



LISBETH FIRMIN
Painting The Light

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, MY***

“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 twenty years. I feel that Lisbeth is an artist of exceptional strength and quality. Her work has garnered much critical acclaim and a wide and enthusiastic reception by the public. Collectors love her moody and powerful paintings. 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. We have had a long and fruitful relationship. —**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 Ingbar 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***



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



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



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



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



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



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



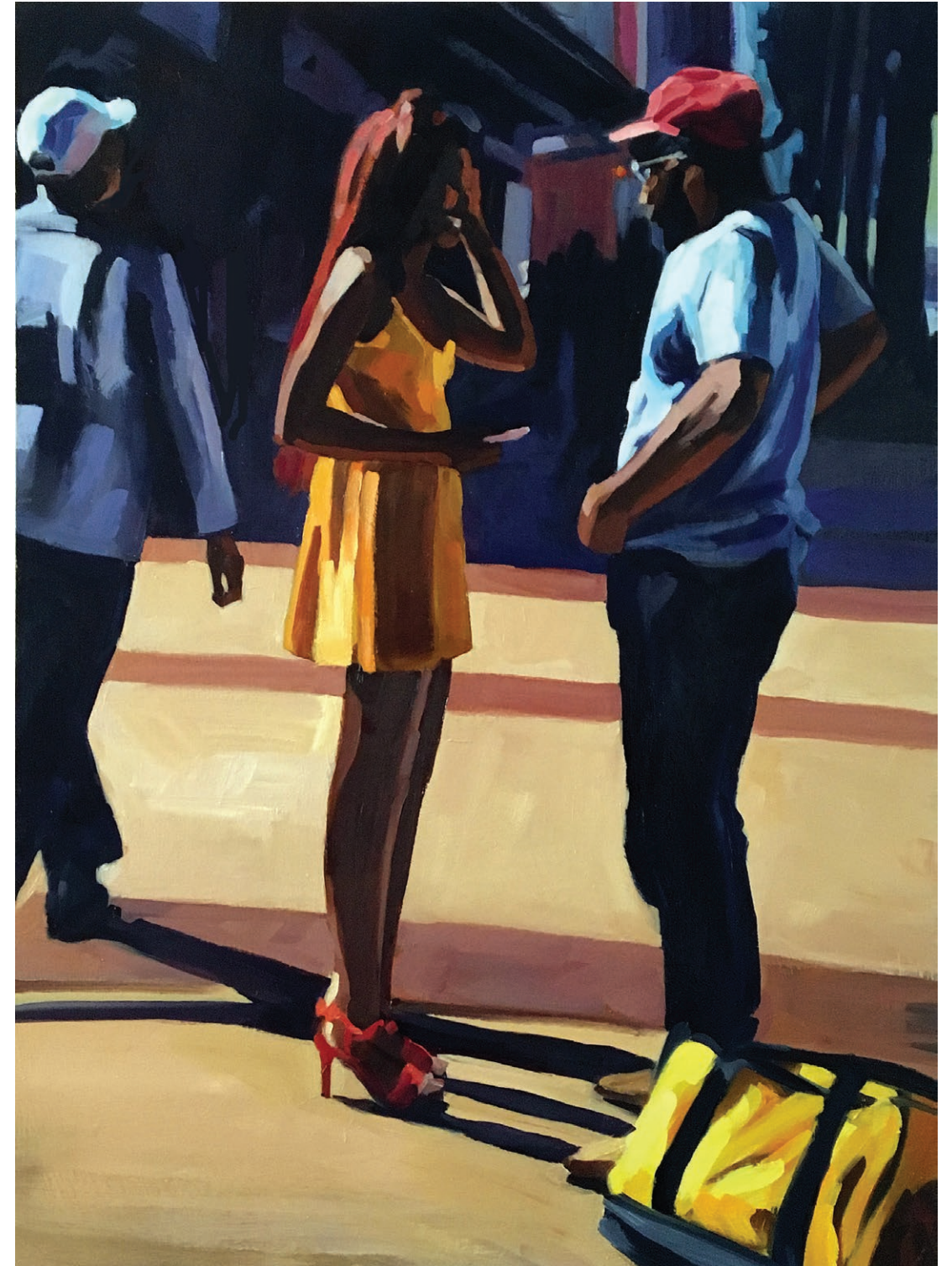
Young Man on the Boardwalk, 12" x 12" oil on wood panel 2003



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



Woman on Subway, 20" x 30" oil 2018



Couple Downtown Philly, 22" x 30" oil 2019

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

Lisbeth Firmin's work mainly explores the relationship between people and their urban environment. Her urban landscapes have followed the tradition of earlier realists such as John Sloan and Edward Hopper, depicting today's city life in the streets. Over the last few years, she has been focusing on the figure, specifically the light on the figure in an urban environment.

Firmin 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. Her process involves bold applications of energetic marks and strokes, producing an abstract interplay of shapes that fall into place when viewed from a distance. She is not interested in producing a literal translation of her subject matter, but strives to ride the line between abstraction and realism.

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 and CV can be found on her website:

www.lisbethfirmin.com

Firmin is primarily represented by 1053 Gallery Fleischmanns, NYC



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