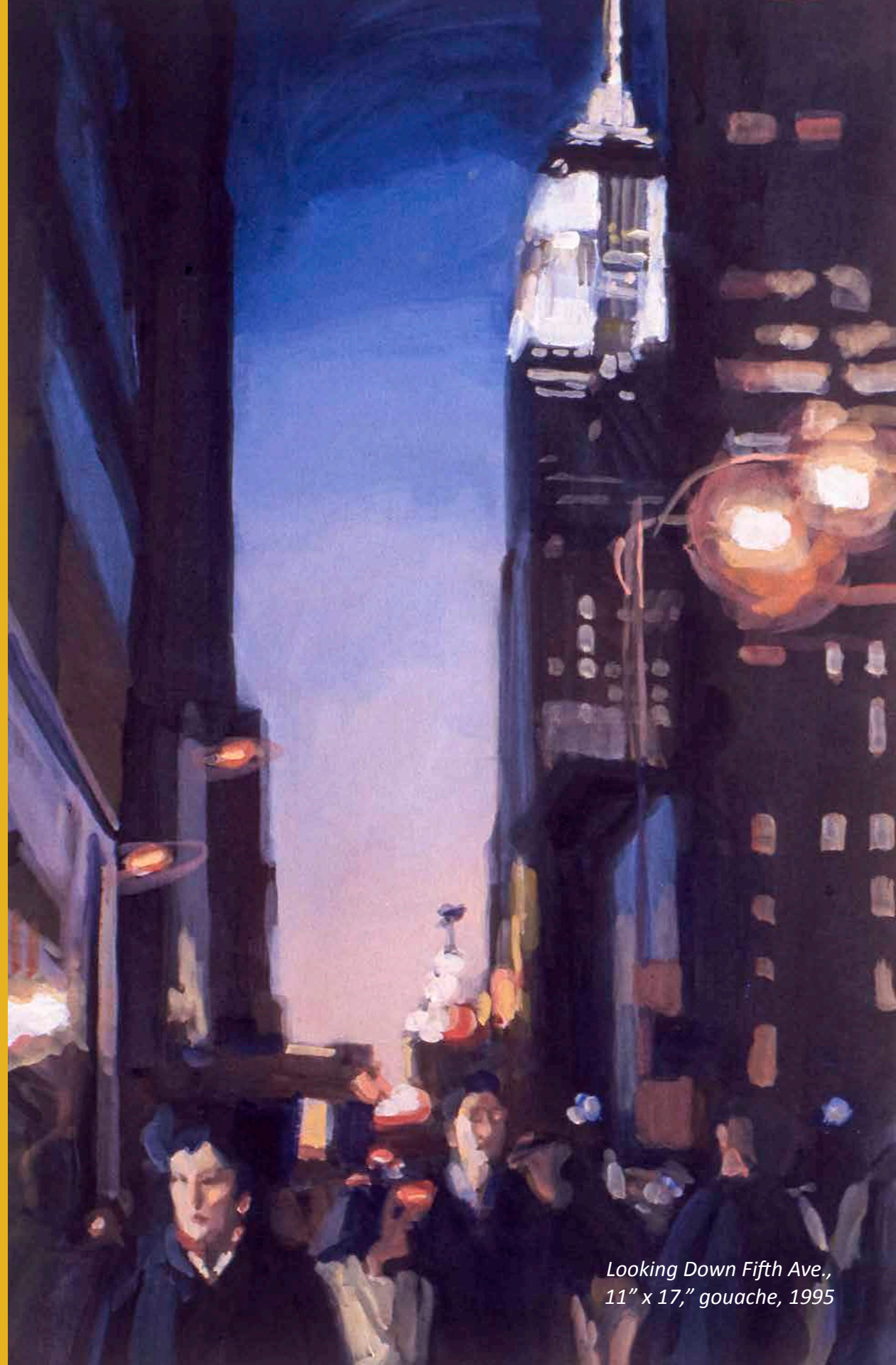
Dune Fence, 17.5" x 25 1/2," monoprint, 1992
(permanent collection: Provincetown Art Association and Museum)



End of the Road II, monotype, 25.5" x 17.5," 1992
(permanent collection: Tides Institute and Museum of Art)

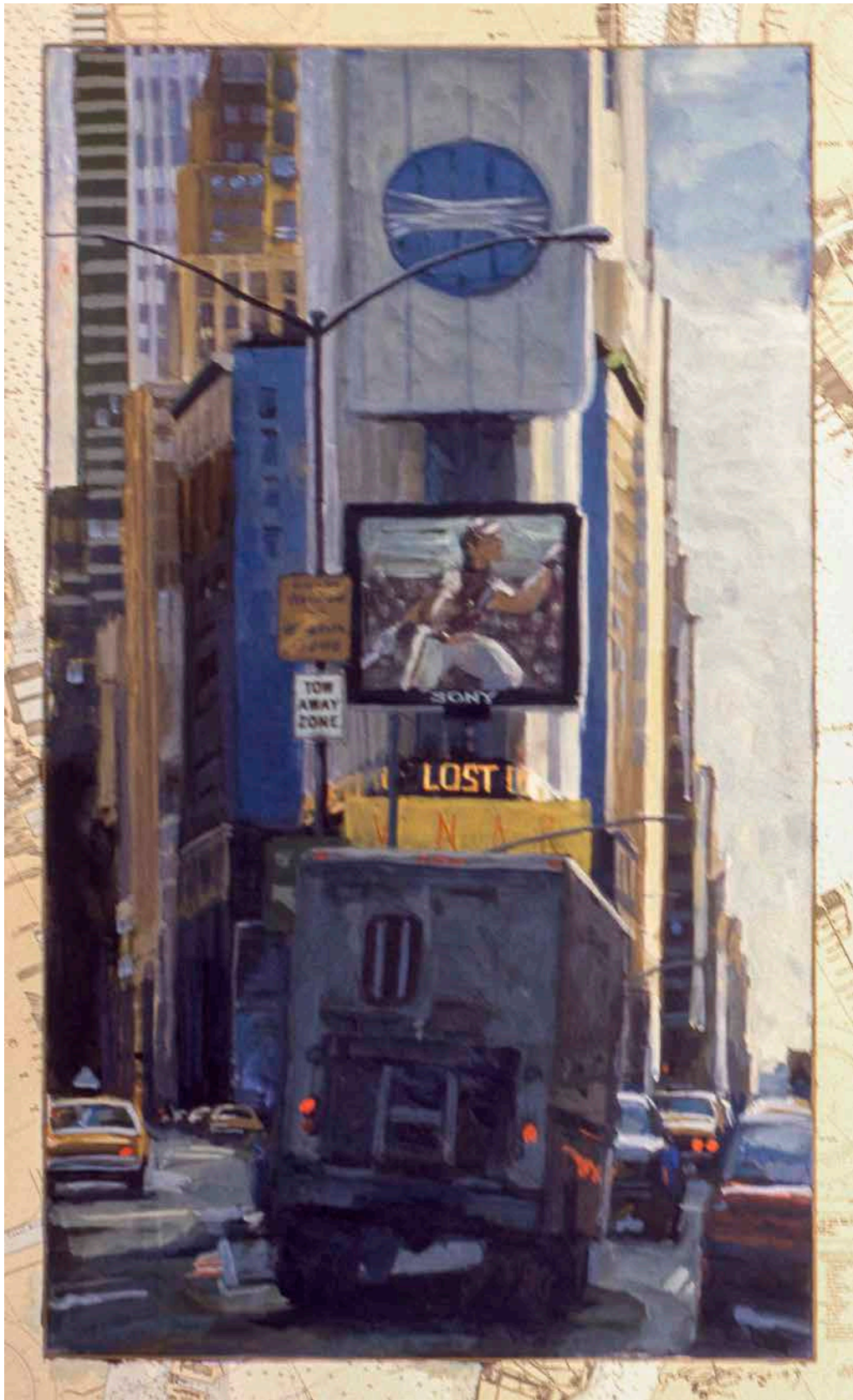


Fort Hill, 17.5" x 25 1/2," monoprint, 1992
(permanent collection: Provincetown Art Association and Museum)



*Looking Down Fifth Ave.,
11" x 17," gouache, 1995*

Early Urban Work



Times Square, 48" x 36," gouache & acrylic on chart mounted, 1993



La Guardia Place I, 10" x10," gouache, 1994



*Prince St. I, 10" x 10," gouache, 1994
(first prize, LANA International Competition, Juried by Wayne Thiebaud)*



Taxi Driver, 15" x 15," oil, 1995



E. 18th St, 10" x 10," gouache, 1995



Lower Broadway, 15" x 15," oil, 1995



Soho on Sunday, 5" x 5," gouache 1995



Amoco Station in the Snow, 5" x 5," gouache 1996



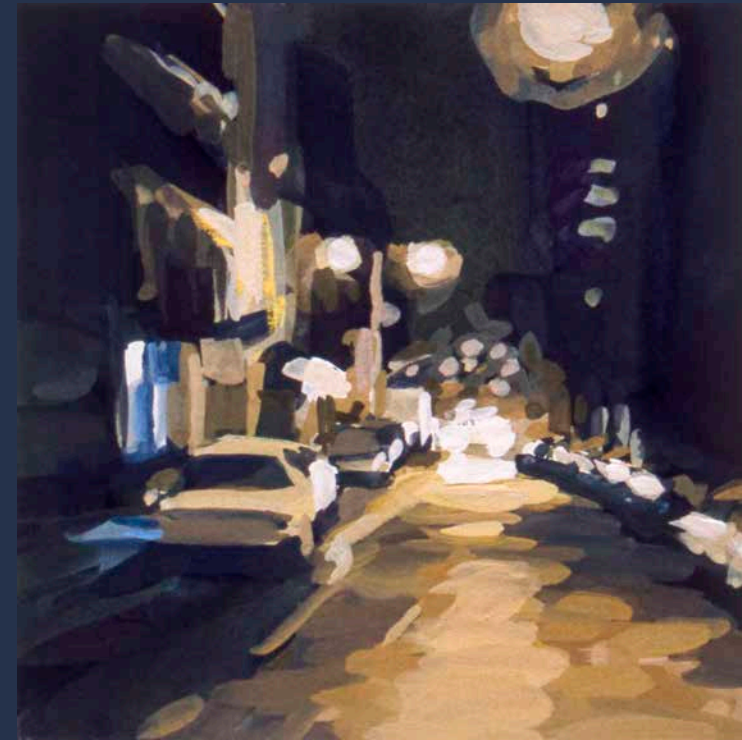
Oil Truck in the Snow, 5" x 5," gouache 1996



Into Chinatown, 5" x 5," gouache 1996



Hailing a Cab, Broome & 6th, 5" x 5," gouache 1997



Sullivan St. at Midnight, 5" x 5," gouache 1996



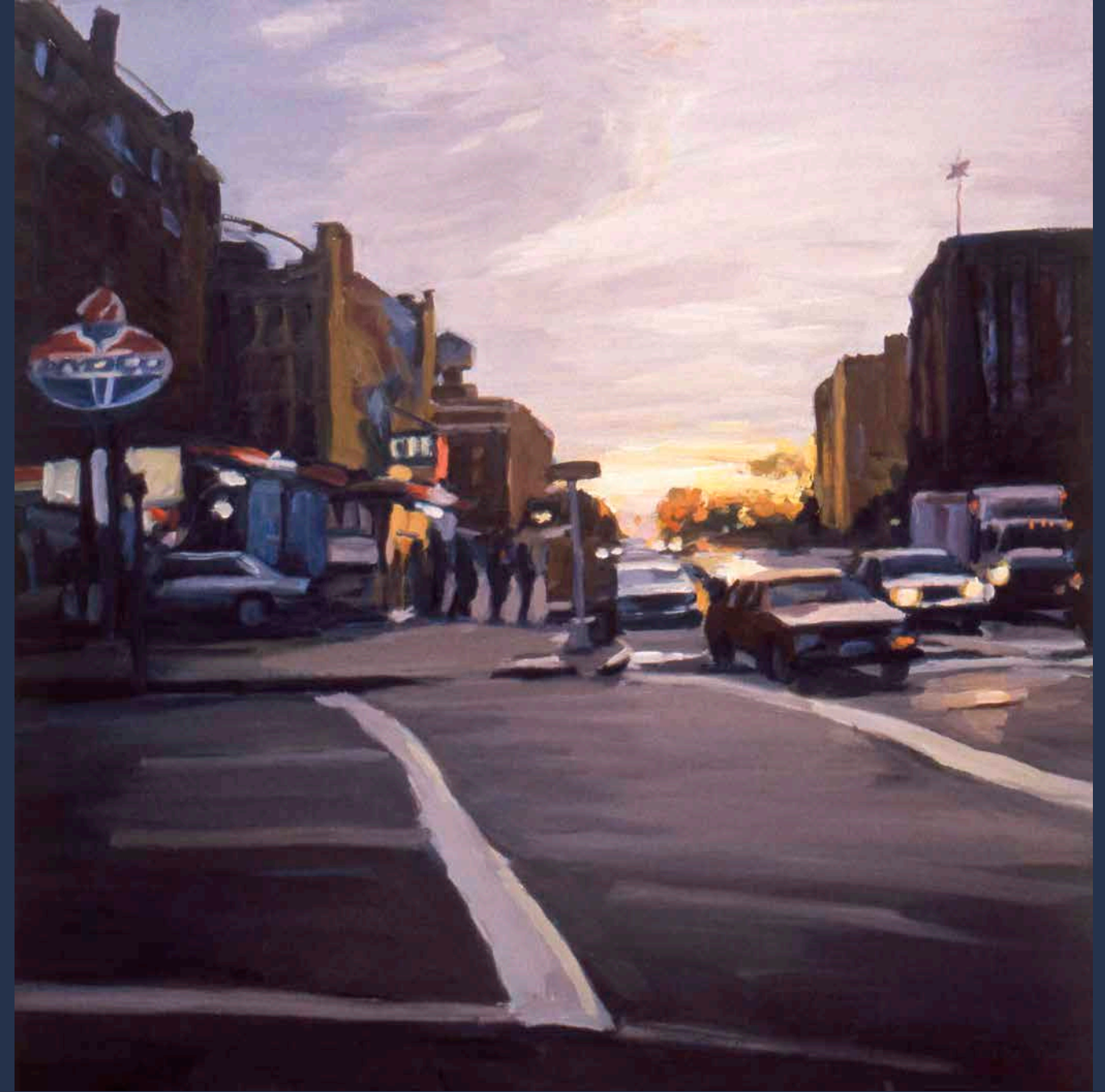
Broadway at Night, 5" x 5," gouache 1996



Garbage Truck in the Snow, 5" x 5," gouache 1996



Blecker St. Station, 20" x20," oil, 1996



Houston & Broadway, 20" 20," oil, 1996



LaGuardia Place, 11" x 17," gouache, 1996



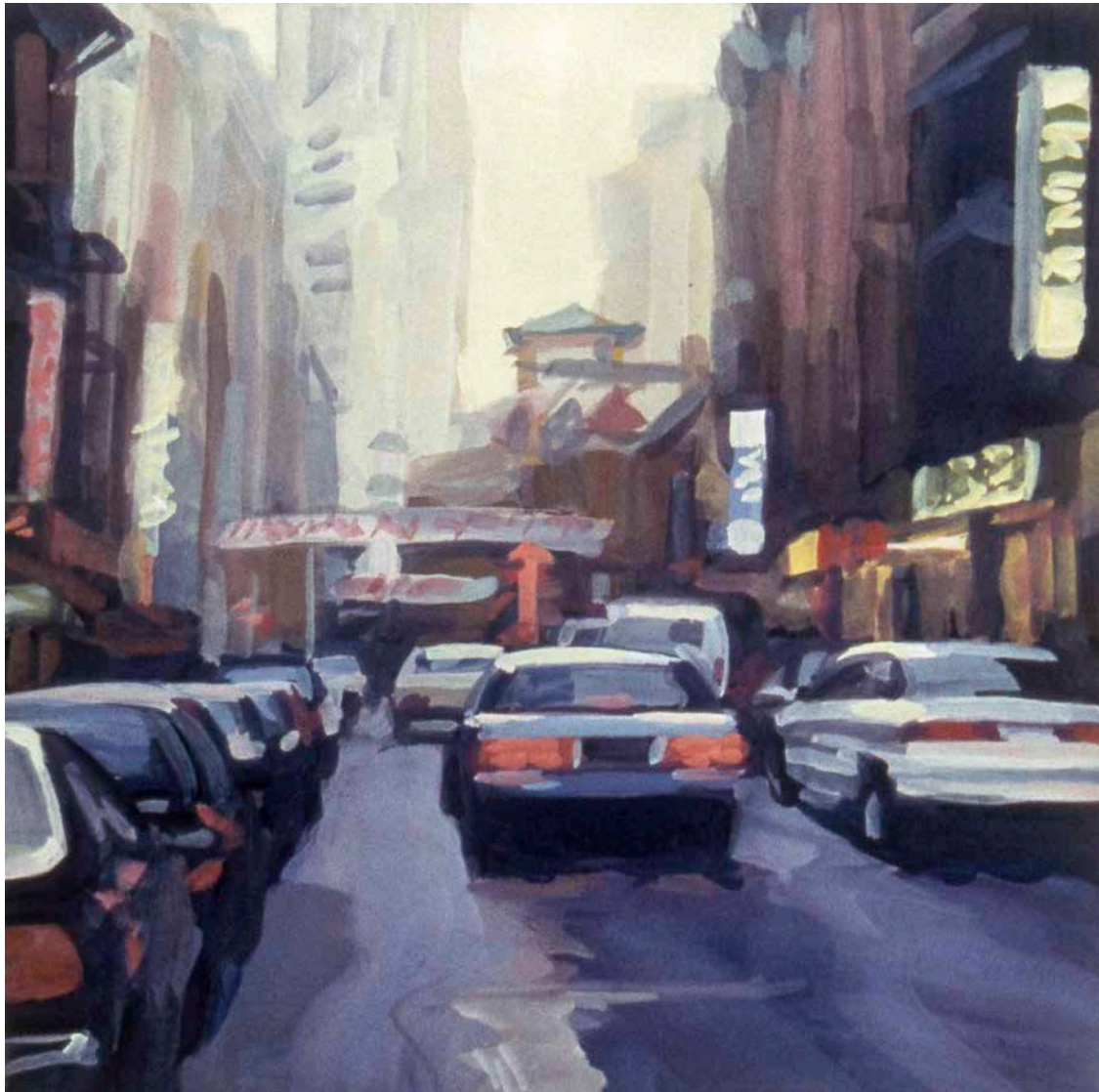
Lexington Ave. I, 11" x 8," gouache, 1996



Washington Square at Christmas, 10" x 10," gouache, 1996



Early Spring, Ninth Ave., 10" x 10," gouache, 1996



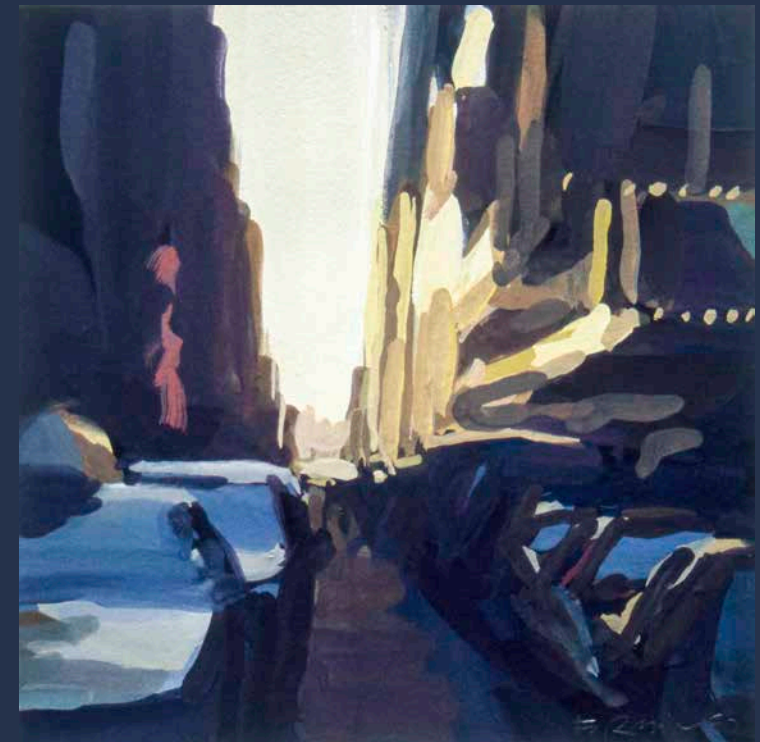
Mott St., Chinatown, 10" x 10," gouache, 1996



Sixth Ave., 10" x 10," gouache, 1996



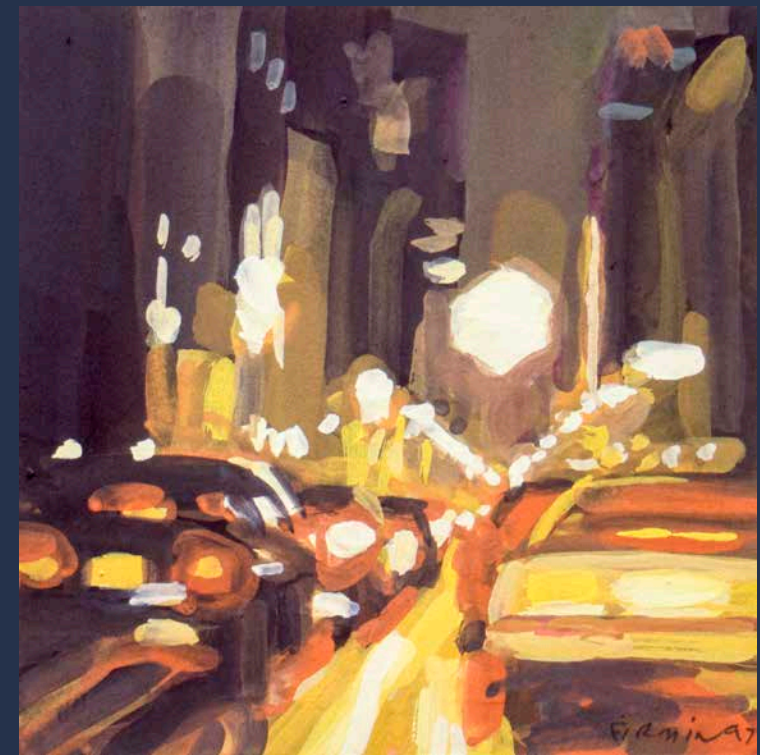
Veselka, 5" x 5," gouache, 1997



West 46th St., 5" x 5," gouache, 1997



Guggenheim Museum, 5" x 5," gouache, 1997



Fifth Ave. at Christmas, 5" x 5," gouache, 1997



Two Cabs on Third, 5" x 5," gouache, 1997



West Broadway I, 5" x 5," gouache, 1997



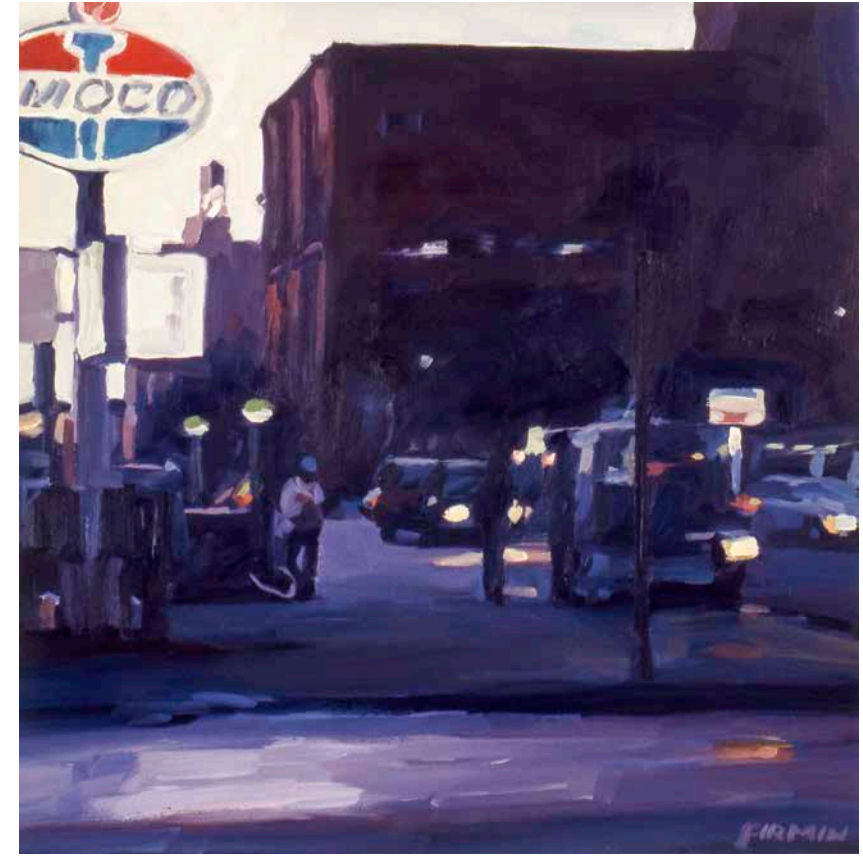
Wall St., 5" x 5," gouache, 1997



Delancey St., 5" x 5," gouache, 1997



Moondance Diner, 38" x 38," gouache, 1997



Amoco Station, 10" x 10," gouache, 1997



Mercer St., 15" x 15," oil on board, 1997



Gridlock, 16" x 16," gouache, 1997



East 43rd St in the Rain, 20" x 27," gouache, 1997



Sullivan St. at Night, 31" x 31," gouache, 1997



Fifth Ave. at Night, 31" x 31," gouache, 1997



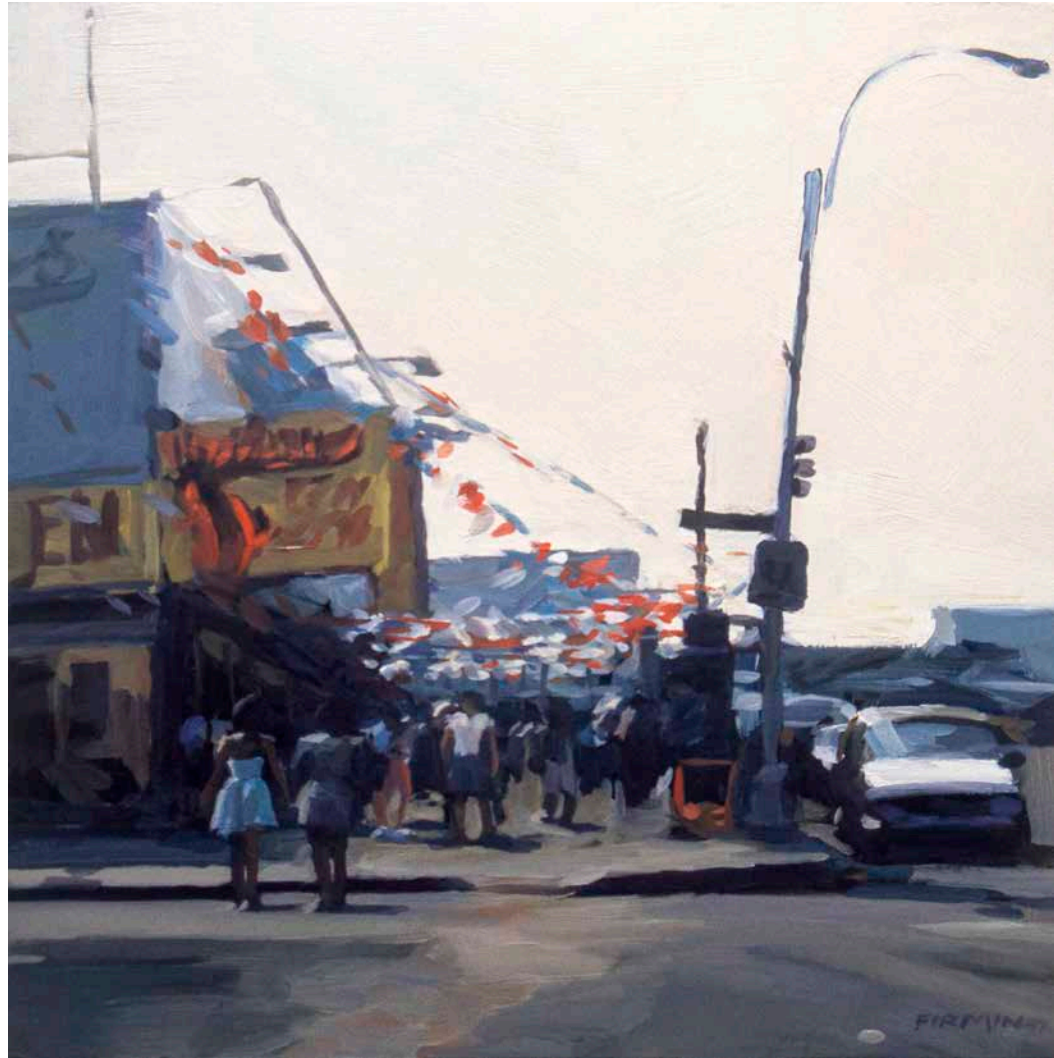
Grand Central, Lexington Ave. Exit, 36" x 36," gouache, 1997



Walking the Dog, Soho, 36" x 36," gouache, 1997



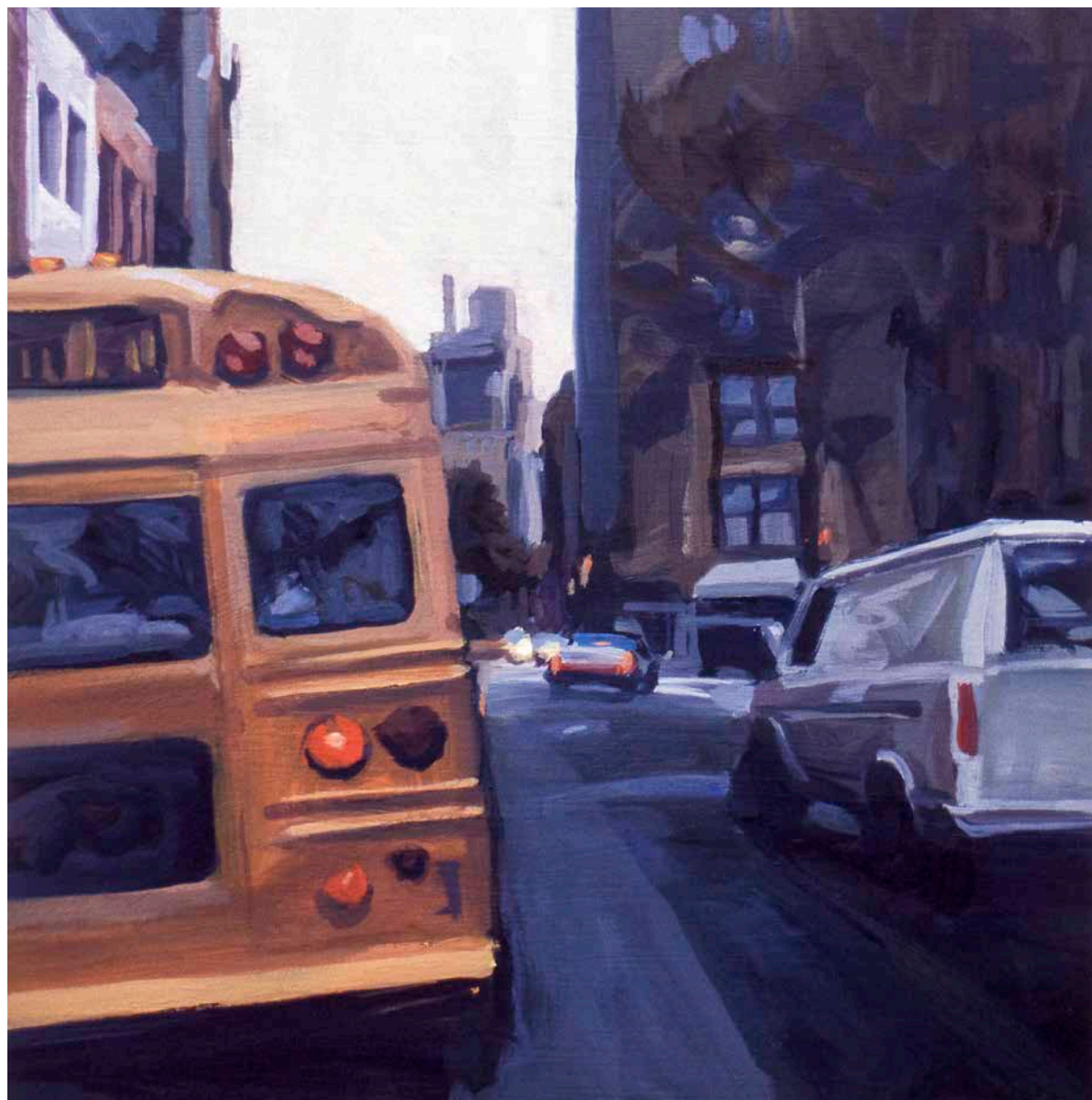
Early Morning Coffee, 15" x 15," oil on panel, 1997



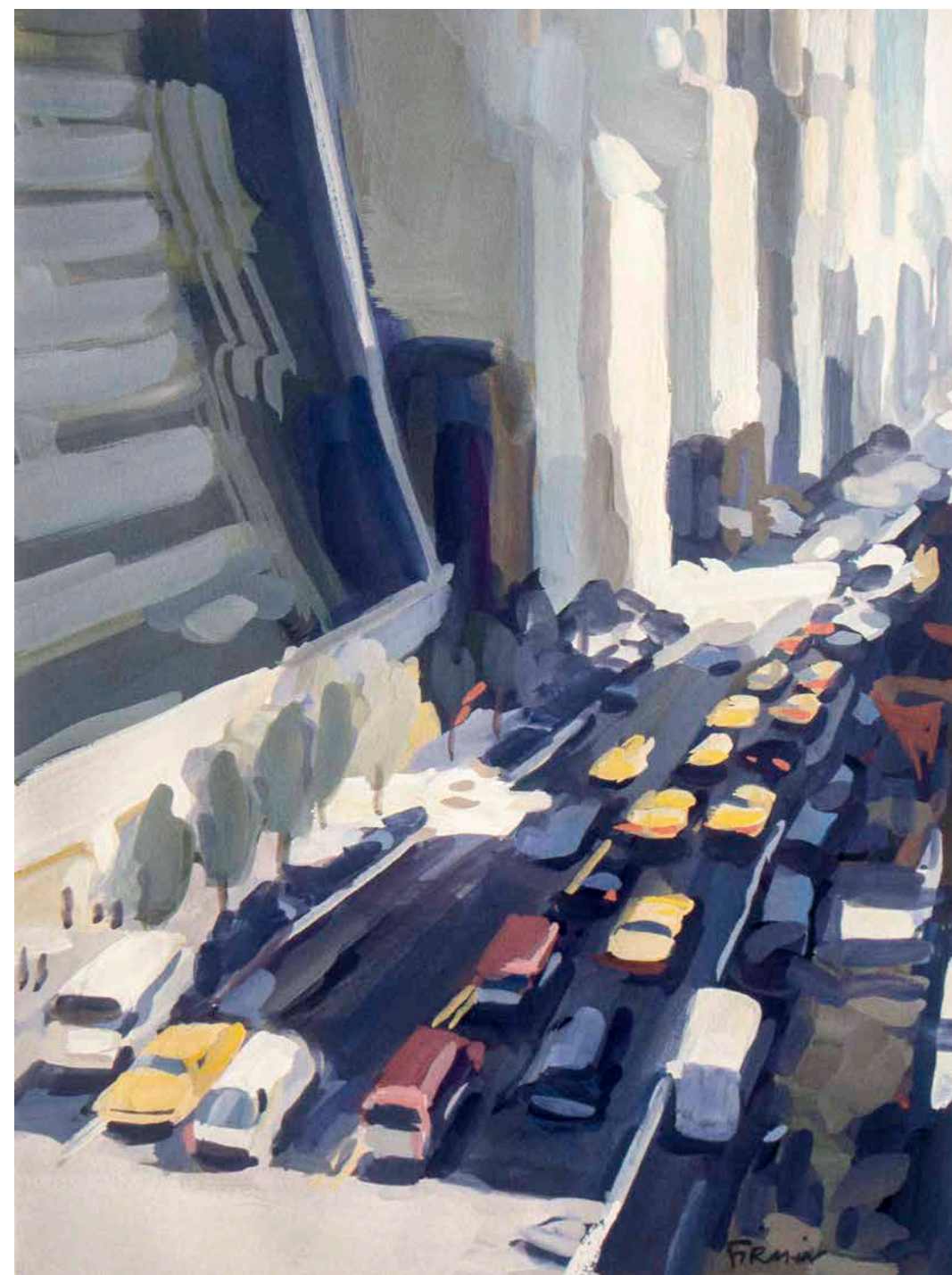
*Nathan's Coney Island, 15" x 15," oil on panel, 1997
(permanent collection: Pollock-Krasner Foundation)*



*Broadway in the Snow, 20" x 20," oil on panel, 1998
(permanent collection: Pollock-Krasner Foundation)*



School Bus, 15" x 15," oil on panel, 1998



57th St., 9" x 12," gouache, 1998



Snowstorm, Prince St., 12" x 12," oil, 1998



Vanderbilt Ave., 20" x 20," oil on panel, 1998



Wooster St., Morning, 20" x 20," oil on panel, 1998



Amoco Station, Dawn, 20" x 20," oil on panel, 1998



Madison Ave. on Sunday, 20" x 20," oil on panel, 1998



Jones Alley, 20" x 20," oil on panel, 1998



Amoco Station IV (study), 9" x 12," gouache, 1998



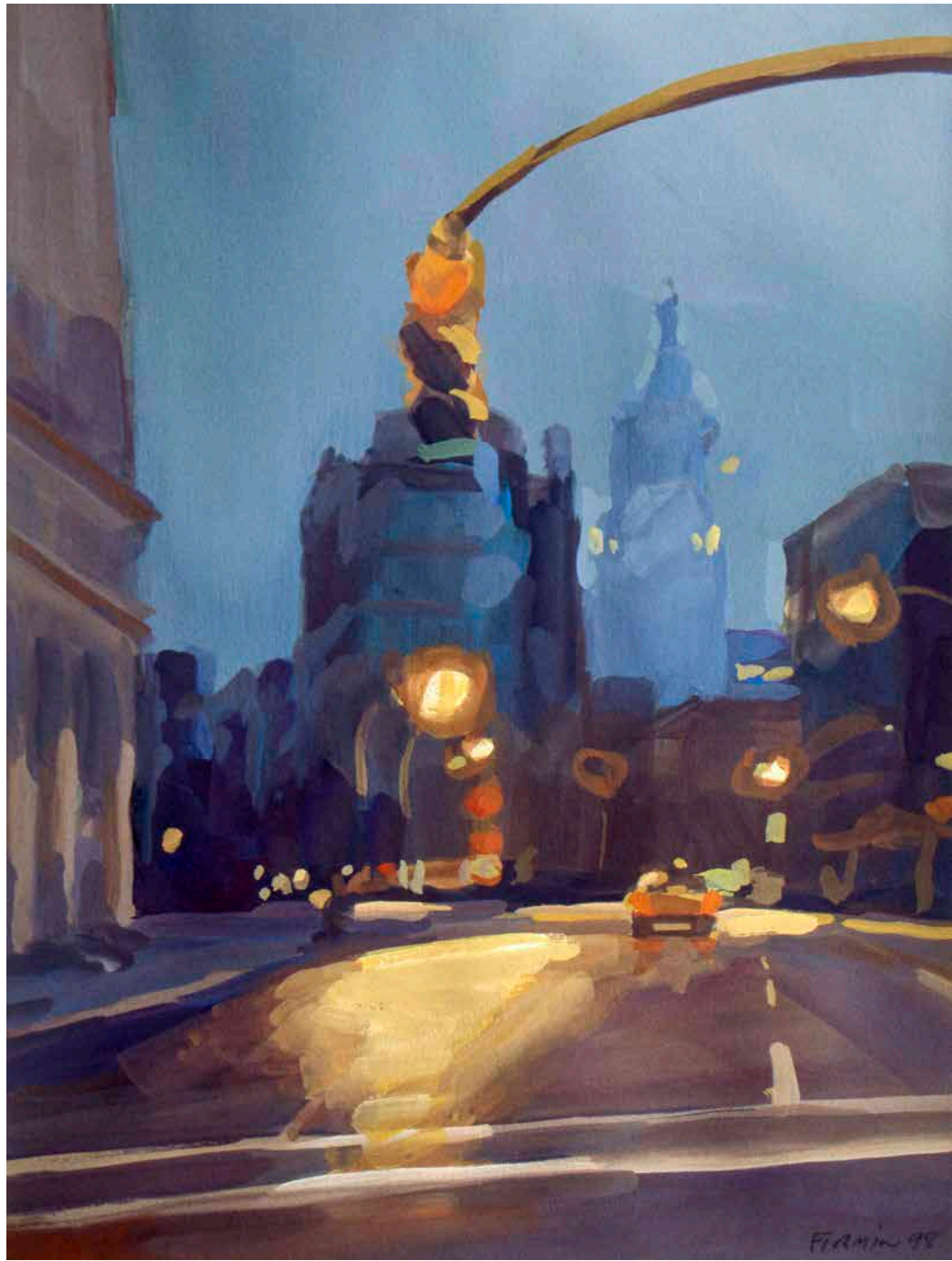
Madison Ave. II (study), 9" x 12," gouache, 1998



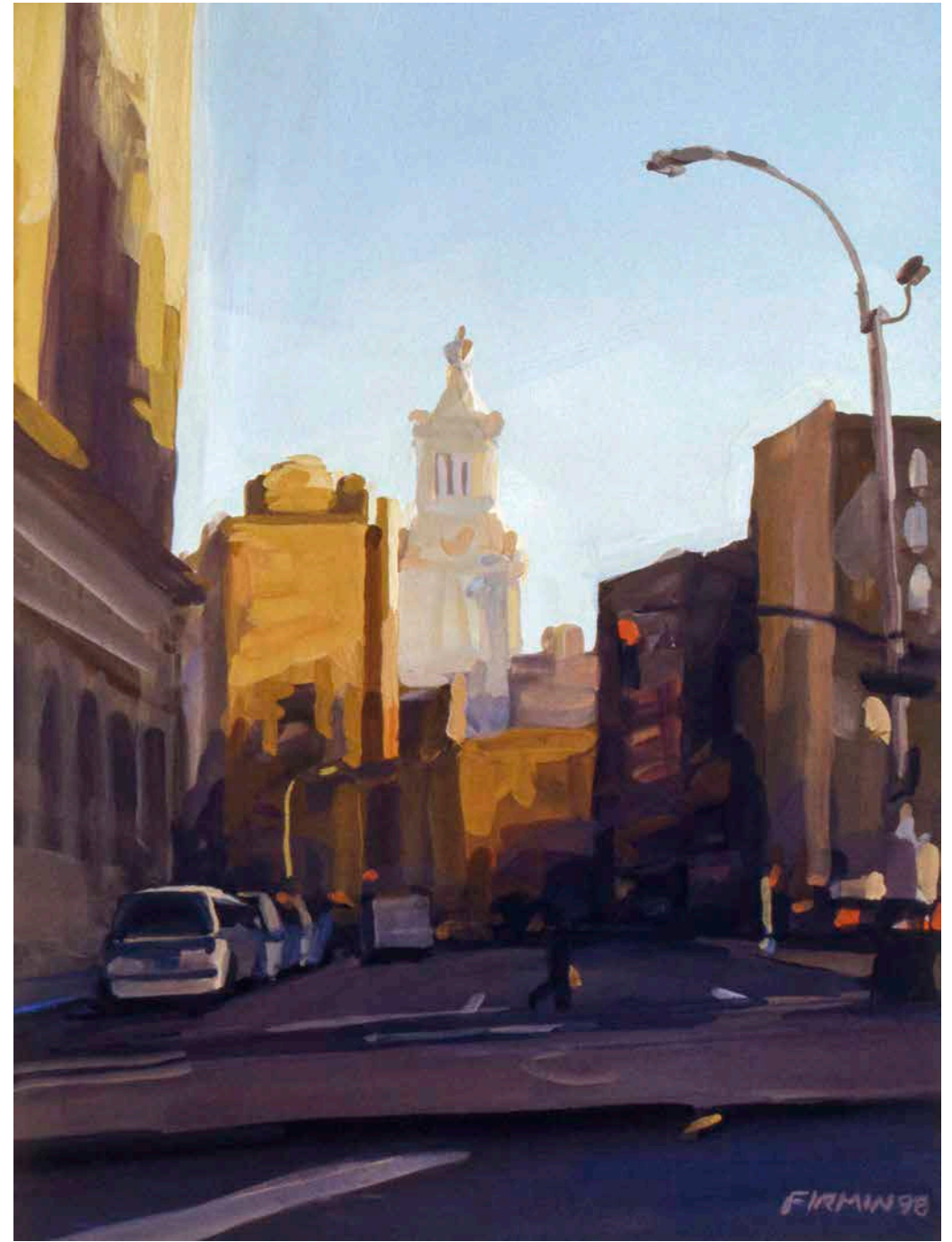
St. Patrick's in Little Italy, 27" x 27," gouache, 1998



Sullivan St. Christmas Eve, 20" x 20," oil, 1998



Astor Place, 9" x 12," gouache, 1998



Astor Place, Morning, 9" x 12," gouache, 1998



Greene St, Summer, 30" x 30," oil, 1998



Winter Day, Soho, 12 x 12," oil, 1998



Biker on Broadway, 18" x 18," monoprint, 1998



Houston St., Early Evening, 18" x 18," monoprint, 1999



Bleecker St., Morning, 20" x 20," oil, 1999



Crosby St. 8am, 20" x 20," oil, 1999



Mercer St., Snow, 12" x 12," oil, 1999



Baby Doll Lounge, 12" x 12," oil, 1999



Spring St., Fog, 10" x 10," gouache, 1999



Soho at Night, 12" x 12," oil, 1999



Grand St. I, 30" x 30," oil, 1999



Grand St. II, 30" x 30," oil, 1999



Canal St., Dusk, 12" x 12," oil, 1999



Thompson St. Early Morning, 12" x 12," oil, 1999



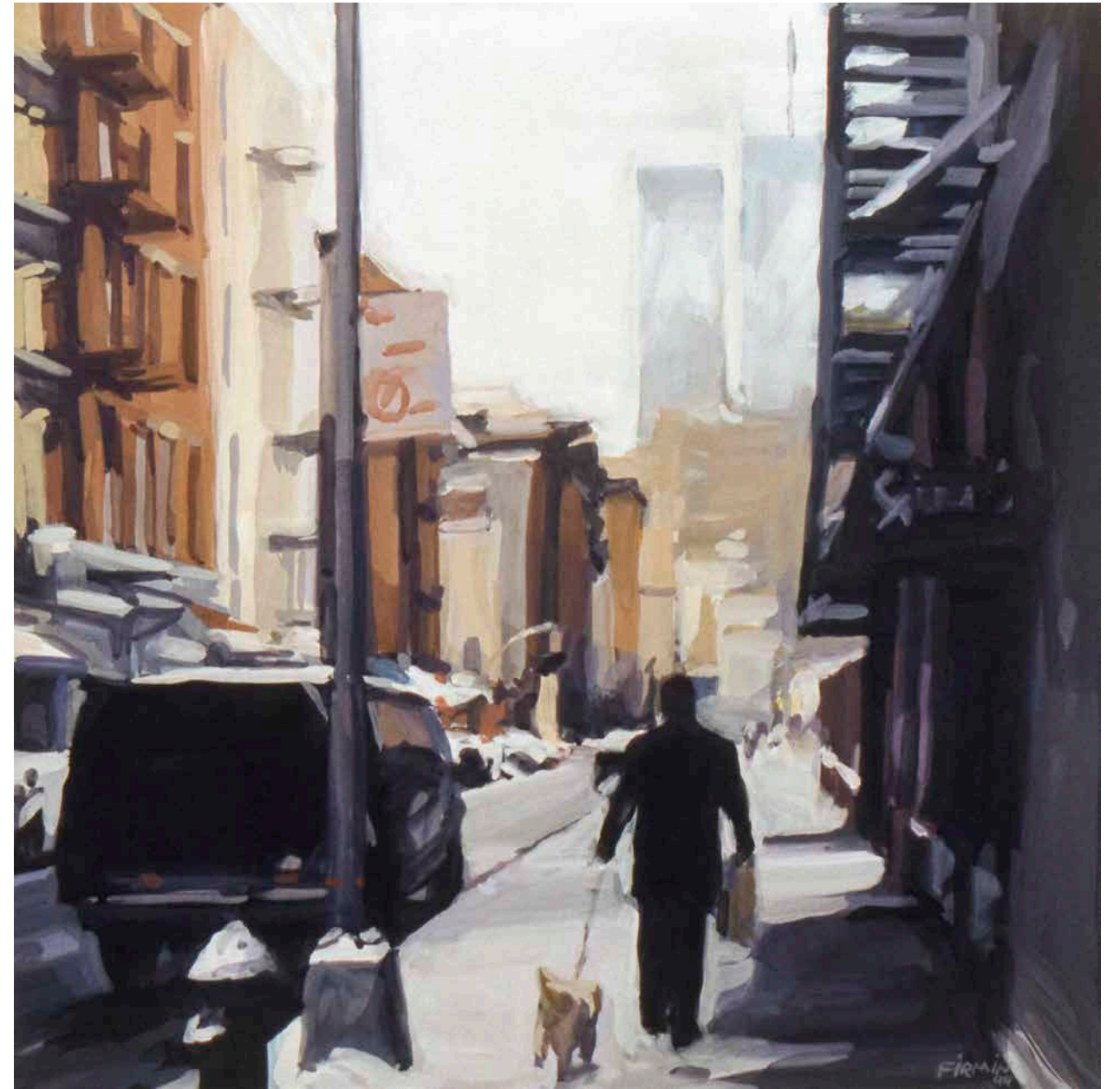
Wooster St. 8am, 30" x 30," oil, 1999



Lake in Central Park, 16" x 16," gouache, 1999



Lafayette St., 15" x 15," gouache, 1999



Thompson St. in the Snow, 15" x 15," gouache, 1999



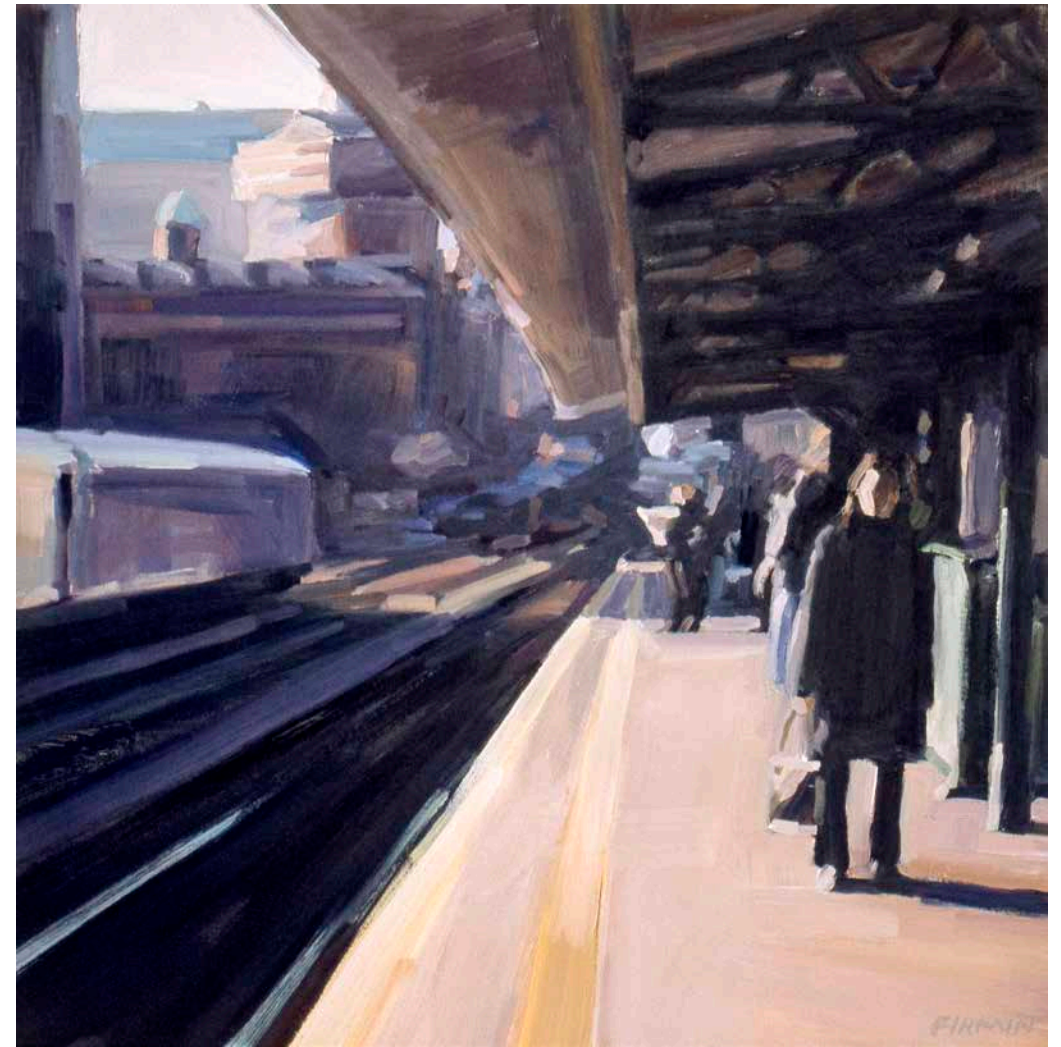
Mott St. in the Rain, 15" x 15," gouache, 1999



Broome St. in the Rain, 12" x 12," oil on board, 2000



Thompson St. in the Snow, 20" x 20," oil on board, 2000



125th St. Station, 12' x 12," oil on board, 2000



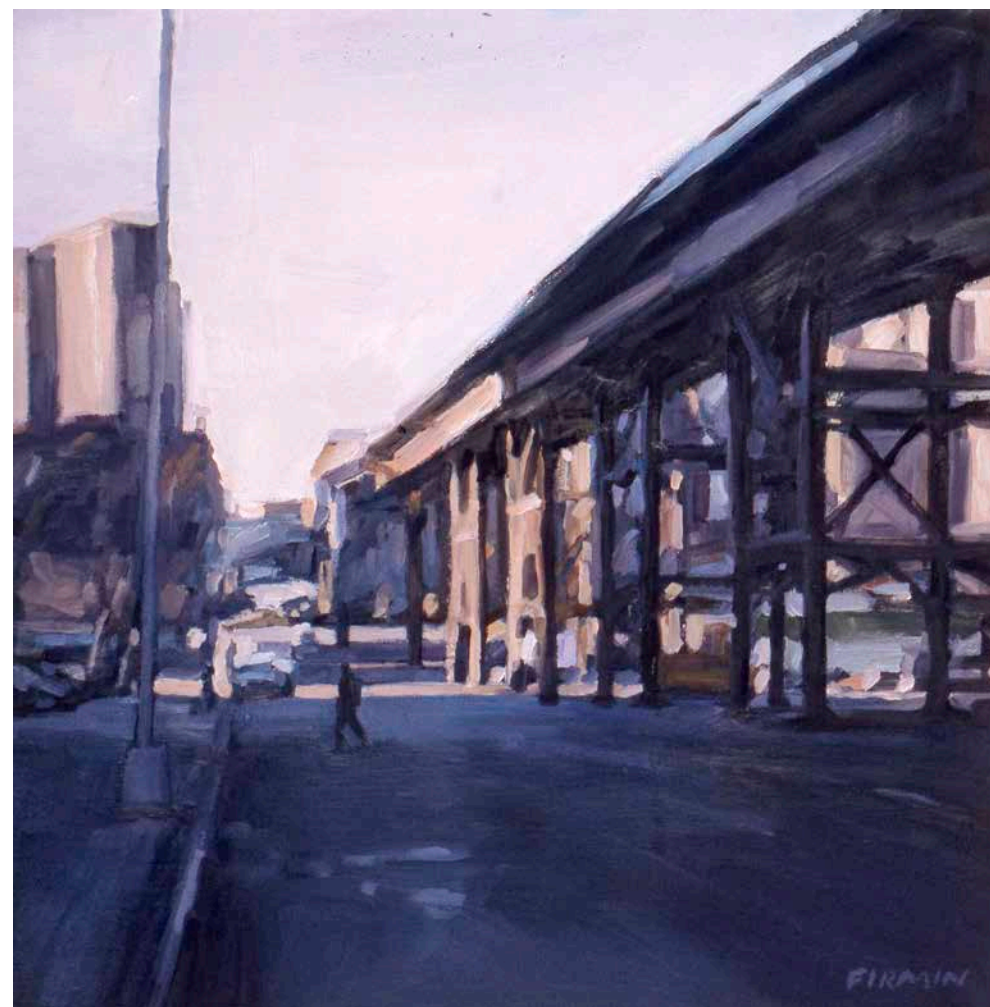
Broome St, Midday, 12" x 12," oil on panel, 2000



Houston St., Dawn, 16" x 16," gouache, 2000



Wooster St. Grey Day, 20" x 20," oil, 2000



The El, 125th St., 12" x 12," oil on panel, 2000



Crosby & Houston, 20" x 20," oil, 2000



Alley, Wall St., 20" x 20," oil on wood panel, 2000



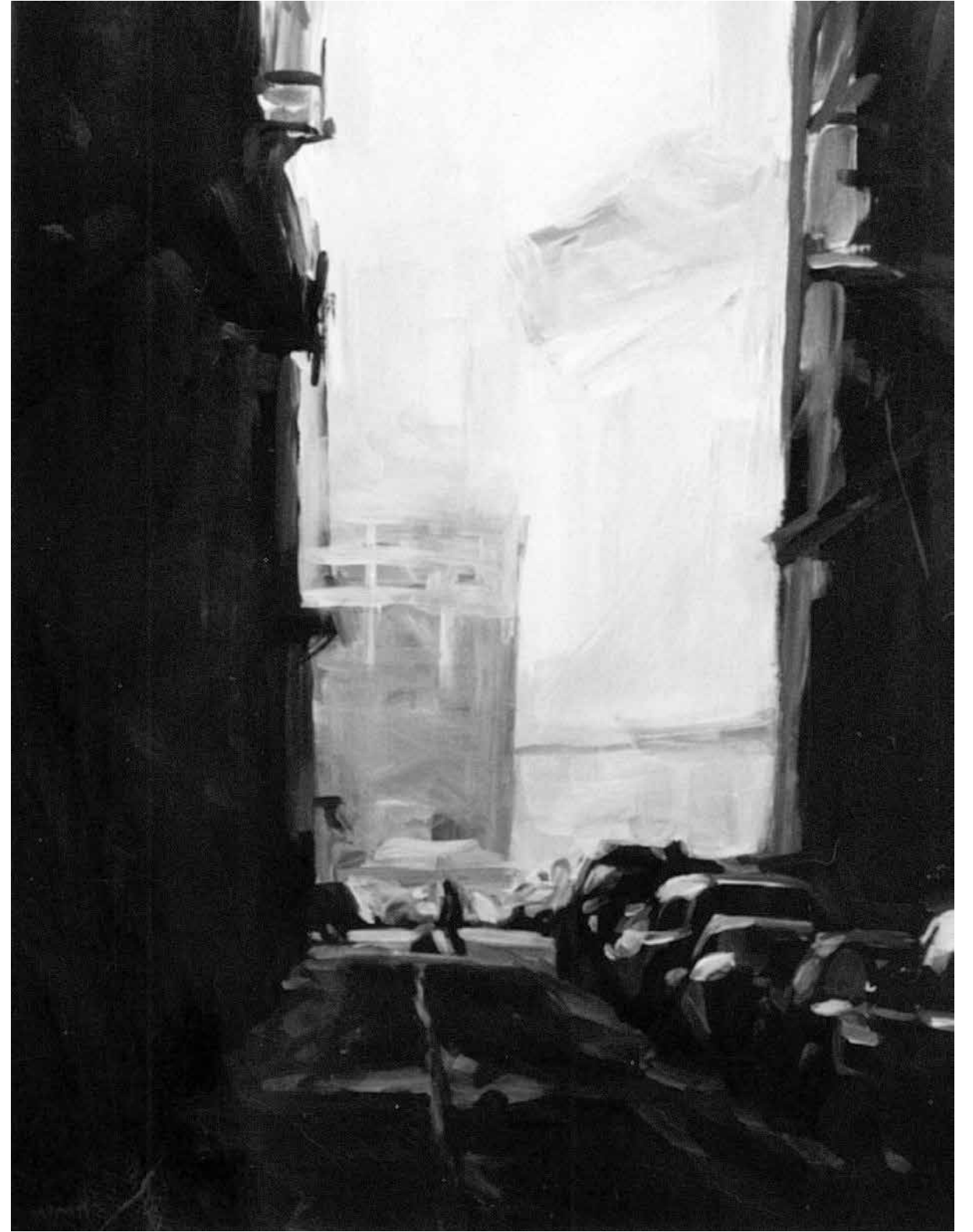
Lexington Ave. Mid-afternoon, 20" x 20," oil, 2000



Looking Down Lexington Ave, 16" x 16," oil on wood panel, 2000



Urban Alley I, 22" x 30," acrylic, 2000



Urban Alley III, 22" x 30," acrylic, 2000



Franklin Alley, Afternoon, 20" x 20," oil, 2000



Franklin Alley, 24" x 36," oil, 2000



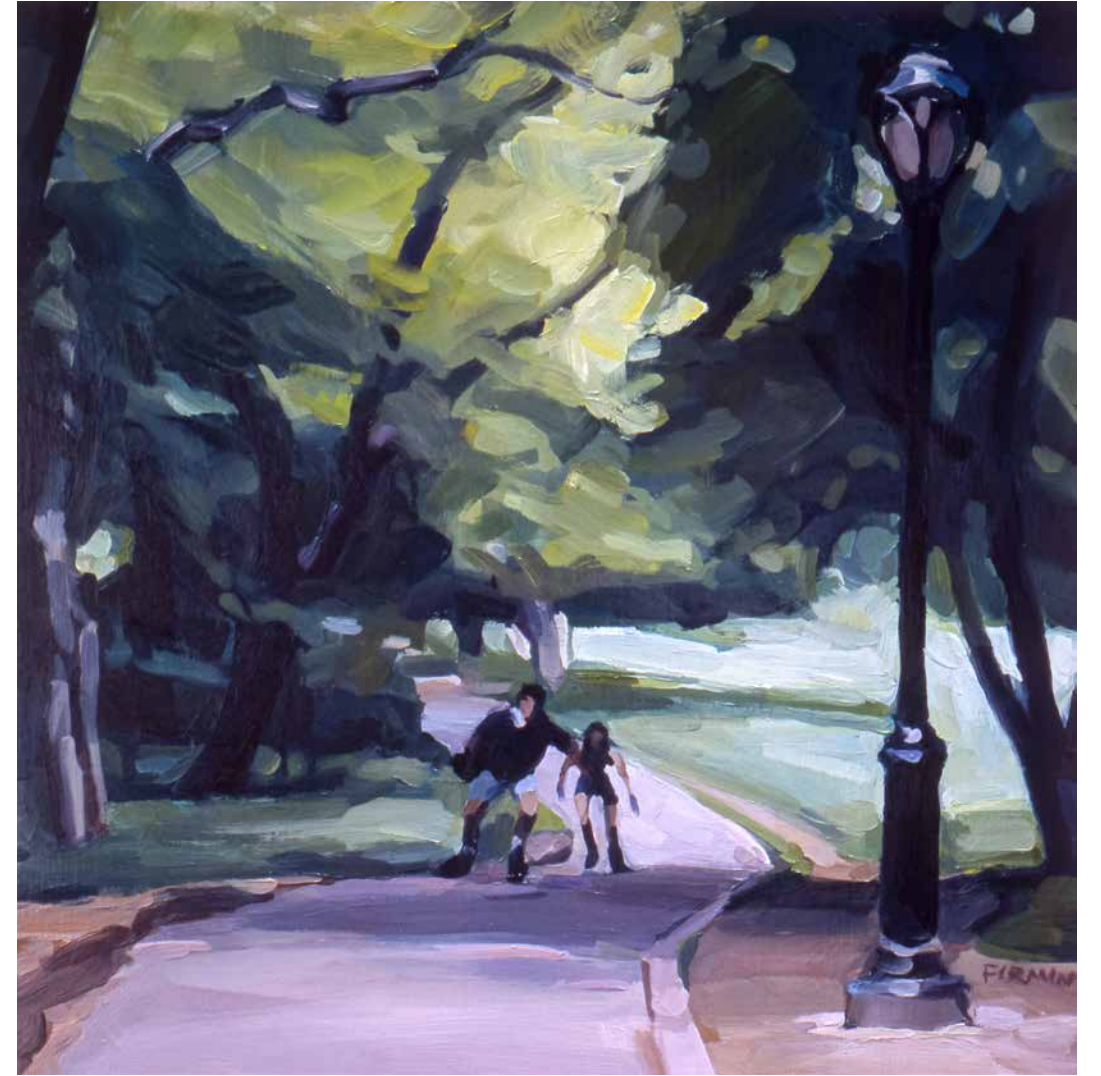
Rain-Slicked St. Broadway, 16" x 16," oil, 2001



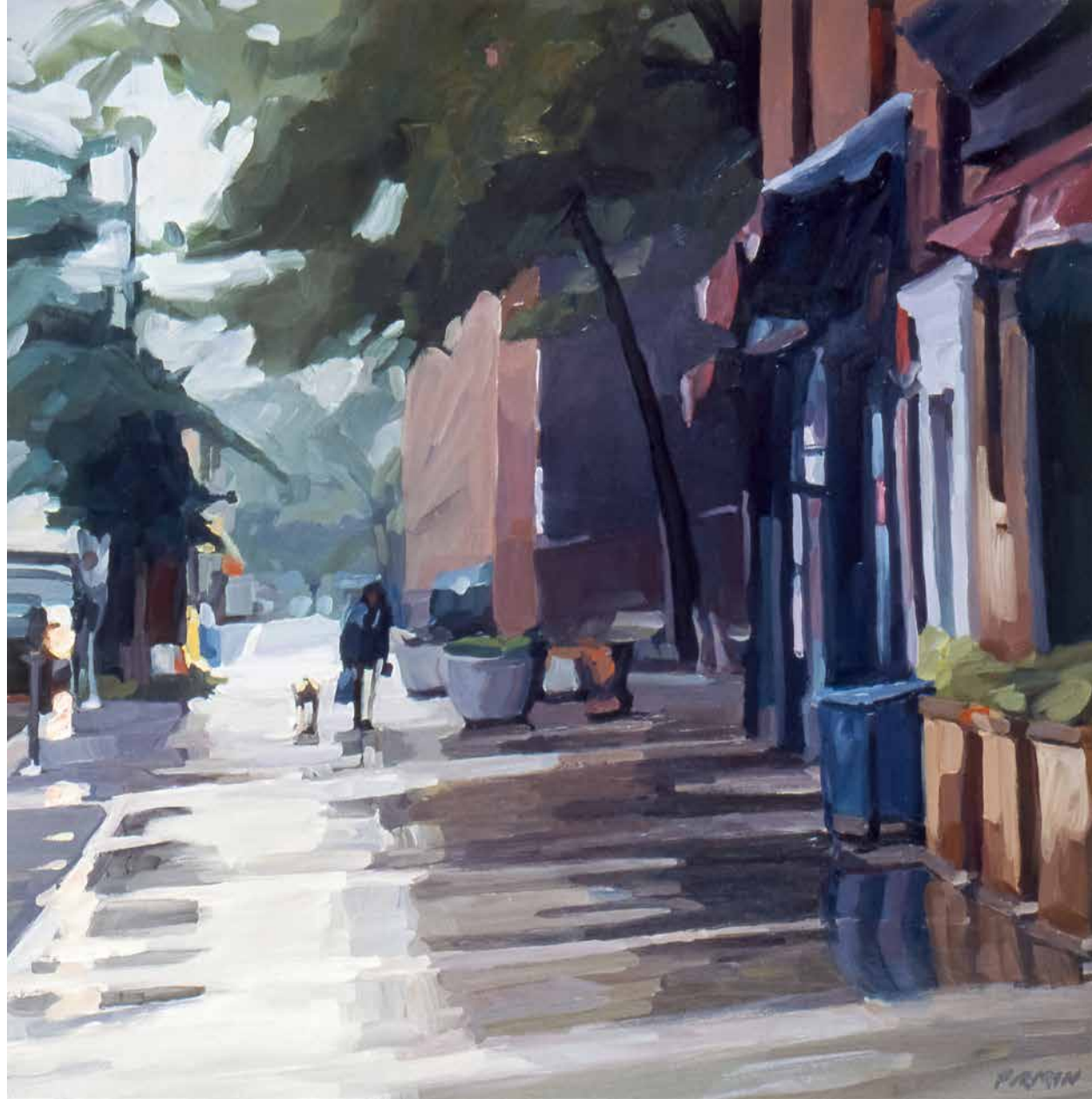
Snowstorm, Houston St., 16" x 16," oil, 2001



Snowy Morning, Mercer St., 12" x 12," oil, 2001



Roller Bladers, Central Park, 12" 12," oil, 2002



6th Ave in the Rain, 20" x 20," oil, 2002



Rainy Day 7th Ave. South, 20" x 20," oil, 2002



*Couple with Child, West Village,
20" x 20," oil, 2002*

Figurative Urban Work



The Yellow Raincoat, 20" x 20," oil on wood panel, 2003



Pink Umbrella, 20" x 20," oil on wood panel, 2003



On the Phone, Waiting for the Light, 16" x 16," oil on wood panel, 2003



Walking the Dog, Central Park, 16" x 16," oil on wood panel, 2003



Rainstorm, Broadway, 20" x 20," oil on wood panel, 2003



Early Morning Walk, Upper East Side, 20" x 20," oil on wood panel, 2003



Big Black Umbrella II, 12" x 12," oil on wood panel, 2003



The Red Umbrella, Broadway, 20" x 20," oil on wood panel, 2003



Young Man on the Boardwalk, 12" x 12," oil on wood panel, 2003



Old Man on the Boardwalk, 12" x 12," oil on wood panel, 2003



Soho Afternoon, 16" x 16," oil on wood panel, 2003



Reading the Headlines, 20" x 20," oil on wood panel, 2003



Mother's Day, Canal St., 20" x 20," oil on wood panel, 2004



Lovers, Houston St., 20" x 20," oil on wood panel, 2004



St Mark's Place, 20" x 20," oil on wood panel, 2004
(permanent collection: Arnot Art Museum, Elmira, NY)



The Conversation, 16" x 16," oil on wood panel, 2004



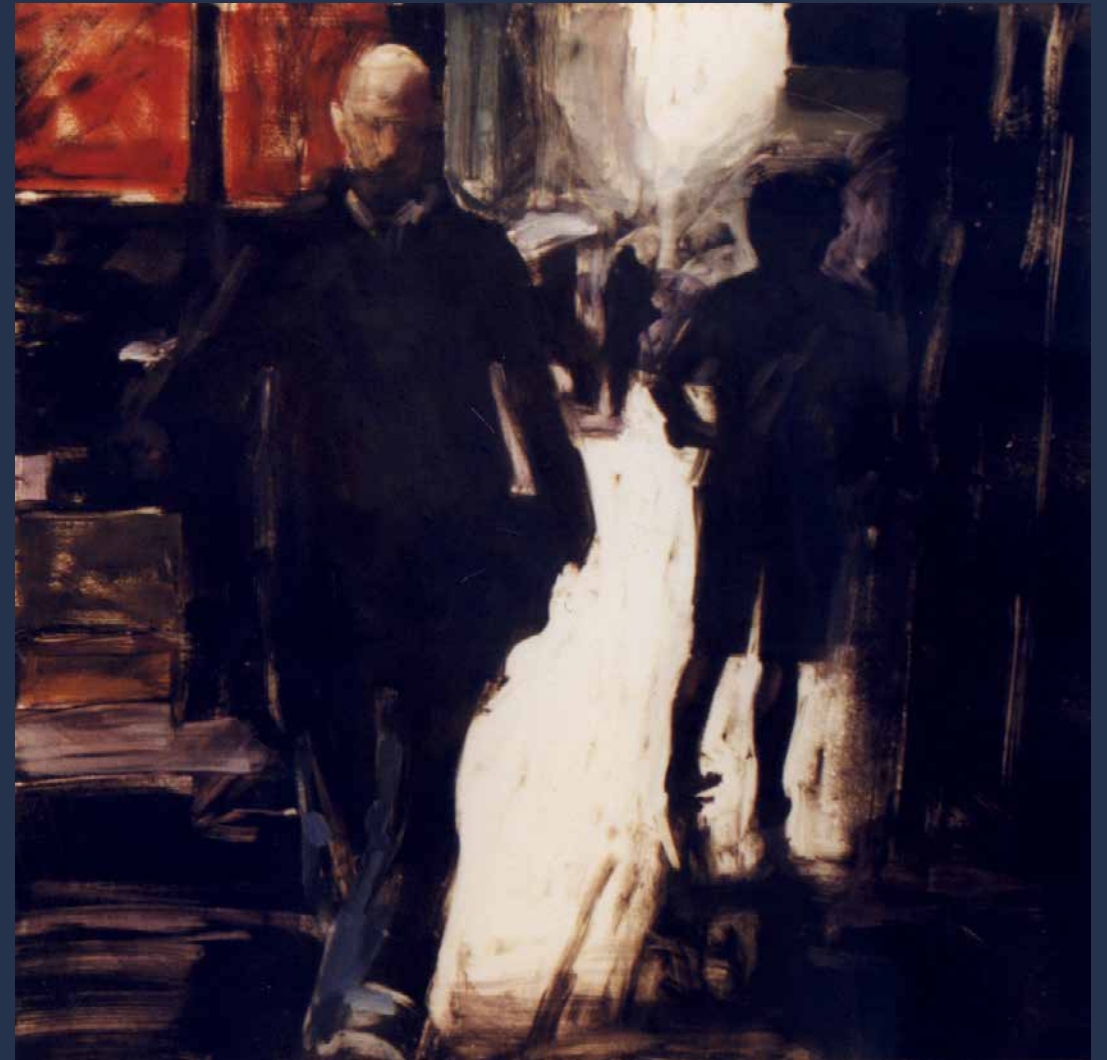
Lovers, Bowery & Houston, 30" x 20," oil on wood panel, 2005



Dachshunds, 12" X 12," oil on wood panel, 2005



Mother & Daughter, Canal St., 24" x 24," oil on wood panel 2006



#6 Subway Stop, 18" x 18," monoprint, 2005



Man Waiting, Chinatown, 18" x 18," gouache, 2006



Hailing a Cab, 24" x 24," oil on wood panel, 2005



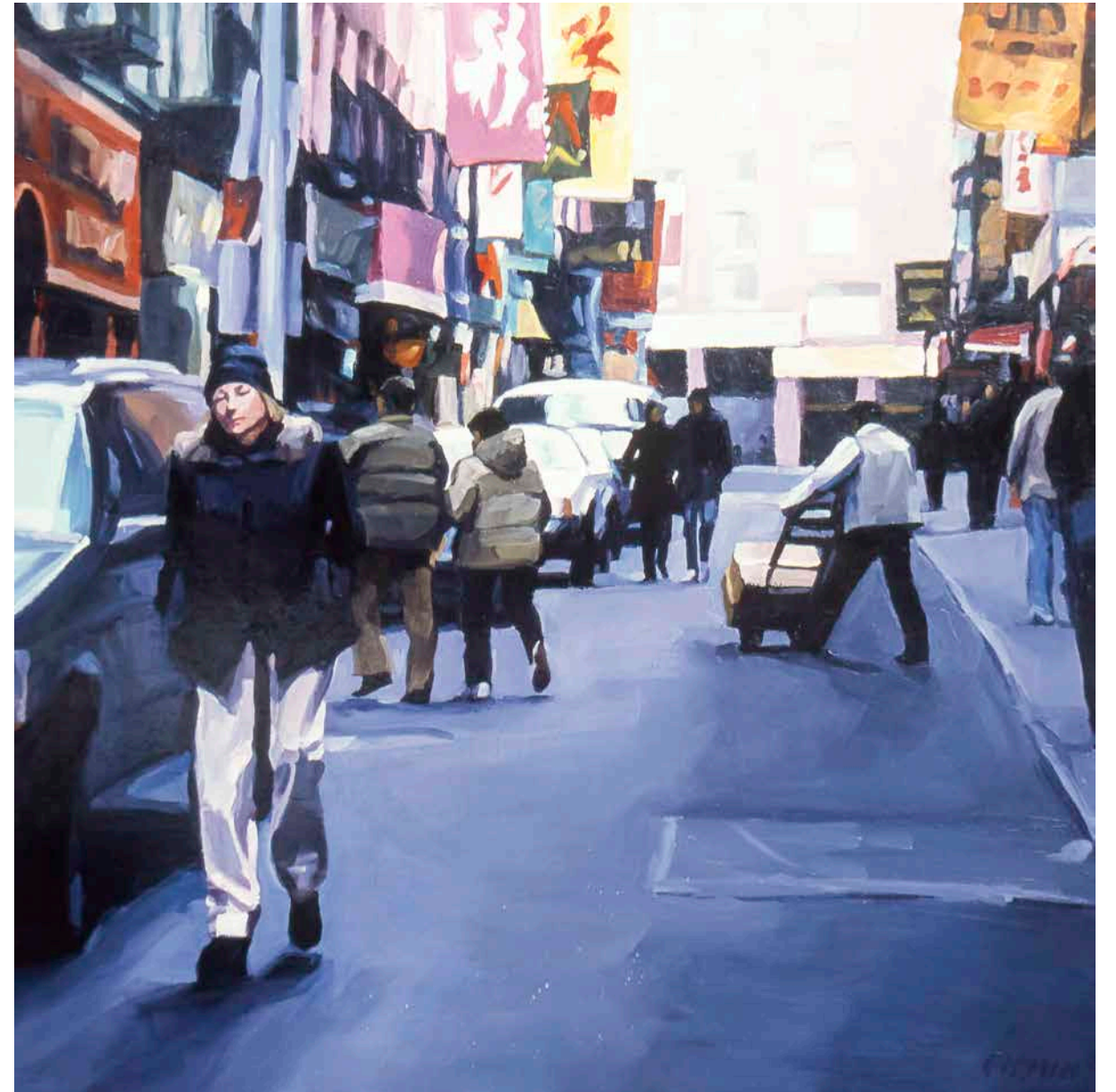
Young Mother & Child, 24" x 24," oil on wood panel, 2006



Crossing Hudson, Late Afternoon, 27" x 16," gouache, 2006



Man Reading, Tompkins Sq Park, 20" x 20," oil on wood panel, 2006



Chinatown, Grey Day, 30" x 30," oil on wood panel, 2006



Man at Fire Hydrant, 16" x 16," oil, 2006



Window Shopping, 20" x 20," oil, 2006



Crossing Houston St., 6" x 18," monoprint, 2006



Jogging Down Houston St., 6" x 18," monoprint, 2006



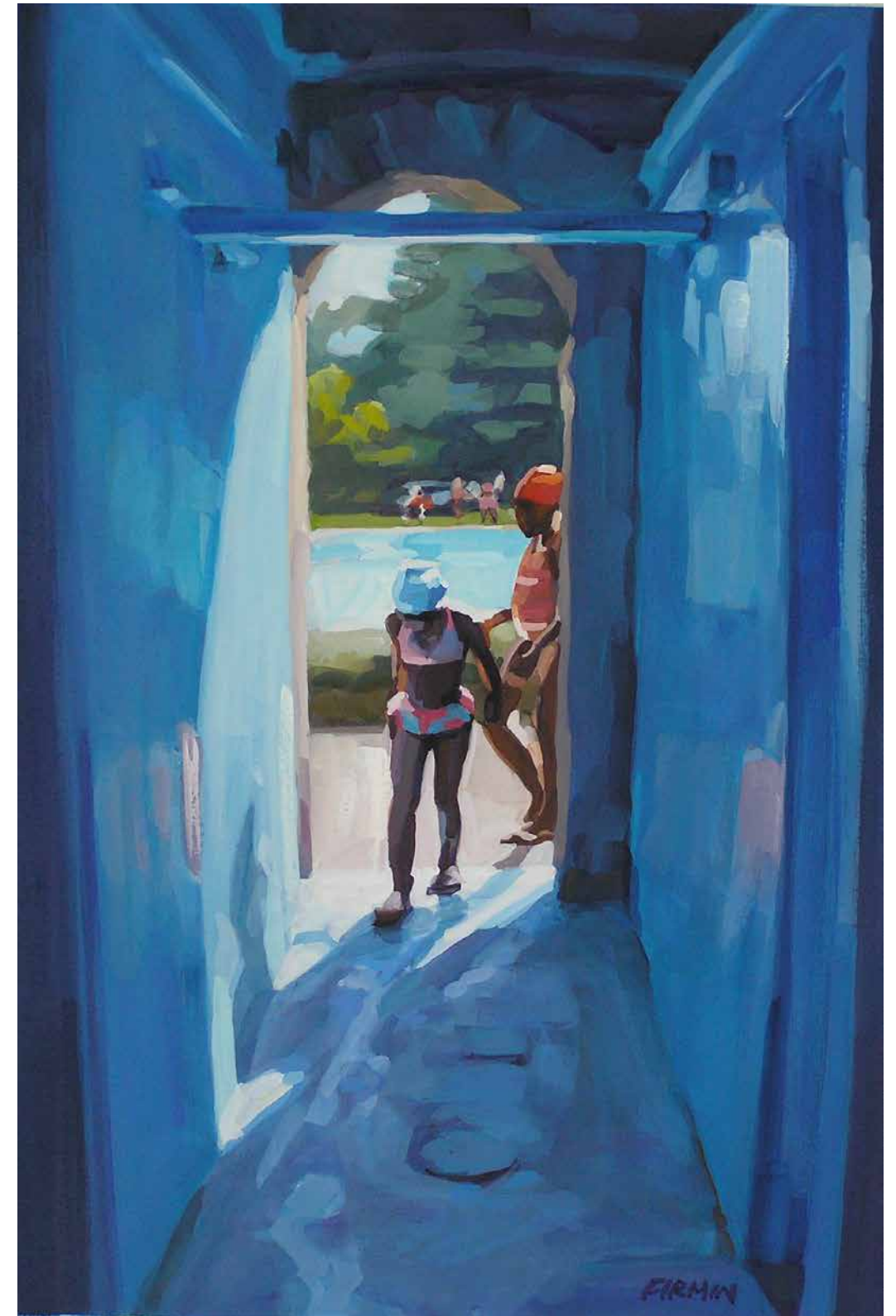
Sixth Ave., 6" x 18," monoprint, 2006



Varick St., 6" x 18," monoprint, 2006



Coming From the Pool, 17" x 25," monoprint, 2014



Coming From the Pool, 24" x 36," gouache, 2007



Under the Scaffolding, Houston St., 18" x 18," monoprint, 2008



Biker, Rittenhouse Square, 17" x 25," monoprint, 2012



Citgo Station, 7 a.m., 16" x 16," oil, 2008



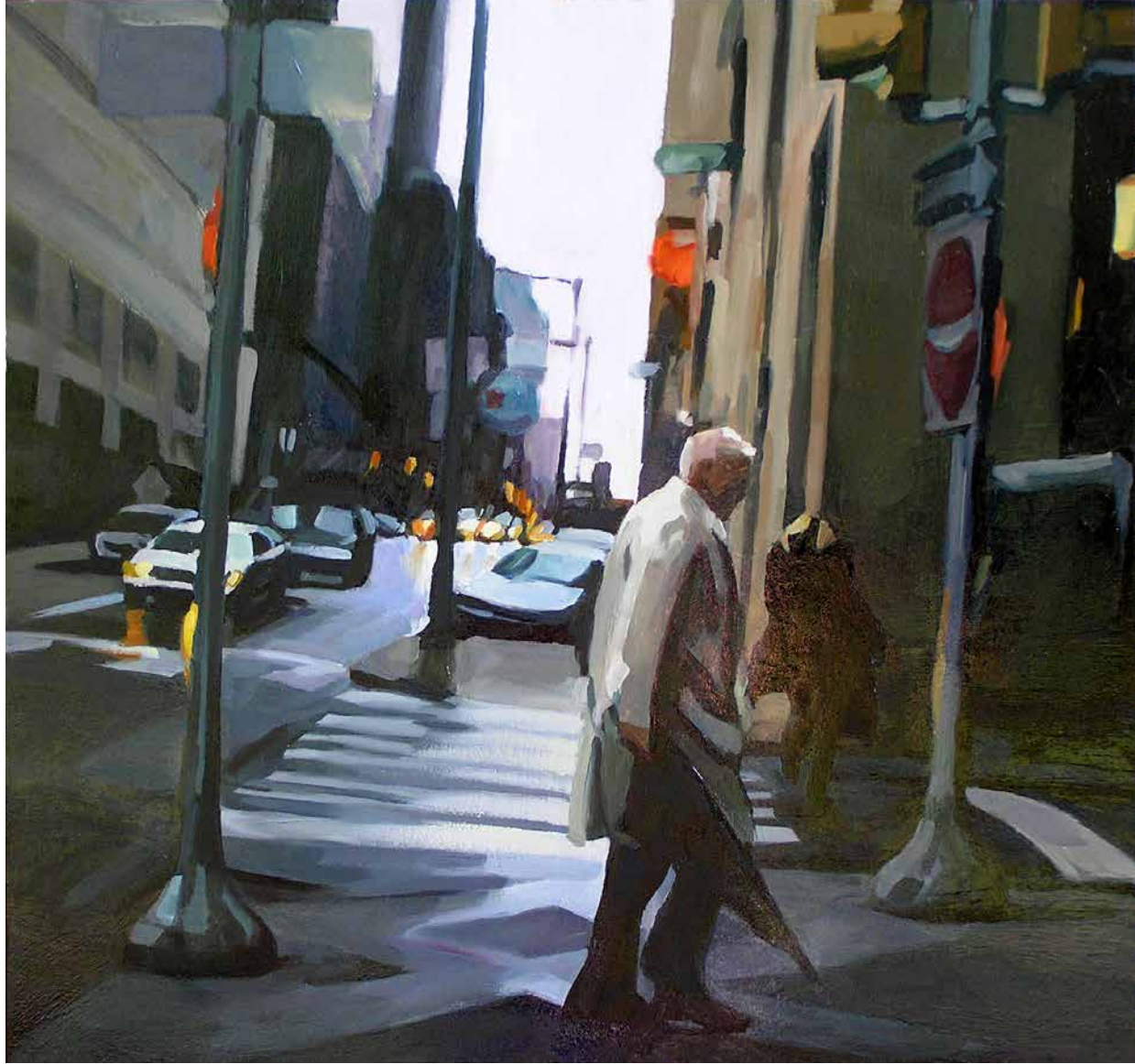
Walmart Parking Lot, Gray Day, 24" x 18," oil, 2008



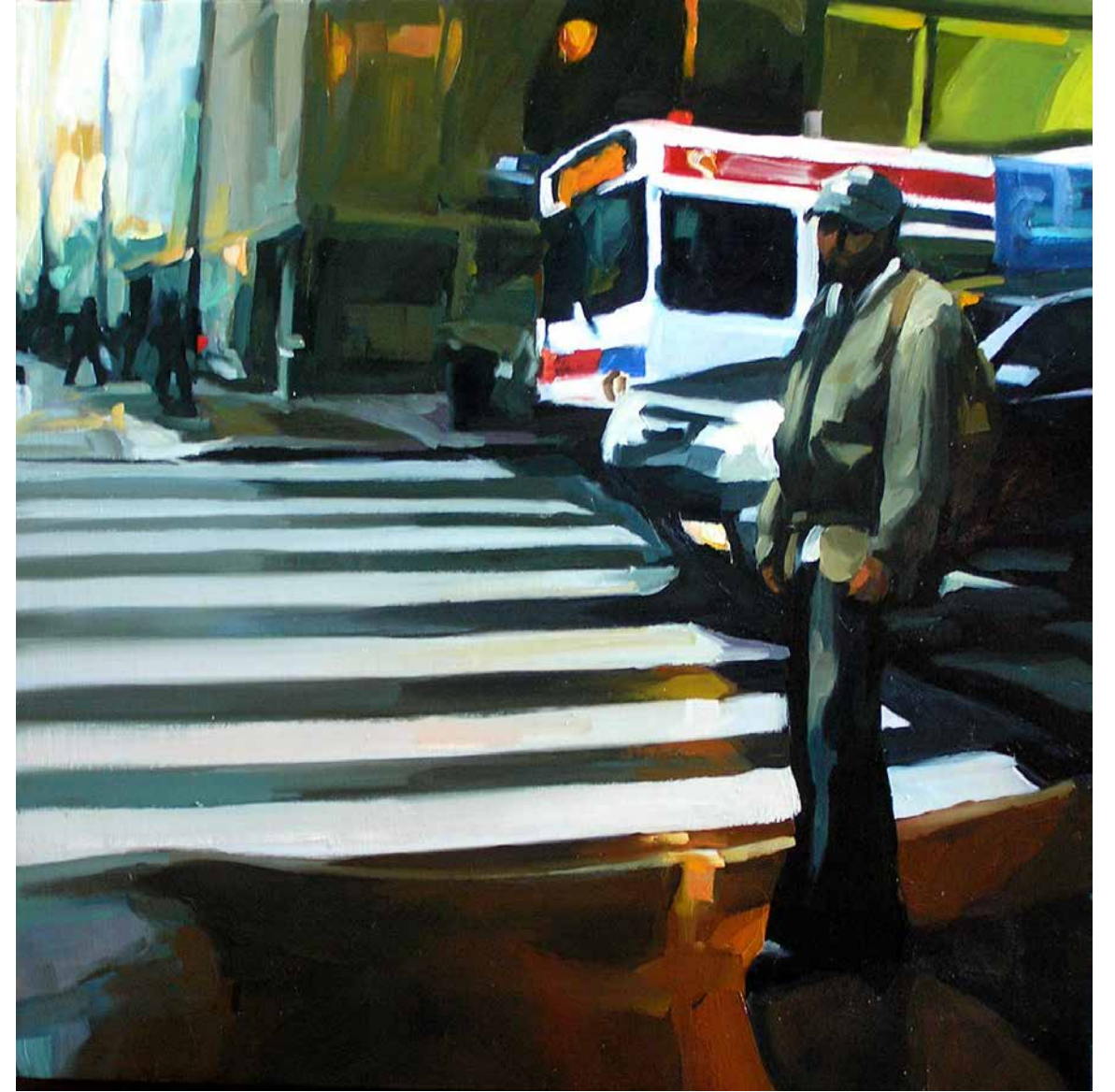
59th St. Station I, 20" x 20," oil, 2009



59th St. Station II, 24.5" x 17," mono, 2009
(Permanent Collection: Munson-Williams-Proctor Museum, Utica, NY)



Crossing the St., Downtown Philly, 20" x 20," oil, 2009



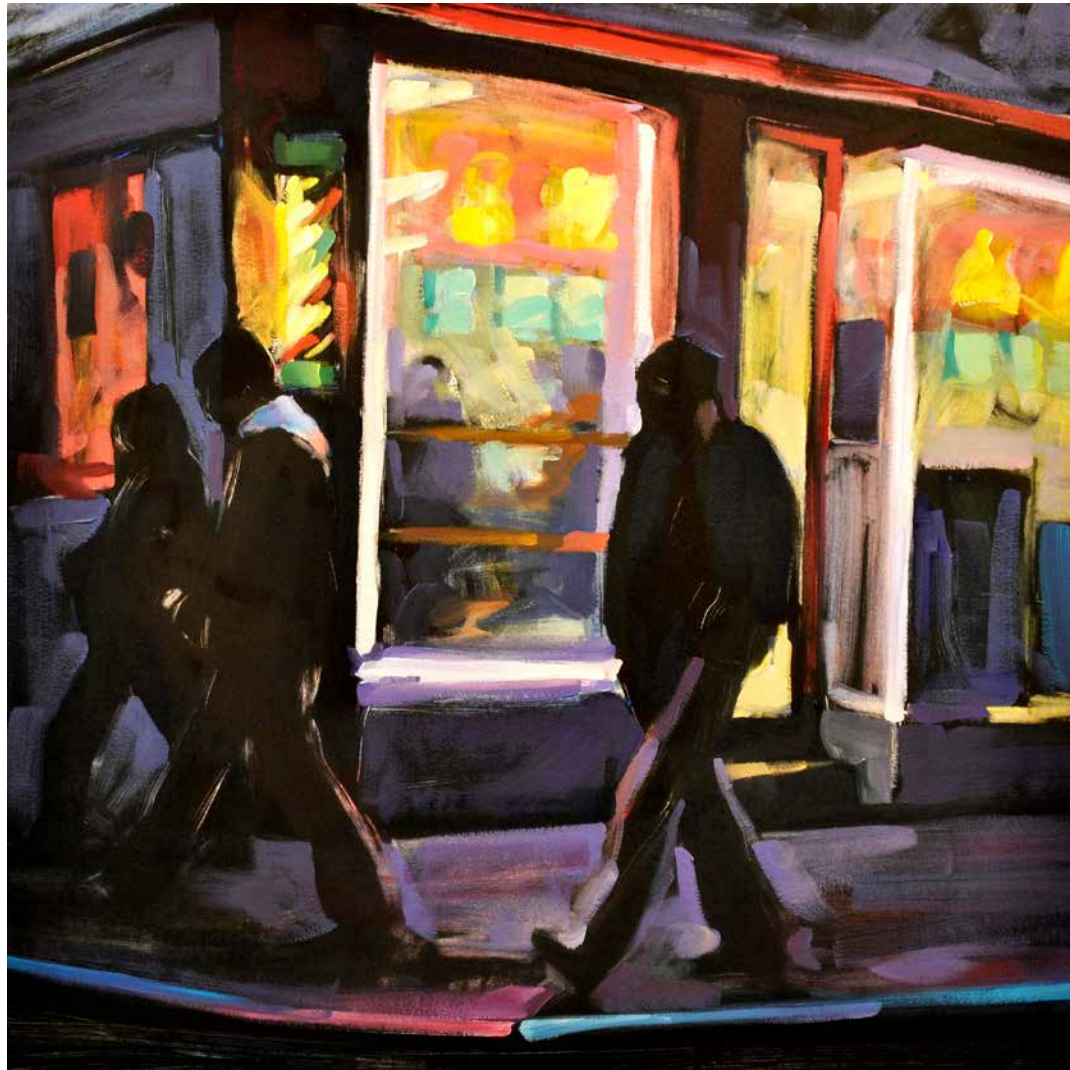
Man Standing, Downtown Philly, 20" x 20," oil, 2009



N. 9th & Bedford, Three Guys, 17" x 25," monoprint, 2014



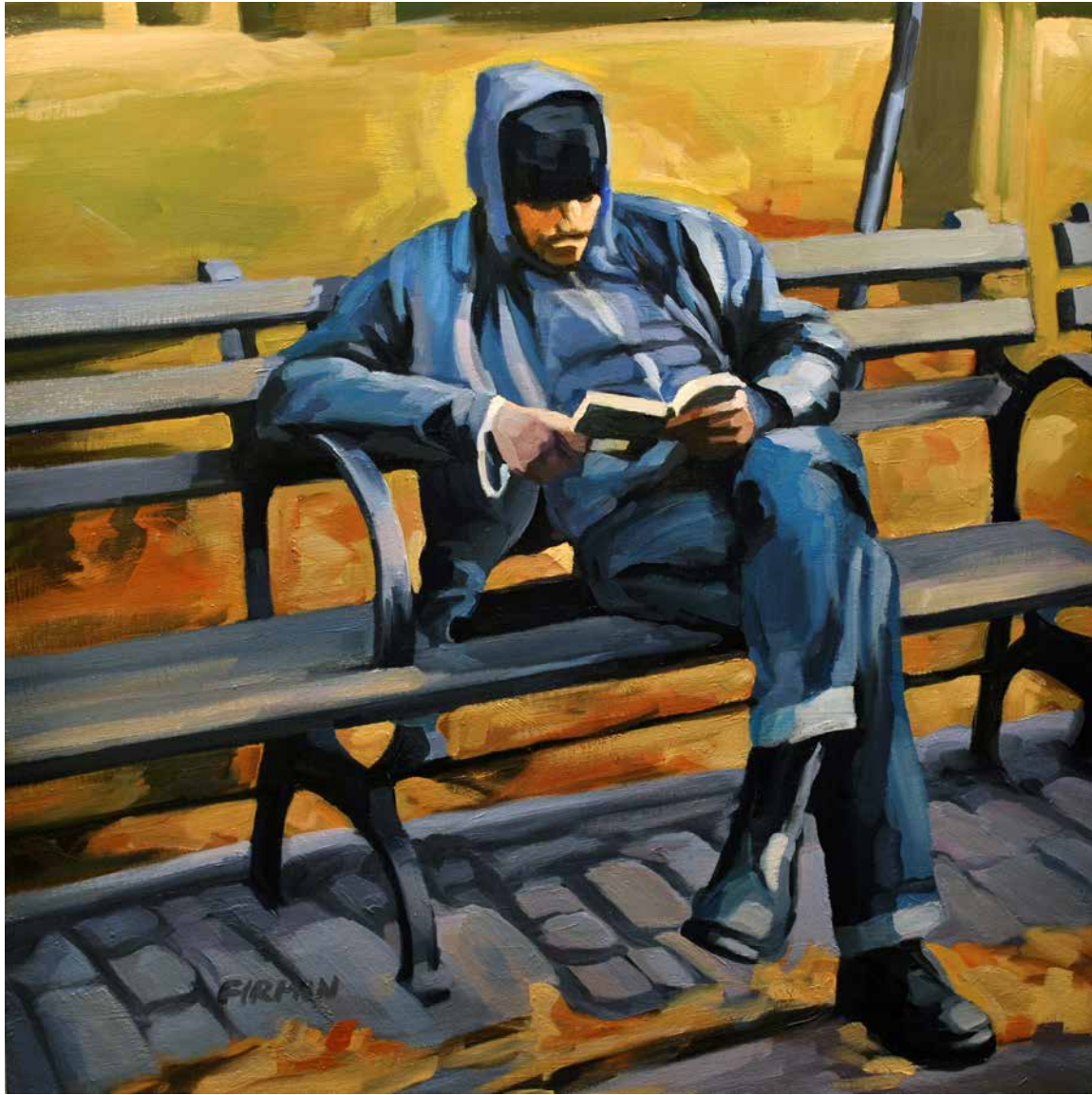
Three Guys, Downtown Philly, 20" x 20," oil, 2012



Barbershop Chinatown, 18" x 18," painted lithograph, 2013



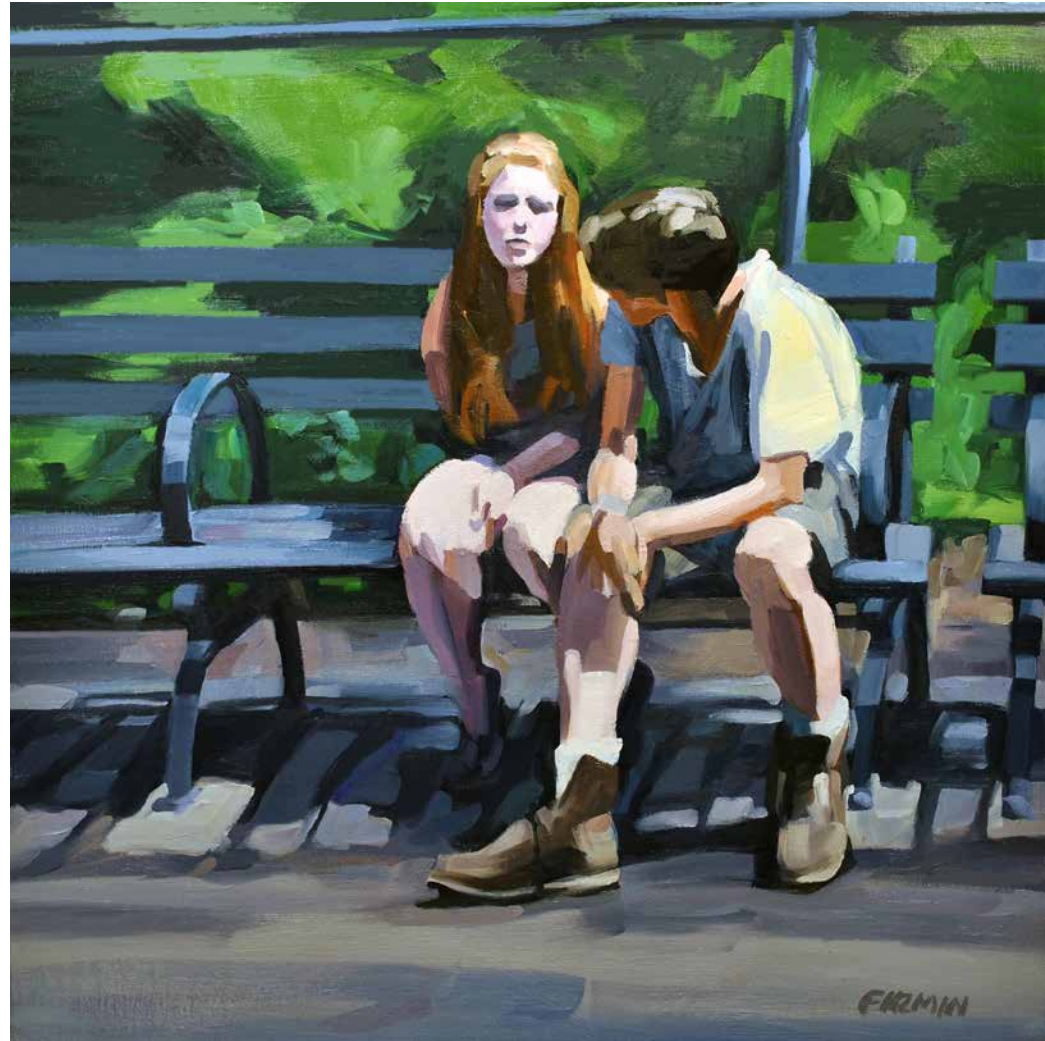
Chinatown, Windows II, 16" x 20," oil, 2013



Man Reading, Tompkins Square Park, 20" x 20," oil, 2014



*Two Young Women, Chinatown, 16" x 16," oil, 2014
(Harpers Bazaar, Nov. 2023)*



Young Lovers, Tompkins Square Park, 20" x 20," oil, 2014



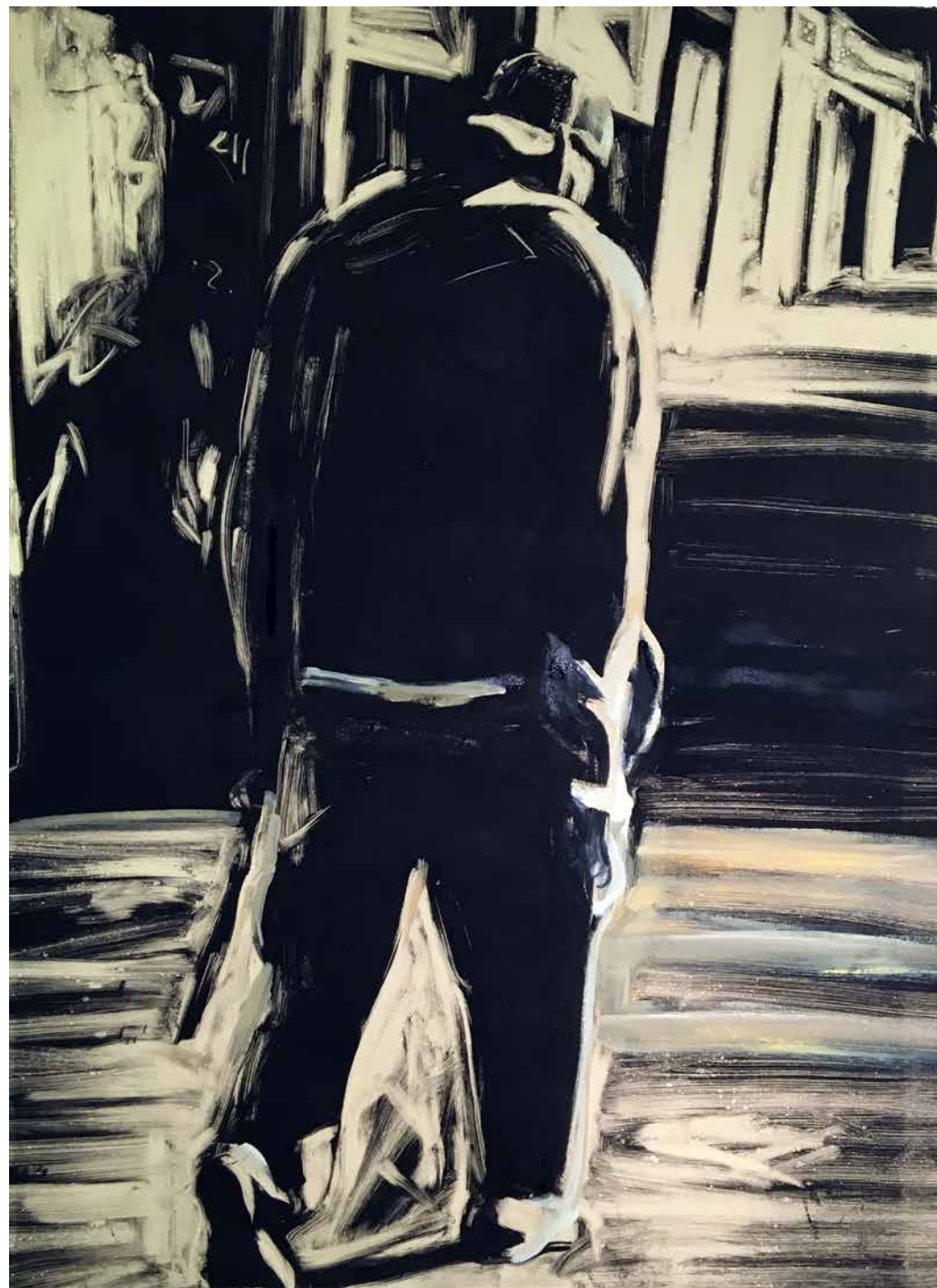
Woman on a Train, 24" x 24," oil, 2014



Three Dogs, 14" x 20," oil, 2016



Two Old Men, 14" x 20," oil, 2016



Big Man Walking Brooklyn, 22" x 30," monoprint, 2017
(curated into 2017 National Print Biennial, Boston, MA)



Girlfriends 7th Ave., 22" x 30," monoprint, 2017
(curated into 2017 National Print Biennial, Boston, MA)



Couple Walking, 7th Ave. South, 18" x 18," monoprint, 2017
(included in 'New Prints, Winter 2018', Internation Print Center of New York, NYC, NY)



Woman Walking, 7th Ave. South, 18" x 18," monoprint, 2017



Man in Leather Jacket, Brooklyn, 36" x 36," oil, 2017



Walking the Dog, Brooklyn, 20" x 20," oil, 2017



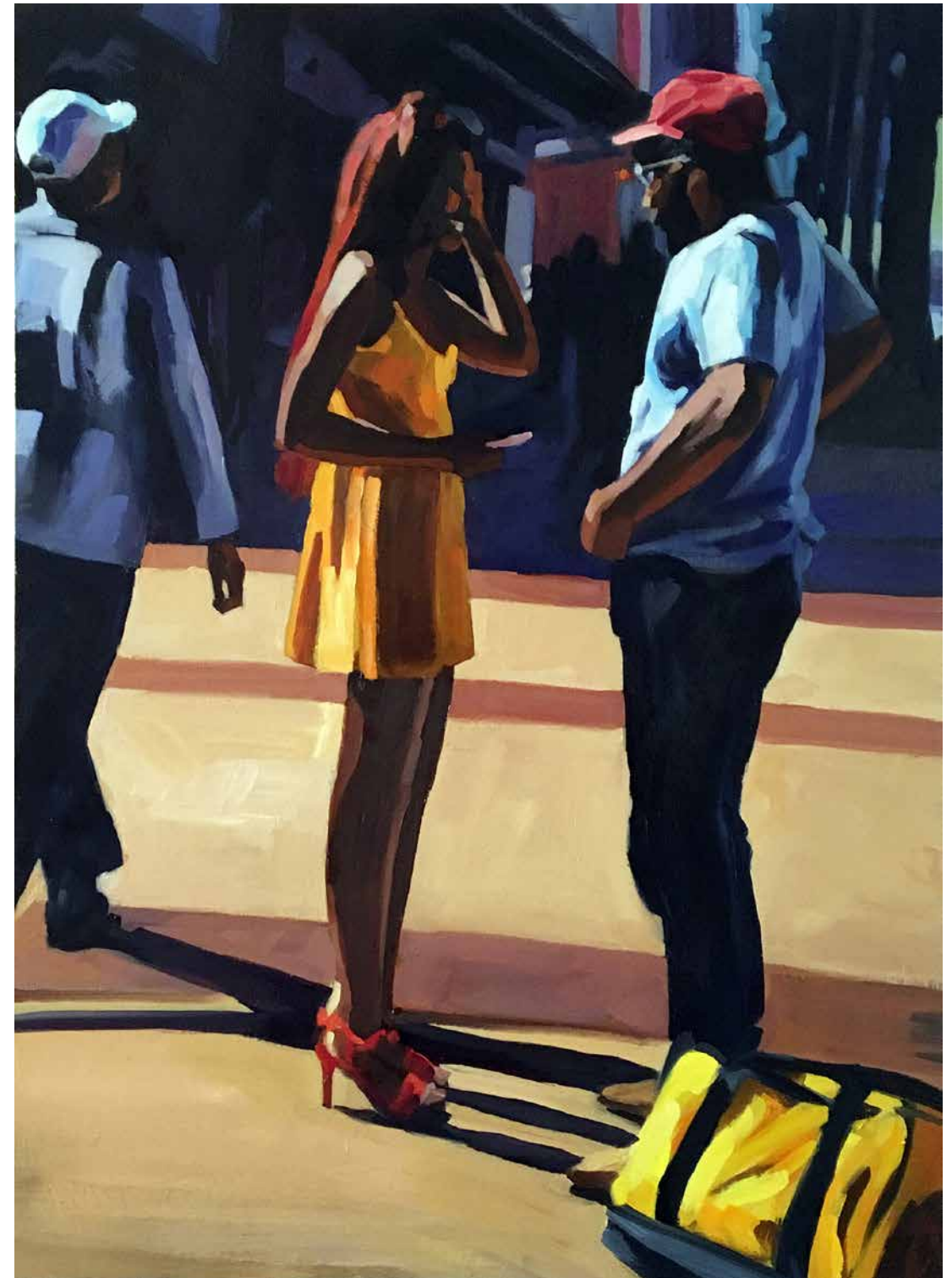
Crossing 7th, 24" x 24," oil, 2018



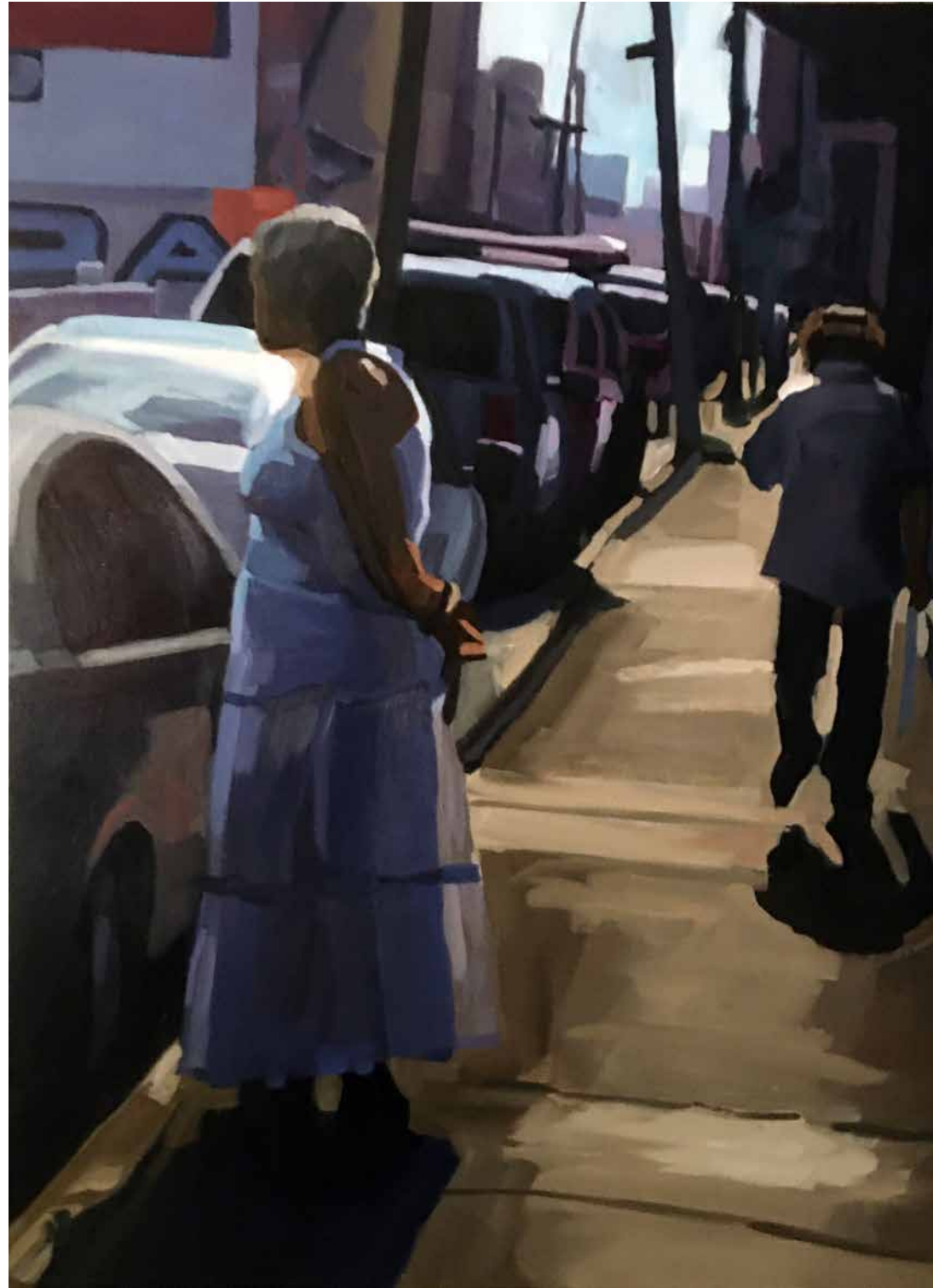
Woman in Yellow Jacket, 24" x 24," oil, 2018



Woman on Subway, 20" x 30," oil, 2018



Couple Downtown Philly, 22" x 30," oil, 2019



San Juan Morning, 22" x 30," oil, 2019



The D Train, 24" x 24," oil, 2019



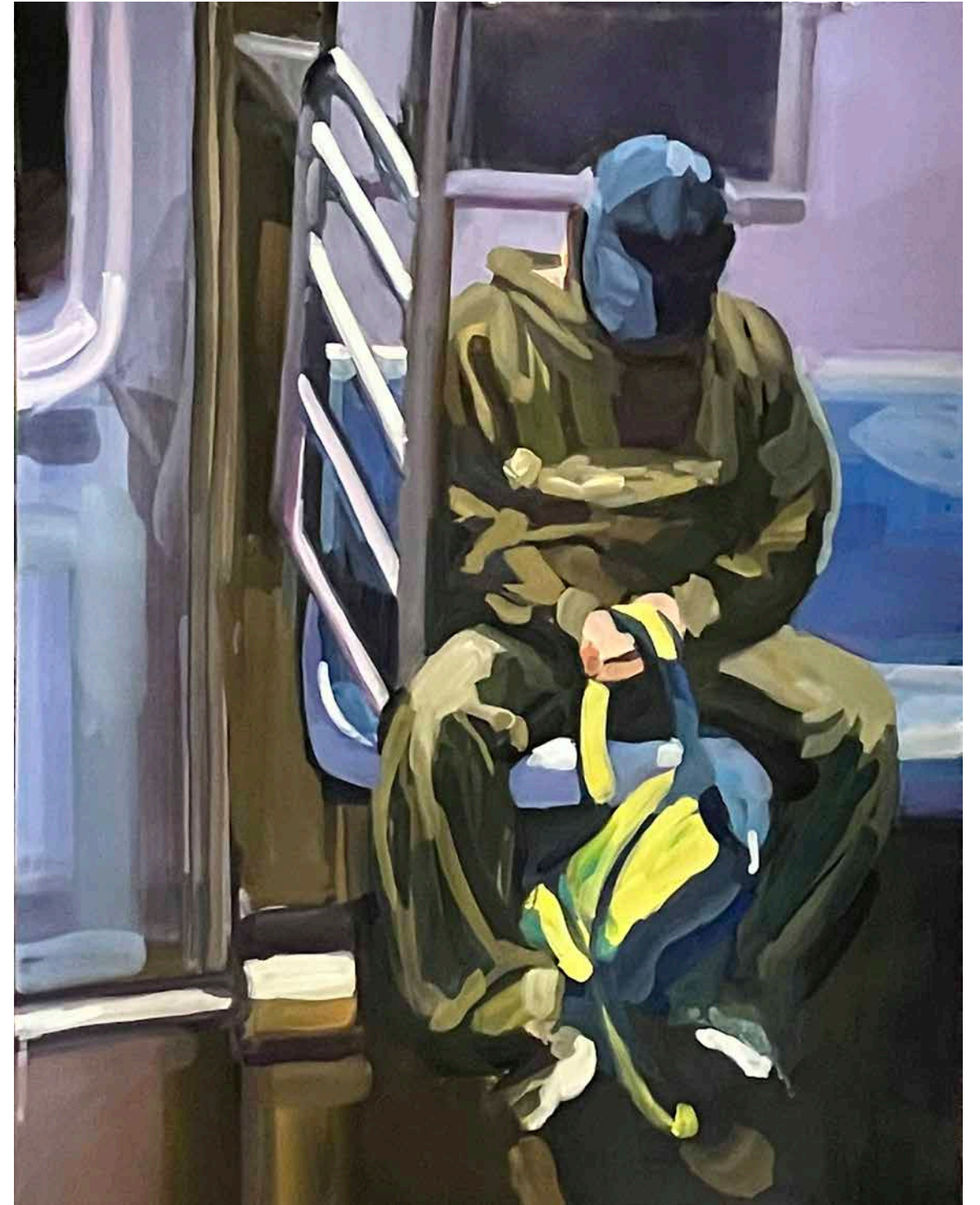
Kingston Bus Station I, 20" x 26," gouache on 300lb watercolor paper, 2023



Diner, 20" x 26," gouache on 300lb watercolor paper, 2022



Woman With Child, 20" x 26," gouache on 300lb watercolor paper, 2023



Sleeping Man on Subway, 20" x 26," gouache on 300lb watercolor paper, 2023



Riding the F Train, 20" x 30," acrylic, 2023



Reading in the Afternoon Light, 22" x 26," gouache, 2023

MUSEUMS & CORPORATE COLLECTIONS

Arnot Art Museum, Elmira, NY
Charlesbank Capital Partners, New York City, NY
Provincetown Art Association and Museum, Provincetown, MA
Munson-Williams-Proctor Arts Institute, Utica, NY
Tides Institute, Eastport, ME
Cape Cod Museum, Brewster, MA
Fleming Museum, Burlington, VT
New York Historical Society, New York City
Hofstra University, Long Island, NY
University of Texas, Blanton Museum of Art, Austin, TX
Vermont Studio Center, Johnson, VT
Fort Hays State University, Hays, KS
Zweig Glazer
Odyssey America Reinsurance Group, CT
Beacon Group
Drake Hotel, New York City
Thomson Reuters, New York City
Barclay Investments, New York City
Bankers Trust, New
York City Sony Theaters, New York City
Pfizer, New York City
Ardsley Partners, New York City
Joyce Mertz-Gilmore Foundation, New York City
The Jordan Company New York City
Select Media, New York City
Rehabilitation Insurance Company, New York City
W. B. Doner & Co. Advertising, Baltimore, MD
Savoir Faire, Sausalito, CA
Reliance National Insurance, New York City
Mikasa, Japan
Zurich Insurance; New York, Bermuda, Hong Kong, London, Zurich
Davies & Firmin, San Diego
Cablevision, Long Island, NY
Fidelity Investments, Boston, MA
Performance Equity Management
Aptuit Pharmaceuticals
Terex Corporation

PRIVATE COLLECTIONS

Ramak Ramsey, New York City
Dr. George Milne, Ex-President, Pfizer Research Division Groton, CT
Roz Chast, Cartoonist, Ridgefield, CT
Philip Glass, composer, New York City
Dr. Betty Edwards, author & teacher, Santa Monica, CA
Dr. Alan Egge, collector, McLean, VA
M. Night Shayamalan, Director, Philadelphia, PA
Robert Rothchild, collector, Matawan, NJ
Anne Farrell, Associate Director, Museum of Contemporary Art, San Diego, CA Jack Beal &
Sondra Freckelton, Franklin, NY

HONORS, AWARDS & FELLOWSHIPS

2022 • Otsego Land Trust, Cooperstown, NY, juror for “Paint the Point”
2019 • Manhattan Graphics Center, NYC, “4th New York International Miniature Print Exhibition”
• Woodstock Artist Association & Museum, Woodstock, NY, “Far & Wide, National Competition”
2018 • Woodstock Artist Association & Museum, Woodstock, NY, “Radius 50”
2018 • International Print Center, New York, New York City “New Prints Winter”
• Lunder Arts Center, Lesley University, Boston “North American Print Biennial”,
2017 • Printmaking Residency, Scuola Internazionale di Grafica, Venice, Italy
2016 • Printmakers of Cape Cod, Certificate of Excellence, “Current Impressions,” Cultural Center of Cape Cod
2016 • Printmaking Residency, Tides Institute and Museum, Eastport ME
2014 • Printmakers of Cape Cod, Jurors Award, “Juried Members Show,” Cape Cod Museum of Art
2013 • Cooperstown Art Association, Frank Proctor Whiting Memorial Prize, “79th Annual National Juried Art Exhibition”
2011 • Woodstock Artists Association & Museum, “Far and Wide, Annual Woodstock Regional”, People’s Choice Award
2010 • WSKG TV-Radio, Binghamton, NY “Art-In-Motion,” First Prize
• New York Foundation for the Arts, New York City, Juror, Painting Fellowships for 2010
2009 • Stone Canoe Literary Review, Syracuse University, Winter Issue
2008 • DAA Gallery, Delhi, NY, “Annual Holiday Juried Show”, First Prize
• Epoch Literary Review, Cornell University, Cover Artist, Spring Issue
• Gettysburg Review, Gettysburg, PA, Featured Artist, Summer Issue
2007 • Roberson Regional Art Exhibition, Binghamton, NY, Merit Award, juried by Philip Pearlstein
• New York Foundation for the Arts Fellowship, printmaking (Lily Auchincloss Fellow)
2006 • Franklin Improvement Society, Community Arts Funding Grant, New York State Council on the Arts
2004 • Saltonstall Arts Colony, Ithaca, NY, fellowship
• Vermont Studio Center, guest artist/printmaking
2003 • Vermont Studio Center, guest artist/printmaking
• Chautauqua Center for the Visual Arts, CCVA Award, 46th National Exhibition of American Art, Chautauqua, NY
2002 • Vermont Studio Center, guest artist/printmaking
2001 • New York Print Club, Emerging Artist Award, National Arts Club
• Vermont Studio Center, guest artist/printmaking
2000 • MacDowell Colony, Peterborough, NH, Fellowship
• Organization of Independent Artists, ‘Critic’s Choice’ Juror; Claudia Stone, Allan Stone Gallery
• Manhattan Arts International, Award of Excellence, Urban Visions Competition
1999 • Pollock-Krasner Foundation Grant
• C-Scape Dune Shack Artist Residency, National Seashore, Provincetown, MA.,
• N.A.W.A., NYC, “Connie Q. Heller Award, 110th Annual Exhibition”
• Vermont Studio Center, Full Fellowship Award, April/1999
1997 • Fort Hays State University, Hays, KS, “Great Plains National” Purchase Award
1996 • Bellport Art Gallery, Bellport, NY, “First Annual Juried Show” Prize Winner
1995 • La Jolla Art Competition, La Jolla, CA, “Art Prospect 1995” Prize Winner
1994 • Campbell-Thiebaud Gallery, San Francisco, CA,
“LANA International Art Competition Show” First-Prize awarded by Wayne Thiebaud

LISBETH FIRMIN • ARTIST'S STATEMENT

I did not pursue an academic art education, but studied independently with printmaker Seong Moy, and painters Philip Malicoat, Victor Candell, and Leo Manso in Provincetown in the early 70's. My process involves bold applications of energetic marks and strokes, producing an abstract interplay of shapes that fall into place when viewed from a distance. I am not interested in producing a literal translation of my subject matter, but strive to ride the line between abstraction and realism.

My work mainly explores the relationship between people and their urban environment. My early urban paintings have followed in the tradition of earlier realists such as John Sloan and Edward Hopper. Over the last few years, I have been focusing on the figure, specifically the light on the figure in an urban environment. Here's how it's always been for me, I'll see something and have this lightning strike of intense desire to paint it. And so I do.

BIOGRAPHY

Lisbeth Firmin is a contemporary American realist whose paintings and monotypes explore the relationship between people and their urban environment, while simultaneously capturing the energy and light of a specific moment in time. Her urban landscapes, following in the tradition of earlier realists such as John Sloan, George Bellows, and Edward Hopper, depict a feeling of human solitude, of people headed somewhere undisclosed. She is not interested in producing a literal translation of her subject matter, but aims instead to ride the line between abstraction and realism, letting the viewer provide the final interpretation.

Firmin has been drawing and painting since childhood, and studied independently with printmaker Seong Moy, and painters Philip Malicoat, Victor Candell, and Leo Manso in Provincetown in the early 70's. Her art has expanded from early depictions of lonely highways done from solitary road trips, to painting the neighborhoods and street scenes surrounding her downtown New York City apartment, where she lived for more than 25 years. Firmin's work evolved further after a move to upstate New York in 2000, as she gradually moved away from the street scenes to concentrating more on the light on the human figure in an urban environment.

Firmin has been the recipient of many grants and fellowships, including a Pollock-Krasner Foundation Grant, a New York Foundation for the Arts Fellowship for Printmaking 2007 (Lily Auchincloss Fellow), a Community Arts Funding Grant from the New York State Council on the Arts, and full fellowships to the MacDowell Colony, National Seashore Cape Cod Dune Shack Residency, Vermont Studio School, and Saltonstall Arts Colony. Other awards include: 2017 Printmaking Residency @ Scuola Internazionale di Grafica, Venice, Italy, and a Printmaking Residency @ Tides Institute in Eastport ME (2016).

Five of her 'Venice' monoprints were curated into the 2018 Radius 50 Competition, at Woodstock Art Association and Museum, Woodstock, NY. Two of her monotypes were curated into the North American Print Biennial 2018, Boston, MA. 2017 and into "New Prints Winter/2018 at the International Print Center New York. Solo exhibitions include, "Alone" at 1053 Main Street Gallery, Fleischmanns (2021), "Passing Time", Rice Polak Gallery, Provincetown, MA (2021). In 2017 she was in several solo exhibitions: "Saltonstall Retrospective, Fellow Lisbeth Firmin" at eye/blink, Ithaca, NY, and "Lisbeth Firmin, Prints & Paintings" at the William & Ida Friday Center, University of North Carolina, Chapel Hill, MURAL in Hobart, NY, "Urban Painter in the Country", and "Venice Monotypes", at the Franklin Stage Company, Franklin, NY. Other recent shows include "Lisbeth Firmin, Working the Light," a solo show of monoprints at the Roxbury Arts Group, Roxbury, NY (2015), "Reflections," a solo show featuring 12 new paintings at the Rice-Polak Gallery in Provincetown, MA (2014); "Moments in Time," a solo retrospective at the Martin-Mullen Fine Arts Gallery at SUNY Oneonta (2013); and "Coming Home," a solo show at the Tides Institute and Museum of Art, in Eastport, ME (2013). Several monoprints were included in the 2013 "63rd Exhibition of Central New York Artists" at the Munson Williams Proctor Arts

Institute in Utica, NY Her work appeared in the Hofstra University's 50th Anniversary Exhibition, "The Lyon, The Which, and the Warhol." Firmin was the subject of a retrospective exhibition at the Taft School in Watertown, CT in 2011.

Firmin's paintings and prints are found in several public collections including the New York Historical Society, Provincetown Art Association and Museum, Provincetown, MA, Arnot Art Museum, Elmira, NY, Fleming Museum, Burlington, VT, Munson Williams Proctor Arts Institute, Utica, NY, The Tides Institute & Museum of Art, Eastport, ME, University of Texas, Cape Cod Museum, and Hofstra University. Her work is part of the corporate collections of Pfizer, Mediatech Corporation, Thomson Reuters, Bankers Trust, Odyssey, Fidelity Investments, Cablevision, and Zurich Insurance. Private collectors include Philip Glass, M. Night Shayamalan, Roz Chast, Robert Rothchild, Jack Beal and Sondra Freckelton, and Tom Morgan and Erna Mc Reynolds.

Her work has been written about in The New York Times, Provincetown Arts, The Boston Globe, Constellation 617, Arts Magazine, American Art Collector, and numerous other publications.

Firmin teaches drawing at the University of North Carolina School of the Arts, Winston Salem, NC and painting/printmaking at the Truro Center for the Arts, Castle Hill, Cape Cod, MA.

Her current work, complete CV, workshops and exhibitions can be found on her website:

www.lisbethfirmin.com



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