

Lauren Ball — Artist Statement

Lauren Ball is a systems painter whose work treats color as a form of structure rather than atmosphere. Across the Silver Wave, Siena, and Millefleur series, painting is approached as a site of spatial and devotional architecture, where material processes operate as forms of knowledge rather than expressive effects. Her compositions are constructed through deliberate placement, value densities, and axial organization, producing fields that resist dispersion in favor of controlled, architectural presence.

The work draws on historical models of image-making in which structure governs perception: the devotional geometry of Giotto, the spatial authority of Piero della Francesca, and Cézanne's use of color as a constructive force. These references are not stylistic but methodological. In Ball's practice, color does not dissolve into atmosphere but is held in place, compressed, and articulated through systems of pressure, edge, and interval. Line—whether silver, graphite, or chromatic—functions as a governing scaffold, maintaining the integrity of the image against any tendency toward diffusion.

Each series operates as a distinct but related system. Silver Wave develops an ascent logic through vertical compression and reflective control; Siena engages architectural and devotional frameworks through mineral-based palettes and structural beams; Millefleur constructs dense field systems in which botanical elements are placed rather than grown. Across all bodies of work, the surface remains an active site of decision. Nothing is left to chance: even moments of softness or variation are the result of controlled intervention. The resulting paintings assert a position in contemporary abstraction that prioritizes structure, discipline, and material intelligence over process-driven atmosphere.

Lauren C. Ball

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PROFESSIONAL PROFILE

Studio Artist, Painting Instructor, and Curriculum Developer with 15+ years of experience across higher education and museum-based teaching.

Specializes in foundational studio instruction and curriculum design (Painting I, Color & Design, 2D Foundations), with an emphasis on visual literacy, structured skill-building, and student confidence. Extensive experience developing scaffolded, project-based curricula, including full Painting I course design. Teaching approach centers on color as a perceptual and structural system, integrating material practice, digital processes, and iterative learning.

EDUCATION

MFA, Studio Art — New York University

MAT, Art Education — Columbia College Chicago

BFA, Painting & Drawing — School of the Art Institute of Chicago

TEACHING EXPERIENCE

Adjunct Instructor, Studio Art — New York University (NYU), New York, NY

Adjunct Professor of Color & Design — Marymount Manhattan College, New York, NY

Adjunct Professor of Painting & Drawing — School of the Art Institute of Chicago (SAIC), Chicago, IL

Museum Educator — The Morgan Library & Museum, New York, NY

Developed and taught foundational studio courses with emphasis on color systems, visual literacy, and structured skill-building.

Designed and implemented full Painting I curriculum (assignment sequence, assessment structure, and material progression).

Integrated digital-to-material color systems into studio coursework.

Facilitated instruction across diverse student populations, including K–12 and underserved learners.

COURSES TAUGHT

Painting I–III; Color & Design; Foundations Drawing & Painting

Drawing I–III; Linear & Atmospheric Perspective

Digital Art; Digital Art to Painting: Color Systems

Contemporary Practices; Contemporary Art History

Book Arts; Illuminated Manuscripts; History of Color

CURRICULUM & TEACHING FOCUS

Foundational Studio Instruction; Color Systems; Visual Literacy; Curriculum Design

Art History & Visual Culture; Object-Based Learning; Teaching Diverse Populations

PAINTING CONSERVATION EXPERIENCE

Painting Conservator — New Orleans Conservation Guild (2005–2007)

Restored and co-restored over 500 Hurricane Katrina–damaged paintings.

Specialized in stabilization, lining, cleaning, fills, retouch, varnishing, and ethical conservation practices.

SELECTED EXHIBITIONS

2024 | Imprimatur | Hewitt Gallery of Art, New York, NY

2024 | Zürcher Gallery | New York, NY
2023 | Zürcher Gallery | New York, NY
2022 | The Village of the Mind (Solo)
2021 | Thresholds (Solo)
2021 | Synergy (Two-Person)
2020 | Intersect Art Aspen
2019 | Shape Duration (Solo)
2018 | Illinois State
Museum 2016 | Old
Dynamite (Solo)

PUBLICATIONS & PRESS

Artnet (2024); Hyperallergic (2023); The New York Times (2022)
Marfa International (2021); Paintworks London (2021); Studio Visit Magazine

HONORS & AWARDS

Artist Fellowship — New York Foundation for the Arts (NYFA), 2021–Present
Steinhardt Graduate School Scholarship — New York University
Martin Wong Scholarship — New York University

SELECTED COURSE MATERIALS (Available Upon Request)

Painting I full syllabus and curriculum
Project-based assignments and assessment frameworks
Color systems methodology (digital to material translation)