



Amanda Baldwin

July Noon Light | oil and acrylic on canvas, 63 x 50 inches



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Zeal Zest Zing #3 | oil on canvas, 33 x 42 inches

# Amanda Baldwin

Ridgewood, NY

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b. 1984 Seattle, WA

## Education

- 2012 MFA, Virginia Commonwealth University, Richmond, VA
- 2009 BFA, University of Washington, Seattle, WA

## Solo Exhibitions

- 2019 Thierry Goldberg Gallery, New York, NY
- 2017 *The Rest of the Crowd*, 106 Line 2 Year Green, Brooklyn, NY
- 2013 *To Each Their Own*, Virginia Museum of Fine Arts, Richmond, VA

## Group Exhibitions

- 2019 *Surreality*, CRUSHCURATORIAL, New York, NY
- 2018 *Graces*, 5-50 Gallery, LIC, NY
- Another History*, Thierry Goldberg Gallery, New York, NY
- Still Lives*, Underdonk Gallery, Brooklyn, NY
- Home Edition*, Essex Flowers, New York, NY
- 2017 *August Sun*, Lamar Dodd School of Art, University of Georgia, Athens, GA
- Optically Topical*, Thierry Goldberg Gallery, New York, NY
- 2016 *106 Green Presents*, Brennan & Grin, New York, NY
- To: Pluto*, Sediment Gallery, Richmond, VA
- Remember When We Were All Objects*, Mulberry Gallery, Richmond, VA

## Award

- 2012 Virginia Museum of Fine Arts Fellowship

The invested attention given to still-life painting by artists over the centuries and its constant reformulation is something I explore within my own work. Objects take on new meanings and symbolize different things to us as we change and evolve as people. Varied degrees of representation and rendering allow me to focus on specific ideas projected onto everyday objects and vessels. Mundane items like fruit and plants can take on anthropomorphic qualities as I enhance and blow up certain forms and colors. Texture, pattern, and layers of depth allow walls, tables, and windows to play within a skewed yet familiar environment. Occasionally, people are found inhabiting these environments. At times acting as co-conspirators, they are also just another element seemingly melding into the scene. Using irregular and incongruous painting decisions, I attempt to bring new considerations to the idea of the still life and its potential as a construct in painting.

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