



**For Immediate Release:**  
**BOBBIE OLIVER | *FIELD WORK***

**September 9 - October 24, 2026**  
**Artist Reception: Wednesday, September 9, 6-8PM**

**High Noon** is pleased to present ***Field Work***, the gallery's fourth exhibition with New York based artist **Bobbie Oliver**. Oliver's newest body of work expands upon her interest in examining the patchwork elements of our constructed, composite urban environment and translating the experience of fracture and repair into the language of nonobjective painting she has cultivated over decades.

Since 2020, Oliver has been accumulating an archive of images on her phone that serves as a library of forms and compositions, mostly consisting of marks found on city sidewalks, such as the haphazard patched lines of tar over blacktop that trace a surface rupture, or loose rubber marking laid by tires in a lot, set against definitive parking lines— moments where topography emerges from utility. She explains, "I found the inadequate and imperfect repairs somehow touching given our broken and jagged society. Imperfect, but human and vulnerable. I was looking to get these feelings of a more visceral quality into the work and the imagery of the detritus of city streets suited that desire."

This photography practice helped Oliver toward creating bolder paintings with heightened palettes and graphic, geometric gestures that anchor her abstract imagery in the corporeal world before dissolving into the ethereal, oscillating between ground and deep space. Sooty surfaces sit alongside neons and fluorescents, combining throughout an endless negotiation of marks and spills, like the constant cycle of the neutralizing and revitalizing of the urban palette.

The physicality of Oliver's process also reflects the reality of the built environment and its history of man-made edits alongside happenstance. While the history embedded in her paintings is far more expedited, it similarly ranges from "marks describing something" to evidence of what happened to the surface. Like Frankenthaler, whose paintings established a model in which paint could be absorbed, pooled, bled, and stained, rather than simply applied, Oliver's washy passages (she often works with the painting flat on the floor) have a similar sense of pigment becoming an atmospheric field. From this field, she turns to interruption and structure, making us aware that the image is being produced through a series of physical events— dragging, wiping, scraping, and printing— culminating in an image.

Working with artists Isamu Noguchi and La Monte Young— both artists who radically reconsidered space and perception in their respective media— contributed different dimensions to Oliver's philosophy of image-making, helping her think of painting as an event unfolding over time, rather than an image in space. Noguchi's understanding of space as an active component of form is analogous with Oliver's paintings, where areas of apparent emptiness are as structurally consequential as the marks that occupy them. His reverence for material, and his willingness to spend years observing a stone before intervening in its surface, offers another parallel to Oliver's attention to the accumulated histories embedded in the urban environment. A line becomes a shape; a shape becomes a structure; the structure gets interrupted or partially erased, making mark, duration, space, and interval all simultaneously visible.

**Bobbie Oliver** lives and works in New York and Rock Valley, NY. She has exhibited in New York at High Noon, Hionas Gallery, Feature Gallery, Showroom, Valentine Gallery as well as solo shows in Toronto at the Olga Korper Gallery, in Los Angeles at the Jancar Gallery and The George Gallery in Laguna Beach. She has received awards from The Canada Council, The Ontario Arts Council, The New York State Council for the Arts and the Pollock Krasner Foundation.

Born in Canada, she spent 10 years in England working and studying in her formative years. After moving to New York, she worked with Isamu Noguchi and La Monte Young and then taught painting at Princeton University, School of Visual Arts, NY, Banff School of Arts, Canada and The Rhode Island School of Design where she taught painting and drawing and served as Head of the Painting Department. She also taught at the National College of Art in Lahore, Pakistan and the Rhode Island School of Design in Rome, Italy.