

SYDNEY DRUM Selected Resume www.sydneydrum.com smdrum@juno.com

Solo and Two-Person Exhibitions:

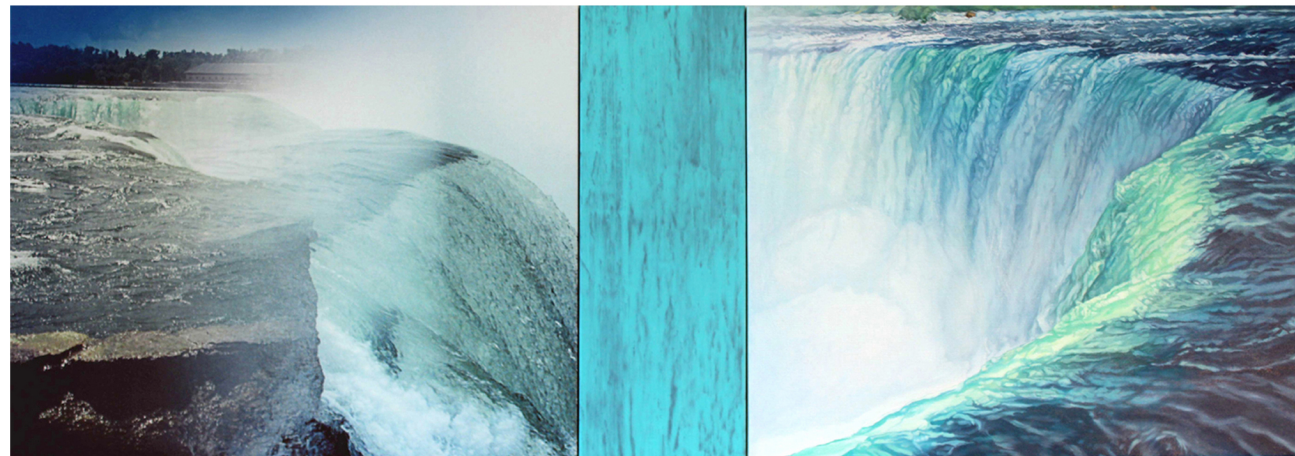
2025 - Pictor Gallery, NYC
2015, 2013, 2012, 2010 - Phoenix Gallery, NYC
2008 - Bautzener Kunstverein, Germany
2006, 2004, 2002, 2000, 1998 - 55 Mercer Gallery, NYC
2005 - Art Gallery of Peel; Birch Libralato Gallery, Canada
2004 - Optisches Museum; Städtische Galerie, Germany
2002, 1999 - Robert Birch Gallery, Toronto
2002 - Kunstverein Alte Feuerwache Loschwitz, Germany
1999 - Gallery Surge, Tokyo; CAS Gallery, Osaka
1995 - University of Toronto
1995, 1992, 1990, 1987 - Bau-Xi Gallery, Toronto
1994 - Museum am Ostwall, Germany
1994 - University of Pittsburgh

Four-Person and Group Exhibitions:

2022 - Recent Acquisitions, Helson Gallery, Canada
2019 - Waterworks; 2012 - Aspects of Summer, LBIF, NJ
2018 - Rebel Cause, R. McLaughlin Gallery, Canada
2013 - All About Water, Denise Bibro Fine Art, NYC
2011, 2008, 2007 - Winter Salon, Denise Bibro Fine Art, NYC
2009 - Invitational, Museum am Ostwall, Germany
2005 - O₂_H₂O Analogy for Change, Neuer Sächsischer KV, Germany
1995, 1994, 1992 - Bau-Xi Gallery, Toronto

Public and Corporate Collections:

Museum of Modern Art, NYC
Philadelphia Museum of Art
Smithsonian National Art Museum
N.J. State Museum, Trenton
Canada Council Art Bank
University of Toronto, Toronto
McLaughlin Gallery, Canada
Helson Collection, Canada
Pfalzalerie, Germany
Museum am Ostwall, Germany
Haarman & Reimer, NY
Onexim Sports & Entertainment
Toronto-Dominion Bank, Canada
Accenture, Canada



SYDNEY DRUM

Cover: Untitled (SD//P128) oil & digital/linen, 22" x 62", 2022 Photo Credit: S. Drum

Sydney Drum

Sydney Drum has made a distinctive pictorial format, imagery, combination of techniques, and style her own. The format is a wide horizontal rectangle consisting of two or more linen panels placed one against the other. The panels containing figuration depict either tightly cropped views of gigantic volumes of water cascading down great heights, or horizontal bodies of water with ripples running across their surfaces. Abstract monochrome panels with a hue and tones borrowed from either one or both neighboring figurative images are placed between the latter, thereby reminding us that painting is a construct. Drum's multipaneled compositions juxtapose different approaches and media, as one figurative panel and the abstract panel(s) are painted with oil, while the remaining figurative panel is printed digitally. The panels containing clipped imagery gleaned from photographs taken at Niagara Falls build on the tradition of Seventies American Photo Realist painting, while the seemingly weathered, vertically striated monochrome element(s) anchoring the compositions evoke process-oriented abstract painting.

The horizontal format is frequently used in landscape painting, which Drum's imagery references. Niagara Falls -one of the most popular natural settings in the Western hemisphere- has special meaning for Drum, as it lies at the border separating the country of her birth from the nation where she lives and works. Its scenery, fraught with intimations of the sublime, greatly appealed to the painters of the Hudson River School, who could achieve in their works lush with color a high finish coming close to the intensity of photography, which technology has influenced our understanding of reality since the mid-19th century.

Photographs record people and places we want to remember. Drum's multi-paneled compositions emulate memory: Some things are -seemingly- clearly remembered, others are ambiguously layered, as in the digital images, and others are forgotten, which the abstract panels could exemplify. These compositions also capture how we look, focusing upon a section of landscape, and then letting our attention wander, as our experiences in nature -where things are in flux- are dynamic, and multisensory.

- Michaël Amy

SYDNEY DRUM

Digital/Painting

March 25 - April 19, 2025

Reception: Thursday, March 27
6:00 - 8:00 p.m.

PICTOR
GALLERY

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Gallery Hours: Tuesday - Saturday 12:00 p.m. - 6 p.m.