

Artist's Statement – Michael Zenreich

Michael Zenreich's creative journey began in the early 1970s, when he left architectural school at CCNY to immerse himself in the study of art and painting at Pratt Institute. His dedication to visual expression led, by the end of the decade, to his acceptance into the Yale School of Architecture based on his painting portfolio. For more than forty-five years, Zenreich balanced a professional career in architecture with raising a family, while maintaining a deep and continuous engagement with art. Today, having returned more fully to his artistic practice, his work reflects both his architectural training and a longstanding fascination with systems, structure, and visual order.

Zenreich's work is rooted in the exploration of underlying ideas and generative structures. Like the conceptual approach pioneered by Sol LeWitt, his work often begins with a set of conceptual parameters—geometric relationships, mathematical progressions, or spatial rules—from which visual compositions emerge. These frameworks function as generative systems that produce variations and permutations, allowing the artwork to unfold through logic as much as through visual intuition.

Working primarily in digital media, Zenreich uses the digital canvas as a platform for exploring the interplay between order and chaos. Geometric structures, mathematical sequences, and algorithmic variation are juxtaposed with references to natural forms and organic patterns. Within these frameworks, subtle shifts in color, proportion, and alignment reveal hidden symmetries and structural rhythms found in nature.

The digital medium allows Zenreich to investigate a central concern of his practice: the creation of multiple visual outcomes from a single conceptual premise. Much like the systematic variations explored in the work of Sol LeWitt, Zenreich's compositions evolve through iteration, where a defined structure generates a field of possible images.

While grounded in logic and mathematical structure, the resulting works are intended to be experienced slowly and contemplatively. Layers of geometry, color, and spatial relationships create a quiet visual tension between the organic and the ordered. Each piece invites viewers to pause, observe, and discover shifting relationships within the composition, revealing new interpretations over time.

Through this synthesis of conceptual structure, mathematical systems, and visual meditation, Zenreich's work seeks to uncover the subtle balance between rational order and the unpredictable complexity of the natural world.

Education

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| Pratt Institute, Brooklyn, NY | BFA | 1974 |
| Yale University School of Architecture | M'Arch | 1980 |

Solo Shows

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|------|----------------------|--|
| 2009 | Cooper Classics, NY | “Who’s Afraid of Red, Yellow and Blue” |
| 2010 | FXFOWLE, NY | “The Merritt Parkway” - Photographs |
| 2018 | Pleiades Gallery, NY | “Prints and Painting” |
| 2021 | Pleiades Gallery, NY | “Just a Song” |
| 2023 | Pleiades Gallery, NY | “Ordering Chaos” |

Group Shows

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| 1977 | Pratt Institute, NY | “Recent Pratt Graduates” |
| 2018 | Pleiades Gallery, NY | “Midsummer Nights” |
| 2021 | Pleiades Gallery, NY | “Awakening” |
| 2022 | Pleiades Gallery, NY | “Summer in the City” |
| 2023 | Brickworks Design Studio, NY | “SARA Art Exhibition 2023” |
| 2024 | Brickworks Design Studio, NY | “SARA Art Exhibition 2024” |
| 2025 | Pictor Gallery, NYC | Sight Line – May – June 2025 |
| 2025 | Pictor Gallery, NYC | Synchronicity – June-July 2025 |
| 2025 | Art on Paper Fair, NY | Pictor Gallery – Sept 2025 |
| 2025 | Vitra New York | Artist in Industry – Sept 2025 |
| 2026 | Pictor Gallery, NYC | Color Matters – February 2026 |