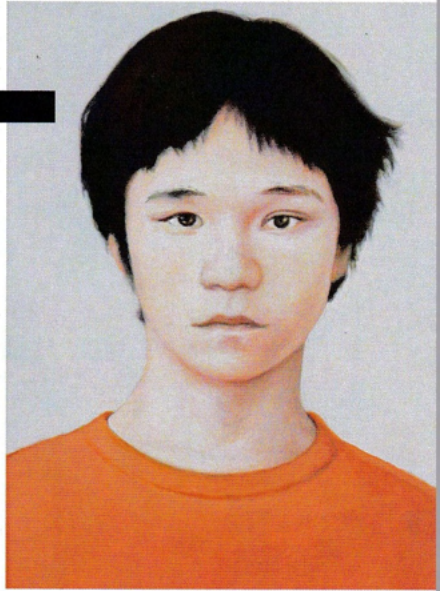


Mary Carlson



Jim Torok



Published on the occasion of the exhibition

Mary Carlson & Jim Torok
CAS Arts Center
July 6 — August 31, 2019

First edition published in 2019

Edition of 500

CAS ARTS CENTER
48 Main Street
Livingston Manor, NY 12758

We are committed to respecting the
intellectual property rights of others.
All intellectual property appearing
in this book belongs to the respective
copyright holders.

© 2019 CATSKILL ART SOCIETY

ISBN 978-0-578-52600-3

MADE POSSIBLE WITH THE SUPPORT OF



MAJOR UNDERWRITING SUPPORT
Judy Cox and Ben Weston
Candace Worth

Artwork © 2019 Mary Carlson & Jim Torok
Text © 2019 Nancy Princenthal, Sally Wright

Publisher: Catskill Art Society
Copyeditor: Katherine Atkins
Artwork Photographer: Alan Wiener
Design: Ninze Chen-Benchev

BOARD OF DIRECTORS

David Barnes, President
Catherine DeNatale, Vice President
Leanne Stuhlmiller, Treasurer
Robyn Almquist, Secretary
Thurman Barker
Alessandra Gouldner
Ultan Guilfoyle
James Karpowicz
Tony Lance
Joni Wehrli

ARTISTS COUNCIL

Mac Adams
Ellen Brooks
Francis Cape
Carol Hepper
Patterson Sims
Andrew Waggoner
Joni Wehrli
Robin Winters
Bing Wright

Mary
Carlson
&
Jim
Torok



Foreword

We are thrilled to present a two-person exhibition from husband-and-wife duo Mary Carlson and Jim Torok as the fourth annual Invitational Show at CAS Arts Center in Livingston Manor, New York, July 6 through August 31, 2019. The Invitational Show is a project in which the Catskill Art Society devotes greater time and resources to the production of an exhibition and its accompanying catalogue. It is the only time when artists are invited to exhibit at CAS Arts Center, and is also the only time when we produce a publication. The catalogue is an important endeavor for the institution, providing a piece of scholarship and posterity for our rural community.

Artists often leave urban centers in search of pastoral settings, affording them space to expand the scale and scope of their practice. When Carlson and Torok migrated upstate, Carlson moved her practice to an expansive studio overlooking bucolic vistas. Although the space in which she works has enlarged, her work remains resolutely modest in size and stature. Like Carlson, Torok’s portraits (all of which are reproduced to scale in this book) are small, even tiny. To many, the artists are an unlikely pairing, though they share more than their marriage and proclivity to work with a small scale. Both hold a reverence and reproof for the canons of art history, breaking down and building up imagery and the artists who came before them.

Carlson creates small ceramic figures inspired paintings and prints by the old masters—rendering Adam and Eve after interpretations by Lucas Cranach the Elder and Masolino da Panicale, demons borrowed from Giotto di Bondone’s frescos for the Scrovegni Chapel in Padua, Italy, and Catherine of Alexandria enlivened by the Třeboň Altarpiece. She subverts religious iconography with arresting humor and grace, arming the ceramic Catherine with a plastic sword more befitting a tropical drink, and robing a porcelain omniscient deity, coyishly titled *God, Maybe*, in blush pink. The biblical scenes and figures are joined by life-size birds—perhaps created after those seen from the artist’s studio—and lustrous flowers that at times dwarf their contemporaries.

Torok’s high-low presentation is equally reverent and self-deprecating, merging two elements of his practice—his detailed, small-scale portraiture with his daily quick-form cartoon drawings and paintings. His oil-on-wood-panel portraits of friends and acquaintances from Brooklyn to Walton are executed with the precision and skill of Renaissance masters. The realistic renderings are captured from a series of photographs, and at times take the artist two to three years to complete. His portraits have an intimacy and veneration that suggest

his subjects sat for the entire duration of production, feeling both familiar and iconographic. While the cartoons are not offered the esteem that is bestowed upon the portraits, they are considered by the artist—always first to the punch line—to be humble “self-portraits” with bulbous noses and overstated and weary eyes.

Carlson and Torok split their time between New York City and the Catskills. In both locations domestic and studio spaces spill into each other, as does their work. The duo’s first collaboration was accidental, but they have since made five collaborations to occupy the Hallway Gallery between their respective solo presentations. The space bridges the dichotomy between their individual practices, and perhaps offers a lens to the intimacies of their relationship—one of humor, kindness, and self deprecation. I would like to extend my profound admiration to Mary and Jim, whose remarkable art and generosity have been an inspiration. The work they have produced has shaped my awareness of comedy within representation and art.

Realizing an exhibition of this rigor and its accompanying catalogue would not be possible without the hard work and assistance of many dedicated and talented people within and outside of CAS. My heartfelt appreciation is extended to the Board of Directors and the Artists Council at CAS for their direction and support of this project from its inception. My deepest gratitude is owed to Judy Cox and Ben Weston, and Candace Worth for their major underwriting of the book. Their support has helped realize this publication. I am also indebted to Nancy Princenthal for her profound and sensitive essay, lending *Mary Carlson and Jim Torok* greater authority and insight. As Princenthal so beautifully captures, “both artists move beyond the scale of life and imagination . . . [slipping] between deep feeling, gentle irony, and straight-up, laugh-out-loud humor.”

Sally Wright

Executive Director, Catskill Art Society

Mary
Carlson



fig. 1

fig. 1
Masolino da Panicale, *Adam and Eve*, 1425.
Fresco, 81.8 x 34.6 inches.
Cappella Brancacci, Santa Maria del
Carmine, Florence



Right:
Adam and Eve(after Masolino), 2017
Glazed stoneware, 4.5 x 6 x 2.5 inches



fig. 2

fig. 2
Giotto di Bondone, *Last Judgment*, 1306.
Fresco, 393.7 x 330.7 inches.
Cappella Scrovegni (Arena Chapel),
Padua, Italy



Top Right:
Blue Demon (after Giotto), 2016
Glazed porcelain, 3 x 3 x 4 inches



Bottom Right:
Double (after Giotto), 2015
Glazed porcelain, 3.5 x 4 x 1.75 inches

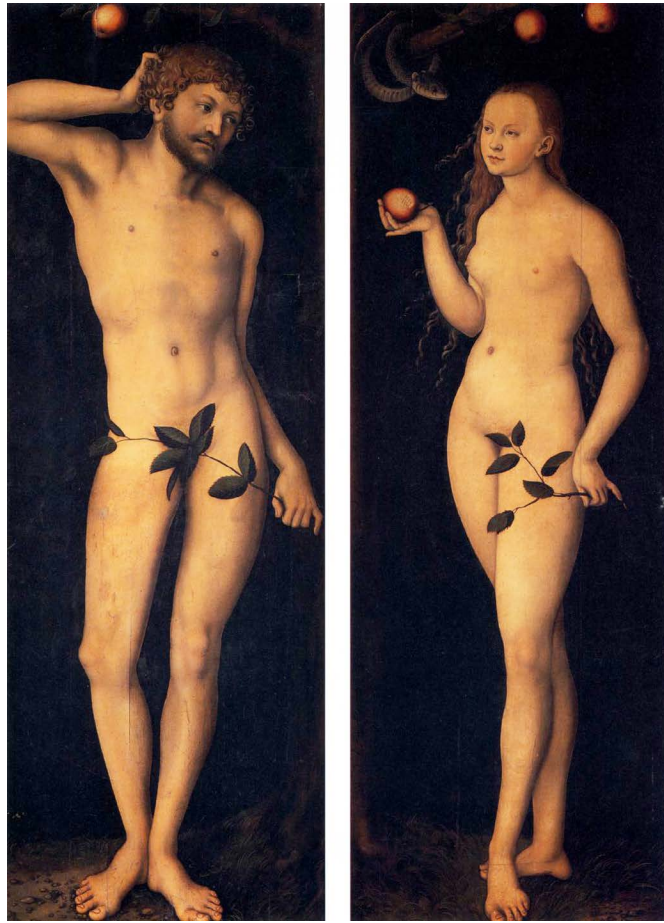


fig. 3



fig. 3
Lucas Cranach the Elder, *Adam and Eve*, 1528.
Oil on wood, 68 x 49 inches.
Galleria degli Uffizi, Florence

Right:
Eve (after Cranach the Elder) #2, 2018
Glazed porcelain, 5 x 3 x 2.5 inches



fig. 4

fig. 4
Luttrell Psalter, 1325–35.
Vellum leaves, flyleaves of paper,
and paint, 13.8 x 9.6 inches.
British Library



Right:
Exorcism 1, 2019
Glazed porcelain, 5.25 x 3.75 x 3 inches



Left:
Orange Beaded Flower, 2018
 Glazed porcelain and stoneware, and glass beads
 8 x 4 x 4 inches

Right:
Daisy, 2018
 Glazed porcelain, stoneware, wire, and wood
 5 x 3 x 3 inches



fig. 5

fig. 5
 Peter Paul Rubens, *Adam and Eve*, 1598–1600
 Oil on panel, 71.8 x 55.3 inches
 The Rubenshuis, Antwerp



Right:
Garden of Eden (after Rubens) #2, 2018
 Glazed porcelain, 4 x 9.5 x 7 inches



Thrasher, 2018
Glazed porcelain, 5.75 x 10 x 3.25 inches



Goldfinch, 2015
Glazed porcelain, 3.25 x 5.25 x 2.25 inches



Bluebird, 2018
Glazed porcelain, 5.75 x 5 x 3 inches



Warbler, 2018
Glazed porcelain, 3 x 6 x 3 inches

Jim

Torok



Mary, 2019
Oil on panel, 3.75 x 3 inches



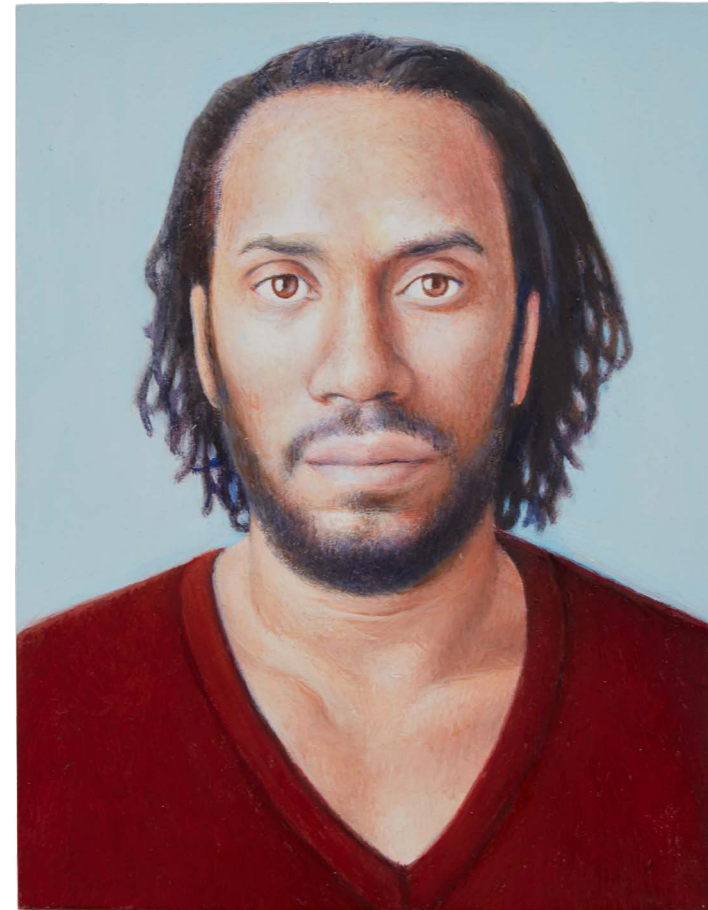
Left:
Desi, 2016
Oil on panel, 5 x 3.75 inches



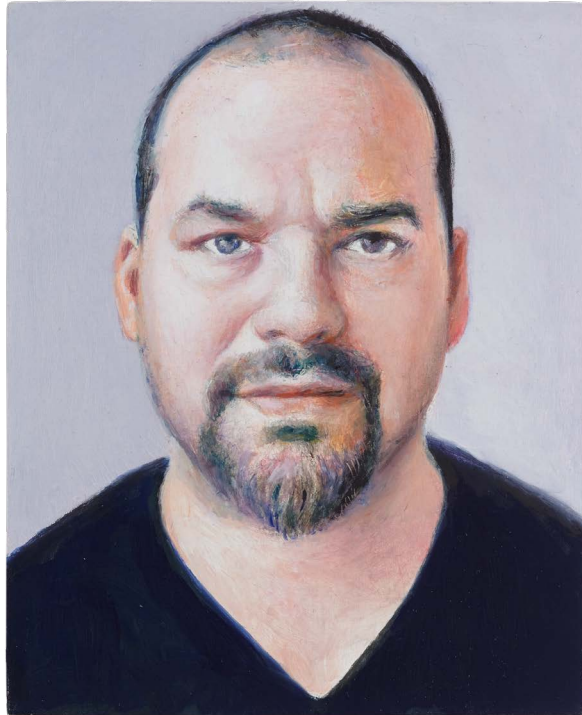
Right:
Anton, 2016
Oil on panel, 9 x 7 inches



Andrea, 2016
Oil on panel, 5 x 3.75 inches



Rashid, 2019
Oil on panel, 5 x 3.75 inches



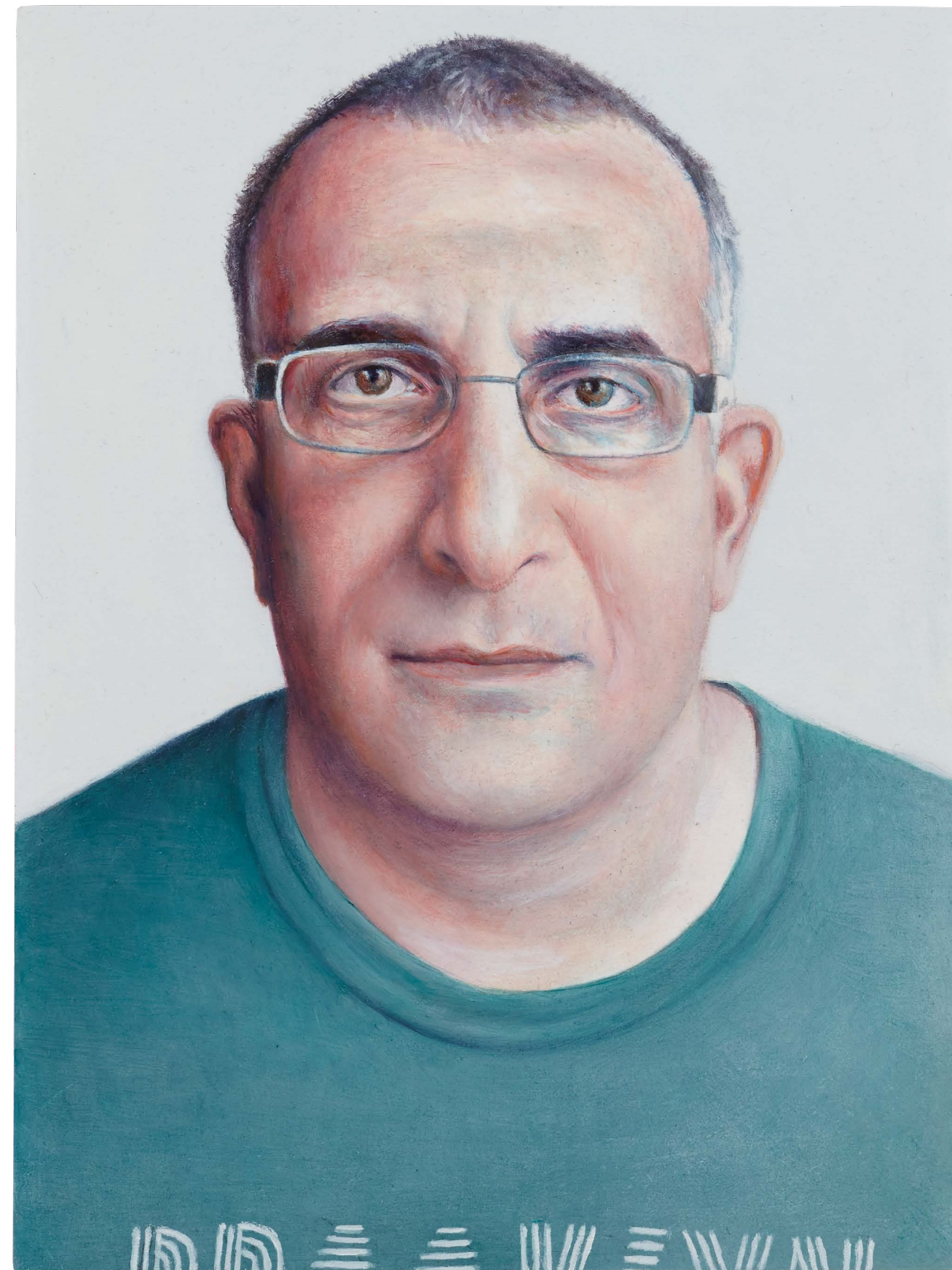
Left:
Ken, 2016
 Oil on panel, 3.75 x 3 inches



Right:
Frances, 2015
 Oil on panel, 9 x 7 inches



Left:
Kate, 2016
Oil on panel, 5 x 3.75 inches



Right:
Juma, 2016
Oil on panel, 9 x 7 inches



Left:
Walter, 2016
 Oil on panel, 3.75 x 3 inches



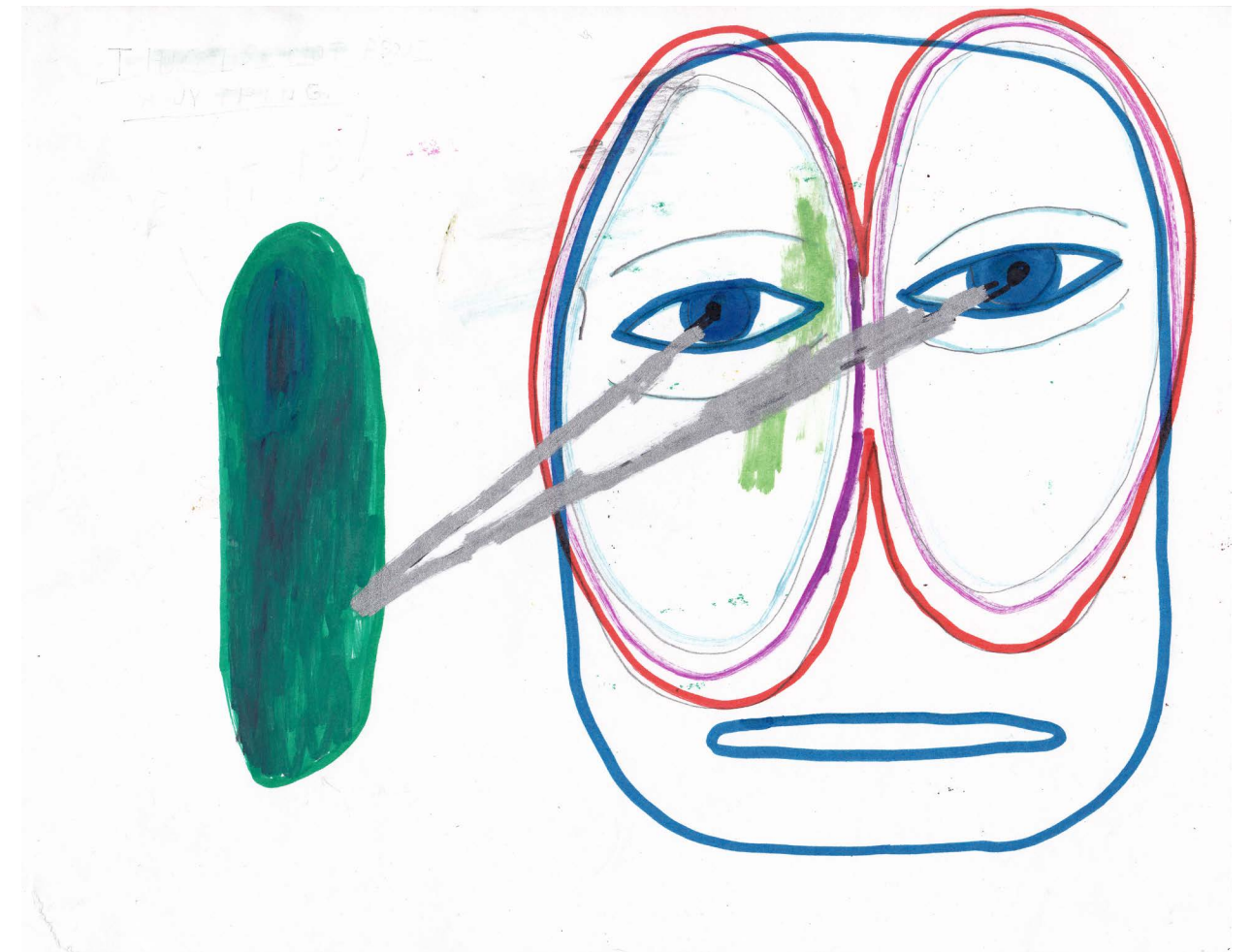
Right:
Tamara (1), 2017
 Oil on panel, 9 x 7 inches



Left:
Alan, 2017
 Oil on panel, 3.75 x 3 inches



Right:
Jennifer, 2016
 Oil on panel, 9 x 7 inches



Left:
Alien, 2017
Clothing, rubber head, stuffing, and chair
dimensions variable

Right:
X-Ray Eyes, 2018
Ink on paper, 8.5 x 11 inches

Credence, Laughter, and the Very Small

We should lose all sense of real values if we interpreted miniatures from the standpoint of the simple relativism of large and small. A bit of moss may well be a pine, but a pine will never be a bit of moss. The imagination does not function with the same conviction in both directions. —Gaston Bachelard, The Poetics of Space

The miniature is a world of arrested time; its stillness emphasizes the activity that is outside its borders. And this effect is reciprocal, for once we attend to the miniature world, the outside world stops and is lost to us. —Susan Stewart, On Longing

Figurative painters, convention suggests, traffic in imaginary space, while figurative sculptors engage with stubbornly irrefutable, physical presence and a spatial realm continuous with our own. One way for sculptors to challenge this assumption is by working very small, on a scale—and hence a temporal register, too—that departs from the quotidian. The sculptor Mary Carlson often does just that. Equally surprising, painter Jim Torok takes his subjects way down in size in order to achieve a paradoxically compelling sense of physicality. Whether working individually or collaboratively—as they do for their first joint exhibition, presented by the Catskills Art Society—both artists move between the scales of life and imagination. And, maybe most unusual, the work of both slips between deep feeling, gentle irony, and straight-up, laugh-out-loud humor.

In short, neither artist allows the viewer to get too comfortable with first impressions. One initial judgment might label Carlson’s porcelain figures demure. Those representing humans, which are small and delicate (none is over five inches high), invite such adjectives as humble and modest, virtues associated with the female saints that are among her subjects. Muted in color, these little naked women and men, full in length or cropped at the hips, do in fact withdraw when approached with an oddly forceful resistance to visual capture. Their facial features, rendered in delicate daubs of glaze, are indistinct and their contours are curiously vague. Achieving this quasi-immateriality in fired clay is no mean feat.

Amplifying the work’s evasive relationship to standard categories, Carlson has drawn inspiration for these figures from late medieval and early Renaissance painting, rather than from sculpture. She has noted that her *Eve (After Cranach the*

Epigraph: Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969, 1994), p. 163; Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, N.C.: Duke University Press, 1993), p. 67.

¹ Unless otherwise attributed, this and other quotes of the artists are from a conversation with the author at their Brooklyn studio on March 26, 2019.

Elder) (2018) refers to the first biblical woman as illustrated “before the apple is eaten. It’s not about shame.”¹ Cranach appealed to her, she explains, partly because he painted several of these “pre-apple Eves.” Carlson depicts her Eve from head to thighs, her eyes gazing into the distance; as in the Northern Renaissance painter’s version, her left hand is curled at her hip, a little awkwardly (and more noticeably as here, unlike in the Cranach image, she does not hold a sprig of greenery with which to hide her pubis). This Eve, who leans tentatively to one side, is glazed a lustrous but slightly variegated white, and she is a little lumpy, as if still coming into being. She pays not the slightest attention to the shiny red apple in her right hand. In Carlson’s *Adam and Eve (after Masolino)* (2017), an active emotional dynamic appears, and it departs from its source. As in the work by Masolino da Panicale, Adam looks attentively at Eve, but again Eve’s eyes are directed at the far distance. After all, she holds the future in her hand. And, however diminutive, she faces it with neither guilt nor fear.

Carlson worked from an illuminated medieval manuscript to create a dainty little porcelain woman vomiting up a bile-green, sharp-eared serpent; the excretion also evokes the ectoplasm made to flow from the mouths of women in nineteenth-century spirit photography, though the possession in this case is far more violent. Similarly both dark and tender is a trio of demons subtitled “after Giotto,” which refers to the trecento painter’s fresco cycle in the Scrovegni Chapel in Padua. Even smaller than Adam and Eve, these demons include an angry grayish figure who appears to have just been thrown on his butt, landing with feet tensed and hands clenched; his mouth is open in apparent indignation. A pair of additional evil-doers are locked together: one, bloated and grimacing, grips the other with claw-like hands and feet; his oblivious victim, handicapped by truncated limbs and a torso that is not quite fully formed, bears a faintly quizzical expression and a tiny smile. Not so much irresolute as in generative flux, this neophyte malefactor seems to be governed by a moral compass that is still spinning. The paintings on which Carlson draws for these figures were realized in a world of rock-ribbed belief, in which every effort in art-making was bent toward affirming spiritual truth. In our time, her work implies, such faith has given way to forms as drifty as clouds.

For her part, Carlson says she is interested in non-naïve utopias, which accounts for her farsighted Eves and also her acceptance of chance, as in the damage that can occur to porcelain during firing. Subtle injuries appear in the four roughly life-size birds—a goldfinch, a thrasher, a warbler, and a bluebird—that are also on view at CAS. Part of a body of work that spans twenty

years, the birds are vibrant but unassuming, as if their plumage was softened by atmospheric perspective. With respect to the miniature saints and sinners, though, they have a clarity and size that further undermines the physicality of the human figures. As in a world imagined by Lewis Carroll or Jonathan Swift, these birds exert the authority of their scale, while prohibiting a secure sense of proportion. The effect is exaggerated with two life-size porcelain flowers, one a gaudy, erect red-orange blossom. The second is a daisy, which Carlson associates with the 1960s and with innocence, although this example sits on a nest of what looks like writhing worms (one inevitably thinks of apples). Colorful and big, though again only comparatively, they are perplexingly inanimate, fixed in their abounding loveliness.

Most confounding of all is a pair of porcelain landscapes, one of them drawn from details of a Cranach painting of Eden—in particular, a view past the garden’s trees to the world beyond. Carlson transforms this glimpse into a little vignette of a summery daytime scene with grassy hummocks and leafy trees. The second landscape features slumbering, wintry hills, matte brown and treeless, surrounding a pool of gleaming, deep blue-green water. Carlson lives nearly full time in Walton, in upstate New York, and had in mind the nearby Pepacton and Cannonsville reservoirs when making this sculpture. It is supremely modest. But the very idea of rendering a landscape physical is sharply subversive; as has often been remarked, there was no concept of the landscape as such until the painters of Romanticism took it as a subject, and it remains, as a concept, firmly pictorial—a frame around a scene. There is no corresponding vocabulary for the landscape as solid form.

Also an adept of paradox, Jim Torok makes oil-on-panel portraits that have the solidity of sculpture. Ranging from small to tiny, they are frontal, head-and-shoulders representations of people Torok knows and are based on his photographs; he takes many closely related shots for each subject in a process akin to working from multiple live sittings. Meticulously painted with brushstrokes that are, ultimately, nearly invisible, these portraits take, he says, “ages” to finish and are never really done. The faces we see, which are serious (Torok instructs his subjects not to smile) but full of character and warmth, all seem familiar even if we don’t know them, which is just what he wants. Artists and writers, adults and children, and local workers from Brooklyn and Walton, they are both uncannily lifelike and as preternatural as religious icons. And they are objects as much as they are images: mounted on thick wooden blocks, and transported (when necessary) in the plastic clamshells used for takeout deli food,

they are at once precious and ordinary—again like icons, they are intended for everyday communion.

Torok may be best known for these portraits, but he has an equally active studio life as a cartoonist, making paintings on paper and on canvas that combine text and drawing. The vicissitudes of modern life, for all of us in troubled times and for a working artist in particular, have seldom been made funnier. Wry, deadpan, relentlessly candid—like Carlson, he gives shame no quarter—Torok finds the sweet spot where pain meets laughter again and again. His graphic touch is straightforward and deliberately naive, and his verbal timing is excellent. He comes by that last honestly, having experimented with performance in the late 1980s, creating low-tech animations of the cartoons he still makes. He also read poetry meant to be so bad that, he hoped, people would see its humor—usually they did, although, he recalls, “getting the first laugh was really hard.” A working day now begins with cartoons, “because they’re angsty” and allow him to work out “residue-of-the-night kind of stuff.” Afternoons are for the portraits, which require extreme focus and at the same time are directed outward: they are about others, he explains, and are not as internal as the cartoons. Both are essential. Torok takes heart from the split-personality work of Gerhard Richter, who alternates between abstraction and figuration in his painting, and also the double life of Ad Reinhardt, though that unyielding abstractionist kept a firewall between his paintings and his acid cartoons.

Different as they are, Carlson and Torok have some striking, if off-center, points of connection beyond the inclination to work very small. They share an interest in conversations between painting and sculpture, and, at least latently, a dark sense of humor. Both have long embraced diversity within their own work, Carlson by periodically jumping tracks—earlier bodies of work have included condensed, meticulously crafted furniture and large crocheted creatures. But their work differs significantly enough that they probably wouldn’t have worked collaboratively if they weren’t married. By going into partnership, then, they are not only, inevitably, engaging issues of intimacy and publicity—and, inevitably, of gender and power—but also multiplying already complex relationships among genres and mediums.

And they are courting serendipity. Carlson has said, in an interview with painter Jane Dickson, “Working with my hands, it’s almost like they have a mind of their own. They’ll do things that I won’t be able to predict. . . . Working with glazes is, she says, “almost like working in the dark. You don’t know what

you’re going to get,”² adding, “I love it when I make work and then look at it years later and forget what the initial impulse was. . . . Then it’s like, Ah, the work knows more than I do.”³ One way to surprise yourself as an artist is to work collaboratively. In fact Torok and Carlson’s first collaboration began by accident, with a painting and a sculpture that wound up placed in proximity when they organized their Brooklyn studio for a New Year’s Day party. They both felt the conjunction was delightful, and fruitful. For the CAS exhibition, they have created five such collaborative juxtapositions—compound works in which chemistry between the elements yields potentially unstable results.

Two involve sculptures by Carlson and big-ish paintings by Torok emblazoned with short, blaring texts. One such painting commands us, as its title also announces, to Be Happy; it is dominated by a cartoon figure—Torok’s alter ego—waving his arms, his mouth open wide. Positioned in front of this canvas is a plaster bust, slightly bigger than life size, of a serenely smiling woman, tight-lipped and utterly inscrutable. Torok says he regards this bust as a self-portrait; Carlson considers it an image of Eve (for whom it is named). *Be Happy* looms angrily over *Eve* (both 2018), but as in Cranach’s and Masolino’s depictions, she has set her sights on a distant horizon. In addition to gendered power dynamics, scale is an issue in this collaboration. Carlson says that actual-size sculpted heads always seem a little too small, hence this one’s dimensions. Torok adds that when his small portrait paintings are reproduced for publication he prefers that they be actual size, never enlarged, otherwise they lose their sense of scale; he also notes that viewers remember them as bigger than they are. In other words, for both artists scale is a moving target. In this collaboration they push it psychologically as well as physically. The result is a combustible—and at the same time deeply harmonious—mix of aggressive humor and implacable quietude.

Another lively colloquy arrives with a work that includes a portrayal by Carlson of the martyred Saint Catherine as a dainty but resolute porcelain figure armed with a tiny, acid-orange plastic sword of the kind used to skewer olives in martinis. Writ large on the painting by Torok that hangs above Catherine, the words “You Are Very Important” obscure a shadowy clownish figure, a ruffed collar around his neck. Again dignity vies with bluster, though here the saint is compromised, a little, by her cheesy sword, while the sketchy clown is lent considerable pathos. We all want to believe we are important, but how to deserve it? Maybe best by being able to laugh at ourselves.

²Jane Dickson, “Big Beautiful Blue Beast,” *Bomb* (October 23, 2012), <https://bombmagazine.org/articles/beautiful-big-blue-beast>.

³ Ibid.

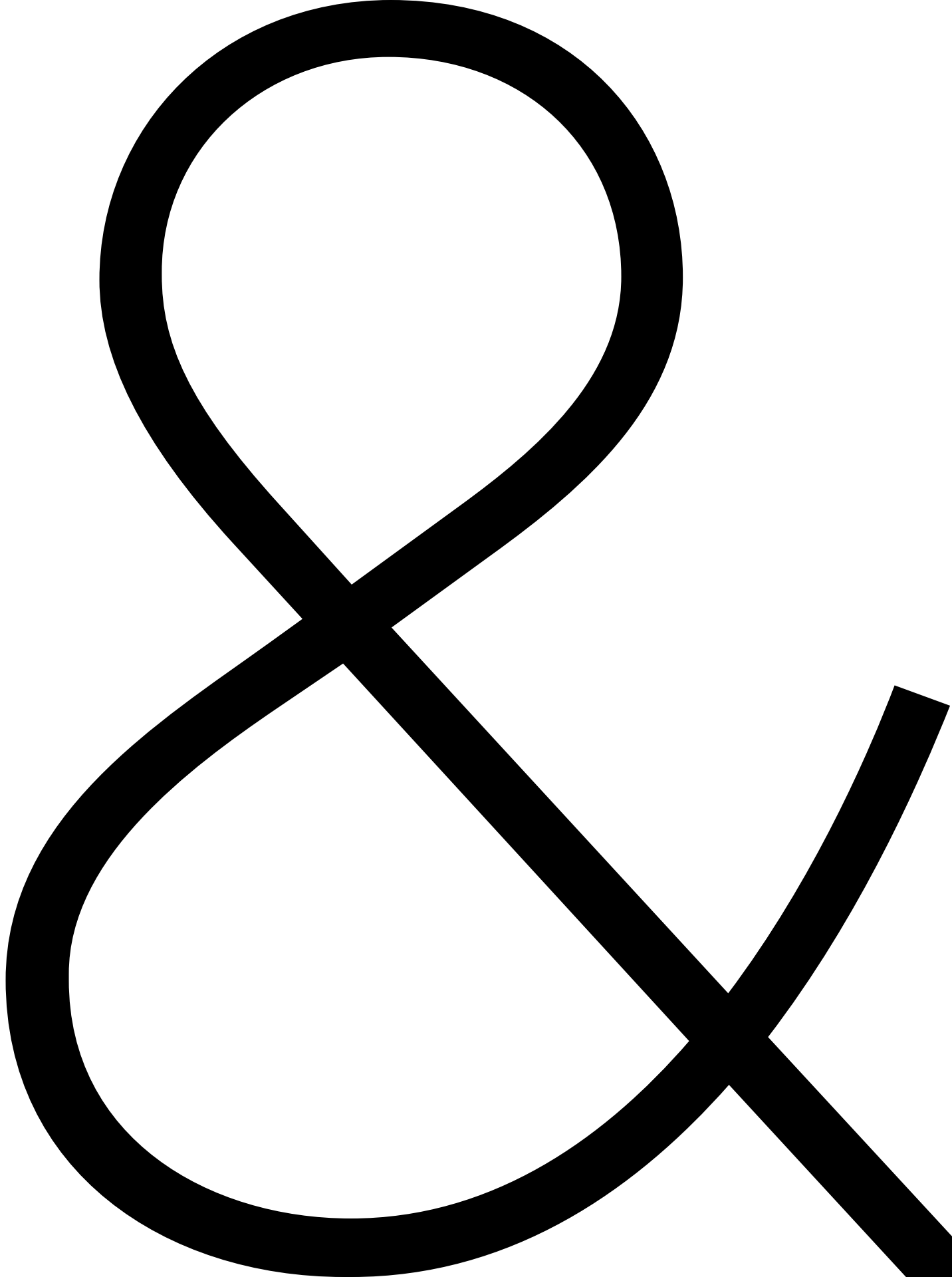
Other collaborations pair a painted daisy with a sculpted one, and an enormous depiction of a sad-sack cartoon man’s face with a very large, stern, plaster bust of Susan B. Anthony, the suffragette’s piercing blue eyes aimed in slightly different directions (as was true of Anthony), but in either case directed firmly away from the painting behind her. A final joint work, this one of perfect and hilarious synchrony, brings together a painted replica of a standard warning sign (“Security Notice: Video Surveillance in Use on These Premises”) with, further up the wall, an easily overlooked, little, bearded porcelain figure, shown from head to waist, his arms outstretched. It is titled *God, Maybe (after Giotto) I* (2017).

In a category of its own is a sculpture created by Torok alone but less securely authored than is usual for him. Suitably titled *Alien* (2017), it was assembled, scarecrow-style, from worn men’s clothing stuffed to suggest a living person. Slouching in a folding metal chair, this scrawny, scruffy guy, mildly threatening in a grouchy-old-man way, has the slit-eyed, neon-green head of a science-fiction Martian: we have seen the future, and he is just dead tired. Weirdly credible, and surprisingly easy to miss, this alien is the only life-size human figure in this exhibition.

Comedy is often about taking things down to size—or, conversely, magnifying the trivial. But the miniature, as Gaston Bachelard and Susan Stewart have observed, is also a place of heightened perception and arrested time. Charmed objects and sacred images are, as in Carlson’s sculptures, often more potent for being small. The same potency, and the same kind of reverent care, can be felt in Torok’s little portraits. And humor can be humble even when big and loud, as in his cartoon paintings. Insofar as it topples righteousness, and challenges presumptions to virtue associated with ordinary decorum, humor is deeply profane. At the same time, commercial porcelain figurines, distant cousins to Carlson’s, are often unapologetically crass. Tender and covetable, and haunted by the past, her sculptures gain depth, and a touch of irony, by their long-distance association with kitsch. And so the chain of associations in her work and Torok’s circle each other, belief and skepticism, the brash and the delicate dancing round and round. Together, they remind us that while demagogues around the world rage and the planet melts, while sins are committed and stupidities unleashed, beauty, however cracked and broken, still happens. So does laughter.

Mary

Carlson

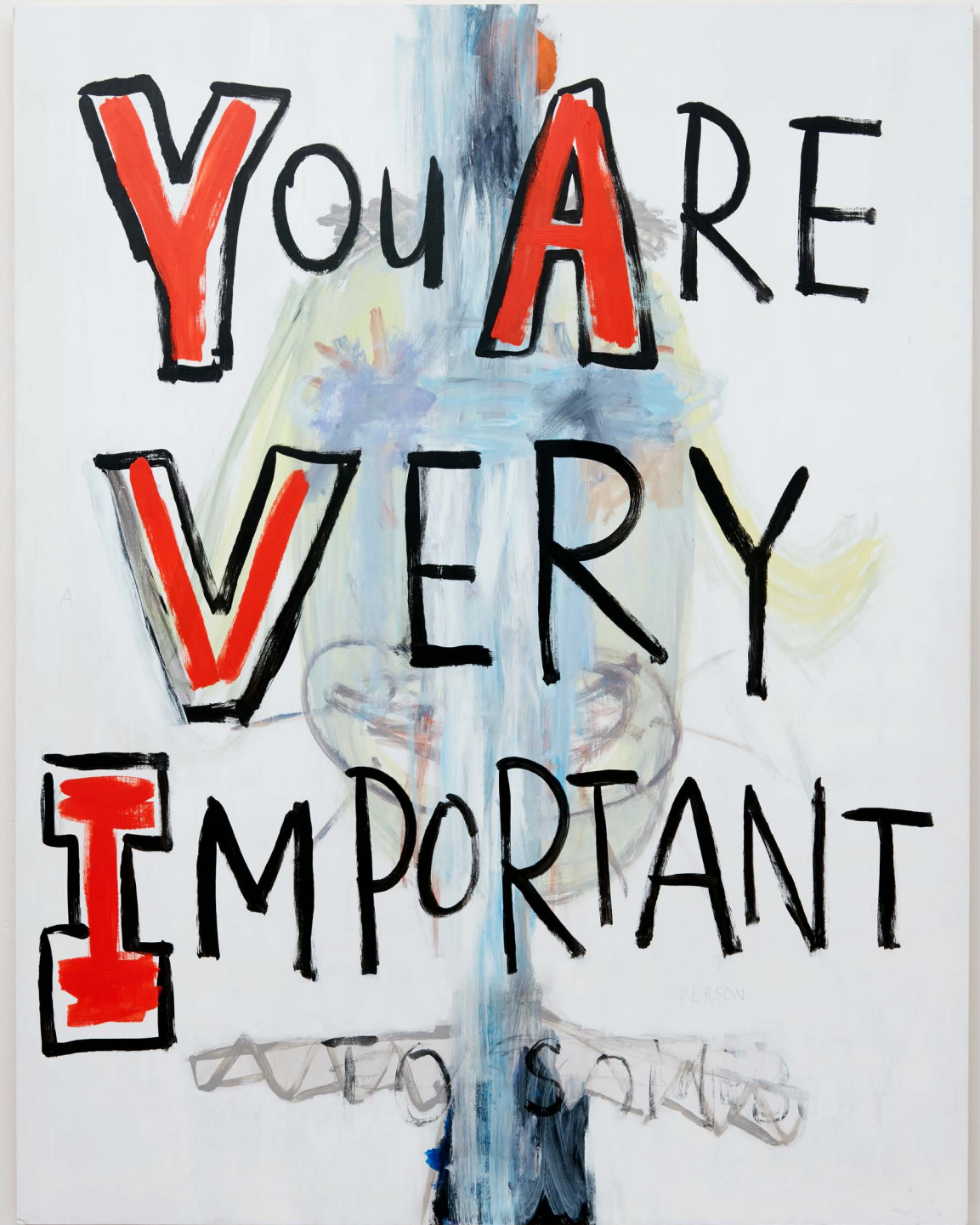


Jim
Torok



Sculpture:
Mary Carlson
Catherine (after Master of Trebon), 2017
Glazed porcelain and plastic sword
5.75 x 3 x 2.5 inches

Painting:
Jim Torok
You Are Very Important, 2015
Acrylic on canvas
60 x 47 inches





Sculpture:
Mary Carlson
Pink Flower, 2019
Glazed porcelain
4 x 2.25 x 1 inches



Painting:
Jim Torok
Flower, 2019
Acrylic on canvas
24 x 18 inches

Sculpture:
Mary Carlson
God, Maybe (after Giotto) #1, 2017
Glazed porcelain
4 x 2 x 3.25 inches

Painting:
Jim Torok
Security Notice, 2017
Acrylic on canvas
16 x 20 inches





Left:

Painting:
Jim Torok
Head, 2016
Acrylic on panel
60 x 47 inches

Sculpture:
Mary Carlson
Susan B Anthony, 2018
Plaster
17 x 21 x 12 inches



Right:

Sculpture:
Mary Carlson
Eve, 2018
Plaster
17 x 10 x 9 inches

Painting:
Jim Torok
Be Happy, 2018
Acrylic on canvas
36 x 24 inches

MARY CARLSON

Mary Carlson has been making art for nearly fifty years. She uses a wide range of materials and subject matter, creating everything from hand-sewn American flags to a giant, crocheted, pink octopus to “altered” furniture.

Her current medium of choice is hand-built porcelain, featuring glazes formulated and fired in her studio based in Walton, New York. She has made a Saints and Demons series based on depictions of heaven and hell found in medieval and Renaissance manuscripts and paintings, which she finds inspiring, meaningful, and relevant to our time. Her porcelain sculptures have been described by the New York Times as “wonderfully soulful” and “as spiritually infectious as they are sensuously appealing.”

Carlson is the recipient of Guggenheim, National Endowment for the Arts, New York Foundation for the Arts, and Tiffany awards, and her work was first shown in New York at Leo Castelli Gallery in 1985. She has also shown in the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, Kunsthalle Wien in Vienna, Künstlerhaus Bethanien in Berlin, New Museum of Contemporary Art in New York, Venice Biennale, and numerous galleries around the country. Most recently she was awarded a fellowship by the Civitella Ranieri Foundation in Italy, which will start in 2020.

EDUCATION

1973 BFA, School of Visual Arts, New York

SELECTED SOLO EXHIBITIONS

- 2016

Mary Carlson: Demons, Elizabeth Harris Gallery, New York
- 2014

Mary Carlson: Paradise, Elizabeth Harris Gallery, New York
- 2012

Mary Carlson: Beautiful Beast, Studio 10, New York
- 2010

Mary Carlson: Faded Flag, Long Island University, Brooklyn Campus, New York

Mary Carlson: Flags, Plates & Demons, Elizabeth Harris Gallery, New York

Mary Carlson: Faded Flag, Art Omi, Ghent, New York
- 2001

Mary Carlson: The Devil and the Deep Blue Sea, Bill Maynes Gallery, New York
- 1999

Mary Carlson: From Nature, Bill Maynes Gallery, New York
- 1997

Mary Carlson: Birds, Deer and Ice, Bill Maynes Gallery, New York
- 1996

Mary Carlson: Household, Bill Maynes Contemporary Art, New York
- 1994

Mary Carlson, Holly Solomon, New York
- 1992

Mary Carlson, Max Protetch Gallery, New York
- 1987

Mary Carlson, Michael Klein, inc., New York
- 1986

Mary Carlson, Curt Marcus Gallery, New York

SELECTED GROUP EXHIBITIONS

- 2019

Algus, Carlson, Moskowitz, Kerry Schuss, New York
- 2018

Pageant of Inconceivable, Rachel Uffner Gallery, New York

Summertime, Tibor de Nagy, New York

Heaven and Earth, Drive-By Projects, Watertown, Massachusetts

Pageant of Inconceivable, organzied by Portia Munson and Katharine Umsted, Kleinert/James Center for the Arts, Woodstock, New York
- 2016

Fish Tank, LUI Humanities Gallery, organzied by Matt Freedman and Finnan Boyle, New York

Conference of Birds, Shirley Fiterman Art Center, Borough of Manhattan Community College, New York

Chasing the Rose, The Dutch Barn, Clinton Corners, New York
- 2014

20th Anniversary Show, Pierogi Gallery, New York

Pressed Flowers, organzied by Catherine Howe, Lesley Heller Gallery, New York
- 2012

Rockslide Sky, organzied by Carleen Sheehan, Fordham University at Lincoln Center, New York

Text, Studio 10, New York

Textility, Visual Arts Center of New Jersey

Spring in Boston, Drive-By Gallery, Watertown, MA

Sculpture, Big, Small and Casual Gallery, New York
- 2011

Flag Day, Islip Museum, Islip Long Island, organzied by Janet Goleas

Spiral Bound, University of California, San Diego, organzied by Howard Foster
- 2010

Cognitive Unconscious, Lesley Heller Gallery, organzied by Robert Walden, NYC

Bruised Childhood, Fredericke Tayler Gallery, organzied by Monroe Denton, NYC
- 2009

Big, Small and Casual, Mary Carlson & Laura Newman; Big, Small/Casual Gallery, New York

Twin, Twin, organized by Matt Freedman; Big, Small/Casual Gallery, New York

By a Thread, organized by Miles Manning, Elizabeth Harris Gallery, New York

Re-Accession, organized by Philae Knight and Amanda Steck, Flag Art Foundation, New York
- 2007

Group Show, Rose Burlingham & Lindsey Brown, Clinton Corners, New York
- 2006

B-Side, Sarah Bowen Gallery, New York

Color Correction, Roger Smith Hotel, New York
- 2005

Monochrome, Elizabeth Harris Gallery, New York

Somewhere Outside It, Schroeder/Romaro, New York

Synthesis and Distribution: Experiments in Collaboration, Pace University’s Fingesten Gallery, New York
- 2004

Power T’s, Pierogi Gallery and Four Walls, New York
- 2003

Pins and Needles, John Michael Kohler Arts Center, Sheboygan, Wisconsin

Water, Water, organzied by Lilly Wei, Rotunda Gallery, New York

Williamsburg Salon, Central Connecticut State University, New Britain, Connecticut

Vessels, organized by Joe Fyfe, Jane Hartsook Gallery, Greenwich House Pottery, New York
- 2001

Brooklyn, Palm Beach Institute of Contemporary Art, Lake Worth, Florida

Sculpture, Flipside Gallery, New York

	Wonderland, Massachusetts College of Art, Boston
	Collecting Ideas: Works for the Polly and Mark Addison Collection, Denver Art Museum
2000	Snapshot, Contemporary Museum, Baltimore
	Galerie Brigitte Weiss, Zurich
	Ethereal and Material, Delaware Center for the Contemporary Arts, Wilmington
	Muscle – Power of the View, Boulder Museum of Contemporary Art
	Quirky, Adam Baumgold Gallery, New York
	Gallery Artists, Bill Maynes Gallery, New York
1999	Skin, Deste Foundation, Athens
	Avoiding Objects, Apex Art, New York
	Lab Works, Islip Art Museum, Islip, New York
1998	Conversation – Gregory Botts and Mary Carlson, Art Resources Transfer, New York
	Surreal Pop, Aldrich Museum, Ridgefield, Connecticut
	A.R.T., Vedanta Gallery, Chicago, Illinois
1997	Engel, Engel, Kunsthalle am Wien, Vienna, and Galerie Rudolfinum, Prague
	Projects.doc, Shiffler Collection, Cincinnati, Ohio
1996	Shirts & Skins, Contemporary Museum, Honolulu
	SculptureCenter at Roosevelt Island, SculptureCenter, New York
	Body Language - New York, Florida State University, Tallahassee, Florida
	Thin Air: Examining the Ethereal, Elsa Mott Ives Gallery, New York
1995	Identia e Alterita, Venice Biennale, Museo Correr, Venice
	It's How You Play the Game, Exit Art/The First World, New York
	More Than Real, Gallery 404, University of Illinois, Chicago
	Susan Inglett Gallery, Gramercy Park Hotel, New York
1994	Created/Mutated, Dru Arstark Gallery, New York
	Material Concerns, Rotunda Gallery, New York
	Whateva, Dru Arstark Gallery, New York
1993	Exquisite Corpse, Drawing Center, New York
	Artists' Early Work, Max Protetch Gallery, New York
	Group Show, Cheryl Haines Gallery, San Francisco
	Clothing as Metaphor, The Art Museum, Florida International University, Miami
	Mapping: An Index of Experience, Germans van Eck, New York
	Patently Missing, Barbara Krakow Gallery, Boston
	Bodily, Penine Hart Gallery, New York
1992	Getting to kNOw you, Kunstlerhaus Bethanien, Berlin and Stadtisches Kaufhaus, Leipzig, Germany
	A New American Flag, Max Protetch Gallery, New York
1991	The Interrupted Life, New Museum, New York
1990	Something Strange, White Columns, New York
	Blood Remembering, Newhouse Gallery, New York

	Death and Desire, Tom Cugliani Gallery, New York
1989	Psychological Abstraction, Deste Foundation, Athens, Greece
1988	Ironic Abstraction, University Art Galleries, University of South Florida, Tampa
	Window Installation, Grey Art Gallery, New York University, New York
	Desired Paths, Outdoor Sculpture at Schulman Park, White Plains, New York
	Shape as Form, Penine Hart Gallery, New York
1987	The Level of Volume, Carl Solway Gallery, Cincinnati, Ohio
1986	Group Show, Lang & O'Hara Gallery, New York
	Emerging Artists 1986, Cleveland Center of Contemporary Art, Cleveland
	New Sculpture, Michael Klein, inc., New York
1985	Summer Selection, Castelli Uptown Gallery, New York
	New Art, Modernism Gallery, San Francisco
	Appropriations: Black & White, Vanguard Gallery, Philadelphia

HONORS AND AWARDS

2020	Civitella Ranieri Fellowship
2015	Tiffany Foundation Grant
2007	New York Foundation Award
1993	John Simon Guggenheim Fellowship
1988	National Endowment for the Arts

JIM TOROK

“*Jim Torok paints and draws tiny portraits like a Northern Renaissance master. He is also a gifted cartoonist.*”
—Ken Johnson, *New York Times*, November 8, 2002

Jim Torok was born in South Bend, Indiana. He moved to New York in 1979 to study art at Brooklyn College, where received an MFA in 1981. Several years later, Torok began creating cartoons as a regular feature for Paper magazine, while at the same time doing realistic paintings of interiors and objects. He also produced animations for MTV. In the mid-1990s he started making miniature portraits and in 1997 had his first solo show at Bill Maynes Gallery in New York. He has been making and exhibiting both cartoons and portraits ever since.

Torok’s work has been exhibited widely in the United States and Europe, including a one-person show at the Denver Art Museum and a three-person show at the National Portrait Gallery in Washington, DC. His work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York. Recently, several of his pieces were added to the collection of the Lucas Museum of Narrative Art, which is scheduled to open in Los Angeles in 2021.

EDUCATION

- 1981 MFA, Brooklyn College, New York
- 1979 BFA, Indiana University

SELECTED SOLO EXHIBITIONS

- 2017 *The New Age of Uncertainty*, Pierogi Gallery, New York
Jim Torok: One Person Show (51 drawings and 2 paintings), Lora Reynolds Gallery, Austin
- 2015 *Jim Torok: New Portraits and Other Work*, Lora Reynolds Gallery, Austin
- 2014 *Jim Torok: Drawings*, Art Omi, Ghent, New York
Jim Torok: Jesus, Pierogi Gallery, New York
- 2012 *Jim Torok: There is Nothing Wrong with You*, Lora Reynolds Gallery, Austin
Jim Torok: New Work, Molloy College Public Square Art Gallery, Rockville Centre, New York
- 2011 *Jim Torok: Walton*, Lora Reynolds Gallery, Austin
- 2010 *Jim Torok: You Are a Vibrant Human Being*, Pierogi Gallery, New York
Jim Torok: Clowns and Portraits, Lora Reynolds Gallery, Austin
Jim Torok: Everything Is Breaking Apart, Taubman Museum of Art, Roanoke, Virginia
- 2008 *Jim Torok: Life is Good*, Lora Reynolds Gallery, Austin
- 2007 *Jim Torok: New Work*, Pierogi, New York

- 2006 *Jim Torok: Portraits*, organized by Paul Morris and Marc Selwyn, Marc Selwyn Fine Art, Los Angeles
- 2005 *Jim Torok: Artists Are Great*, Lora Reynolds Gallery, Austin
Jim Torok: Things are Better, Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois
- 2004 *Jim Torok: Everything Is Great!*, Pierogi, New York
- 2003 *A Family: Portraits by Jim Torok*, Denver Art Museum, Denver
Jim Torok: New Paintings, Daniel Weinberg Gallery, Los Angeles
- 2002 *Jim Torok: Story Boards and Self Portraits*, Bill Maynes Gallery, New York
- 2001 *Jim Torok: Portraits*, Daniel Weinberg Gallery, Los Angeles
- 2000 *Up Close and Personal: Portraits by Jim Torok*, Edwin A. Ulrich Museum, Wichita, Kansas
- 1999 *Jim Torok: Hi tech lo tech*, Bill Maynes Gallery, New York
Jim Torok: Portraits, Richard Heller Gallery, Santa Monica, California
Jim Torok: Portraits, Galerie Haas and Fuchs, Berlin
- 1998 *Jim Torok: Portraits*, Miriam Shiell Fine Art, Toronto
- 1997 *Jim Torok: Portraits*, Bill Maynes Gallery, New York

SELECTED GROUP EXHIBITIONS

- 2019 *Drawn Together Again*, Flag Art Foundation, New York
- 2017 *The Times*, Flag Art Foundation, New York
Likeness, William Shearburn Gallery, Saint Louis
Contemporary Drawing and Painting, University of Nevada, Las Vegas
Really?, Wilding Cran Gallery, Los Angeles
- 2016 *Pioneer Lust*, Lora Reynolds Gallery, Austin
- 2015 *I am a Lie and I am Gold*, Yossi Milo Gallery, New York
- 2014 *Brooklyn Salon*, Central Connecticut State University, New Britain
Fountains of the Deep: Visions of Noah and the Flood, organized by Darren Aronofsky, 462 Broadway, New York
- 2013 *Word*, One River Gallery, Englewood, New Jersey
- 2012 *Modus Vivendi*, Pierogi Gallery, New York
- 2011 *In-and outside-writing*, Voorkramer, Belgium
Art Squared, Flag Art Foundation, New York
Williamsburg 2000, Art 101, New York
- 2010 *Size Matters*, Flag Art Foundation, New York
Portraiture Now—Communities, National Portraiture Gallery, Smithsonian Museum, Washington, DC
One for All, Trinity University, San Antonio, Texas
Do I Know You?, Inman Gallery, Houston
LOL, City Without Walls, Newark, New Jersey
- 2009 *The Lens and the Mirror: Self-Portraits from the Collection, 1957–2007*, Metropolitan Museum of Art, New York
About Face, Adam Baumgold Gallery, New York
Note to Self, Schroeder Romero Gallery, New York

2008	<i>Comic Worlds</i> , Nancy Margolis Gallery, New York
	<i>Here's Looking at Us</i> , Peter Fingesten Gallery, Pace University, New York
	<i>Words Become Pictures</i> , Molloy College, Rockville Center, New York
	<i>Attention to Detail</i> , organized by Chuck Close, Flag Art Foundation, New York
2007	<i>Pierogi Flatfiling</i> , Artnews Projects, Berlin
	<i>Block Party II: An Exhibition of Drawings</i> , Daniel Weinberg Gallery, Los Angeles
2006	<i>Subject</i> , Lyman Allyn Art Museum, New London, Connecticut
	<i>Group Show</i> , Pierogi Leipzig, Germany
	<i>B Side</i> , Sarah Bowen Gallery, New York
	<i>Portraits</i> , Marc Selwyn Fine Art, Los Angeles
2005	<i>Star Star; Toward the Center of Attention</i> , Contemporary Arts Center, Cincinnati, Ohio
	<i>Next Next</i> , Brooklyn Academy of Music, New York
2004	<i>Open House: Working in Brooklyn</i> , Brooklyn Museum of Art, New York
	<i>The Drawn Page</i> , Aldrich Contemporary Art Museum, Ridgefield, Connecticut
2003	<i>Painter's Forms</i> , Work Space, New York
	<i>Comic Release: Negotiating Identity for a New Generation</i> , Institute of Contemporary Art, Pittsburgh, traveled to Contemporary Arts Center, New Orleans, and the University of North Texas, Denton
	<i>American Art Today: Faces and Figures</i> , Art Museum of Florida International University, Miami
	<i>Brooklyn on 57th Street</i> , Nohra Haime Gallery, New York
	<i>New Work New York</i> , Carlsbad Museum and Art Center, New Mexico
2002	<i>Works on Paper</i> , Bill Maynes Gallery, New York
	<i>Invitational Exhibition</i> , American Academy of Arts and Letters, New York
2001	<i>Brooklyn!</i> , Palm Beach Institute of Contemporary Art, Palm Beach, Florida
	<i>Picture This</i> , Flipside, New York
	<i>Self-Made Men</i> , DC Moore Gallery, New York
	<i>Haulin' Ass: Pierogi in LA</i> , Post, Los Angeles
	<i>Good Humor</i> , EPC, New York
2000	<i>Snapshot</i> , Contemporary, Baltimore, Maryland
	<i>Reconfigured</i> , Pace University Gallery, Pleasantville, New York
	<i>Inaugural Exhibit</i> , Indiana University Art Gallery, South Bend, Indiana
	<i>Drawing from Pierogi: Selection from the Flat File</i> , Bennington College, Bennington, Vermont
	<i>Stop That Racket</i> , Dixon Place, New York
	<i>Face to Face</i> , Concordia College, Bronxville, New York
1999	<i>Portraits</i> , Wadsworth Atheneum, Hartford, Connecticut
	<i>Popcorn</i> , Santa Barbara Contemporary Arts Forum, California
	<i>Changing Faces: Contemporary Portraiture</i> , Jim Kempner Fine Art, New York
	<i>Group Show</i> , Ronald Feldman Gallery, New York
	<i>Traditions, Transitions, and Transformations: Exploration of Art Making with Pinholes, Pixels, and Moving Pictures</i> , Samuel Chen Fine Art Center, Central Connecticut State University Galleries, New Britain, Connecticut

	<i>Salute to Animation</i> , Concourse Gallery, John Wayne Airport, Santa Ana, California
	<i>Avant Garde-O-Rama</i> , PS 122, New York
	<i>Short Stuff</i> , Film Festival, Huntington Beach Art Center, California
	<i>Trench Waveforms</i> , organized by Norman Douglas, Cynthia Broan Gallery, New York
	<i>Benefit Auction</i> , New Museum for Contemporary Art, New York
1998	<i>Current/Undercurrent</i> , Brooklyn Museum, New York
	<i>International Short Film & Festival</i> , Nelson Fine Arts Center, Arizona State University Art Museum, Tempe
	<i>Reflex and Reverie</i> , Kitchen, New York
	<i>Carousel</i> , Brooklyn Museum, New York
	<i>New York State Biennial</i> , New York State Museum, Albany
1997	<i>Art on Paper</i> , Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro
	<i>When the Whim siècle</i> , Peggy Guggenheim Collection, Venice, and Ice House Gallery, Belgium
	<i>New York Drawers</i> , Gasworks, London; Corner House, Manchester, United Kingdom
	<i>Moonworks Festival</i> , Stella Adler Conservatory, New York
1996	<i>Invitational +</i> , Adam Baumgold Fine Art, New York
	<i>Too Many Clothes</i> , Kitchen, New York
1995	<i>Avant Garde-O-Rama</i> , P.S. 122, New York
	<i>Yikes!</i> , Cucaracha, New York
1994	<i>Whateva</i> , Dru Arstark Gallery, New York
	<i>The Faust Festival</i> , Nada, New York
1993	<i>Bad Girls</i> , Reading Lounge, New Museum of Contemporary Art, New York
	<i>Promotional Copy Opening</i> , Guggenheim SoHo, New York
1992	<i>City Life</i> , Bridgewater/Lustberg, New York
	<i>Columbus</i> , Elsa Mott Ives Gallery, New York
1991	<i>The Eccentric Object</i> , Bridgewater/Lustberg, New York

PUBLIC COLLECTIONS

- The Metropolitan Museum of Art, New York
- The Museum of Modern Art, New York
- The Lucas Museum of Narrative Art, Los Angeles

HONORS AND AWARDS

2016	Society of Illustrators Comic & Cartoon Art Gold Medal Award
2002	Hassam, Speicher, Betts, and Symons Purchase Fund for Diptych Self-Portrait (2002) through the Academy of Arts and Letters

