ELLIOTT GREEN

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MILES
McENERY
GALLERY

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ELLIOTT GREEN

Gary Brewer

"When one tugs at a single thing in nature, he finds it attached to the rest of the world."

—John Muir

A visit to Elliott Green's studio in Athens, New York, started with a long, beautiful drive through the Hudson River Valley. He lives near the homes and studios of the nineteenth century landscape painters Thomas Cole and Frederic Edwin Church, so the location is appropriate for this painter of luminous imaginary landscapes.

Green's paintings cast a spell over the viewer. In the background, passages of brilliant colors, some suggestive of the aurora borealis, others of sunlight radiating from behind a mass of clouds or a mountain peak, evoke the sublime. His mastery of composition and color is profound; the poetic depth of his rich color schemes evokes a world where magic is afoot.

From afar, the effects that he achieves appear seamless. People viewing photos of the paintings may think the exquisite color gradients were airbrushed or were applied with feather brushes to create seamless color transitions. But when the paintings are viewed in person, one can see Green's unique and complex methods of application. He uses sponge brushes, metal blades, and fleece that he wraps around different-shaped pieces of wood to pull paint across the canvas. Each technique achieves a different effect: the smooth, soft billowing shapes of clouds or the jagged edges of rock formations. The result is beautiful, mysterious paintings of eccentric landforms and luminous atmospheric skies. The depth and density of his imaginary landscapes and clouds are a wonder to behold. Green's complex details suggest geological strata formations and the shape-shifting nature of clouds. All of his depictions are a result of his physical manipulation of matter. Pigments are carefully rubbed, scraped and smeared onto the canvas. Using novel tools and methods to achieve visually complex effects has a rich history in contemporary painting: One thinks of the frottage technique of the painter and

Max Ernst, *Moon in a Bottle*, 1955, Oil paint on canvas,
23 3/5 x 32 inches (60 x 81.3 cm).
Tate, London, United Kingdom.

sculptor Max Ernst to create grotesque surreal landscapes. There is magic in these methods. The results are astonishing in themselves, but understanding the random process-based methods that engender these powerful effects makes the effects even more mesmerizing.

Early in his career, Green was making drawings comprised of an accumulation of pencil lines forming jagged shapes and curves. The work left a record of erasures, showing the process of discovering and unearthing an image. The lines and shapes coalesced into figures that suggested comic strips from the 1950s or images lifted from Mad magazine. Green said of these: "From psychological experiments in the 20th century, researchers found that there are sounds that bring to mind specific shapes in a form of synesthesia: the kiki and bouba effect, kiki conjuring sharp-edged or jagged shapes and bouba bringing to mind soft forms. My drawings from that time and my current work are influenced by [these] phenomena." Green uses these primary characteristics of shapes to unearth aesthetic and subconscious impulses in magnificent landscapes of his imagination.

In a series of paintings from the 1990s, distorted, animated bodies dance and cavort across fields of color. These cartoonish figures were in part a response to Chicago Imagists such as Jim Nutt. However, Green tried to sense from the inside out, from his own body experience, what a feeling might look like—to represent in the metamorphic plasticity of painting the feeling of a smile or a frown, the impulse to run in fear or to leap with joy. These were not simply stylistic forms; they were an earnest effort to find signifiers of what a thought or an emotional state looks like and see whether the signifiers can elicit that emotional state in the viewer.

Green's current work is informed by these explorations; each element is animated and given a character that is uniquely representative of itself. The artist mused: "I try to give each cloud, mountain or landscape an individual quality. They are almost like animated characters. These cloud paintings first came to me in a dream; I feel that they are freeing me from the weight of the world."

The main body of work in Green's solo exhibition at the Miles McEnery Gallery consists of four large cloudscape paintings. They are vast, expansive, luminous, and seductive. Each painting invites viewers to enter the world it creates. In effect, viewers float weightless above the blue-and-white undulating cloud forms, free to follow their own narrative thread.

Way High Up (2025), exudes a feeling of majesty and movement. The deep blue sky has vertical atmospheric striations that give it an otherworldly feeling. Below our vantage point, we see clouds being pulled laterally, interspersed with mountaintops that peer through. As with many of Green's paintings, there is a suggestion of Asian landscape paintings. The lush fluidity of the clouds is subtly interrupted by the physicality of the paint application.

On Top of Thin Air (2026), is a vast landscape of clouds, mountains, and structures that suggest Asian pagodas, stupas, and temples. It is a floating world filled with rhythmic swooping forms. In the foreground, we see an island surrounded by sea. Beyond the foreground, a receding imaginary world unfolds. In a strange spatial discontinuity, the receding landscape does not behave according to the rules of Western European perspective. Areas come forward a little or seem to float one above

another in Green's through-the-looking-glass world. The suggestion of Asian landscape painting is multidimensional. The artist's use of clouds to achieve a form of flat perspective adds to the work's enchanting complexity.

I asked Green about the architectural elements in this painting. Was this something he planned? If not, how did the stupas and pagoda-like forms came to be? "When I begin a painting, I do not have a plan," he said. "I start developing an area, allowing the forms to appear. I am focused on making each area as interesting as possible; I do not want any boring passages in the composition. If a particular character begins to form, I may go with it, developing the painting according to what is happening. Sometimes I may edit it out. A quality that looked good when I began may look jejune after other sections are more developed. In this painting, these stupas began to appear, and I decided to go with it."

Regarding the painting *Benevolent Heights* (2025), Green spoke about the time involved in making each decision. After intense engagement with each specific form, whether it is a mountain or a cloud, he spends a long time looking at what the painting needs to reach the deep compositional resolve he is after. On this painting, he pointed to a blue cloud form near the center bottom that he added after long deliberation to complete the piece. Each choice is deeply considered. His compositions are a dialogue between pure intuitive feeling and a deep sense of order.

Green's approach is very much like that of an abstract painter. Spontaneous gestures unfold. Through intuition and his unique sensibility, a form comes into being. He blends this approach with a general landscape motif, anchoring our senses to the world that surrounds us. In *Edge of the World* (2025), the world we know falls off the edge, taking on an abstract quality. We see the clouds and assume that a bank of clouds abruptly dissipating creates the end point to the left. But this somewhat beguiling impression frees his painterly passage to oscillate between the sheerly physical reality of paint as paint, and the use of paint to represent clouds. It is a deeply satisfying experience to be held between fictional space and the pure physicality of the medium.

Though thoroughly contemporary, Green's paintings harken back to the sublime nineteenth-century ethos of the painters of the Hudson River School. The grandeur, luminosity and celebration of nature's profound beauty and wonder connect these painters' works to the land, the space, and the flowing waters of the Hudson River, the area where Green now lives. A rich exploration of the ways that images affect our thoughts and feelings informs Green's paintings. Images encompass our imagination and create worlds that contain multitudes.

Gary Brewer is a painter, sculptor, writer, and curator in Los Angeles.

Incalculable Bliss, 2024
Oil on linen
32 x 40 inches
81 x 102 cm

Benevolent Heights, 2025
Oil on linen
76 x 92 inches
193 x 234 cm

Buoyant Shadows, 2025
Oil on linen
76 x 126 inches
193 x 320 cm

Edge of the World, 2025
Oil on linen
76 x 92 inches
193 x 234 cm

Significant Lift, 2025
Oil on linen
40 x 30 inches
102 x 76 cm

Warm Reception, 2025
Oil on linen
30 x 40 inches
76 x 102 cm

Way High Up, 2025
Oil on linen
76 x 92 inches
193 x 234 cm

Wonderland, 2025
Oil on linen
76 x 126 inches
193 x 320 cm

Airstreams, 2026
Acrylic on canvas
48 x 64 inches
122 x 163 cm

Buoyancy, 2026
Oil on linen
30 x 40 inches
76 x 102 cm

Grotto, 2026
Oil on linen
32 x 78 inches
81 x 198 cm

On Top of Thin Air, 2026
Oil on linen
76 x 126 inches
193 x 320 cm

Elliott Green

Born in 1960 in Detroit, MI
Lives and works in Athens, NY

SOLO EXHIBITIONS

2026
"Lost Horizon," Miles McEnery Gallery, New York, NY

2024
Miles McEnery Gallery, New York, NY
"Imaginary Landscapes," Ferrara Showman Gallery, New Orleans, LA

2023
"Ascension," Pamela Salisbury Gallery, Hudson, NY

2022
Miles McEnery Gallery, New York, NY
Weber Fine Art, Greenwich, CT

2021
"AUTOREVISIONISM," Pamela Salisbury Gallery, Hudson, NY

2019
"Syncretism," Peyton Wright Gallery, Santa Fe, NM
"Under the Map Room," Pierogi, Brooklyn, NY
"Real Atmosphere Imaginary Space," Hill Gallery, Birmingham, MI
"Reverb," Jonathan Ferrara Gallery, New Orleans, LA

2017
"Human Nature," Pierogi, Brooklyn, NY

2016
John Davis Gallery, Hudson, NY

2009
"Personified Abstraction," D'Amelio Terras Gallery, New York, NY

2005
Singer Gallery, Denver, CO

2003
Tibor de Nagy Gallery, New York, NY

2002
Center for Visual Art and Culture, University of Connecticut, Storrs, CT

2001
Postmasters, New York, NY

2000
Postmasters, New York, NY

1998
Postmasters, New York, NY

1996
Krannert Art Museum, Champaign, IL
I-Space, The University of Illinois, Chicago, IL
Phyllis Kind Gallery, Chicago, IL

1994
Fawbush, New York, NY

1993
Fawbush, New York, NY

1991
Hirschl &; Adler Modern, New York, NY
Carl Hammer Gallery, Chicago, IL

1989
Hirschl & Adler Modern, New York, NY

SELECT GROUP EXHIBITIONS

2025
"MPM/IRL" (curated by MEPAINTSME), my pet ram, New York, NY
"Works on Paper," Pamela Salisbury Gallery, Hudson, NY
"Inherent Nature" (curated by Kathryn Lynch), Maya Frodeman Gallery, Jackson Hole, WY

2024
"All Bangers, All The Time: 25th Anniversary Exhibition," Miles McEnery Gallery, New York, NY
"30th Anniversary," Pierogi Gallery, New York, NY
"Twenty/20" (curated by Carrie Feder), Athens Cultural Center, Athens, NY

2022
"Symbiosis (Part IV)" (curated by Beth Rudin DeWoody), Berkshire Botanical Garden, Stockbridge, MA
"Green Minds," MEPAINTSME, online
"Psychedelic Landscapes," Eric Firestone Gallery, New York, NY

2021
"Landscape & Memory," Pamela Salisbury Gallery, Hudson, NY
"You Again" (curated by Franklin Evans), Miles McEnery Gallery, New York, NY
"Naked In Brooklyn," Pierogi, Brooklyn, NY

2020
"2020 Invitational Exhibition of Visual Arts," American Academy of Arts and Letters, New York, NY
"Three Painters," The Arts Center at Duck Creek, East Hampton, NY
"Blue in Green," Platform Project Space, Brooklyn, NY

2019
"The Twenty By Sixteen Biennial" (in collaboration with Geoffrey Young), Morgan Lehman Gallery, New York, NY
"Oh Beautiful – The American Landscape," The National Arts Club, New York, NY
"Perspex: American Shift" (curated by Franklin Evans), Federico Luger Gallery, Milan, Italy
"Pre|view Group Exhibition," Hill Gallery, Birmingham, MI

2018
"Chain Chain Chain," Jeff Bailey Gallery, Hudson, NY
Schoolhouse Gallery, Provincetown, MA
"Paint, Shape, Form," Hill Gallery, Birmingham, MI
"Les Fleurs du Mal," Pierogi, Brooklyn, NY
"Summertime," Tibor de Nagy Gallery, New York, NY
"La Cage Aux Fauves," Double V, Marseille, France
"Oscillation," Jonathan Ferrara Gallery, New Orleans, LA
"Nature Lab" (curated by Eric Wolf), LABspace, Hillsdale, NY

2017
"Space as Narrative," Concord Center for the Visual Arts, Concord, MA
"Provisional Landscapes," Sarah Lawrence College, Bronxville, NY
"Life's Rich Pageant," Jeff Bailey Gallery, Hudson, NY
"Marking Time," Mark Borghi Fine Art, New York, NY

2016
"Outside In," Steven Harvey Fine Art Projects, New York, NY
"Representing Rainbows," Gerald Peters Gallery, New York, NY
"Objecty," Tibor de Nagy Gallery, New York, NY
"Faulted Valley Fog," Transmitter Gallery, Brooklyn, NY
"Shimmering Substance," Kleinert/James Center for the Arts, Woodstock, NY
"Creation Stories", Frank Institute at CR10, Linlithgo, NY
"Narratives of Enigma," Studio10, Brooklyn, NY

2015
"Recipients of Honors and Awards and Invitational Exhibition of Visual Arts," American Academy of Arts and Letters, New York, NY

2010
"Myths of the Near Future," Nicole Fiacco Gallery, Hudson, NY
"Town and Country," Tibor de Nagy Gallery, New York, NY
"Recipients of Honors and Awards and Invitational Exhibition of Visual Arts," American Academy of Arts and Letters, New York, NY
"Team SHaG," Clough-Hanson Gallery, Rhodes College, Memphis, TN

2008
"Ultra-Concentrated Joy," New York Academy of Art, New York, NY

2007
"By Invitation Only," Kinz, Tillou + Feigen, New York, NY
"Multiple Interpretations," New York Public Library, New York, NY

2006
"Après Nous, Le Deluge," Francis M. Naumann Fine Art, New York, NY
"Team SHaG," I-Space, University of Illinois, Chicago, IL

2005
"Visitors from the East," Billy Shire Fine Arts, Culver City, CA
"Team SHaG," Lafayette College, Easton, PA

2004
"It's a Wonderful Life: Psychodrama in Contemporary Painting," Spaces, Cleveland, OH
"Colored Pencil," KS Art, New York, NY

2003
"Comic Release," Pittsburgh Center for the Arts, Pittsburgh, PA
Geoffrey Young Gallery, Great Barrington, MA
"Into the Woods," Julie Saul Gallery, New York, NY

2001
"Contemporary Drawings," Museum of Contemporary Art, Denver, CO
"Prints from Columbia University," Susan Inglett Gallery, New York, NY

2000
"Self-Made Men" (curated by Alexi Worth), DC Moore Gallery, New York, NY
"Contemporary Art from the Norton Family Collection," Haggerty Museum of Art, Milwaukee, WI
"Blurry Lines," John Michael Kohler Arts Center, Sheboygan, WI
"The Figure: Another Side of Modernism," Snug Harbor Cultural Center, Staten Island,NY
"The End," ExitArt, New York, NY
"No Rhyme or...," Postmasters Gallery, New York, NY
"Nude and Narrative," P.P.O.W., New York, NY
"Cyber Drawings," Christinerose Gallery, New York, NY

1999
Center for Print Studies, Columbia University, New York, NY
Pace/Prints, New York, NY
Tibor de Nagy Gallery, New York, NY

1998
"Team SHaG," The Aldrich Contemporary Art Museum, Ridgefield, CT
"Team SHaG," Pamela Auchincloss Gallery, New York, NY

1997
Campo and Campo, Antwerp, Belgium
Singer Gallery, Denver, CO
Boulder Museum of Contemporary Art, Boulder, CO
Diverseworks Art Space, Houston, TX
"Team SHaG," Postmasters, New York, NY

1996
Thread Waxing Space, New York, NY
Hill Gallery, Birmingham, MI
Caren Golden Fine Art, New York, NY
Exit Art, New York, NY
Adam Baumgold Fine Art, New York, NY
Phyllis Kind Gallery, Chicago, IL

1995
Exit Art, New York, NY
Three Rivers Art Festival, Pittsburgh, PA
E.S. Vandam, New York, NY

1994
Fawbush, New York, NY
Frumkin-Adams Gallery, New York, NY

1993
The Contemporary Arts Center, Cincinnati, OH
Phyllis Kind Gallery, New York, NY
The Drawing Center, New York, NY
Krannert Art Museum, Champaign, IL

1992
Exit Art, New York, NY
David Beitzel Gallery, New York, NY
Marsha Fogel Gallery, East Hampton, NY
Hirschl & Adler Modern, New York, NY

1991
Galerie Schultze, Cologne, Germany
Hirschl & Adler Modern, New York, NY
White Columns, New York, NY

1990
Pence Gallery, Santa Monica, CA
Galerie Paule Anglim, San Francisco, CA
Althea Viafora Gallery, New York, NY

FELLOWSHIPS, GRANTS, & RESIDENCIES

2022
Yaddo Residency, Saratoga Springs, NY

2020
The Shifting Foundation Grant, Salt Lake City, UT
Award in Art, American Academy of Arts and Letters, New York, NY

2018
Pollock-Krasner Foundation Grant, New York, NY

2017
BAU Institute, Cassis, France

2016
Yaddo Residency, Saratoga Springs, NY

2011
Jules Guerin Rome Prize, American Academy in Rome, Rome, Italy

2005
Pollock-Krasner Foundation Grant, New York, NY

1999
Yaddo Residency, Saratoga Springs, NY

1998
Peter S. Reed Foundation Grant, New York, NY

1995
Marie Walsh Sharpe Foundation Grant, Colorado Springs, CO

1993
John Simon Guggenheim Foundation Fellowship, New York, NY
MacDowell Colony Residency, Peterborough, NH

1991
Yaddo Residency, Saratoga Springs, NY

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ELLIOTT GREEN
LOST HORIZON

25 June – 15 August 2026

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