

# **Eleanor Himmelfarb**

*Gates, Letters, & Fans*



**College of Lake County  
Robert T. Wright  
Community Gallery of Art**

**November 7- December 14, 2003**

## **Eleanor Himmelfarb**

### *Gates, Letters, & Fans*

#### **Biography**

Eleanor Himmelfarb, a native of the Chicago area, presently resides in a deeply wooded area on the edge of a glacial moraine on a bank of the west branch of the DuPage River. In 1942, after her years at the University of Chicago and life and work in Hyde Park, she and her husband moved to this rural setting, not far from St. Charles, where she was born. Together, they designed and built a home there and raised two children, Susan and John. Here, she has lived for 61 years, studying and enjoying the surrounding natural world, painting and at present, working with neighbors and the Conservation Foundation to preserve this rare and beautiful wooded area.

At the University of Chicago, she had courses in art history and design, but no studio work was offered. Later, at Morton's Arboretum, under the spell of Mae Watts, her interest in art became more than philosophical and theoretical. In addition to working there, where she eventually taught for many years, she took classes at the Art Institute, The School of Design, and studio work with Abbott Pattison, Claude Bentley and Morris Barzani, but the major part of her art training came from working in her husband's studio.

In addition to her active painting schedule, Himmelfarb for many years taught courses in painting and design at Rosary College, Triton College, and the College of DuPage. She taught for over 30 years for the DuPage Art League, Wheaton, Illinois. In 1993, Himmelfarb was artist in residence at Illinois State University at Normal, Illinois.

Her solo exhibitions include one-woman shows at Sioux City Art Center, Sioux City,

Iowa; 1756 N. Sedgwick, Chicago, Illinois; Evanston Art Center, Evanston, Illinois; Jan Cicero Gallery, Chicago, Illinois; Gallery '72, Omaha, Nebraska; Chicago Street Gallery, Lincoln, Illinois; Sven Parson Gallery at Northern Illinois University; University Club, Chicago, Illinois; North Central College, Naperville, Illinois; College of DuPage, Glen Ellyn, Illinois; and ITT, Chicago, Illinois.

Two and three person shows featuring her work have been held at Johnson County Art Council Gallery, Iowa City, Iowa; Rosary College River Forest, Illinois; Haydon Gallery, Lincoln, Nebraska; Quincy Art Center, Quincy, Illinois; One Illinois Center, Chicago, Illinois; and Bradley Gallery, Milwaukee, Wisconsin.

Her work has been included in many group shows including the Chicago and Vicinity Show at The Chicago Art Institute (1985), the Chicago and Vicinity Show presented at the Chicago Cultural Center by the Art Institute and The Museum of Contemporary Art (1990), and in shows at the Renaissance Society; University of Chicago; Community Gallery of Art; College of Lake County, Grayslake, Illinois; and 32nd Illinois State Invitational, Springfield, Illinois (1980). Her work has also been shown in both competitive and invitational shows at the Norris Gallery, St. Charles, Illinois.

Himmelfarb's work is included in many corporate and private collections, including collections at American National Bank; Harris Bank; Kirkland & Ellis; Deloitte & Touche; Continental Illinois Bank; and Ideal Industries.

Private and public collections include The National Museum of Women in the Arts in Washington, D.C.; Mary and Leigh Block Museum of Art at Northwestern University; and Normal Editions Workshop at Illinois State Art Museum, Normal, Illinois. She is represented by Gallery 1756 in Chicago.

## Artist's Statement

Ideas are the basis of my paintings. Subject matter enters, not as something to be represented, but as an instrument for conveying an idea. It is the manner of presentation, which creates the excitement of a painting and is the real reason for its existence. It is something discovered in the act of painting, it reveals itself in the search for form.

An unfamiliar alphabet provokes the imagination to new solutions. A fan encountered in a Japanese novel, by its very simple shape, demands and finds more possibilities than one could think of without a brush in hand. A gate may invite or restrain by using multi-layered activity.

The interplay of opposites – abstraction with representation, organic with geometric, floating forms against those which are static, as well as the use of color that moves around the canvas, are some of the tools used to determine the formal expression of the original idea.

I am always searching for an expressive form for my ideas.

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*Gate to the Garden at Cherche-Midi*



*Inside or Out?*

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### **Exhibition Checklist**

#### **GATES**

*Gate to the Garden at Cherche-Midi*, 1998, acrylic, 38" x 48"

*Inside or Out*, 1999, acrylic, 48" x 60"

*Signs on the Gate to the Park*, 1999, acrylic, 48" x 48"

*Gate to the Interior*, 1999, acrylic, 36" x 40"

*Red Lily Gate*, 2000, acrylic, 48" x 48"

*Magic Gate*, 2000, acrylic, 38" x 48"

*Gateway to the Barn*, 2003, acrylic, 36" x 48"

#### **ALPHAS**

*Alpha Fest*, 1999, acrylic, 58" x 47"

*Alpha Ivory*, 2000, acrylic, 47" x 47"

*Alpha Crescent*, 2001, acrylic, 40" x 40"

*Alpha Embers*, 2001, acrylic, 40" x 40"

*Alpha Prairie*, 2001, acrylic, 24" x 36"

*Alpha Game*, 2002, acrylic, 42" x 42"

*Alpha Dance*, 2002, acrylic, 47" x 58"

*Alpha Rapture*, 2002, acrylic, 36" x 48"

*Alpha Arches*, 2003, acrylic, 31" x 28"

#### **FANS**

*Fandango Cumulus*, 2002, acrylic, 36" x 48"

*Fandango #3*, 2002, acrylic, 20" x 24"

*Fandango #4*, 2002, acrylic, 18" x 24"

*Fandango #5*, 2002, acrylic, 22" x 28"

*Fandango #3*, 2002, acrylic, 20" x 24"

*Fandango #4*, 2002, acrylic, 18" x 24"

*Fandango #5*, 2002, acrylic, 22" x 28"

*Fandango Boutique I*, 2003, acrylic, 48" x 36"

*Fandango Boutique II*, 2003, acrylic, 48" x 36"

*Fandango Deep Red*, 2003, acrylic, 36" x 48"

*Fandango Alpha*, 2003, acrylic, 48" x 48"

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