

Elizabeth Higgins was born in Toronto, Canada, in 1960. As a Helena Rubenstein Award recipient, Higgins earned her MFA from Parsons School of Design, where she studied with Leland Bell, Paul Resika, Albert Kresch and Robert deNiro, Sr. Prior to coming to New York in 1983, Higgins received her BFA from Queen's University, Canada, where she studied painting and printmaking with JC Heywood, Ralph Allen and David Andrew.

Higgins' solo shows include the Prince Street Gallery, New York, The Argazzi Gallery, Lakeville, CT and the Nancy Poole Studio, Toronto, Canada. She has also exhibited in group shows at the Ingber Gallery, New York, the Mangel Gallery, Philadelphia, the Addison/Ripley Fine Art gallery, Washington, DC, the ART/PLACE gallery, Fairfield CT, and the Carriage Barn Arts Center, New Canaan, CT.

She is now featured in two concurrent traveling exhibitions: Zeuxis –The Unstillife will be on display at the Delaware College of Art and Design, The Painting Center, New York, NY and the University of Arkansas Fort Smith. Also Zeuxis – Flowers as Metaphor will be shown at Hendrix College, Santa Rosa College and the Wiegand Gallery at Notre Dame de Namur University, Belmont, CA.

Her work is in corporate and private collections in the US and Canada.

Artist statement:

I am a painter and a printmaker.

I would describe myself as an abstract figurative and landscape painter. Everything around me serves as a potential subject, an inspiration for me to begin a painting. Fidelity to the landscape, the figure or the still life is relative to me. I am not interested in literal depictions; rather, it's the abstract relationships of these shapes and colors that affect me. So in that sense, my work is quite abstract.

Rooted in the tradition that for me begins with the likes of Courbet, Derain, Bonnard, Matisse, Morandi, German Expressionism, the Canadian Group of Seven, to my artist teachers Paul Resika, Robert deNiro and finally to Peter Doigt, I hope to continue to evolve as an artist.

It is the “in-between”, the hovering between representation and abstraction that interests me. I’m less interested in the labeling effect of details and more concerned with spirit of the painting – of making something come to life.

John Goodrich, writes in his essay on my recent show at the Prince Street Gallery that,

“Elizabeth Higgins’ direct brushwork and simplified forms suggest an energy, but crucially, reveal a painter who knows the power of color...”