



FOR IMMEDIATE RELEASE

Lindsay Arts Presents
Art is a Verb: The Practice of Lisa Tomczeszy
Curated by Shane Guffogg

Artist Reception: February 28th, 4-7 PM at the Lindsay Museum and Gallery
165 N. Gale Hill Ave

Lindsay, CA—Lindsay Arts is proud to present *Art is a Verb: The Practice of Lisa Tomczeszy*, a retrospective exploring the life and work of the multifaceted artist whose career spans fine art, theater, and major motion picture production. Curated by Shane Guffogg, the exhibition opens [insert opening date if available] and will feature early sketches, costume designs, archival materials, and recent sculptural works, culminating in pieces exploring personal identity, lineage, and the feminine divine.

To claim the title of artist requires conviction; to sustain a life of artistic practice requires discipline, courage, and an enduring commitment to seeing the world with clarity. Lisa Tomczeszy's career embodies this rare continuity.

Raised in Waco, Texas, Tomczeszy's earliest visual language was shaped by open land and expansive skies—an influence that continues to surface throughout her work. She began formal training at Parsons School of Design in New York City, later enrolling in the Fine Arts program at Southampton College, where she studied painting with Robert Mumford and lithography with Yoshi Higa. This period laid the foundation for a practice grounded in observation, material sensitivity, and spatial awareness.

From 1982 to 1987, Tomczeszy served as co-artistic director of Dallas Appaloosa Productions, a nonprofit theater company, while being represented as a fine artist, by the Marie Park Art Gallery, weaving together visual art, performance, and narrative—an interdisciplinary approach that would define her career.

Tomczeszy later earned a master's degree from the Yale School of Drama and returned to New York City to work as an assistant costume designer in theater before moving into major motion picture production. Her film credits include internationally recognized projects such as *The Hunger Games* and *Spider-Man*. These productions demand months on location, long workdays, and sustained creative focus, leaving little room for traditional studio practice.

Yet even within this demanding environment, Tomczeszyn never stopped making art. Watercolor became a vital and adaptable medium—portable, immediate, and responsive—allowing her to paint wherever work took her. Through watercolor, she developed a body of landscape work shaped by memory and experience, reflecting the flat expanses of her Texas upbringing alongside the transient environments of film production.

Created during rare moments of quiet, these works capture ponds, reeds, skies, and open land with restraint and clarity. They function as meditations on place and stillness, offering a counterbalance to the intensity of large-scale film making and reaffirming painting as an essential, sustaining practice.

Now retired from film, Tomczeszyn has returned fully to the studio. These retrospective traces her professional career from its beginnings to her most recent work, culminating in new sculptural pieces including *Matrilineal Ascendancy: The Triple Goddess*, a powerful meditation on womanhood and ancestral inheritance.

Lisa Tomczeszyn lives and works in Los Angeles.

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