

Pam Glick joins Stephen Friedman Gallery



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Formal play typifies Pam Glick's practice. Hallmarked by her interest in the universal language of abstraction, Glick describes her painting process "as a playground that I set up." Calligraphic pencil marks disrupt the paint, undermining the grid structure of the canvas; the layers of mark-making adding a cartographical aspect to the work. In the *New York Times*, Roberta Smith described the paintings as 'beautiful castoffs, relics of better times, which adds gravity to their improvisational flair.'

Although abstract, the paintings are informed by the place in which they are created, channelling the energy of that place towards the viewer. This is particularly evident in her series 'Niagara-USA-Canada' inspired by the famous waterfall which she describes as 'the perfect blend of physical and spiritual'. Speaking of abstraction more generally, Glick refers to the ubiquitous connection between water and abstract painting: 'every abstract painting looks like some sort of depiction of water falling. Every abstract painting could be titled Niagara.' The architecture of water permeates her paintings in the pull between straight line and gestural curve, containing water's unruly nature within the canvas.

Stephen Friedman Gallery will present two solo consecutive exhibitions by Glick in May for Independent and Frieze New York. The presentations, which will take place one week apart, are both curated by Matthew Higgs, Director of White Columns, New York.

Born in Albany, Georgia in 1956, Glick studied Painting at the Rhode Island School of Design in 1980, where she was a recipient of the Florence Leif Award. She received her MFA from the University of Buffalo in 2019. Glick's paintings were widely exhibited during the 1980s and 1990s, most notably with solo shows at White Columns (Josh Baer, Director), Wolff Gallery and Hirschl and Adler in New York and Michael Kohn Gallery in Los Angeles. She was also included in group exhibitions at Pat Hearn Gallery and the Drawing Center in New York. In 1981 Glick was included in the 'Western New York' exhibition at Buffalo AKG Art Museum (formerly Albright-Knox Art Gallery). More recently, in 2016 Glick had a second solo exhibition at White Columns, New York and in 2021 at The Journal Gallery, New York.

In 1995, Glick moved to Vermont. During this time, her practice predominately centred around collage and works on paper. In 2019 Glick was awarded an artist residency at BuBu, Budapest, Hungary, culminating in an exhibition at Budapest Art Factory. Glick's work is included in several collections including Buffalo AKG Art Museum, New York; The Broad, Los Angeles, California; Burchfield Penney Art Center, Buffalo, New York; The Eli & Edythe Broad Foundation, Los Angeles, California; Deutsche Bank, New York and Citi Bank, New York.