



## **Bobbie Moline-Kramer Virtual Solo Exhibition**

(Woodstock, NY): Cross Contemporary Partners is pleased to present the paintings of Bobbie Moline-Kramer in their virtual 3-D gallery with the illusion of 12 foot high ceilings and 125 feet of installation space located at: <https://bit.ly/bmksoloshow>

In 1981, Bobbie Moline-Kramer graduated with a double major in Biology and Illustration from California State University, Long Beach, and for the next twenty years worked as a biomedical and commercial illustrator. As a painter, she has built on this highly developed technical skill set to pioneer a unique fusion of hyperrealism and gestural abstraction, drawing on personal narrative alongside art-historical reference. Moline-Kramer has produced several extended series that, while interlinked, are also marked by a conscious and unusual formal heterogeneity.

“As Above, So Below,” an ongoing series of paintings by Moline-Kramer blends figurative and abstract elements, though here the latter dominates in the form of paint layered over life drawings to create impressionistic landscapes. Elsewhere the identity of her subjects is much more readily apparent; in “All That Remains,” for example, a series prompted in part by the death of her mother, she portrays the uncommunicative members of her extended family as forbidding-looking birds perched on the barren branches of a family tree. In these and other works, Moline-Kramer builds on the achievements of influences from Jackson Pollock and Joan Mitchell to Edo-period Japanese printmakers, making judicious and powerful use of human and animal symbolism to problematize and illuminate issues of selfhood, materiality, and representation.

Bobbie Moline-Kramer has been the subject of solo exhibitions at Carnegie Museum of Art, Oxnard, CA (2000, 2005, and 2012); Diane Nelson Fine Art Gallery, Laguna Beach, CA (2001 and 2002); Patricia Correia Gallery, Santa Monica, CA (2003); Paul Kopeikin Gallery, Los Angeles (2006); Red House Gallery, Venice, CA (2007); LCG Gallery, Studio City, CA (2010); The Goddard Center, Ardmore, OK; James R. Reynolds Art Gallery, Texas A&M University, College Station, TX; and Red Pipe Gallery, Los Angeles (all 2015); Moorpark College Art Gallery, Moorpark, CA (2016); Hardin Center for Cultural Arts, Gadsden, AL (2017); Waterloo Center for the Arts, Waterloo, IA (2018); and Lichtundfire, New York; Peggy Notebaert Nature Museum, Chicago; and Elizabeth M. Sinnock Gallery, Quincy Arts Center, Quincy, IL (all 2019). Upcoming exhibitions include Lichtundfire Gallery (NYC) and San Luis Obispo Museum of Art (CA).

She has also been featured in group exhibitions at venues including Riverside Museum, Riverside, CA (1999); Eleanor Ettinger Gallery, New York (1997, 1998, and 1999); Bristol Art Museum, Bristol, RI (2001); Gallery C, Hermosa Beach, CA (2003 and 2004); Santa Monica Museum of Art, Santa Monica, CA (2005, 2009, 2011, and 2012); Lyons Wier Gallery, New York (2005); Longview Museum of Fine Arts, Longview, TX (2007); LCG Gallery, Studio City, CA (2008 and 2009); Carnegie Museum of Art, Oxnard, CA (2009, 2012, 2015, and 2016); Long Beach Museum of Art, Long Beach, CA (2012); Museum of Contemporary Art, Los Angeles (2012); Elga Wimmer Gallery, New York (2017); Lichtundfire & Robert Curcio Projects, New York City (2018); and Neutra Museum, Los Angeles (2019).



Moline-Kramer is represented in numerous public and private collections including those of the Long Beach Museum of Art, Long Beach, CA; Warner Brothers Studios, Los Angeles; the Wall Street Journal, New York; the Smithsonian Institute, Washington, D.C.; Carnegie Art Museum, Oxnard, CA; the Robert Gore-Rifkind Foundation, Los Angeles; and Carrie Horwitch, Horwitch Gallery, Seattle, WA. She is the winner of awards from societies and galleries including the Society of Illustrators (1989 and 1991); California Art Club (1997); Carnegie Art Museum, Oxnard, CA (1998 and 1999); Salmagundi Club, New York (1990); and San Diego Art Institute (2000). Her work has been written about in publications including Art Calendar; Artdaily; Artscene; Coast; D'Art International Magazine, the Huffington Post; LAist; Los Angeles Times; and Picklebird.

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