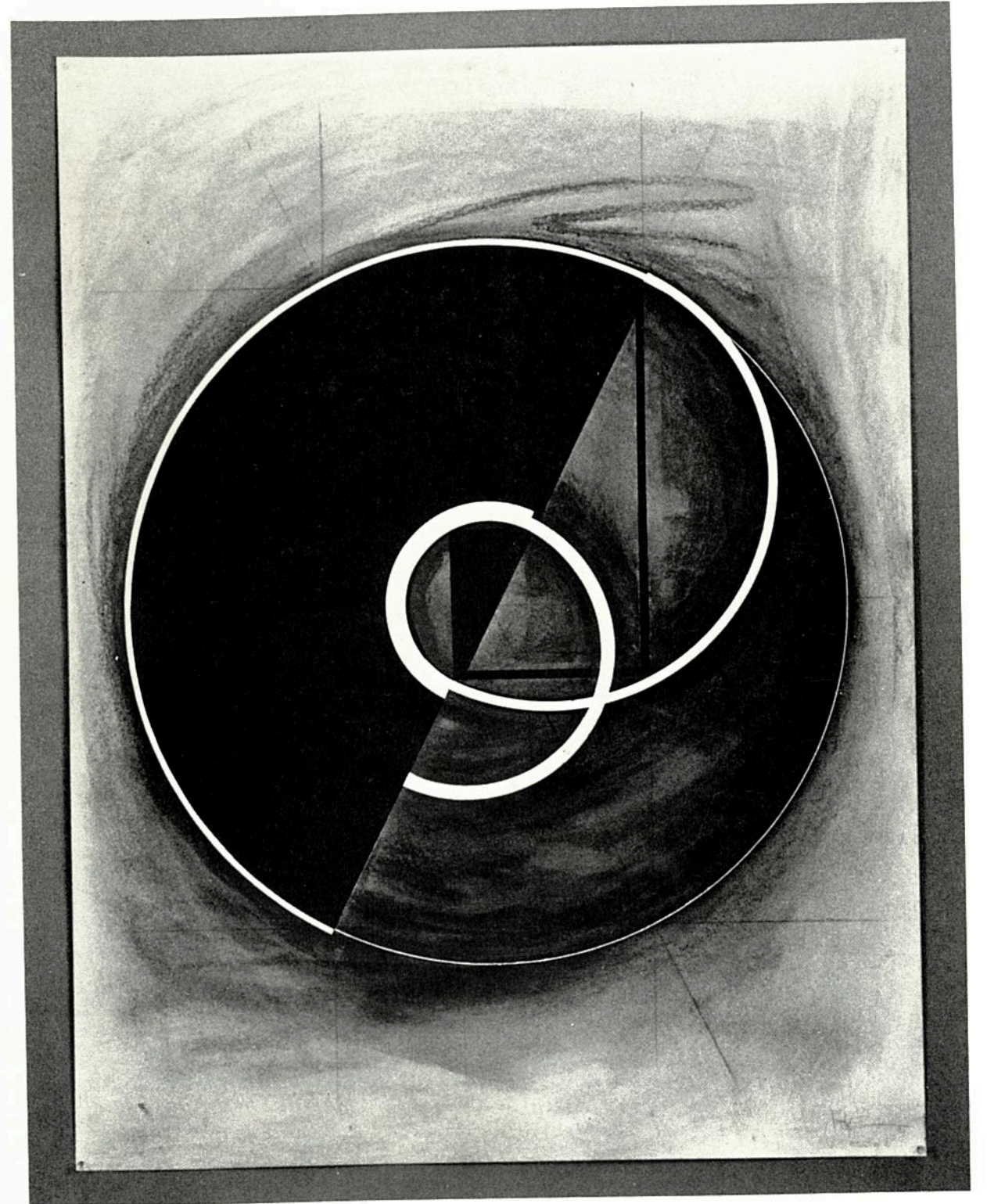


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IVAN DOUGHERTY GALLERY
CITY ART INSTITUTE
SYDNEY COLLEGE OF ADVANCED EDUCATION
cnr Albion Avenue & Selwyn Street
PADDINGTON NSW 2021



DRAWING - INVITATIONAL
AN EXHIBITION FROM NEW YORK

CURATED BY BERTHA URDANG

22 MARCH - 12 APRIL 1986

IVAN DOUGHERTY GALLERY
CITY ART INSTITUTE
SYDNEY

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My thanks to Christopher Gentle for his 'leap of faith' and for turning Alun's idea into reality.

My thanks and more to the artists, working with whom has been both a challenge and a privilege over many years.

Thanks to those among the artists who offered advice on the preparation of this catalogue particularly my friend Joshua Neustein.

Bertha Urdang.

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5 Continents — 1 Freight Forwarder

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DRAWING

Drawing is to painting what poetry is to prose, poetry the spirit, prose the body. Drawing perhaps cannot be the great visual heritage of a people's civilization in the sense of constituting the panoply, the mass. But what drawing can do when it is great is to catch the first breath of creation, a lightening burst of germination, a hand maiden of the artist's thought.

Drawing, traditionally regarded as an ancillary to painting, sculpture and architecture, has come of age and is today seen as a mature self-referential art form. The power of drawing derives from the immediacy and intimacy of contact between the paper and the markings on it which are the drawing. This intimacy delegates to drawing something of the quality of a diary entry - a moment set aside.

The drawings in this exhibition are neither of one style, nor a comprehensive survey. They are drawings imbued with vitality and demonstrable quality. Some of them are already the stuff of history, others have been a discovery. They have, one and all, given me unalloyed pleasure and charged my enthusiasm for decades.

The approaches to drawing by these artists are various: meditative, declaratory, emblematic, exploratory, obsessive. None are sketches for paintings or sculptures. Some of the drawings reflect light, others - life.

The birth of photography changed the meaning of what is "real". It changed and freed painting's cultural role, propelling it, from a precipitatory liberal art into the realm of drawing. In this revolution of plastic re-definition, painting and drawing became philosophy. As the plastic arts became more selfconscious, the iconography became depleted. Art for art's sake was a purist pursuit. Social icons were replaced by simplified, even simplistic,

imagery. The views about art underwent change, and the history of art had to be re-written: Da Vinci and Caneletto, Rembrandt, Durer and Goya had to be re-examined and re-interpreted. The intellectual purpose was to show that the Masters had similar concerns as the moderns, such as grids, architectural moldings, perspective inversions employed by the Masters.

With the Impressionists, the pursuit of the "truth" was the goal and it took the form of getting closer to nature. The quest for "true" colour brought the use of unmixed pigments, a la prima. There developed a shorthand for perspective - flatness was elected as a sine qua non of art and it still stands today. Artists work more quickly and more directly, without underpaint and without preparatory sketches. In a sense these were art works that made themselves. Painting was becoming more like drawing and, in its turn, drawing was approaching painting in its practice and its definition. Drawing was broadened to include colour, gouache and acrylic resins. In Cezanne, drawing reached almost parallel status to painting, since the drawing stood side by side with the painting, separating contour from mass, line from pigment.

Problem-solving terminology entered as a discreet language and an acute form of making art. The avant-garde became the best driving force of art, if not the proof of it.

The dismantling of all the components of art - colour, form, image, texture, the very stretch of canvas and primer, the way the artists work and the role and identity of the art maker, were brought under investigation and comment. This was the content of Modernism proper. As the impediments were cast aside, painting approached, even encroached, the sphere of drawing. In the

work of Paul Klee, drawing has a discreet function, realising imagery and defining surface, the paint often being a backdrop. Mondrian and Malevitch flattened the imagery of their paintings to the extent they can be considered drawings on canvas, there being no appreciable difference in the handling of either material. Modelling of Cubist space made the grid the all-encompassing retinal interpreter. And via Duchamp to the seminal figure of drawing in our times, Jasper Johns. Drawing as an idea, pencil marking, the feel of graphite, the molten lead broadened and deepened the possibilities. There are many artists who have not been mentioned who were crucial in the evolution of drawing - Goya, Ingres, Giacometti's hairy lines, but this is not the place to do anything but a cavalier sweep of one person's recollections.

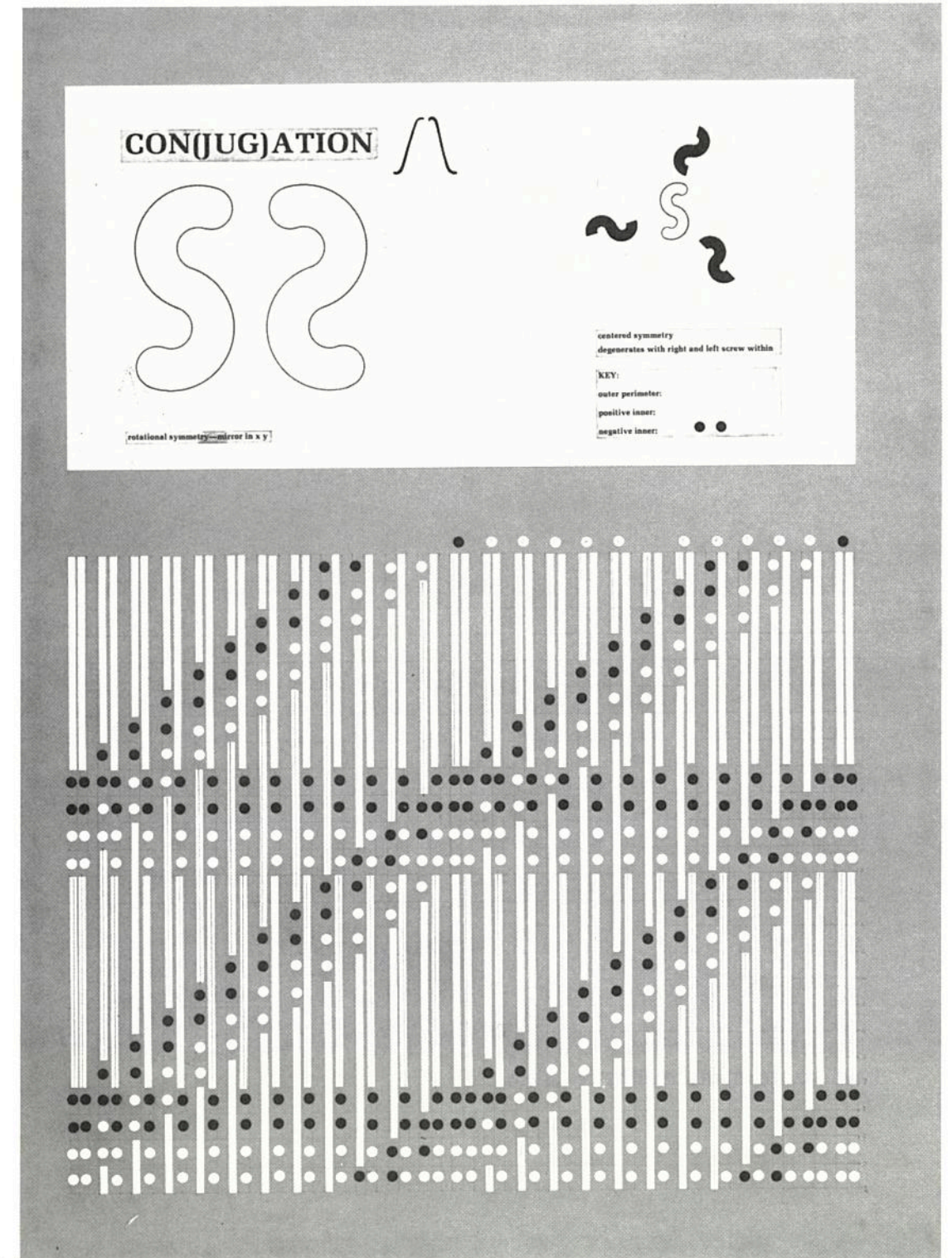
In an authoritative exhibition of ten years of drawing at the Hirschorn Museum in Washington, D.C., Frank Gettings, the curator, writes in the catalogue essay: "During the seventies independent drawing as an end in itself became more prevalent than before." I make bold to say that such a concept of drawing emanated in the sixties from Israel and took on historic proportions with the work of Kupferman and Neustein. If this claim seems quixotic, it may become more acceptable if one remembers that Conceptual Art started in Yugoslavia, Pop art in England, Dada in Switzerland, Expressionism in Munich and Constructivism in Laren and - or Amsterdam. Original ideas as often as not begin in the periphery and only later move to the centres for legitimisation and transformation into history. Fairly or not, at the centre of art these new ideas are absorbed and co-opted into the nationality of the locations.

In presenting the artists, I will not hide behind the anonymity of alphabetical listings.

Obviously, a person deeply involved with a love of art, asked to "go public" (this will be the eleventh exhibition I will have curated in museums in U.S.A. and Canada), must have an order of preference, if only based on the longevity of involvement with the work of a given artist or group of artists. I admit to more than that: I am involved with not only the work but the persona of the artist, his background and ambience, and this, too, plays a role belying detached objectivity. I will however, share with you what it is in each and every artist that has created the bond between artist/work and curator.

BERTHA URDANG
New York - 1986.

Betty Collings is passionate about science. She feels that there is an undifferentiated core of knowledge present in the world which has only to be interpreted. She believes that proliferation and fecundity are instinctive characteristics shared by all growing organisms and sees as specifically human both the capacity for analysis and the desire and need to interpret and reconstruct the infinite variety of natural and mental phenomena into comprehensible constructs. Thus, her drawing, frequently an aftermath of sculptural construction, has become the means whereby she attempts to tame and channel the insights gained via experience. In her drawing, as in her sculpture, rainbow colour is a code. Its placement according to both radial and concentric schemes, subdivides and differentiates the surface. It is this information, repeated in the drawing, that facilitates analysis.

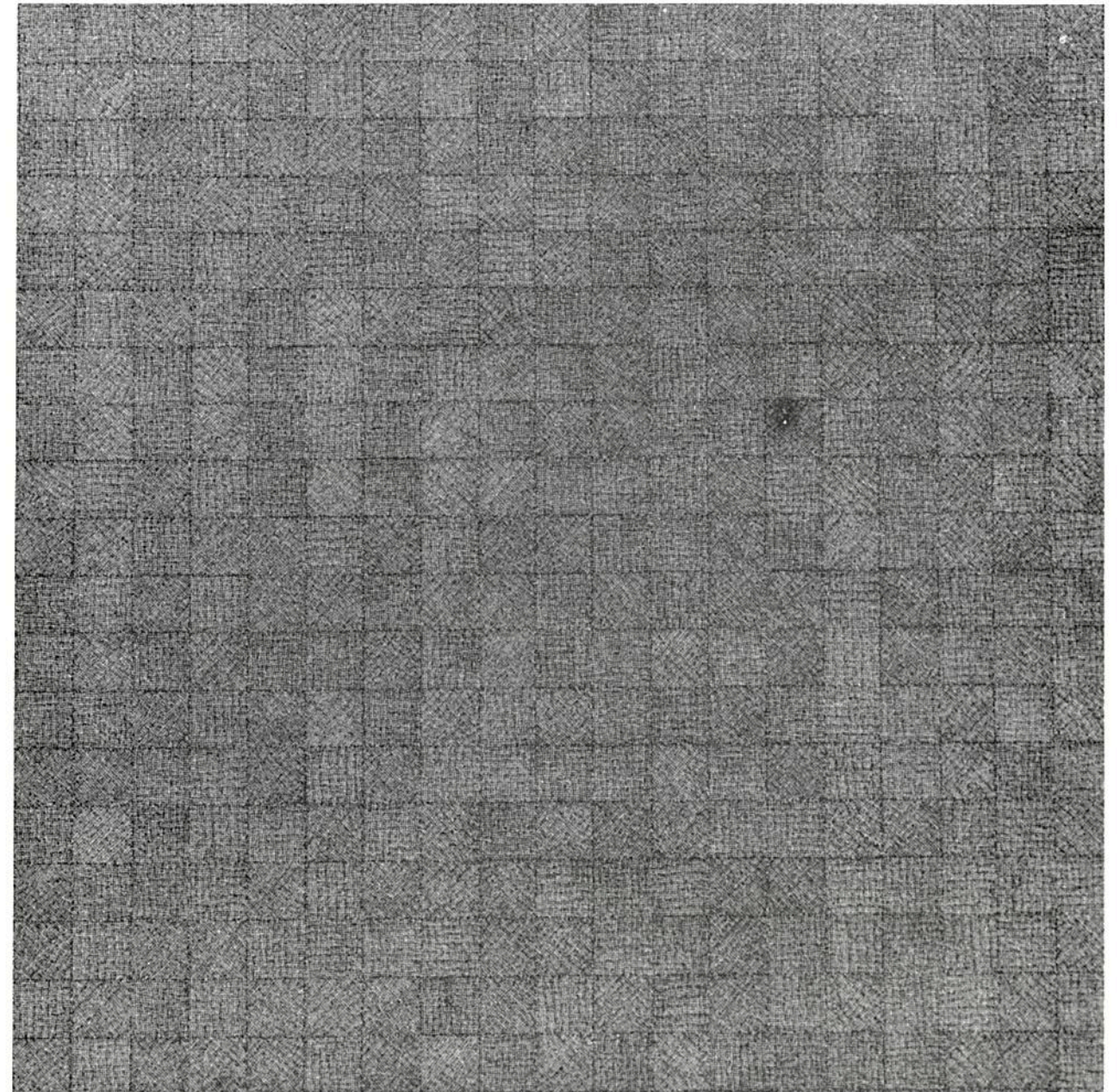


Jacob El-Hanani creates drawings with minuscule parallel lines which gyrate through the plane of the work, creating patterns in much the same way as calligraphy. The work covers the entire plane, evocative of Islamic calligraphic art. The work and the persona of the artist in El-Hanani's case are two sides of a coin. His obsessive involvement with his work reflects the obsessive involvement with the details of everyday life. El-Hanani puts it this way, "My work is a constant addition of details. It is part of my breakfast, lunch or supper, part of washing laundry, cleaning studio. There is no break in the reality between my daily routine and drawing the lines."

This much said, I would like to introduce excerpts from a splendid text written by Dr. Joshua Halberstam of Post University Department of Philosophy that deals with the iconography of El-Hanani's art:

'Ours is a language of magnitudes, stretching out on the one end to the astronomical regions, and to the subatomic domain of the minutae on the other. One perspective is emergent, rising from the constituent parts to the observation of the whole. While the second is a reductivist approach which directs our attention towards the elements themselves...we can characterise recent Western art and particularly Abstraction as the expansionist-emergent...it is not without irony that the work of Jacob El-Hanani invites to reverse direction. The Moroccan born artist continues the Islamic art/craft tradition which signals us to look closer, ever closer. For here it is precisely in the details that discoveries are to be attained, and in the details that technique becomes style and style becomes object...the subject matter of these drawings is finally, the process by which it evolves, proclaiming the minute stroke the barely visible cut, the nuanced nick, the scratch. The interlaced, delicate patterns are the consequences of discreet manoeuvres...even the line is effect, feeding its stresses off the changing pressures in the singular scoring devices. The mark demarcates what follows.

The fascination of Islamic art with the mysteries and convolutions of precise execution, with the vastness of patience are readily apparent. Space bends to the dimension of time and, as in all cultures with a long historical consciousness, rigour is a manifestation of endurance. Discipline dominates impulse. Analogies of El-Hanani's work might be drawn to the constructivist styles of Le Witt. Such arrangements are irrelevant to El-Hanani, whose own filigreed labours lean more to hypnotic procedures of tireless repetition. The drawings are unique meditative spells.'

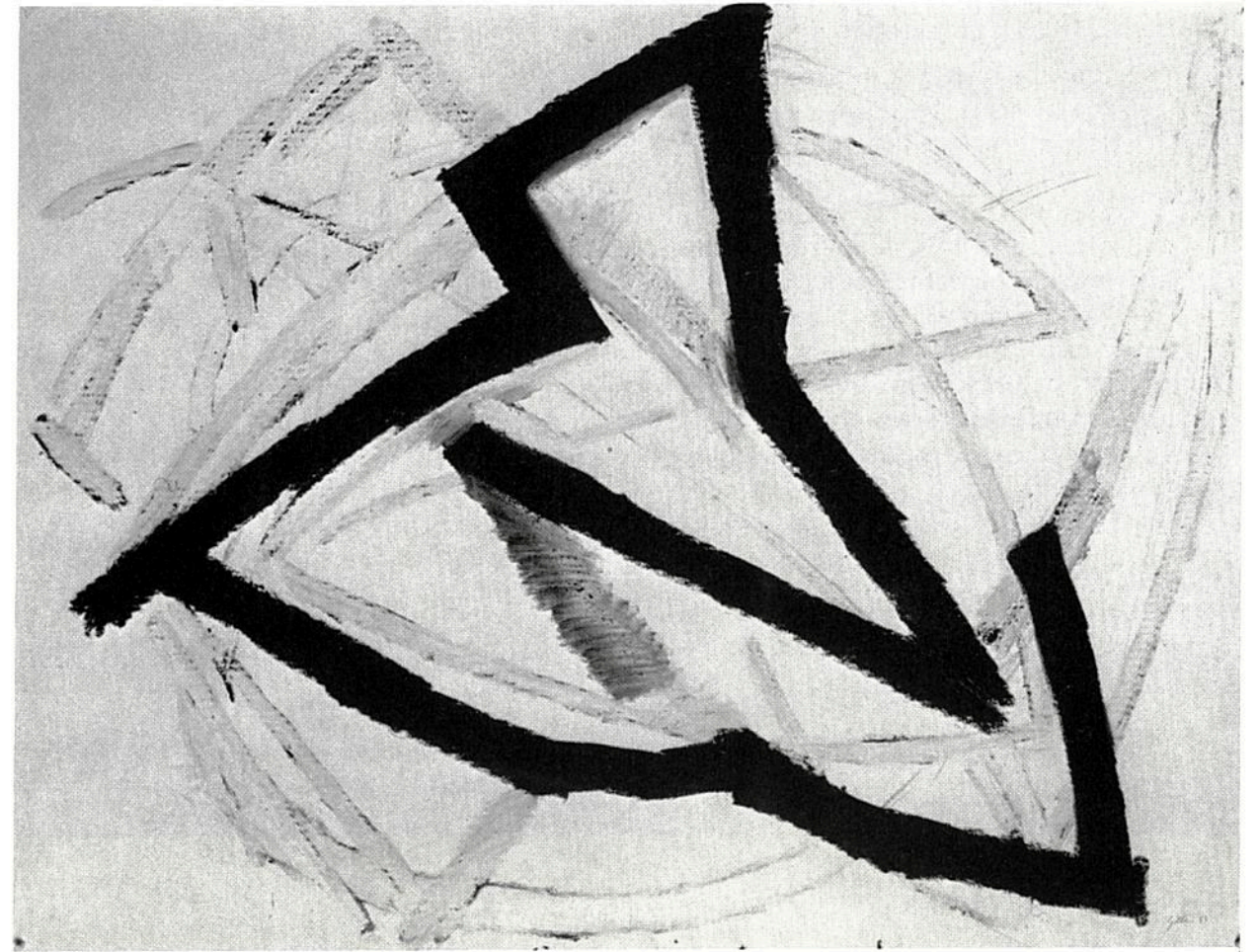


JACOB EL HANANI - Avoda 1980

Michael Gitlin is primarily a sculptor but his drawings, while highly sculptural, are never mere sketches for sculptures. Gitlin draws blunt shapes, dealing with abstract absolutes, not as metaphors for figuration but self referential elements. Drawn stick-like, truncated forms hang in pure space. They are drawn with oil sticks, usually black or green, a portion of them is then covered with white. The covered stick forms act like echoes of the more emblematic forms. The crucial moment is the connective tissue that separates and connects the drawn and the covered stick forms. It transforms the paper into a reflective surface that refracts and inverts shapes. The covering is the elaboration of the artist's statement. The whited out forms recede into deep space and although "erased" or negated, they gain a greater materiality than the forms that were left intact.

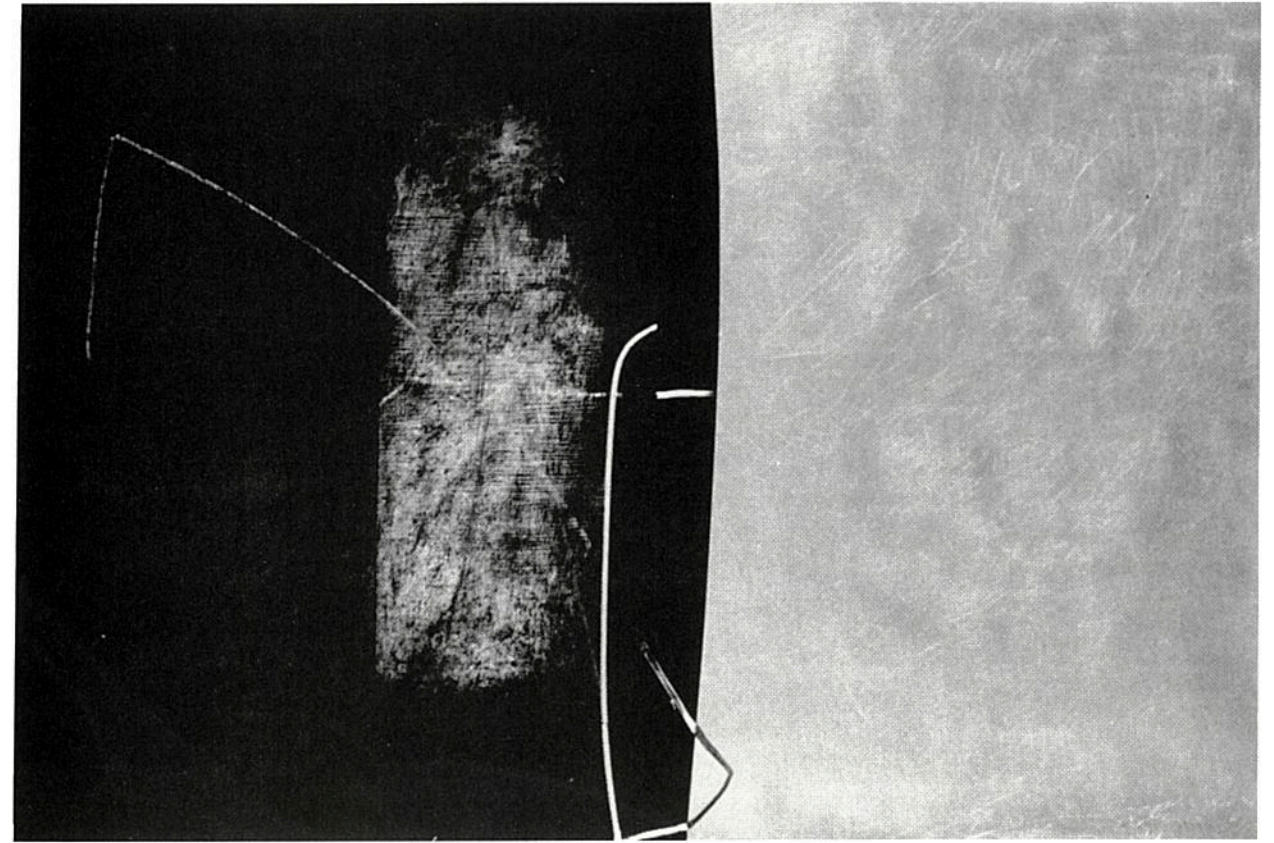
Gitlin's drawings do not start on the paper, they start in the sculptural space a foot or so in front and proceed a foot or so into the depth of the plane.

Gitlin began his work at the end of the Minimalist and post-Minimalist era. An impressive body of work and ideas had been set down which dominated the thinking of the best artists. Gitlin seeks to instill his work with a momentous content without giving up the concrete materiality.



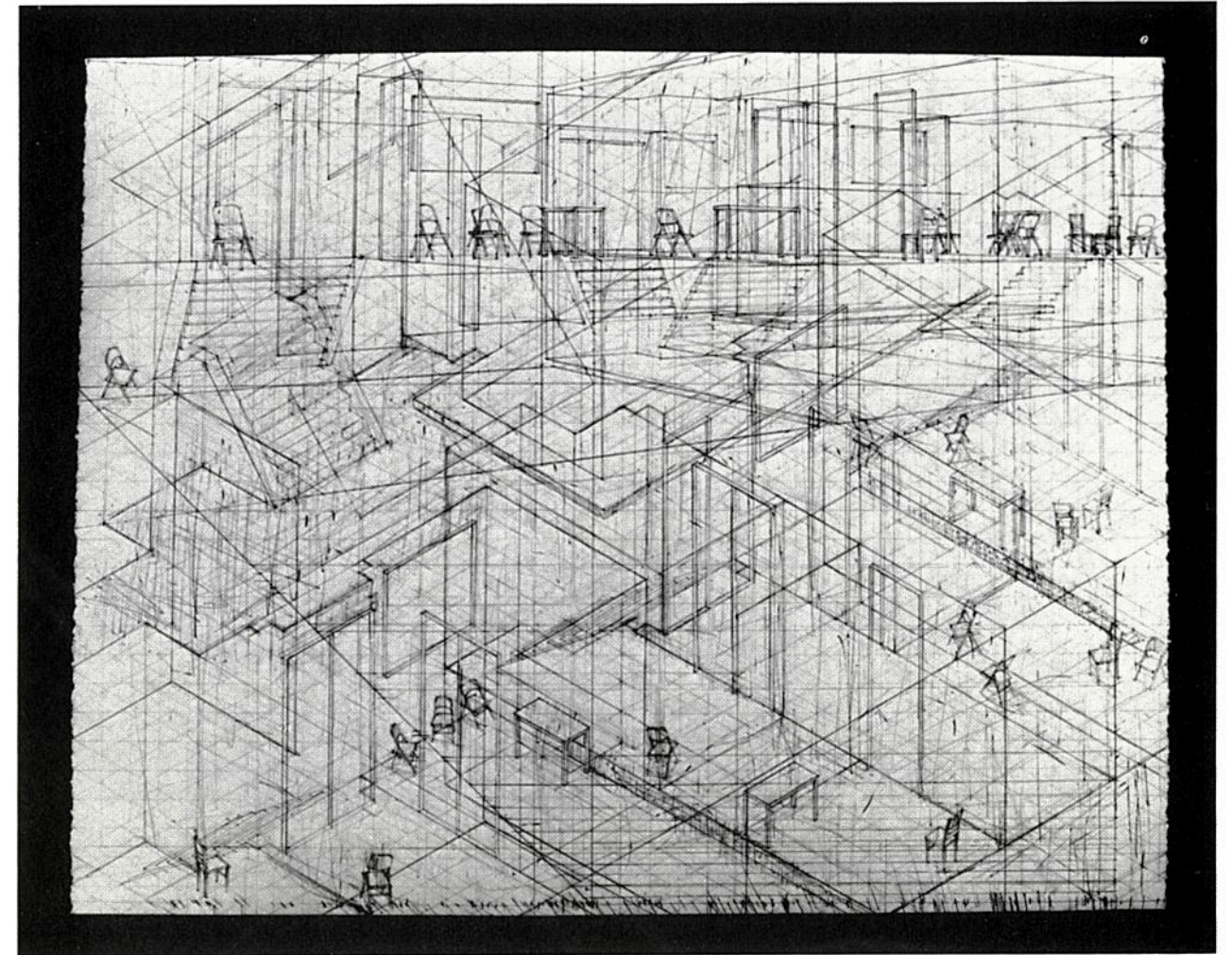
MICHAEL GITLIN - Untitled 1983

Aharon Gluska's work owes to Kupferman the vertical division of the plane, but, in contradistinction to Kupferman, who subverts the dividing line and thus transcends it, Gluska often makes that line the source of the energy in the painting. He creates a seductively sensuous surface, sometimes polished to a mirror-like light trap; in other works one half of the work is lacerated, or striated, creating dialogue between an active and dormant element. Gluska uses soft rags and his hands rather than brushes, to grind into the rich often scouring the built up surface with soft steel wool to reveal a glimpse inward, beneath the surface. The result is rich but never redundant. The work is imbued with a sense of space, and in those works where silver paint is used, there are three-dimensional ramifications though there is no intrusion of illusionism. In other works there is an interplay of black lines transversing white areas and vice versa. The work combines a cerebral spirit of analysis with its essential sensuousness.



AHARON GLUSKA - Untitled 1984

Cheryl Goldsleger's drawings are isometric renderings of vast architectural spaces, which immediately bring to mind the work of Piranesi, set on a pre-existing grid and frequently peopled by a large number of delicately drawn folding chairs. Some see in the empty chairs an expression of people's need for dialogue and communication - the chairs seem to grope toward one another, as if searching to become part of a group, while others see a Kafkaesque world of isolation, alienation and bureaucratic order. The chairs, adrift in space remind one of Giacometti's lonely figures while one finds oneself curious about the people who have sat in these chairs or are expected to do so. Several of her works create the illusion of a maze and one wonders if following the maze will show one a way out or merely make one realise that he is, indeed, boxed in.

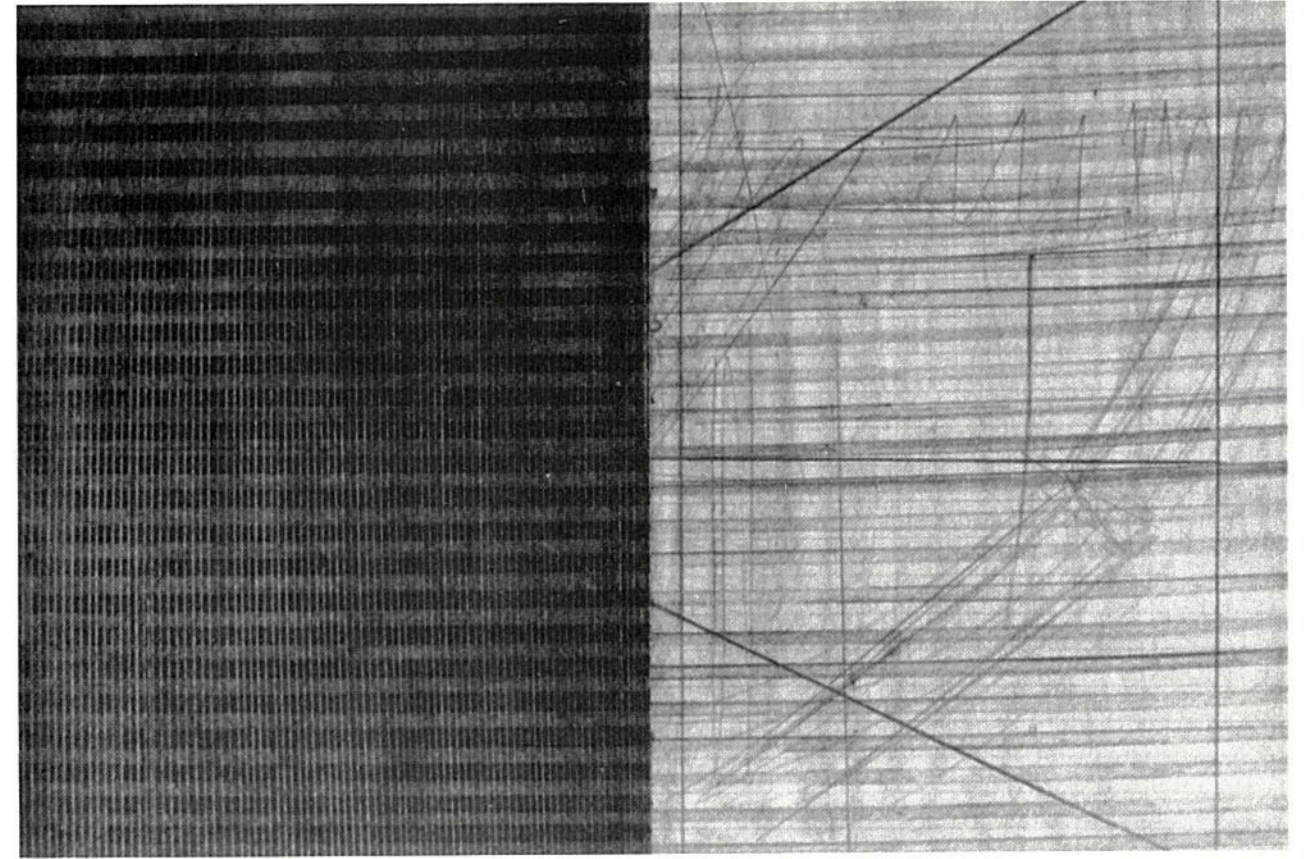


CHERYL GOLDSLEGER - Projection : Expansion, 1985

Moshe Kupferman's subject matter is the landscape of the soul, a constant and ever-loosening interpretation of the war years in Europe from which he escaped in 1948. He is wracked by a need to tell and thus release and yet, feels a moral imperative to recall in order to remember. There are works in which, what might have been a rigid system of horizontally drawn parallel lines, deviates from the postulated premise. Lines violating the 180 degrees lend emphasis to the control over those lines which do adhere. His drawings are full of personal markings which intimate, rather than communicate. In Kupferman's drawings the markings are erased, painted over or simply ignored in the main thrust of the composition, again implying that Kupferman's need is to record rather than divulge. The works are divided down the centre, but the division is ignored once created: drawn over, not permitted to intrude further than by its mere presence. Again, this need to recall transcending all other considerations.

Over and above the colour, the markings, the corrugated surfaces, over all that is revealed, there remains something eluding description - far more than mere perception will yield. The work transcends all the objective experiences which created it.

Kupferman draws bars, stripes, lashes across the page with obsessive repetition. He places sheets of paper on top of one another and incises lines with fury, over and over, graphite over ruler. He soaks the sheets with turpentine and oils, then continues to dredge, cover, erase, absorb, blot, until the paper reaches saturation. Much of the graphite and mediums transfer to the sheets below. He then continues working on the next sheet, which now contains the rubbings from the previous one. Needing to record and fearing to divulge, Kupferman says about his work: "The artist has to sum up in every work he creates everything he has hitherto created plus something he has never done before."



MOSHE KUPFERMAN - Drawing 1980

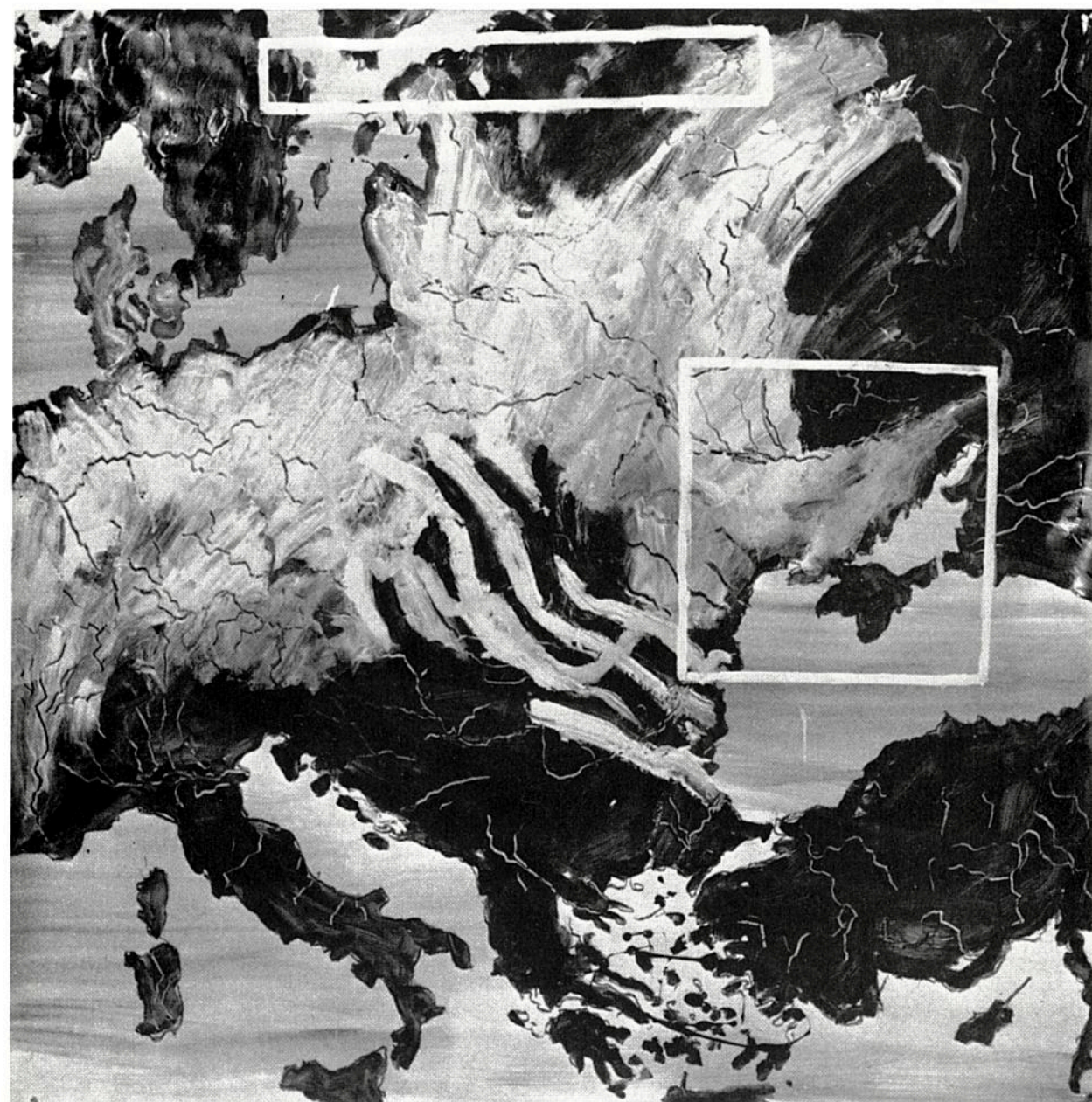
Neustein has been a pioneer in the use of paper as a primary material. He is also, to the best of my knowledge, the first to create in paper, works of heroic scale and sculptural dimensions.

Neustein's history locates him inexorably on the way to bridge the gap between sensibility and ratifiable painting. His own history of transience has aroused questions of context and questions of language. Refugee most of his life, is it any wonder that his art should deal with physical displacement and removal while maintaining ego continuity? Even though the surfaces are sundered, torn, interfaced, removed and replaced, the painting styles change, the vision of his art remains constant. The 'constant' of Neustein's work is the process, the manipulation of papers and imagery, the juxtaposition of opposite styles. The definition of iconography and the constraints put on it by self consciousness.

Instead of dismantling Minimalism and taking some of the ideas to new extremes, Neustein, who belongs to that generation of artists Roberta Smith described as "Unofficial Post Minimalists that concentrated on picking up the pieces, adding lots of new ones and putting things back together in a more complicated and accessible way ... shares a desire to be more overtly communicative, even blatantly obvious." He works from abstract to representational and across a variety of styles, creating imagery that is academic, even infantile, out of doggedness in the face of frustration. Yet the work remains orthodox to Post Minimal concerns.

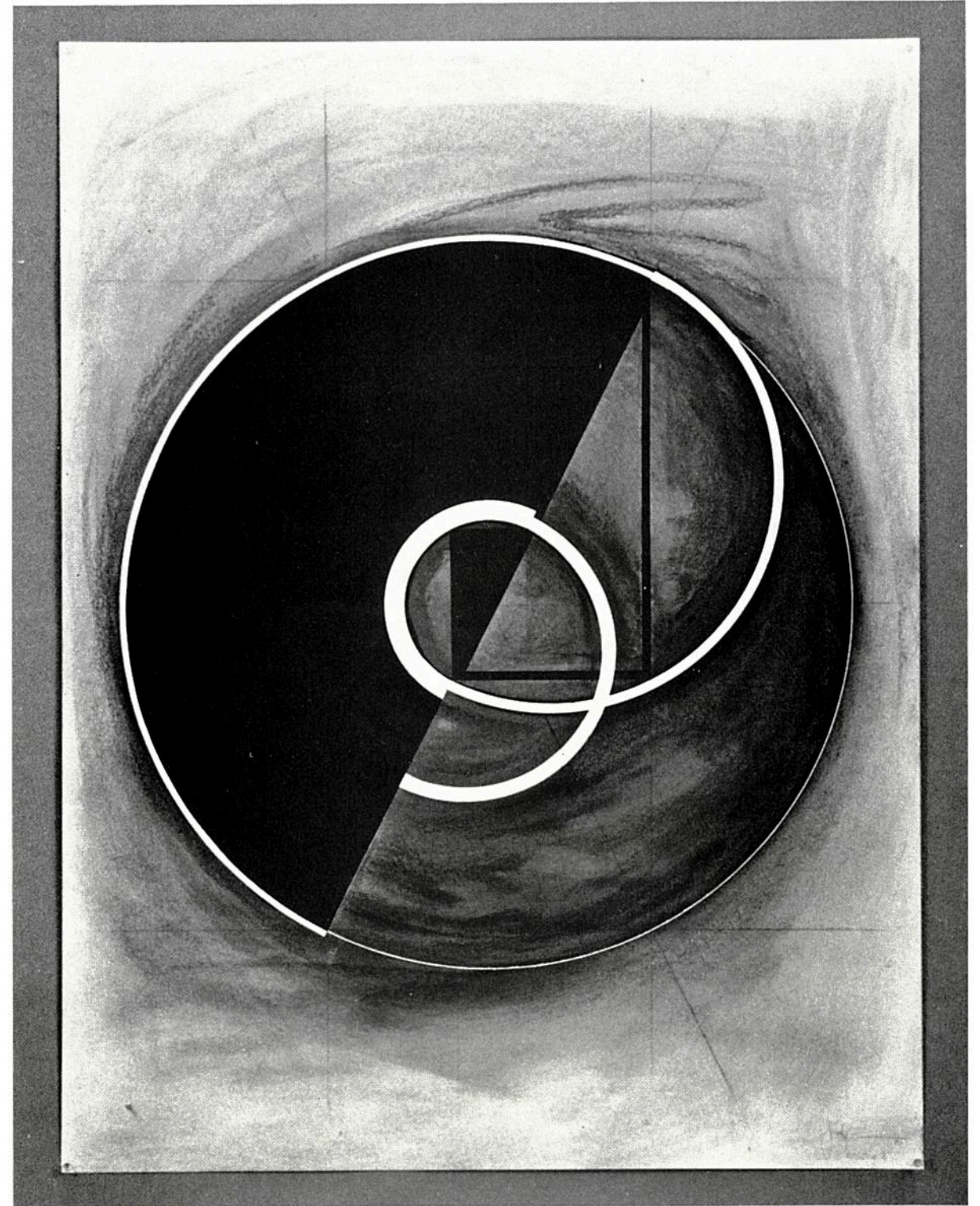
Neustein's maps grow out of twenty years of evolving artistic experience. In his earlier works cutting, folding, tearing removing and replacing, and working on both sides of the paper, were an epistemology that defined drawing; then followed the painted maps, the longitudes and latitudes of human experience, the presentation of the whole earth as design. It is a measure of the individual's relationship to the world. It is the quintessential ontology. The maps are topography turned into texture and turned back into topography. To understand how he could have created an art that comes after despair, we must imagine the embattled instigator of events at grips with a crisis of identity, a loss of faith in pure painting, a crisis of abstraction and a crisis of figuration. Maps are a system of notation for the physical world as well as a receptacle for narratives of human drama, history, revolution, politics.

Juxtaposed to the maps are the toys, the fans and other elements that can be seen as still life, the domestic purview. It is difficult to discern whether the intentions are serious or playful, engaged politically or unhinged. My feeling is that it is the latter. It is casting nets of contexts over obscure objects of childhood desires. These are surely the least comfortable drawings in the exhibition. Dense imagery and thinly painted, sometimes academically drawn objects are the effigies of failure.



JOSHUA NEUSTEIN - Europe with Legends 1985

John Pearson's large, colourful works make use of mathematics as their point of departure: the structure is immutable but the resultant configuration is arrived at arbitrarily - intuitively, subjectively. It also calls on a computer as a means to an end - a useful, intellectual/playful tool - aiding in the process of investigating colour and form as expressive vehicles of art. Pearson is involved with the relationship between what appears random and that which seems structured, noting that everything which appears to be chaotic, disorganised or unstructured can, eventually, in some way, be rationalised - be given a logical meaning and structure. Discovering and creating order and meaning out of chaos is, after all, part and parcel of the human condition. The result is a carefully controlled, magically colourful body of work, closely related visually to Constructivism: Moholy-Nagy and the later Russian Constructivists.



JOHN PEARSON - Spiral 1985

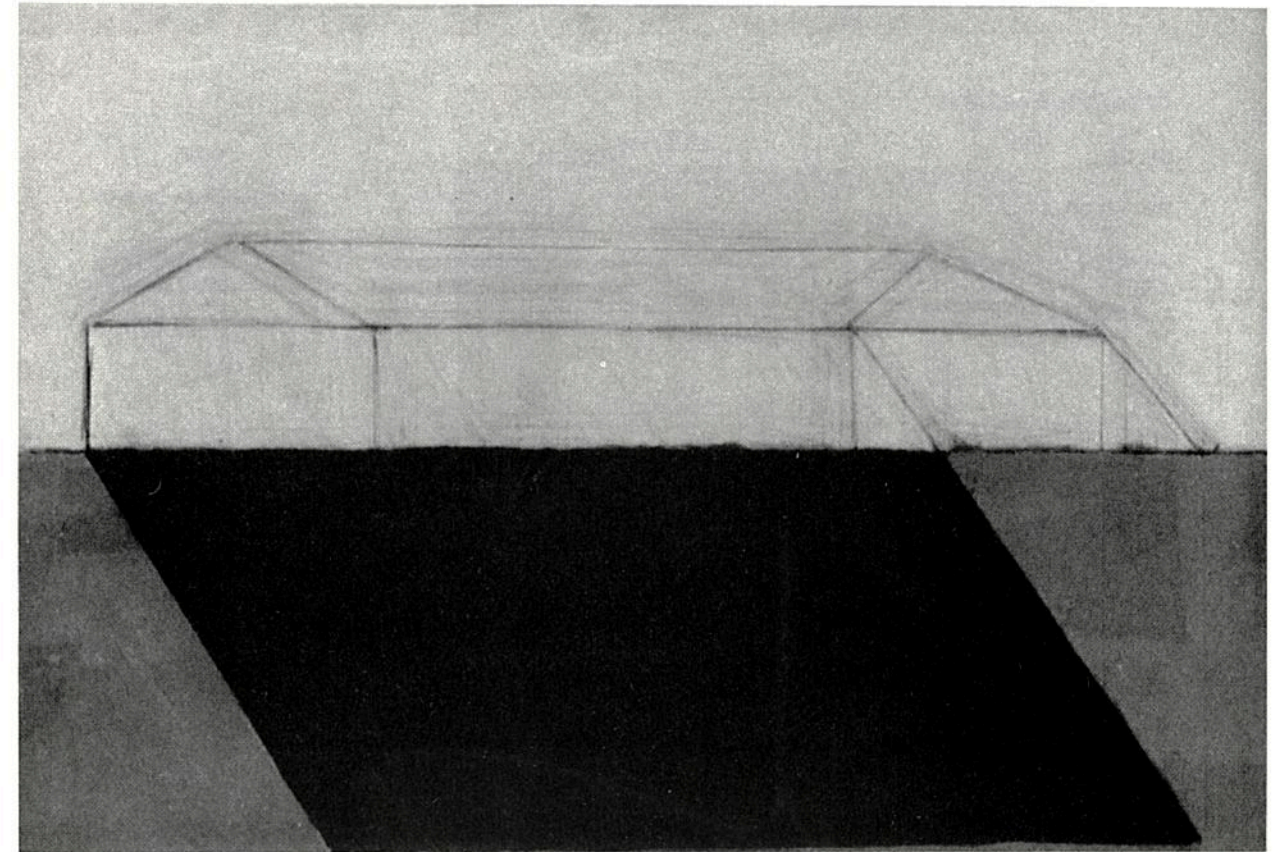
Micha Ullman makes ghost like drawings of bunkers, chairs and underground tunnels. They are grey, perforated, muffled, even turgid renderings of sculptural space. They have a sense of being there that satisfies verifiability, that acts as an index to an event.

Their silence leads not to tranquility but to an anxiety. The crushed surfaces of muted graphite score the paper creating worn and linted crumbs. The bunkers are empty spaces, holes that shift into solid forms. Against a flickering background, lambent movement dissolves into sculptural space.

Micha Ullman is involved with the earth but not in the mythical romantic sense of a Josef Beuys, and certainly not in the political sense. For Ullman the earth is asylum. The earth of Israel and the drawings tell of man and his aloneness, with forces of circumstance and limitations of his directions. There are no human images, merely strange rubbings of human archeology. Conventional house shapes, human furnishings that seemed to have survived a general destruction, testament to a dialogue of silence.

Ullman's aesthetic developed from environmental projects that carried with them dense forms, monolithic images, high ideals, austere methods and puritanical commitments. The axioms were to engage art in life, to take it out of the studio. Ullman returned to the studio, however, and, while retaining the earlier purity, his concerns now are pictorial, the personal gesture, an attenuated look of otherworldliness and an impacted sensibility. Still, early concerns have left a mark. Ullman has reduced the drawn object to the status of trace, or mould. The hand gesture and graphic toil have transformed the work into an emotional expression. The boundaries between ambiguous versus the objective have become a bond.

Nothing could seem further apart than a Minimalist abstraction impacted on an internal sensibility, shunning the imagery of the world out there; and yet drawing the meaning-laden messages of bunkers and straight backed chairs, underground passages and use of earth, landscape and mud in almost a biblical way - as in Genesis when God created man out of mud.



MICHA ULLMAN - Untitled 1981

CATALOGUE DETAILS

TITLE	MEDIUM	SIZE
BETTY COLLINS		
Analytical Drawing for 3 Plumes Demonstration Drawing - Predicting 'O' in Helical Form	pen, coloured pencil, paper pen, coloured pencil, paper	60 x 254 cms. 60 x 85 cms.
JACOB EL HANANI		
Shemesh 1982 Mayim 1983 AleH Hadas 1983 Matana 1984	ink, paper, ink, paper ink, paper ink, paper	55 x 55 cms. 55 x 55 cms. 55 x 55 cms. 55 x 55 cms.
MICHAEL GITLIN		
Untitled 1983 Untitled 1984 Untitled 1985 Untitled 1985	oilstick, paper oilstick, paper oilstick, paper oilstick, paper	65 x 127 cms. 65 x 127 cms. 65 x 127 cms. 65 x 127 cms.
AHARON GLUSKA		
Untitled 1984 Untitled 1984 Untitled 1984	oil, pastel, paper oil, graph, paper oil, paper	244 x 183 cms. 244 x 183 cms. 65 x 127 cms.
CHERYL GOLDSLEGER		
Projection : Expansion 1985 Projection : Expansion 1985 Projection : Expansion 1985	pencil, paper pencil, paper pencil, paper	65 x 127 cms. 65 x 127 cms. 65 x 127 cms.

TITLE	MEDIUM	SIZE
MOSHE KUPFERMAN		
Drawing 1977 Drawing 1978 Drawing 1981 Drawing 1981	pencil, oil, paper pencil, oil, paper pencil, oil, paper pencil, oil, paper	71 x 101 cms. 71 x 101 cms. 71 x 101 cms. 71 x 101 cms.
JOSHUA NEUSTEIN		
Northern Romantic 1984 South America 1985 Australia 1985 Europe with Legends 1985	acrylic, coal, paper acrylic, coal, paper acrylic, paper acrylic, paper	213 x 183 cms. 213 x 183 cms. 183 x 213 cms. 183 x 183 cms.
JOHN PEARSON		
Radii 1985 Arc 1985 Reassess 1985 Spiral 1985 Black 1985	pastel, pencil, paper pastel, pencil, paper pastel, pencil, paper pastel, pencil, paper pastel, pencil, paper	65 x 127 cms. 65 x 127 cms. 65 x 127 cms. 65 x 127 cms. 65 x 127 cms.
MICHA ULLMAN		
Rite of Passage 1985 Bunkers 1985	acrylic, pencil, paper pencil, paper	142 x 198 cms. 142 x 198 cms.

BETTY COLLINGS

1934 Born Wanganui, New Zealand

Studies:

1953-55 Wellington Teachers' College
1955-56 Victoria University of Wellington, New Zealand
1974 Ohio State University, M.F.A.
1975 Ohio State University, B.F.A. cum laude
1980 Museums Management Institute, Berkeley, Ca.

Solo Exhibitions:

1974 Creative Arts Centre, Purdue University.
1975 Dennison University, Granville, Ohio
1976 The New Gallery, Cleveland, Ohio.
1977 Ohio Wesleyan University, Delaware, Ohio.
1977 Kent State University - with Ginna Brand
1978 Akron Art Gallery, Akron, Ohio.
1979/80/80/83
Urdang Gallery, New York
1982 Antioch College, Yellow Springs, Ohio
1983 The Graduate Centre Gallery, CUNY.

Selected Group Exhibitions:

1967/68 Regular Exhibitor juried competition Pennsylvania & Ohio.
1971 'Women '71' Northern Illinois University.
1972 Designer Craftsman - group and travelling exhibition, Columbus
Gallery of Fine Art
1974 'Artists and Technology' (with Charles Csuri and Art Blom) a
project supported by the Ohio Arts Council
1977 'Drawing as Process', Akron Art Institute.
1977 '10 From the File', Columbus Museum of Art.
1978 '10 From the File', Columbus Gallery of Fine Art.
1979 'Generative Systems', Wright State University, Dayton.
1980 Columbus Art League, Ohio
1981 San Francisco State University
1981 Upper Arlington Cultural Arts Commission Sculpture
1981 'Black and White' Bertha Urdang Gallery, New York
1982 'Tribute to Bertha Urdang', Israel Museum
1983 'Triple Helix' Ohio University, Lancaster
1984 'Preparation and Proposition' Islip Community Museum.

JACOB EL-HANANI

Born Casablanca, 1947

Studied:

1965-69 Avni School of Fine Arts, Tel-Aviv, Israel
1969-70 Ecoles des Beaux Arts, Paris

Solo Exhibitions:

1975 Gallery Denise Rene, Paris
1977 Gallery Denise Rene, New York
1978 Gallery Denise Rene, Paris

Selected Group Exhibitions:

1976 John Weber Gallery, Invitational, New York
1976 "Black and White". Gallery Denise Rene, New York
1977 New Acquisitions, The Guggenheim Museum, New York
1977 Aspekte Konstruktiver Tunst, Kunsthaus, Zurich
1978 Aspects de l'Art en France, Basle
1978 Structures, Mouvement, Couleur, Institut Francais d'Athenes, Paris
1978 Constructivism in 20th Century Art, The Tel-Aviv Museum, Israel
1979 Oeuvres Contemporaines des Collections Nationales, Musee National
d'Art Moderne, Centre Pompidou, Paris
1979 Constructivism and the Geometric Tradition, Albright-Knox Gallery
Buffalo, New York
1981 Hebrew Micrography, The Israel Museum, Jerusalem
1982 Printing and Writing, The Cooper-Hewitt Museum, New York
1983 New Acquisitions, The Art Gallery of Ontario, Canada

Selected Public Collections:

The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
The Solomon R. Guggenheim Museum, New York
The Brooklyn Museum, New York
Jewish Museum, New York
Musee National d'Art Moderne, Centre Georges Pompidou, Paris
The Israel Museum, Jerusalem
Art Gallery of Ontario, Canada
The Menil Foundation, Houston, Texas
The McCrory Corporation Collection, New York
Renault Art Collection, France
The Philadelphia Museum
The Hirshhorn Museum, Washington, D.C.
The Art Institute of Chicago
Walker Art Centre, Minneapolis

MICHAEL GITLIN

Born 1943

Studied:

- 1963/67 Bezalel Academy of Art, Jerusalem
1964/67 Hebrew University of Jerusalem (B.A.)
1970/72 Pratt Institute, New York (M.F.A.)

Solo Exhibitions:

- 1975 OK Harris Gallery, New York, 4' x 8' Series
1976 Schmela Gallery, Düsseldorf
Stampa Gallery, Basle
OK Harris Gallery, New York
Bertha Urdang Gallery, New York
1977 Swart Gallery, Amsterdam
Israel Museum, Jerusalem: Works - 1974-77
1978 Schmela Gallery, Düsseldorf
Primo Piano Gallery, Rome
Stampa Gallery, Basle
Swart Gallery, Amsterdam
1979 Schellmann and Klüser Gallery, Munich
Gimel Gallery, Jerusalem
1980 Stadtische Galerie, Erlangen
Kunstverein, Ingolstadt: Works - 1974-80
Gimel Gallery, Jerusalem
I.C.C., Antwerpen: Equilibrium
1981 Marianne Deson Gallery, Chicago
Stampa Gallery, Basle
Schmela Gallery, Düsseldorf
1984 Stampa Gallery, Basle
1985 Andre Emmerich Gallery, Zurich
Primo Piano Gallery, Rome
Exit Art, New York
S-65 Gallery, Aalst, Belgium

Selected Group Exhibitions:

- 1973 Brooklyn Museum: Pratt Prints
1974 Israel Museum: Beyond Drawing
Betty Parsons Gallery, New York: New Talent
Betty Parsons Gallery, New York: Collage
1977 Marianne Deson Gallery, Chicago
Documenta 6, Kassel

- 1978 Daniel Templon Gallery, Paris
Bundner Kunstmuseum, Chur, Switzerland
New York 78: Drawings of the Seventies
CAYC, Buenos Aires: Paper as a Medium of Expression.
1979 Touchstone Gallery, New York: Paper Works
Galeria Belem, Lisbon: Lisbon International Drawing Show
1980 Bronx Museum of the Arts: Marking Black
San Francisco Museum of Modern Art: World Print III
Tel Hai, Israel: Tel Hai '80.
Schellmann and Klüser Gallery, Munich: Interior Sculpture
(Gitlin, Nestler, Shapiro)
1981 Tel Aviv Museum: A Decade of Acquisitions
Mueller-Roth Gallery, Stuttgart: Lapidar
1982 Stampa Gallery, Basle: Drawings
Schmela Gallery, Düsseldorf: Anniversary Show
Israel Museum, Jerusalem: Here and Now
1983 Centre Gallery, Bucknell University: Art For Your Collection
1984 Sculpture Centre, New York: Ways of Wood
Altnerative Museum, New York: Tit-For-Tat-Lin
1985 Tel Aviv Museum, Tel Aviv: Two Years: Accumulated Qualities.

Selected Bibliography

- Baker, Elizabeth C., "Report from Kassel: Documenta V1," Art in America, Vol. 65, No. 5, Sept. Oct. 1977, p.45
Baker, Kenneth, "Michael Gitlin at OK Harris," Art in America, Vol. 65, No. 3, May-June 1977, p.114
Baruch, Adam, "Gitlin File, 1981", Yedioth Aharonot, Sept. 11, 1981, p.6
Bradley, Laurel, "Michael Gitlin", Arts Magazine, Vol. 53, No. 2, Oct. 1978
Cardozo, Judith Lopez, "Marking Black," Bronx Museum, Art Forum, April 1980, p.83
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Friedrichs, Yvonne, "Michael Gitlin - Sculpturen," Das Kunstwerk
Heinemman, Susan, "Michael Gitlin", Arts Magazine, Vol. 51, No. 7, Jan. 1977, p. 18 (illus.)
Kelly, James J. The Sculptural Idea, p.82 (illus.)
Kesser, Caroline, "Michael Gitlin Andre Emmerich Gallery," Tages-Anzeiger, February 12, 1985
Lorber, Richard, Arts Magazine, Vol. 50, No. 9, Mary 1976, p.23
Manteul, Annemarie, "Basler Galerien, Stampa: Michael Gitlin," Nationalzeitung, Feb. 1976.
Perrault, John, "A Smathering of New Talent," The Village Voice, June 20, 1974
Pleyne, Marcelin, "Gitlin, Langlois, Nivollet, Pour une nouvelle abstraction" Art Press, No. 17, April 1978 (illus.)

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Restany, Pierre, "Tel Hai 80", Natura Integrale, Oct-Nov. 1980, p.24 (illus)
Ronne, Meir, "The Age of Installation," The Jerusalem Post, Aug. 26, 1977,
Ronne, Meir, "Up in Arms," Art News, Vol. 77, No. 1 Jan. 1978, p. 129
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Schneckenburger, Manfred, "Kurze Thesen zur Plastik der 70 er Jahre," Documenta 6, Vol. 1, 1977, pp.148, 178-179.
Stockebrand, Janni, "Michael Gitlin" Heute Kunst, No. 25, June-July 1979 (illus.)
Turner, Norman, "Michael Gitlin", Arts Magazine, Vol. 51, No. 3, March 1977, pp.34-35 (illus)
Weskott, Hanne, "Michael Gitlin, New Works," Kunstforum International, Band 32, April 1979 (illus)
Wexler, Max, "Michael Gitlin, Andre Emmerich Gallery, Zurich", Artefactum, September 1985
Zalmona, Ygal, "Michael Gitlin: Israel Museum," Maariv, Sept. 2, 1977
Zalmona, Ygal, "Location Direction '78" (Catalogue of exhibition at the Ashdot Yaakov Museum, Sept. 6-Oct.3, 1978)

Selected Public Collections:

Brooklyn Museum, New York
Chase Manhattan Bank, New York
Fogg Art Museum, Harvard University, Boston
Guggenheim Museum, New York
Haifa Museum of Modern Art
Israel Museum, Jerusalem
Jewish Museum, New York
Kaiser Wilhelm Museum, Krefeld
Kunstverein Ingolstadt
Städtisches Museum of Munich (Lenbachhaus)
Städtische Galerie, Erlangen
Stedelijk Museum, Amsterdam
Tel Aviv Museum, Tel Aviv
Wilhelm Hack Museum, Ludwigshafen
Wilhelm Lehbruck Museum, Duisburg

AHARON GLUSKA

Born, Israel 1951

Studied:

1973/76 "AVNI" Institute of Fine Arts, Israel
1976/77 Ecole des Beaux Arts, France

Solo Exhibitions:

1983 Bertha Urdang Gallery, New York City
1986 Bertha Urdang Gallery, New York City

Selected Group Exhibitions:

1984 Islip Art Museum, East Islip
1985 Phoenix Gallery Invitational, New York City
1986 Exit Art, New York City
1986 Islip Art Museum, East Islip

CHERYL GOLDSLEGER

Born, 1951

Studied:

- 1971 Tyler School of Art, Temple University, Rome, Italy
1973 Philadelphia College of Art, Phil. Pennsylvania, B.F.A.
1975 Washington University, St. Louis, Missouri, M.F.A.

Solo Exhibitions:

- 1973 Philadelphia College of Art, Phil. Pennsylvania
1975 University City Library, St. Louis, Miss.
1978 North Carolina State University, Raleigh, North Carolina
1979 Western Carolina University, Cullowhee, North Carolina
1980 Georgia Southern College, Statesboro, Georgia
1980 Virginia Intermont College, Bristol, Virginia
1980 Heath Gallery, Atlanta, Georgia
1982 Bertha Urdang Gallery, New York, New York
1983 The Progressive Corporation, Cleveland, Ohio
1983 Carrol Reece Museum, Johnson City, Tennessee
1983 Mississippi Museum of Art, Jackson, Mississippi
1983 Heath Gallery, Atlanta, Georgia
1984 Bertha Urdang Gallery, New York, N.Y.
1985 High Museum, Atlanta, Ga.

Selected Group Exhibitions:

- 1974 Washington University, St. Louis, Missouri "Graduate Painters"
1977 Western Carolina University, North Carolina, "Faculty Exhibition"
1977 Western Carolina University, Cullowhee, Nth. Carolina "Two Person Exhibition"
1979 University of Georgia, Athens, Georgia, "Artist-in-Residence Show" also exhibited at The Bishops Palace, Cortona, Italy
1979 Salisbury State College, Salisbury, Maryland
1979 Southeastern Centre for Contemporary Art, Winston-Salem, Nth. Carolina, "Personal Statements/Drawing"
1980 Alternative Space, New Orleans, Louisiana, "Alumni Exhibition" Washington University
1980 State Capitol Building, Atlanta, Georgia, "New Acquisitions"
1980 Danna Fine Arts Centre, Loyola University, New Orleans, Louisiana, "Two Person Show"
1980 Dayton Art Institute, Dayton, Ohio, "Art on Paper"
1981 Ohio Foundation of the Arts, Columbus, Ohio, "Studio Selections"
1981 Bertha Urdang Gallery, New York, N.Y. "Two Person Show"
1981 Albright Knox Gallery, Buffalo, N.Y. "Member's Gallery Exhibition"

- 1982 Bertha Urdang Gallery, New York, N.Y. "Ten Year Survey"
1982 Charles Foley Gallery, Columbus, Ohio, "Longitudes and Latitudes"
1982 The New Gallery of Contemporary Art, Cleveland, Ohio, "Longitudes & Latitudes"
1983 The Institute of Contemporary Art, Philadelphia, Penn. "Connections"
1983 Hunter Museum of Art, Chattanooga, Tenn. "Spectrum"
1983 Lamar Dodd Art Centre, LaGrange, Georgia, "Five from Athens" travelled to Quinlan Art Centre, Gainesville, Georgia and the Tate Centre, Athens, Georgia
1983 Klein Gallery, Chicago, Ill. "Habitats" travelled to Wright Beloit, Wisconsin
1984 University of Tampa, Tampa, Florida, "Two Person Exhibition"
1984 Islip Art Museum, East Islip, N.Y. "Hard Line"
1984 University of Georgia, Athens, Georgia, "Artist-in-Residence/Faculty Show" also exhibited at The Bishops Palace, Cortona Italy
1984 The Equitable Gallery, N.Y. "Contemporary Art Acquisitions: 1980-83"

SELECTED BIBLIOGRAPHY:

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Art News, N.Y., "Cheryl Goldsleger/Donald Shambroom: Bertha Urdang Gallery", by Gerrit Henry, Vol. 81, No. 2, February 1982
Dialogue, The Ohio Arts Journal, Columbus, Ohio, "Reflections on 10 Ohio Artists: Fire and Ice", by Hilliard Goldfarb, Vol. 5, No. 1, September/ October, 1982
Columbus Citizen-Journal, Columbus, Ohio, "Foley Features Emerging Artists", by Mat and Tricia Herbin, August 16, 1982
Atlanta Art Papers, Atlanta, Ga. Review: "Seven Environmental Works" by Sue Toplikar and Cheryl Goldsleger, Vol. 4, No. 4 July/August 1980
The Georgia Review, "Interior/Audience Repeated", nine drawings by Cheryl Goldsleger, Vol. XXXV, No. 4, Winter 1981
1982 Annual Report, The Progressive Corporation, Cleveland, Ohio
30th Arts Festival of Atlanta 1983, catalogue, Arts Festival of Atlanta, Atlanta, Ga. 1983
Connections, catalogue, The Institute of Contemporary Art, University of Pennsylvania, Phil. Penn. 1983.

SELECTED PUBLIC COLLECTIONS:

- Brooklyn Museum, Brooklyn, New York
Mississippi Museum of Art, Jackson Mississippi
McDonalds Corporation, Oak Brook, Illinois
Elkay Properties, Atlanta, Georgia
The Progressive Corporation, Cleveland, Ohio
Chase Manhattan Bank, New York, New York
Appalachian State University, Boone, Nth. Carolina
Georgia Council for the Arts, State of Georgia, Atlanta, Ga.
Equitable Life Assurance Company, New York, N.Y.
Miller Brewing Company, Albany, Georgia
and private collections.

MOSHE KUPFERMAN

Born Poland, 1926

Selected Solo Exhibitions:

- 1960 Chemerinsky Gallery, Tel Aviv
1960 The Israel Museum, Jerusalem
1969 The Israel Museum, Jerusalem
1971 Mabat Gallery, Tel Aviv
1972 Museum of Modern Art, Haifa
1972/3 Gordon Gallery, Tel Aviv
1973/75/77/80
The Bertha Urdang Gallery, New York, N.Y.
1976/78 Sara Levi Gallery, Tel Aviv
1978 The Tel Aviv Museum
1979 University Gallery of Fine Art, Ohio State University, Ohio.

Selected Group Exhibitions:

- 1963 Museum of Art, Ein Harod, Israel, "New Horizons"
1964/65/66/67/68/69
The Tel Aviv Museum Autumn Exhibition
1969 University Art Gallery, State University of New York at Albany,
"A Leap of Faith"
1974 The Israel Museum, Jerusalem, "Beyond Drawing"
1975 Worcester Art Museum, MA "Three Israeli Artists: Gross,
Neustein, Kupferman"
1977 Louisiana Museum of Modern Art, Humlebaek, Denmark
"Ten Artists from Israel"
1977 The Israel Museum, "Israel Artists 1977"
1978 University Gallery of Fine Art, Ohio State University,
Columbus, "Sensible Explorations"
1978 Los Angeles County Museum of Art, "Seven Artists in Israel -
1948 - 1978". (travelled to the Brooklyn Museum, N.Y. 1979)
1980 Bronx Museum of the Arts, N.Y., "Marking Black"
1980 Memorial Art Gallery, University of Rochester, N.Y.
"Contemporary Drawings and Watercolours".

Selected Bibliography:

- 'With Beirut - After Beirut - With Beirut', Album, edited by Nili Noyman,
Colour reproductions. Text by Moshe Kupferman (Hebrew: stencilled
English translation). 'Moshe Kupferman', a monograph by Yona Fischer
(in preparation).
'Moshe Kupferman'. Introduction by Yona Fischer. Jerusalem: The Israel
Museum, 1969
'Moshe Kupferman, Recent Works'. Introduction by Gavriel Tadmor,
Haifa: Museum of Modern Art, 1972
'Kupferman.' Foreword by Marc Scheeps: introduction by Sara Breitberg.
Tel Aviv: The Tel Aviv Museum, 1978

'Three Israeli Artists' Gross, Neustein, Kupferman.' Introductory remarks
by Yona Fischer: statement by the artist. Worcester: Worcester Art Museum
1975.

'Moshe Kupferman, Five Paintings Nine Drawings'. Text by Robert
Pincus-Witten. New York: Bertha Urdang Gallery, 1977.

'Moshe Kupferman: Matrix 61. Preface by Andrea Miller-Keller.
Hartford: Wadsworth Atheneum, 1980.

'Kupferman: Werk op papier.' Foreword by Ad Petersen: introduction by
Yona Fischer. Amsterdam: Stedelijk Museum, 1981.

'Beyond Drawing'. Text by Meira Perry. Jerusalem: The Israel Museum.
1974. '10 kunstnere fra Israel'. Text by Yona Fischer. Humlebaek,
Denmark: Louisiana Museum of Modern Art, 1977.

'Seven Artists in Israel'. Text by Stephanie Barron and Maurice Tuchman.
Los Angeles: Los Angeles County Museum of Art, 1978.

'Drawings 1974-1984'. by Frank Gettings: 'Moshe Kupferman' by Yona
Fischer. Washington: Hirshhorn Museum and Sculpture Garden, 1984.

'Collection C. Majorcas, Contemporary Israeli Art.' Text by Igal
Tumarkin. Eylon, Kabri, Lohamei Hagetaot, 1984.

Reuven Berman. 'Moshe Kupferman'. The Jerusalem Post (May 16, 1969)
Robert Taylor. 'Three Beguiling Israeli Artists'. Boston Sunday Globe.
September 14, 1975.

Robert Pincus-Witten. 'Six Propositions on Jewish Art.' Arts Magazine.
Vol. 50, No. 4 (December 1975). p.68.

Peter Frank. 'Moshe Kupferman at Rina'. Art in America. Vol. 64. No. 3
(May-June 1976). p. 104.

Robert Pincus-Witten. 'The Neustein Papers.' Arts Magazine. Vol. 52.
No. 2 (October 1977) pp. 109-111.

Judith Lopez-Cardozo. 'Moshe Kupferman, Bertha Urdang Gallery.'
Art Forum. Vol. 16. No. 5 (January 1978). p. 17.

Constance M. Perkins. 'Seven Artists from Israel'. Artweek. Vol 10.
No. 4. (January 1979) p.8.

Steve Kasher. 'Seven Artists from Israel'. Artforum. Vol. 17. No. 7
(Summer 1979) p. 50.

Donna Hamm. 'Moshe Kupferman: Paintings and Drawings'. Dialogue.
(November-December 1979) p. 40.

Carrie Rickie. 'Space Walk'. The Village Voice. Vol. 25. No. 17
(April 28, 1980).p.79.

Madeleine Burnside. 'Moshe Kupferman at Bertha Urdang'. New York
Arts Journal 18 (June 1980) pp.24-26.

Walter Barken. 'De betekenis van de fundamentele kunst'. Amsterdam:
Het Financieel Dagblad. March 27, 1981.

Oistein Hjort. 'Stil faerdig intensitet', Copenhagen: Politiken. June 6 1982.

Selected Public Collections:

- The Museum of Modern Art, Haifa
Yad Vashem Memorial Museum, Jerusalem
The Israel Museum, Jerusalem
Ghetto Fighters' House, Kibbutz Lohamei Hagetaot.
The Municipal Museum, Nahariya.
Yad Labanim Museum, Petah Tikva.
The Tel Aviv Museum, Israel.
Stedelijk Museum, Amsterdam
Musée de peinture et de sculpture. Grenoble, France
Wadsworth Atheneum, Connecticut.
The Louisiana Museum of Modern Art
Herbert Johnson Art Museum, Cornell University
Los Angeles County Museum of Art.
The Museum of Modern Art, New York.
The Solomon R. Guggenheim Museum, New York.
Musée national d'art moderne, Georges Pompidou Centre, Paris.

JOSHUA NEUSTEIN

Born in Danzig 1940. Refugee in U.S.S.R., Poland, Germany, Austria, U.S.A., Israel.

Studied:

Yeshiva University, N.Y.
Art Students' League, N.Y.
Pratt Institute, Brooklyn, N.Y.
City College of New York City. B.A., 1961

Solo Exhibitions:

- 1969 'Hay Bales & Hay Bindings', Tel Aviv Museum.
'Boots', an event with 17,000 pairs of old boots (with G. Battle)
Artists' House, Jerusalem
- 1970 Jerusalem River Project (with G. Marx and G. Battle), Israel
Museum, Jerusalem.
- 1971 Barrier piece., Israel Museum, Jerusalem
- 1972 Yvon Lambert Gallery, Paris
- 1973 Two projects- Yodfat Gallery, Tel Aviv.
- 1974 Bertha Urdang Gallery, New York. N.Y.
- 1976 'Territorial Imperative', Golan Heights
- 1977 'Territorial Imperative', Krusa Denmark. executed second time Gallery
Birch, Copenhagen, Denmark.
Tel Aviv Museum
Ten Years of Neustein's Work
- 1978 Peace Line, Belfast, N. Ireland
'Territorial Imperative', executed third time Carnegie Mellon University
Pittsburgh, Pennsylvania
Mary Boone Gallery, New York, N.Y.
- 1980 Givon Gallery, Tel Aviv, Israel
'Where are the Miami Indians', public installation for Quintessence,
Dayton, Ohio.
- 1981 'Three Forms of Oxidation', Tel-Hai, Upper Galilee, Israel
- 1983 Herbert Johnson Museum, Cornell University
- 1984 Israel Museum, Jerusalem
Gallery X, Brussels, Belgium.

Selected Group Exhibitions:

- 1970 'Road Piece', Autumn Exhibition, Tel Aviv Museum
- 1971 'Barrier Piece', Israel Museum, Jerusalem
'Concept + Information', Israel Museum, Jerusalem
'Earth, Air, Fire, Water: Elements of Art' Boston Museum
- 1972 'Affidavit', Gallery House, London
'Slide-Piece', Yodfat Gallery, Tel Aviv

- 1973 'Landscape to Abstraction to Nature', Israel Museum, Jerusalem
- 1974 'Beyond Drawing', Israel Museum, Jerusalem
- 1975 with M. Kupferman and M. Gross., Worcester Museum.
- 1976 Art Performance, Artists' House, Tel Aviv.
Photography Triennale, Israel Museum, Jerusalem
'Words' Artists' House, Tel Aviv.
- 1977 Louisiana Museum, Denmark
'Streichman, Kupferman, Neustein', Urdang Gallery, Jerusalem
- 1978 'Seven Artist', Los Angeles County Museum, Los Angeles.
'Location Direction', Uri and Rami Museum.
- 1979 'Three Person Show' (Kupferman, Uri, Neustein), Hillel Gallery,
Jerusalem, Israel.
Tokyo Biennale of Prints.
'Summer Group Show', Marian Deson Gallery, Chicago.
- 1980 'Marking Black', Bronx Museum of the Arts, New York.
Rochester Museum.
'Boundaries, Israel Museum, Jerusalem, Israel.
'With Paper About Paper', Albright-Knox Gallery, Buffalo.
'Israelische Kunstler Heute', Münchner Kunsthalle.
'Artists of Israel, 1920-1980', Jewish Museum of New York.
- 1981 Basle Art Fair Art Expo, Central Pavilion.
Henie Onstad Art Centre, Norway.
Urdang Gallery, New York. N.Y. (Gluck, Shapiro, Reed, Neustein,
Tuttle)
Tel Hai International Art Symposium, Israel.
- 1982 Bell Gallery, List Art Centre, Brown University Group Show.
'Pavilion, Post Modernism', Artists' House, Jerusalem.
'Here and Now', Israel Museum, Jerusalem.
'Bilder sind nice und Verboten', Kunsthalle Düsseldorf.
- 1984 Palais des Beaux Arts, Paris.

Selected Bibliography:

- 'Affidavit', London Gallery House, Catalogue proposals for 10 pieces with
photo document. November, 1972.
- Ashberry, John. New York Magazine, August, 1979.
- Ofrat, Gideon. 'The Story of Art in Israel', Massada Press
- Caumont, Jacques. 'Travel Art', Oxford Museum of Modern Art. cat.,
September, 1971.
- Fischer, Yona. 'Concept + Information', Israel Museum, Jerusalem, cat.
'The Sixties and Seventies: Inner and Outer Visions', Artists of Israel,
the Jewish Museum, New York City, 1920-1980.
- 'Studio International', New Trends, March 1972.
- 'From Landscape to Abstraction, from Abstraction to Nature', Israel
Museum, Jerusalem, Cat. No. 98, October, 1972.
- 'Joshua Neustein', Drawings 1970-1973, Cat. Bertha Urdang
Gallery, New York, N.Y. 1973.

New York, N.Y. October, 1973
 Flash Art, 'I remember George Grosz.....'. Milan, November 1972
 Photo Triennale, Israel Museum, Jerusalem, cat. No. 155, 1976.
 "Israelische Künstler Heute", cat. Münchner Kunsthalles, 1980
 Flash Art/Heute Kunst, 'Joshua Neustein', No. 78/79, November,
 December, 1977.
 Frackman, Noel. Arts Magazine, pp. 33-34, June 1975.
 Gilbert-Rolfe, Jeremy. Art Forum 'Review', April 1974.
 Art Forum 'Static, Fragile, Massive, Gray, Torn, Impermanent'
 pp. 54-56, Summer 1978.
 Kasher, Steven. Art Forum, 'The Substance of Paper', pp. 26-28,
 March, 1978.
 Art Forum, 'Seven Artists of Israel', Summer, 1979.
 Kotik, Charlott. 'With Paper About Paper', Albright-Knox Gallery,
 Buffalo, N.Y. 1980.
 Kramer, Hilton. New York Times, August, 1979.
 Larson, Susan C. Art News, 'The New Prominence of Israeli Art',
 March 1979.
 Levine, Dr. Michael. 'Basle Art Expo', Central Pavilion, Cat. No. 81, 1981.
 Encyclopedia Judaica: Entry.
 Lubecker, Pierre. Politiken, 'Neustein', Copenhagen, Denmark, January
 8, 1977.
 Masheck, Joseph. Art Forum, 'Nothing Not Nothing Something', November
 1979.
 Perry, Meira. 'Beyond Drawing' Israel Museum, Jerusalem, Cat. No. 119,
 March 1974.
 Perry, Meira and Zalmona, Ygal. 'Here and Now', Israel Museum, 1982
 Pincus-Witten, Robert. Arts Magazine, 'The Sons of Light: An Observer's
 Notes in Jerusalem', pp. 64-74, September, 1975.
 Arts Magazine, 'Six Propositions on Jewish Art', pp. 66-69, Dec. 1975.
 Tel Aviv Museum, Cat. Summer 1977.
 Arts Magazine. 'The Neustein Papers', pp. 102-115, October 1977.
 Pundik, Herbert. 'On Critical Distance' Cat. Gallery Birch, Copenhagen,
 Denmark, 1977.
 Ronnen, Meir. Art News, 'Report from Jerusalem', January, 1978.
 Sheps, Marc. Yediot Ahronot. 'Art in Israel - A Portrait of a Nation'
 1973.
 Tatransky, Valentin. Arts Magazine, December 1978.
 Tisdall, Carolina. The Guardian, 'Photography into Art', Jan. 1973.

JOHN PEARSON

Born Yorkshire, England 1940

Taught at the following:

1966-68 University of New Mexico
 1968-70 Nova Scotia College of Arts and Design
 1970-72 Cleveland Institute of Art
 1972 - Oberlin College

Solo Exhibitions:

1964 Galerie Muller, Stuttgart, Germany
 1965 Galerie Scheissel, Freiburg, Germany
 1967 Richard Gray Gallery, Chicago
 1968 Richard Gray Gallery, Chicago
 1971 Paley & Lowe, N.Y.C.
 Pollock Gallery, Toronto
 1972 The New Gallery of Contemporary Art, Cleveland
 1973 Evanston Art Centre, Evanston
 1974 Fischbach Gallery (Uptown) N.Y.C.
 Fischbach Gallery (Downtown) N.Y.C.
 The New Gallery of Contemporary Art, Cleveland
 1976 Vick Gallery, Philadelphia
 Fischbach Gallery, N.Y.C.
 The New Gallery of Contemporary Art, Cleveland
 Canton Art Institute, Canton, Ohio
 Wright State University, Dayton, Ohio
 1977 Contemporary Art Centre, Cincinnati, Ohio
 The Arts Club of Chicago
 Reed College, F.O.B. Gallery, Portland, Oregon
 1978 Galerie Swart, Amsterdam, Holland
 1979 New Gallery of Contemporary Art, Cleveland
 1981 Richard Gray Gallery, Chicago, Illinois
 1982 I.C.A. Gallery, Oberlin, Ohio
 1983 Akron Art Museum
 DBR Gallery, Cleveland
 1984 Toni Birchhead Gallery, Cincinnati, Ohio
 1985 Bertha Urdang Gallery, New York City.

Selected Group Exhibitions:

Institute of Contemporary Art, London

The Cleveland Institute of Art, Cleveland, Ohio
The New Gallery of Contemporary Art, Cleveland, Ohio
Parsons School of Design, N.Y.C.
Joslyn Art Museum, Omaha, Nebraska
Columbia College Gallery, Chicago, Illinois
Anna Leonowens Gallery, Nova Scotia College of Art
Galeri Adresleri, Adana Turkey
Uis Sanat Galerisi, Ankara, Turkey
Museum of Modern Art, N.Y.C.
Whitney Museum of American Art, N.Y.C.
Cleveland Museum of Art
Chicago Art Museum
Kunstverein, Hanover, Germany
Haus der Kunst, Munich, Germany
Walker Art Centre, Liverpool, England
Allen Art Museum
The Kitchen, N.Y.C.
Dayton Art Institute
Akron Art Institute
Reese Paley, N.Y.C.
Spaces, Cleveland, Ohio
Stifel Fine Arts Centre, Wheeling
American Academy of Arts & Letter, N.Y.C.
Cranbook Academy of Art
Indianapolis Fine Art Museum
Galeri Brusberg, Hanover, Germany

Selected Bibliography:

Klaus Jurgen Fischer: 'New Abstraction,' Agis Sonderdruck, Baden-Baden, Germany 1964
Fred Willman: 'Electronic Music for Young People', Centre for Applied Research, USA, 1973
Carole Spearin McCauley: 'The Computer and Creativity', Praeger, USA 1974
Cleveland Museum of Art, 'Study in Regional Taste: The May Show 1919-75' (intro. by Sherman E. Lee) 1975 Elizabeth McClelland: 'John Pearson: Selected Works 1968-76' (Intro. by Edward Henning), Ashland College, Ashland Ohio, 1976.
Willy Rotzler: 'Constructive Concepts', ABC edition, Zurich, 1977
New Organization of Visual Arts, Cleveland, Ohio, 'The Printers Work', (Intro. by Elizabeth Breckenridge), 1978
New Organisation of Visual Arts, Cleveland, Ohio. 'Visual Logic', (intro. by Edward Henning), 1979
New Organisation of Visual Arts, Cleveland, Ohio. '25 Cleveland Painters', (Intro. by Gene Baro), 1979.
Cleveland State University, 'The Gamut: A Journal of Ideas & Information' 1983
Akron Art Museum, 'Perspectives 5,' (intro. by Michael Danoff) 1983.
San Jose State University, Calif. 'Cadre: Computers in Art Design Research and Education', (Intro. by Fred Spratt) 1984.
Spaces, Cleveland, Ohio, 'Drawings', (essay by Hilliard T. Goldfarb, 1984

Selected Public Collections:

The Allen Memorial Art Museum, Oberlin, Ohio, U.S.A.
The Art Institute of Chicago, Chicago, Ill. U.S.A.
The Bochumer Museum, Stuttgart, West Germany
The Cleveland Museum of Art, Cleveland, Ohio, U.S.A.
The Evans Carter Museum, Fort Worth, Texas, U.S.A.
Greunwald Graphic Arts Foundation, U.C.L.A., U.S.A.
The Kleye Public Collection, Doertmund, West Germany
The kunstverein, Hanover, West Germany
Los Angeles County Museum, Los Angeles, Calif. U.S.A.
The Museum of Modern Art, New York, N.Y., U.S.A.
The Pasadena Museum of Fine Arts, Pasadena, Calif., U.S.A.
The Yellowstone Art Centre, Billings, Montana, U.S.A.
The National Gallery of Art, Washington, D.C., U.S.A.
The City of Cleveland, Cleveland, Ohio, U.S.A.
The City of Oberlin, Oberlin, Ohio, U.S.A.
The City of Springfield, Springfield, Ohio, U.S.A.
Chase Manhattan Bank, New York City, N.Y., U.S.A.
Cleveland Foundation, Cleveland, Ohio, U.S.A.
Bradley University, Peoria, Illinois, U.S.A.
Dalhousie University, Halifax, Nova Scotia, Canada
Illinois State University, Normal, Illinois, U.S.A.
University of New Mexico, Albuquerque, New Mexico, U.S.A.
University of Saskatchewan, Saskatoon, Canada
Zhejiang Academy of Fine Arts, Hangzhou, China.

BERTHA URDANG - CURATOR

Bertha Urdang nee Cousin, born in London, 1912.

Studied aesthetics at the Sorbonne, Paris. Studied Art History at University College, London.

1934 Immigrated to Israel (then Palestine)

Opened Gallery in New York City in 1972.

Curated Exhibitions :-

- 1969 State University of New York, Albany, N.Y. "A Leap of Faith"
- 1969 San Francisco Museum of Modern Art, San Francisco, CA.
- 1970 New Orleans Museum of Art (then called Del Gado Museum)
- 1970 High Museum of Art, Atlanta, Ga.
- 1971 Memorial Art Gallery, Rochester, N.Y.
- 1982 Artist's Tribute to Bertha Urdang, Israel Museum, Jerusalem
- 1983 Art Museum, New London, Ontario, Canada
- 1984 Art Museum Hope College de Pre, Holland, Michigan.