



UNQUIET

Territories

Art by Cheryl Goldsleger

Morris Museum of Art



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Essays by Fran Kaufman, J. D. Talasek,
and Lilly Wei

Morris Museum of Art

Augusta, Georgia
2017

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Morris Museum of Art

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INDETERMINATE (2016)

FOREWORD AND ACKNOWLEDGMENTS

A native of Philadelphia, Cheryl Goldsleger holds a bachelor of fine arts degree from the Philadelphia College of Art (now the University of the Arts) and a master of fine arts degree from Washington University in St. Louis, Missouri. As an undergraduate, she attended a summer semester at Temple University's Tyler School of Art in Rome, Italy, and has returned to Italy many times as an artist-in-residence. She has taught at Western Carolina University, Piedmont College in Georgia, and Georgia State University, where she served as the director of the Ernest G. Welch School of Art & Design. In 2015 she was named the fifth William S. Morris Eminent Scholar in Art at Augusta University.

Her work has been exhibited throughout the United States and internationally, and it is included in important museum collections, most notably those of the Museum of Modern Art, the High Museum of Art, the Albright-Knox Art Gallery, the Fogg Museum at Harvard University, the New Orleans Museum of Art, the Brooklyn Museum,

the North Carolina Museum of Art, the Greenville County Museum of Art, the Yale University Art Gallery, the Herbert F. Johnson Museum of Art at Cornell University, the Tel Aviv Museum of Art, and the Israel Museum, to cite just a few.

Goldsleger's work has been featured in exhibitions at the Corcoran Gallery of Art, the American Academy of Arts and Letters, the Albright-Knox Art Gallery, the Brooklyn Museum, the National Museum of Women in the Arts, the Virginia Museum of Fine Arts, the New Orleans Museum of Art, the Tel Aviv Museum of Art, and the Israel Museum. Her 2003 Museum of Contemporary Art of Georgia (MOCA GA) exhibition, *utopia*, traveled to the National Academy of Sciences in Washington, D.C., and to the Morris Museum of Art. Goldsleger was one of the artists included in the Georgia Council for the Arts book *Georgia Masterpieces: Selected Works from Georgia's Museums* and the MOCA GA exhibition, *Georgia, Georgia*, that it inspired.

Cheryl Goldsleger's paintings and drawings weave clearly delineated geometry with abstract,

painterly marks to express something akin to our contemporary sensibility. She employs isometric drawing, painting, and encaustic to create layered, architectural spaces to explore time, perception, and the process of comprehension. A psychological edge has been present in Goldsleger's work since the early 1980s, when she had her first significant solo exhibitions at Heath Gallery in Atlanta and at Bertha Urdang Gallery in New York City. Critic Patricia C. Phillips, writing in *Artforum* (January 1985), noted that "Goldsleger is not interested in melodrama, but she does suggest that architecture as space offers an important resource for the investigation of perception and experience. Her visionary worlds lack any signature of architecture—the spaces are anonymous, and default style—yet somehow, in these characterless spaces, the psychological force of architecture is keenly felt."

As she notes in her artist's statement in this catalog, "My work attempts to reflect and synthesize the pervasive moods of unquiet and apprehension that permeate our lives and to offer a place of focus, a way to still the collective shudder, and a way to think about our own place in an increasingly global society."

What Goldsleger has accomplished in these new paintings is quite remarkable. While not a fantasist—these paintings could never be characterized as flights of fancy—she is not too tightly bound by the constraints of literal accuracy. Her

interpretations of maps and architectural plans are carefully observed, richly detailed depictions of the full range of possibilities that these maps and plans suggest. It is as if she has viewed them from the curving arc of heaven and then captured them to share with us. In the act of painting, she has freed herself from the formal conventions of her source material, liberating herself and the viewer simultaneously. What we are seeing here is something wholly original and wholly new. And we should revel in that experience.

Needless to say, we are grateful to Cheryl Goldsleger for the gift of her work and her easy agreeability to the idea of this exhibition. The insightful essays of Fran Kaufman, J. D. Talasek, and Lilly Wei have significantly enriched our appreciation of this work. This publication has benefited from the patient, thorough editorial guidance of Cary Wilkins and the design skills of Todd Beasley. The exhibition itself reflects the hard work and attention to detail of exhibition designer Dwayne Clark, registrar Stacey Thompson, and assistant registrar Stacey Gawel.

Kevin Grogan
Director, Morris Museum of Art

OPPOSITE: CHERYL
GOLDSLEGER AT
WORK IN THE STUDIO.
PHOTO: ©RANDY PACE
PHOTOGRAPHY





PHOTO: ©RANDY PACE PHOTOGRAPHY

ARTIST'S ACKNOWLEDGMENTS

My deepest thanks go to Kevin Grogan and the Morris Museum of Art for inviting me to have this exhibition, *Unquiet Territories*. This exhibition and catalog would not be possible without the support and contributions of numerous individuals and other entities.

Lilly Wei, independent critic and writer for *Art in America* and numerous other art journals, J. D. Talasek, director of cultural programs at the National Academy of Sciences in Washington, D.C., and Fran Kaufman, independent curator at Kaufman Vardy Projects, have taken the time to look seriously at my work and talk with me about it in order to write thoughtful essays on the occasion of this exhibition. I am genuinely appreciative of the insights they share here.

My appreciation goes to Robin Sandler and Debbie Hudson of Sandler Hudson Gallery in Atlanta, Judith Costello of J. Costello Gallery in Hilton Head, and Molly McDowell and Mary Hull Palmer of Outside the Box Fine Art in Augusta for their support of my work and their help in coordinating loans

for this exhibition. And my warm thanks to those lenders, Martha Anne Tudor, Chris and Eileen Millard, and Christine LeFrancis and Larry Woodard, for their generosity in loaning their pieces for an extended period of time.

The museum staff with whom I have interacted on a regular basis, including Todd Beasley, Michelle Schulte, Cary Wilkins, Nicole McLeod, Stacey Thompson, Stacey Gawel, Dwayne Clark, and the numerous other staff members working behind-the-scenes have been gracious and generous with their time and expertise. I am truly grateful for all of their efforts in the areas of design, logistics, assistance, and attention to detail. Their hard work has made this collaboration a wonderful experience.

My special thanks and gratitude go to William S. Morris III for endowing the Morris Eminent Scholar in Art Chair at Augusta University, which I now hold. I would not be here were it not for the great support that I have received from Augusta University, the Morris Fund, the Department of Art, and my colleagues. I am profoundly grateful to the



university as a whole and to Stephen Lamb and Stacy Bolin at the Augusta University Foundation office for their ongoing help and advice. Scott Thorp and Carol Cross in the Department of Art have also been helpful, interested, and generous with their time.

It is with great awareness of my good fortune in having this exhibition at the Morris Museum that I humbly thank my family, Larry and David Millard. "Thank you" does not go quite far enough in showing my appreciation for all of their help, assistance, advice, love, and support, which is available to me at any time of the day or night, with tangible things and intangible ideas and with small items and heavy paintings.

Cheryl Goldsleger

CHERYL GOLDSLEGER
IN THE STUDIO. PHOTO:
©RANDY PACE
PHOTOGRAPHY

ARTIST'S STATEMENT

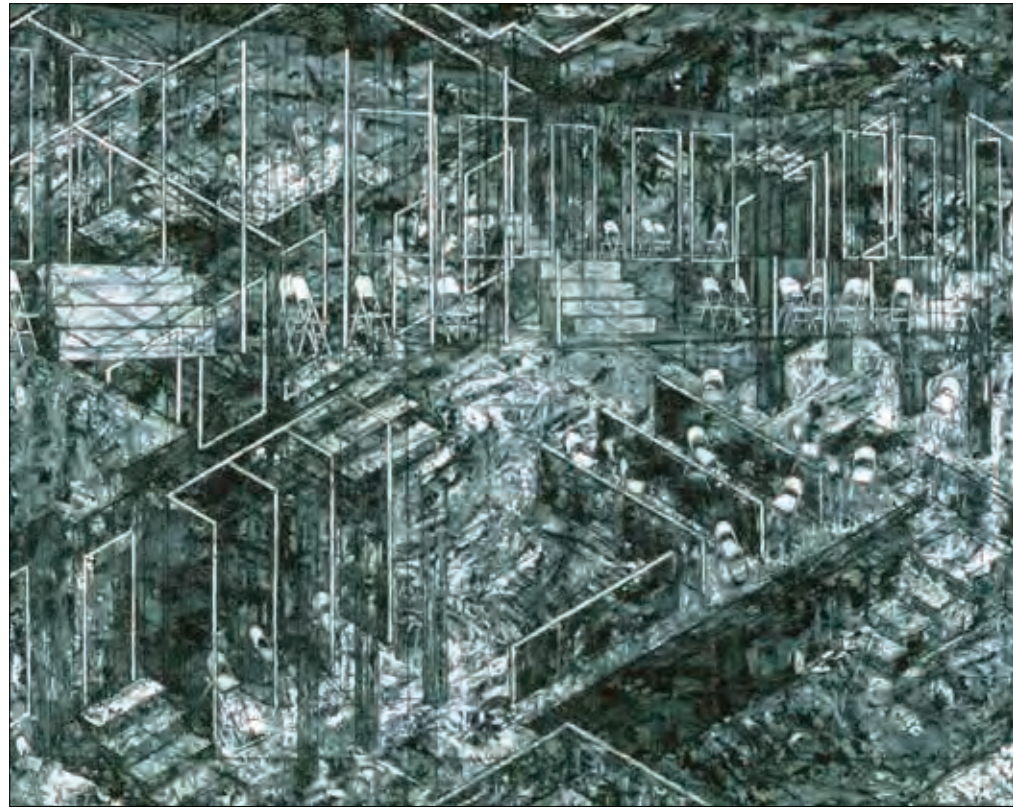
These mixed-media paintings and drawings combine the fluid topography of maps, the poetry of lines in space, and the geometry of analytical systems. They embrace the real and the imagined while attempting to address aspects of how society is organized. Over the years different generational and cultural attitudes toward space have been important factors in my work, challenging me to understand diverse points of view and varied, often contradictory, cultural needs. In 2014, after completing a course in the use of geographic information systems (GIS) software and learning how one creates and focuses a contemporary map, my research extended into the history of modern mapmaking with a focus on nineteenth and early twentieth century maps. My own works are never specific to a place or source. However, my research unlocked the visually compelling and historically provocative possibilities embodied by maps and provided the underlying impetus for the art in *Unquiet Territories*.

In these works, linear marks and granular washes join with geometric diagrams in an attempt to reflect both the expansive aspects and conflicting strictures of our society. These elements are meant both to underscore the structure imposed on society and nature and to expose the sense of intrinsic chaos beneath this structure. Each work can be viewed as macroscopic or microscopic in scope, depending on one's point of view.

Both the paintings and drawings develop in layers through a process of accrued marks, which must then be selectively removed to reveal the lines and forms underneath. The initial composition becomes submerged during the process as I continue to add marks atop the earlier framework. Many more layers, additions, subtractions, and revisions eventually allow the final image to materialize. In some way it is analogous to the mysterious, now rarely used, process of watching a carefully composed photograph emerge on a blank piece of photo paper when it is placed in a bath of developer.

My work attempts to reflect and synthesize the pervasive moods of unquiet and apprehension that permeate our lives and to offer a place of focus, a way to still the collective shudder, and a way to think about our own place in an increasingly global society.

Cheryl Goldsleger



INVERSE: EXTENSION, 1985. WAX, OIL, PIGMENT ON LINEN, 30 X 38 INCHES. COLLECTION: BROOKLYN MUSEUM. PURCHASED WITH FUNDS GIVEN BY GEORGE M. JAFFIN.

CHERYL GOLDSLEGER: AMIDST THE CHAOS

In all chaos there is a cosmos, in all disorder a secret order.¹

— Carl G. Jung

During an early talk on her work, Cheryl described how, even as she stood speaking on solid ground, she was intensely aware of the larger environment in a way that most of us are not. She noted that her mind registered that she was on the fourth floor of a landmark building in New York's SoHo and that she could visualize at all times her placement in space, on earth. This notion provides an important point of entry to her idiosyncratic approach to painting, emphasizing an inchoate understanding of the dual existence of the transitory and the fixed.

Over more than three decades Cheryl Goldsleger's work has evolved from large-scale, lush, and spatially eccentric encaustic paintings of ambiguous structures (all suggestive of a human presence) (*Inverse: Extension*, 1985, opposite) to the layered architectural spaces and maps for which she is so well

known today. She subsequently investigated mazes and labyrinths—fully cognizant of the difference between the two—which allowed her to experiment with embedding 3D-printed resin elements, simpler structures placed within or adjacent to the layered encaustic surfaces. In works like *Slide* (2001, page 2), the pairing of, at the time, highly experimental 3D technology with the ancient technique of applying thick layers of buttery encaustic was visually luminous, each connected surface projecting its own distinctive inner light.

More recent works, whether on frosted Mylar or on canvas, are loosely inspired by maps: historical, aerial, topographic, and political. But in fact traditional maps are not neutral objects; they are constructed and configured by specific conventions so that we may orient ourselves amidst the chaos of the new and unfamiliar. Perhaps maps are so

compelling because they strive to convey a certainty, an essential truth—a metaphor for stability within the fragile and ever-changing boundaries of our world. For Goldsleger they are a path to understanding, reflecting one of her primary themes—the complexity and simplicity of space. Through it all, her devotion to a geometric and ordered sense of place and a deep internalized un-



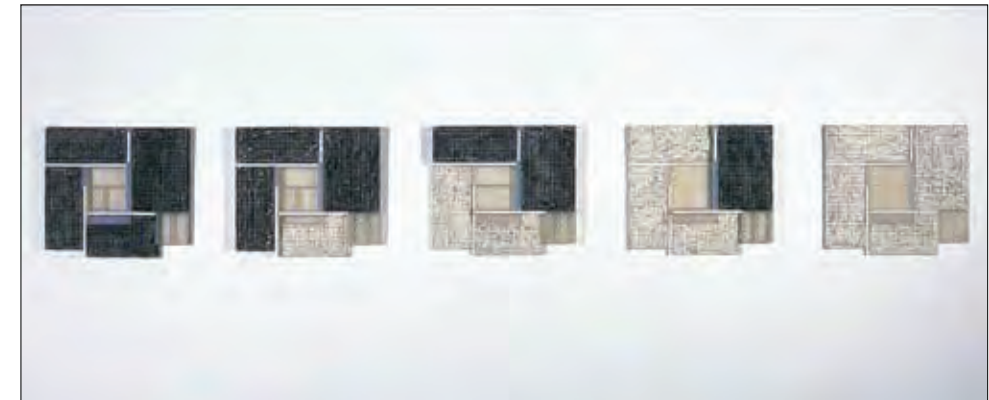
derstanding of architecture has been paired with sensual, tactile, and seductive surfaces.

Cheryl's long and considered exploration of the relationships between line, form, and space is another constant in her work. A fluid and reductive geometric language is firmly in place, continuously honed to allow for small interruptions and distortions in her mark making, depending on both the subject matter and her intuitive response to it. In early works like those from the *utopia* series of the early 2000s, she reimagined spaces designed by little-known and forgotten female architects, focusing on their dreams of communal architectural spaces, even though many of them were never constructed. These *utopia* paintings and drawings feel more anchored and specific than later works. The structures seem solid; we can imagine them already built. Yet, as in *Wagenaar Straat* (2003, opposite) or *YWCA Panama Pacific Exposition* (2003, opposite), if one looks closely, they become abstract and enigmatic, straying far from the architectural blueprints that formed their conceptual base.

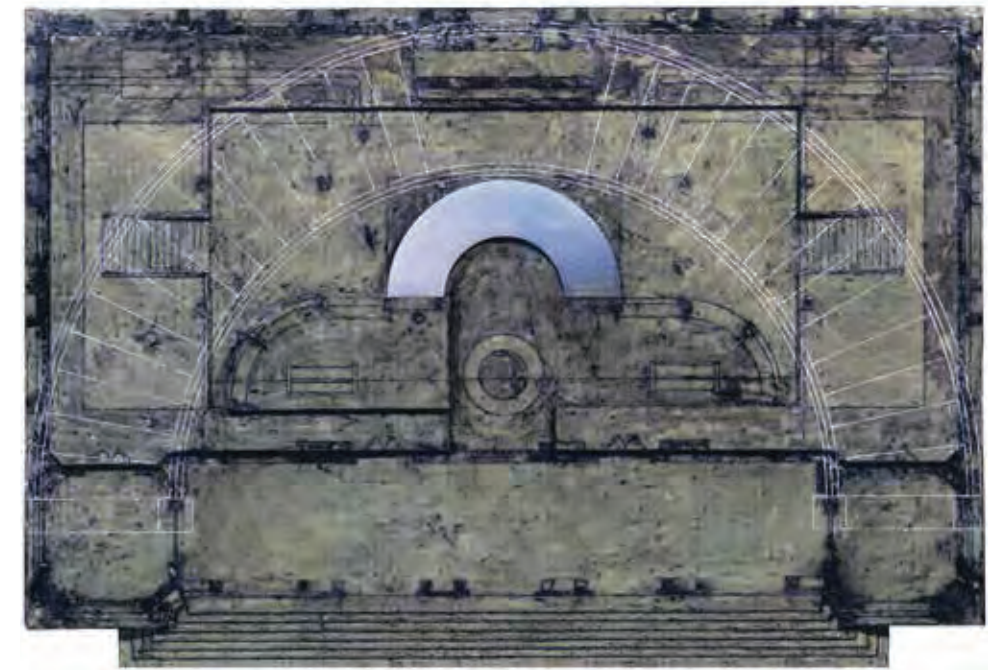
Similarly her work over the past few years has used a variety of maps as a starting point, an armature that allows her to move between the actual and the imagined. Initially drawn to maps for their visual beauty as well as for their symbolic value as meaningful places, she then takes complete ownership. Her palette is both minimal and

SLIDE, 2001. WAX, OIL, PIGMENT, PHOTOPOLYMER RESIN ON WOOD, 43 X 10 X 7 INCHES. PRIVATE COLLECTION, DAUFUSKIE ISLAND, SOUTH CAROLINA.

WAGENAAR STRAAT, 2003. WAX, OIL, PIGMENT, PHOTOPOLYMER RESIN ON WOOD, 16 X 130 INCHES. PRIVATE COLLECTION, CHICAGO, ILLINOIS.



YWCA PANAMA PACIFIC EXPOSITION, 2003. WAX, OIL, PIGMENT, PHOTOPOLYMER RESIN ON WOOD, 44 X 60 INCHES. COLLECTION: COHEN & LORD, PC, LOS ANGELES, CALIFORNIA.



extremely rich: the infinite range between black and white is her playground, each shift from grey to grey is purposeful, each blurred edge a moment caught. The occasional addition of muted color is a surprise, adding warmth to the normative coolness.

Barriers (2015, page 21) looks like an aerial view of a location under intense scrutiny—as target? as development? an aftermath? Here the underlying “map” feels like a photo negative, recognizable only in the abstract, crisp white lines on black. Although there are roads and crossings, valleys and elevations, empty spaces and congestions, nothing feels quite right. An imposed grid floating like a ghost above the surface feels ominous, as do the tiny white squares that seem like survivors from an earlier incarnation. In contrast, the surface is layered and full of light; from up close the drawn white lines become organic, a live grid above small pools of ink and paint forming a harmonious unquiet and eerily beautiful whole.

In *Indeterminate* (2016, page 19) the map is merely the background, a framework for the rest of the painting. The worked surface is exuberant and anxious at the same time. Large overlapping circles fill the space edge to edge, reminding one somehow of Leonardo da Vinci’s *Vitruvian Man*, a quest for perfect proportions repeated over and over again. Here color is important—variations of the primaries, red, yellow, and a little bit of blue—moving our eye across the surface at a different

speed than the rest. The result is equilibrium without symmetry that draws us inward, to our own interior cosmos.

Cheryl’s work, from early in her career, has been concerned with a sense of place, her own certainly, but inclusive of a much more global perspective. She constructs a framework, a set of systems—grids, mazes, buildings, maps—and then nudges every imposed boundary through intuition, visual intelligence, and sensual mastery of her materials. Beyond the illusion of precision and order that a quick read of her work may offer, sustained looking is deeply rewarding. Her ongoing exploration of the mutable quality and meaning of space, and of the spaces we inhabit, feeds our innate need to grapple with our place in the universe, to find balance within it—to find respite both within and from chaos.

Fran Kaufman

1. Carl G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (New York: Pantheon Books, 1959), 32.

Fran Kaufman is an independent curator and a partner in Kaufman Vardy Projects, a consultancy based in New York and Miami. She has curated numerous projects in the United States, Europe, and Latin America, including the exhibition *Lucio Boschi: Una Argentina* at the Museo Nacional de Bellas Artes in Buenos Aires. She frequently writes about art and artists both here and abroad.

MAPPING THE IMAGINATION AND THE STRUCTURE OF THOUGHT

*A painting is not a picture of an experience; it is an experience.*¹

— Mark Rothko

Once when asked how long it took to make a certain large painting, Mark Rothko replied, “I’m 57 years old, and it took me all that time to paint this picture.”²

A painting, as you stand in front of it, is material—canvas, paint, perhaps graphite and something else—that catches the light and captures your attention. You most likely will be in a gallery and perhaps, through a particular luminescent detail in the painting, you will become aware of the lighting and eventually of the space the architecture has created that now surrounds you and the painting at that exact moment.

When looking at a painting, it is important to remember Rothko’s response to the question, how much time did it take to “make” a painting? Every painting that the artist has done informs the concept and the very materiality (lessons learned

in conservation, testing, and failure) of the painting that is in front of you. Every painting that the artist has ever seen is connected to this painting in some way until one becomes intensely aware that the painting goes way beyond the materiality of the object. It is a constellation of experiences and ideas. This is the nature of art making and can be said of almost any artist who has ever critically thought about her work and who has asked the question, where do ideas come from and where do they go? Mapping the connectivity of ideas is both the process and the subject for Cheryl Goldsleger’s work in the exhibit *Unquiet Territories* at the Morris Museum of Art.

In this latest body of work, Goldsleger shows us glimpses of familiar shapes. Images that reference aerial photos suggest the boundaries and patterns created by roads and city development. We see



geometric shapes that suggest early geological mapmaking techniques of the seventeenth century, when maps were based more upon perception and imagination than accurate measurement of space and land. Curiously, these same shapes could just as easily suggest imagined planetary trajectories or microscopic

patterns of a nearly invisible scale. As viewers, we oscillate between the very small and the very large, imagining connections between the micro and macro realms. Our perception of space leads us to create structures around ourselves for practical reasons—for shelter, protection, etc. But we also do so because the way we construct

OPPOSITE: *CROSSROADS*,
2009. HARTSFIELD-JACKSON
ATLANTA INTERNATIONAL
AIRPORT, MOSAIC TILE,
INSTALLATION VIEW,
25 X 25 FEET.

and organize space, in a sense, defines us, helps us understand the world that we inhabit, and enables us to feel safe within it. The structures we create are a reflection of our perception and worldview. This concept extends from our homes to our neighborhoods, to our cities' boundaries, and to our countries' borders. And we often create maps of these spaces to record, explain, visualize, and even challenge the boundaries and structures

that our society creates. Maps are how we make sense of the world. They are how we mark time and space, history and memory, future and strategies. Mapmaking, physically putting marks on paper, is a cognitive act that makes visible the structure of our thoughts

about the nature of things—city streets, traces of atomic particles, the universe, and even our family tree. Goldsleger's paintings remind us of a primal flux where all things are related and connected. We only need to consider the question, *how?* What if we were to lay a map of atomic particles over a map of the universe—the very small over the very large? What meaning would we discover where the lines intersect? What would we know about the very meaning of things? Would it be real or imagined, evidence or poetry?

Goldsleger has worked with structures and maps as subject matter for more than three decades. Her fascination with their aesthetic and informative

power led her at one point to take a class in geographic information systems (GIS), which are systems designed to capture, manipulate, and analyze all types of spatial and geographical data. She became interested in this technology's ability to visualize connections of geological space as well as social impact. Her fascination with maps began with those of the early seventeenth century, which were mostly based on perceptions of the world and which predated maps that were based upon actual measurements and triangulation methods. Through intense study of maps and the variation of their use, Goldsleger became aware of their power to give structure to social phenomena as well as define place and space. In the visual vernacular of maps and their ability to connect abstraction to the real, Cheryl discovered a framework that allowed her to evoke the connectivity of diverse ideas.

A previous work of Goldsleger's, although stylistically and conceptually different from the works presented here, gives some insight into her use of maps to create tension between real and imagined spaces. The public installation piece *Crossroads*, (2009, opposite and page 8) is a mosaic tile work that is seen (and walked upon) by travelers at Terminal A at the Hartsfield-Jackson Atlanta International Airport. The work is based on a map of Atlanta from the 1850s and is traced within a labyrinth. The abstraction of the map that can be walked upon seems to be an almost playful reminder that, no matter how accurate a



map might be, it is only a representation. *Crossroads*, as its name implies, creates connections between the terrain of Atlanta, the floor surface, and the traveler who passes over—perhaps aware or oblivious of the poetic connections being made underfoot. This pull between the power and limitations of the representational map is where Goldsleger seems to find a sense of play and a terrain for imaginative exploration.

In this current body of work, the exploration is done through a process of layering that seems almost archaeological in nature, where ideas are built up, erased, and partially stripped away, building complex relationships between strata and material. Even before she begins the painting, the surface of the canvas is subjected to Goldsleger's meticulous consideration. During her work on the

OPPOSITE: *CROSSROADS*,
PROPOSAL DESIGN, 2004.
WAX, OIL, PIGMENT ON
LINEN, 30 X 30 INCHES.

series *The NAS Project*, she developed a technique for preparing the canvases. Desiring a surface that responded to drawing techniques but had the potential scale of the large canvas, she developed a labor-intensive process of priming her canvas that would render the surface with paper-like qualities. Thus, the layers of her work begin with the canvas itself, giving a terrain and texture to the surface of the finished painting. Through erasure and a uniquely developed system of techniques, Goldsleger builds visual connections between various layers of imagery and geometric forms. While her work may hover between the imagined and the factual, there is one thing that is very real in her work—the materials. For as long as Goldsleger has been making paintings, she has experimented with materials and techniques, like that of preparing her canvas. She has also created some of her own paints that produce a fine texture on the surface, giving her better control and more stable material. Also, the introduction of graphite into the surface generates not only a contrasting texture, but a luminosity that is subtle, yet poignant. This, combined with her experimentation with color in the series, begins to generate a sense of depth and space that alludes to the later work of Turner, which lies between abstraction and realism.

Imagining the artist working in this meticulous

and conscious style in order to resolve her images and structured lines, one might be tempted to think of a scientist or mathematician working on a white board—thought-driven marks that notate the evolution of an idea. Writer and curator Nina Samuel has connected aesthetic processes as diverse as mathematics and diagrams, music and furniture design, by considering the actual act of mark making as a cognitive tool. In her exhibition and accompanying catalog *My Brain Is in My Inkstand: Drawing as Thinking and Process*, Samuel explored the contemporaneity of drawing in visual art and design practices beyond the traditional interaction of pencil and paper. As an example of this fairly unexamined area, she has included in the exhibit the drawings of the American philosopher, mathematician, and scientist Charles Sanders Peirce (1839–1914). To gain insight into the thought processes of scientists such as Peirce, Samuel examined the materials that they organized in their working spaces, researching their labs, studies, notebooks, and the arrangement of objects in their environments in an attempt to understand how their ideas formed. She hypothesized not only that drawing and thinking are intimately linked, but also that tracing lines is in fact a fundamental prerequisite for all mental activity. Samuel observed that Peirce's manuscripts reveal that he drew obsessively, over- and underlaying the texts and mathematical formulas on his worksheets with pictographic

drawings. His intertwined and convoluted drawings showcase the feedback loop between visual shapes and abstract ideas.³ Like Peirce's manuscripts, Goldsleger's work reveals a mental process looping back upon itself. Mark making is the way that she makes sense of the interrelatedness of things, and like the mathematician's marks, they become a layered recording of a thought process that is at once logical and poetic.

If drawing and mark making are the fundamental elements of thought, Goldsleger's paintings are about the structure of ideas—what we know and how we know it. Her content is the connectivity of her ideas as they converge on the surface and the layers of her paintings. In the twenty-first century the ability of making connections is unprecedented. Information is a Google search away, and we are swimming in data sets that cause the mind to grow giddy with possibilities. Social media have the potential of connecting us in ways that seem to be limited only by our imagination and willingness to engage. Our villages have turned global as they are being redefined by all of this activity, transforming the boundaries and topography of the Earth and the way that we imagine our existence in it. What is the role of the artist in this ecology of ideas? Can the complexity of Goldsleger's layered surfaces remind us of the need of mindfulness and awareness of the connectivity that surrounds and ties us together?

Goldsleger's paintings are calm and meditative, yet anything but static. As we stand in front of one of the paintings in this exhibit, we are invited to remember Rothko's provocation: this painting—material and light—is the experience.

J. D. Talasek

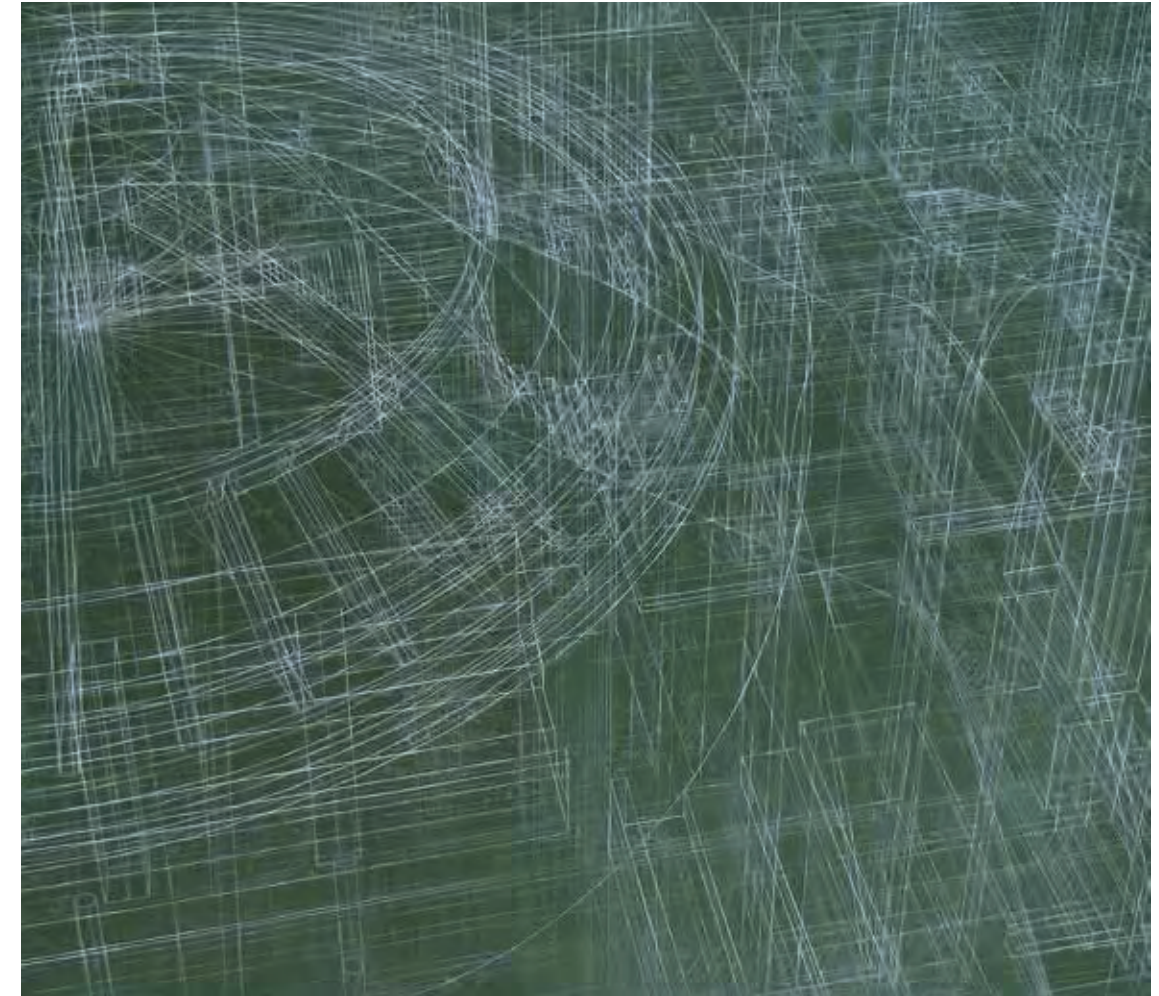
1. Dorothy Seiberling, "The Varied Art of Four Pioneers," *Life*, November 16, 1959, 82.

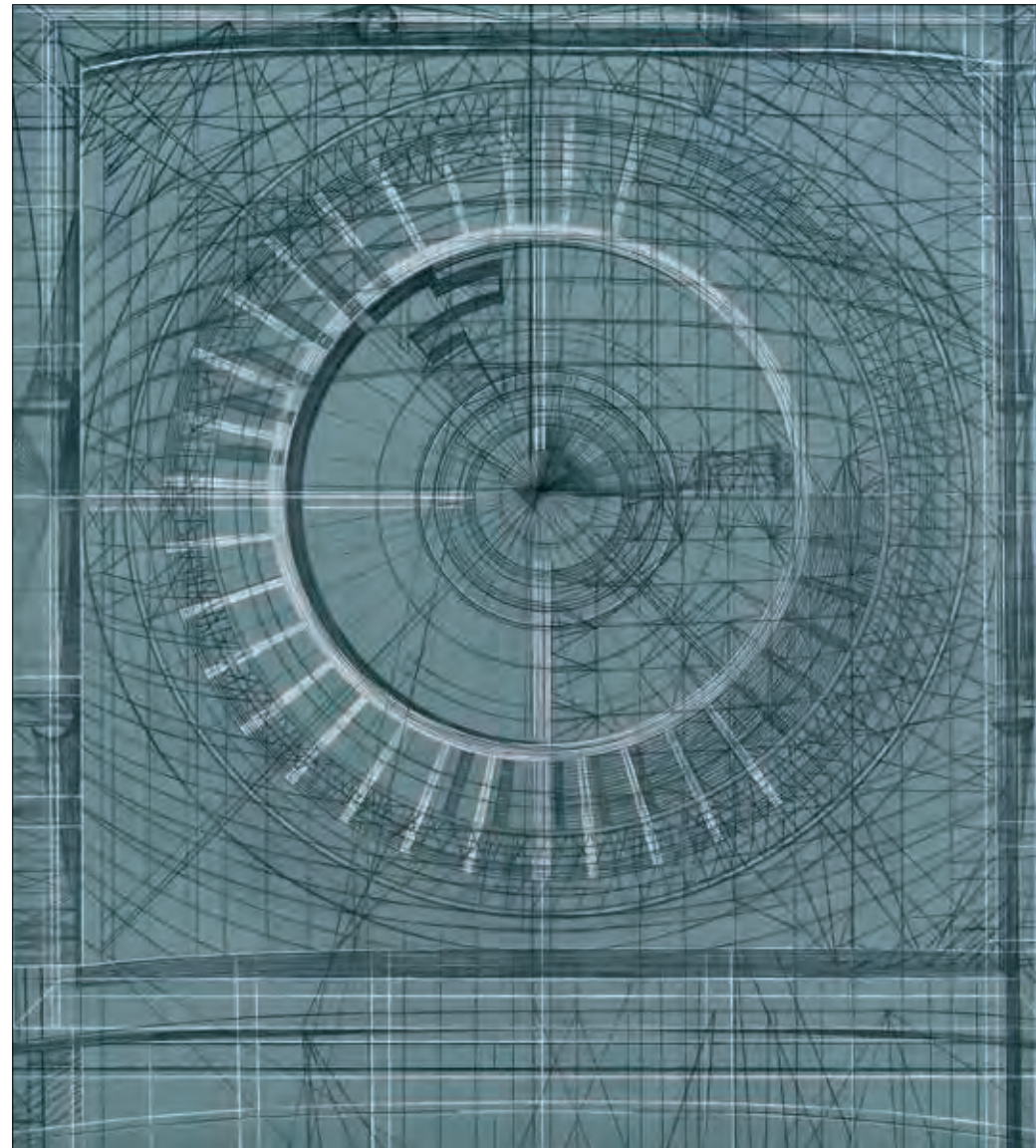
2. "Stand Up Close . . .," *Newsweek* 57, no. 4 (January 23, 1960): 60, quoted in James E. Breslin, *Mark Rothko: A Biography* (Chicago: University of Chicago Press, 1993), 326.

3. For more information on the work of Nina Samuel, view her DC Art Science Evening Rendezvous (DASER) talk presented on March 5, 2014, at the National Academy of Sciences (<https://www.youtube.com/watch?v=ockPmLYrMOQ>) and the catalog *My Brain Is in My Inkstand: Drawing as Thinking and Process*, Nina Samuel and Gregory Wittkopp, eds. (Bloomfield Hills, Michigan: Cranbrook Art Museum, 2014).

OPPOSITE: *ROTUNDA*, 2012.
MIXED MEDIA ON LINEN,
62 X 70 INCHES.
COLLECTION OF THE
NATIONAL ACADEMY OF
SCIENCES, WASHINGTON, D.C.

John (J. D.) Talasek is the director of Cultural Programs of the National Academy of Sciences in Washington, D.C., which is focused on the exploration of the intersections between science, medicine, technology, and visual culture. He is the creator and moderator for a regular salon called DC Art Science Evening Rendezvous (DASER) held at the NAS.





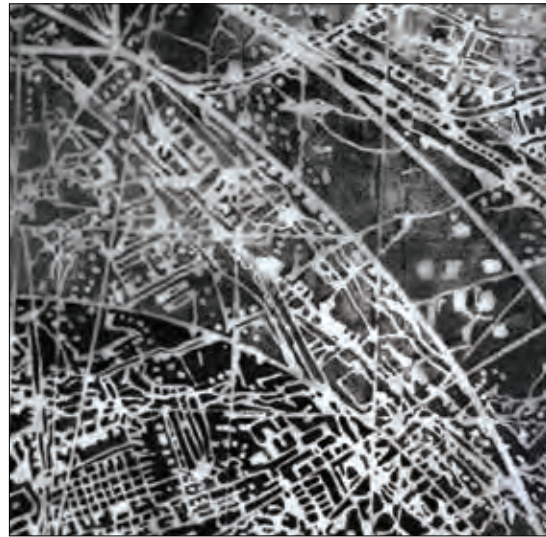
AZIMUTH, 2012. MIXED MEDIA ON LINEN, 70 X 62 INCHES.

POINT TO LINE TO SPACE

Unquiet Territories is an exhilarating and topical exhibition of recent paintings and drawings by Cheryl Goldsleger, the works both abstract and founded on the representational, visible and invisible. While the works vary in size, none are immoderately scaled—the largest is under five feet wide—but actual measurements become inconsequential when visually immersed in their sweep and dazzle. They seem immense, offering glimpses of Blakean macrocosms and microcosms, of the celestial and terrestrial. There are worlds to be seen in Goldsleger's constellated imagery and extravagant linear networks, recalling disparate but related visualizations of outer space from Renaissance frescoes of sky charts to works in a range of media by Vincent van Gogh, Mark Tobey, Alma Thomas, Vija Celmins, Diana Thater, and Thomas Struth, among a host of others. We might be looking outward at a universe swirling in the splendor of expansion or contraction, creation or collapse. On the other hand, we might be looking downward through streams of clouds and weather from circling satellites. These invoke the information

systems and surveillance apparatuses girding the globe that instantaneously connect us, for better and worse. Many of her titles underscore those themes: *Interference* (2016, page 23), *Indeterminate* (2016, page 19), *Navigation* (2015, page 31), *Secure* (2015, page 20), and *Safeguarded* (2015, page 22), for example, the last overlaid with what might be a protective, transparent domed shield.

Goldsleger's surfaces are divided and further divided into geometric sections, crisscrossed by taut, wiry lines. These delineations are less hard-edged when viewed close-up, interrupted by small daubs of color. They harbor clusters of pigment in the spaces between them that, at times, resemble miniature abstract paintings, their support either linen or Duralar, a combination of Mylar and acetate and a new material for her. Her intent is to draw viewers into her fantastical spaces, entangling their gaze in centripetal and centrifugal forces, tumbling it through illusory vastness before it zooms in on the countless tantalizing details. The looking ricochets, tossed about by the dynamics of incessant pictorial motion, by the



It also takes time to make these works, a slow, multipart process through which she builds up the surface with graphite and mixed media—working from dark to light in order to create light as a culminating step. She carefully inserts shades of red, blue, and yellow although the overall effect is white over black illuminated by scintillating points of color. Layers upon layers of laborious mark making ensue, as she adds, erases, and repeatedly revises, the erasures as important as the additions, until she achieves the density of superimposition and the intricacy of imagery desired. She likens the emergence of that imagery to printing a photograph at the moment when, bathed in developer, figures suddenly appear out of the blankness.

SAFEGUARDED
(DETAIL), 2015.

sudden shifts of vantage points. There is a need to constantly re-orient in order to maintain balance as the eye surfs and penetrates Goldsleger's exquisitely spun, proliferating webs to reach the myriad structures beneath, all requiring time to take in.

She says that she wants people to feel as if they are falling into space "physically and mentally." Alternating between the lash of hard line and the more painterly, the sharply angled and the supplely curved, she compares the process to "orchestrating two musical compositions simultaneously." To visually construct these dichotomies, she deftly counterpoints the language of the linear and geometric with more expressive, fluid gestures; the interaction is bracing, more dissonant than harmonious.

The compositions in her latest works focus on maps, terrestrial and cosmic, old and new, as her point of departure. She is intrigued by the skill and ingenuity of past and present cartographers and how they invented a language, a code to depict the topographical realities of the Earth and the skies. Her earlier work—elegant, diagrammatic, and meticulously made, as is the present venture, as are all her creations—was based on architectural renderings of interiors, floor plans, elevations, façades, and so on. Those projects stimulated her to think more deeply about the point of view from which the work was depicted and led to the minimalist paintings that resemble mazes seen from above, executed in encaustic. (Goldsleger is extraordinarily selective in

the materials she uses and frequently devises her own formulas for her mediums.) In turn, that led to other architectural schemata that further spurred her pictorial and conceptual musings, using them as another starting point from which to improvise. That led to maps, incorporating them as she had incorporated architectural plans, as a location and matrix, layering them over, loading them with idiosyncratic marks to enrich, complicate, and subjectivize the narrative.

One of the attractions of maps for her is their high vantage point and a geographic breadth far more encompassing than mazes and architectural plans. The great beauty of their rendition was also compelling. She found nineteenth and early twentieth century maps to be particularly ravishing, their visual allure in direct proportion to their increasingly provable accuracy. Enabled by technological advances, which include the ability to survey the Earth from once unimaginable heights, as well as to turn outward and probe ever more deeply into the heavens, they have provided a trove of information for military strategists, scientists, astronauts, entrepreneurs, artists—for each of us.

Over the years, her work might be seen as a search for what constitutes place, both rationally and emotionally. However, she prefers that her sources remain unspecified. Her works are not blueprints; they are imagined vistas, inspired by a combination of the factual and the metaphoric, although clear boundaries between the two are not easily unraveled—what is fanciful today is tomorrow's reality, and the reverse.

As we evolved from a Ptolemaic worldview—one that prevailed until the seventeenth century in which the Earth was the fixed center of the universe—to Copernicus's heliocentric model to Einstein's theories of relativity, space-time continuums, the Big Bang, to quantum physics, contingency and flux—our definition of place is perpetually being recalculated, and with that, our relationship to our world, its structures—with a nod to the arbitrariness of systems of power—and the multidimensional cosmos.

The ultimate focus of Goldsleger's art is perception, which is inextricably meshed with knowledge. Although Frank Stella has famously assured us that what we see is what we see, what we see inevitably blends with what we know. This project is another in her ongoing search for a pictorial vocabulary to map and match what we see, metaphors for reverberant, if provisional, truths springing from the interplay between inquiry and imagination that tell us, for a time, who and where we are.

Lilly Wei

Lilly Wei is a New York-based independent curator, writer, journalist, and critic whose area of interest is global contemporary art and emerging art and artists, reporting frequently on international exhibitions and biennials. She has written for dozens of publications here and abroad and is a long-time contributor to *Art in America* and a contributing editor at *ARTnews*.



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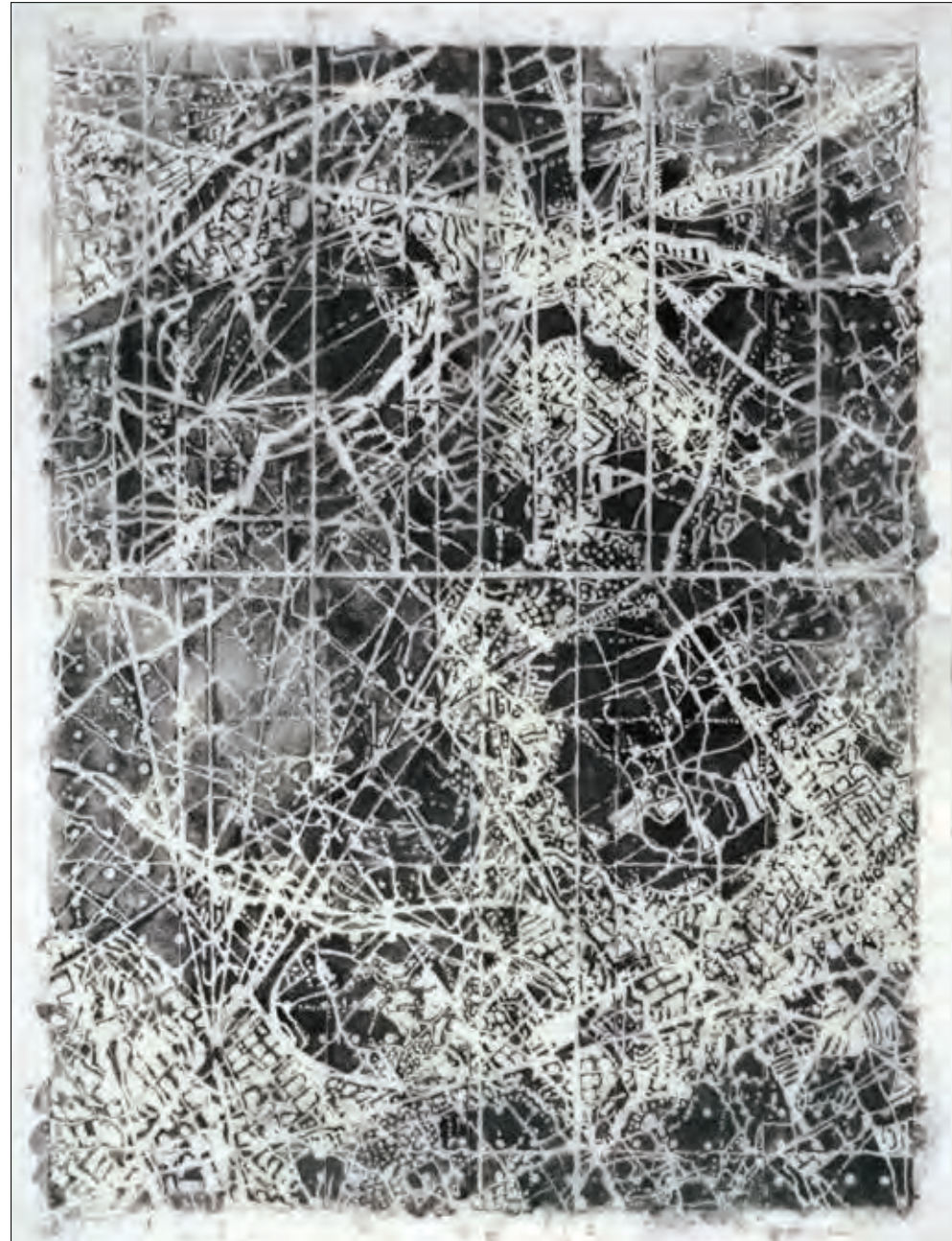
THE EXHIBITION



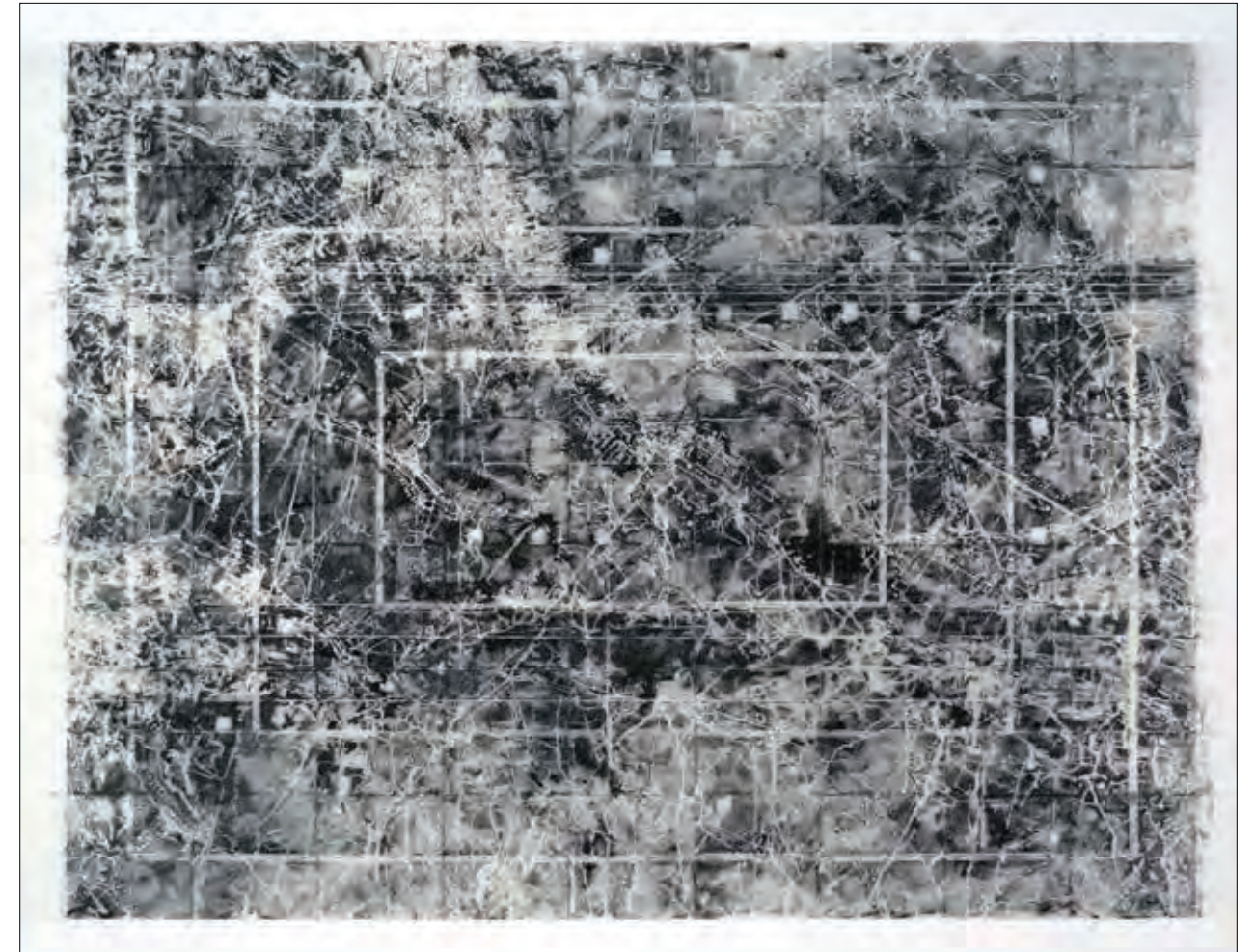
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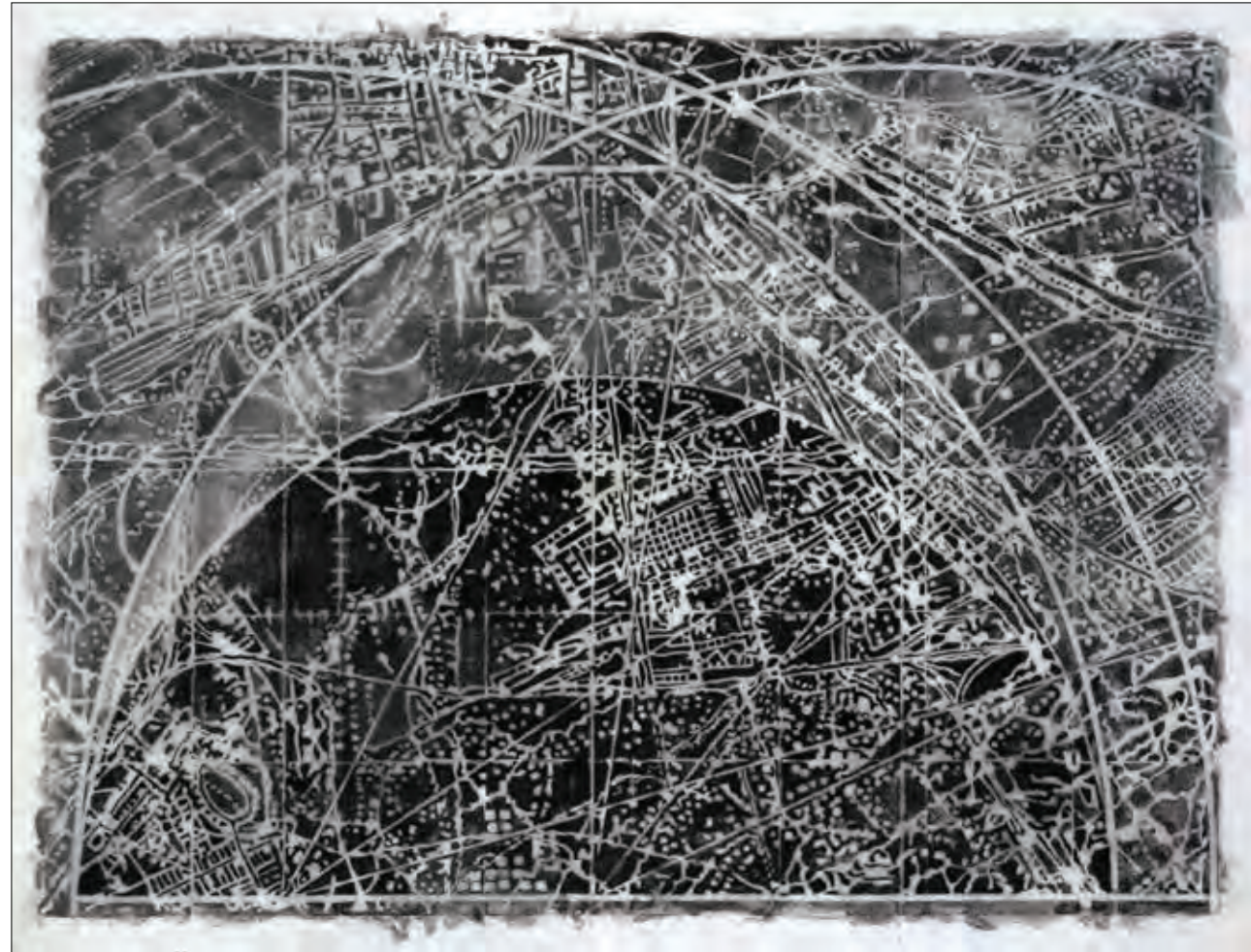
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SECURE (2015)



BARRIERS (2015)



SAFEGUARDED (2015)



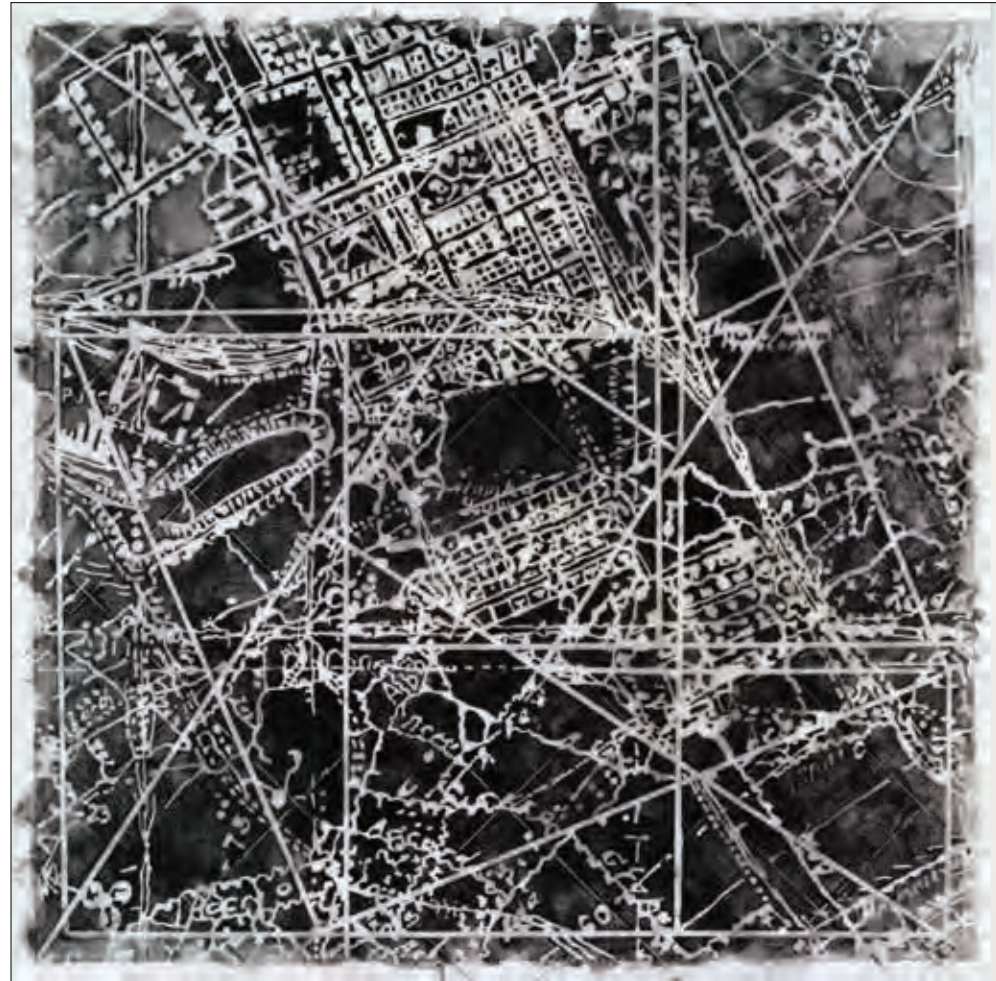
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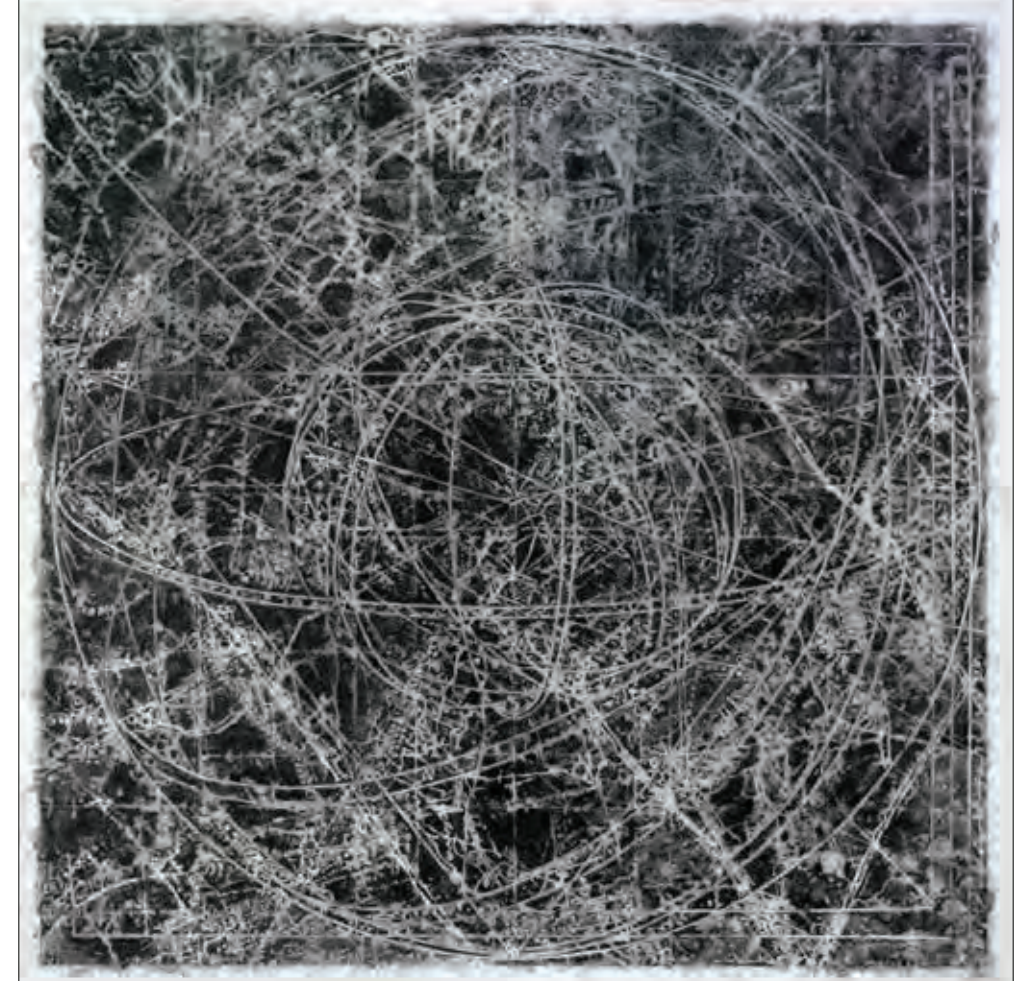
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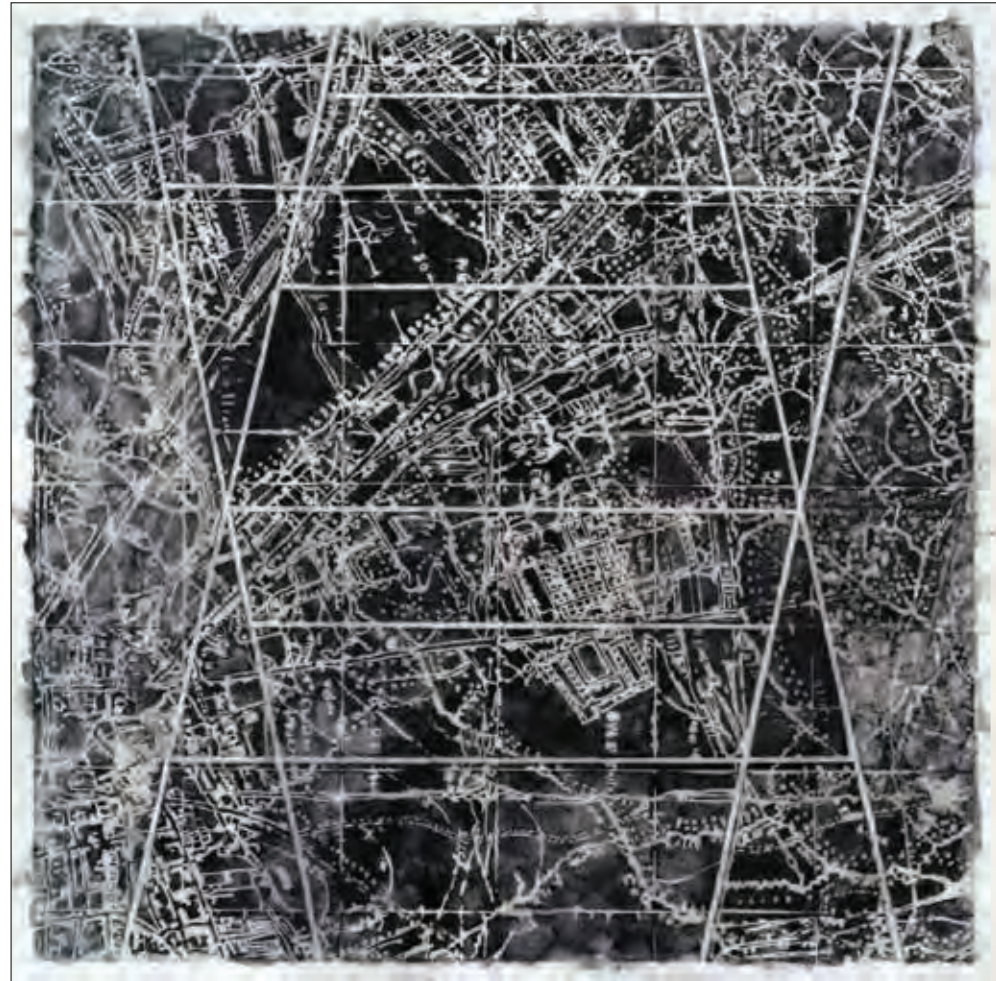
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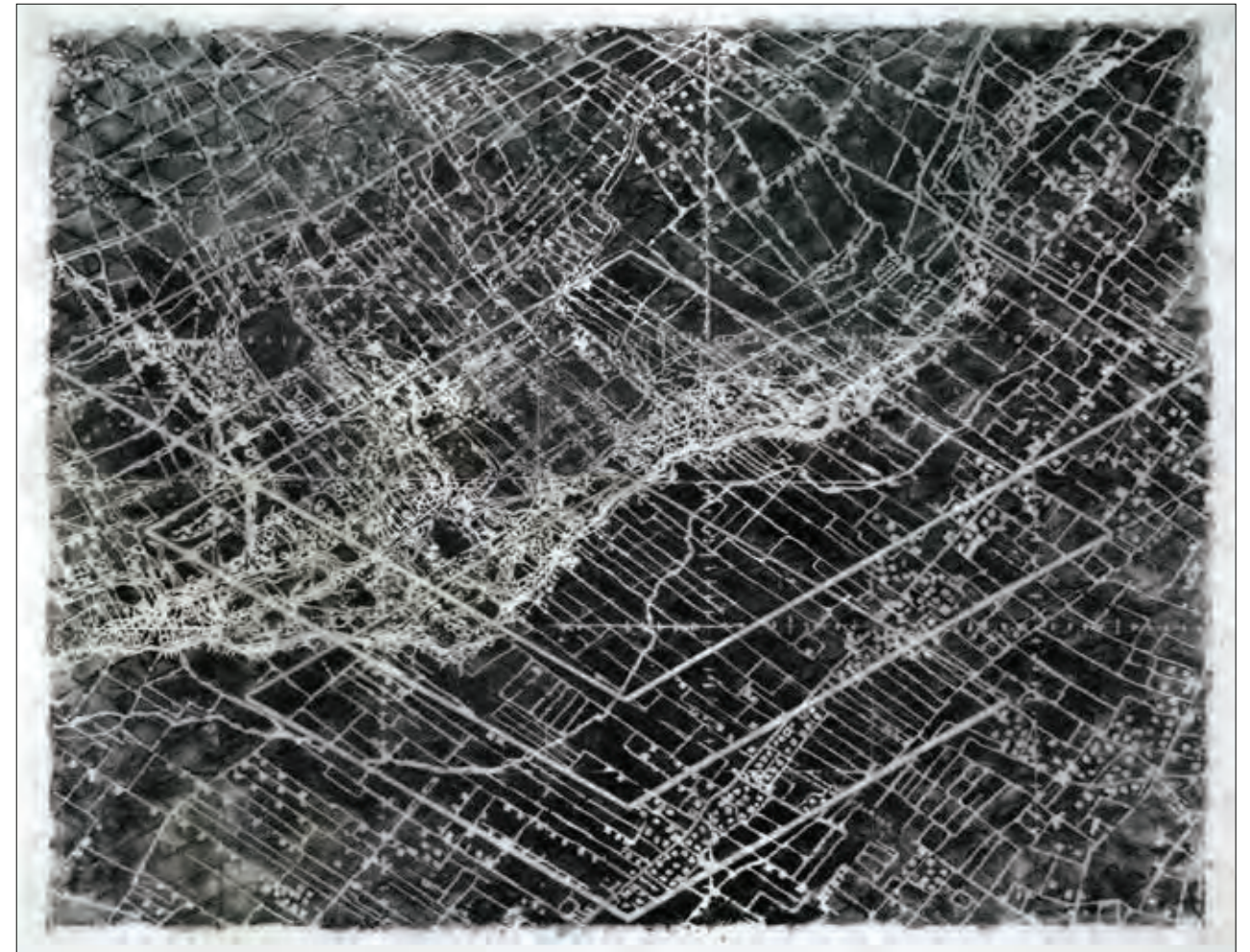
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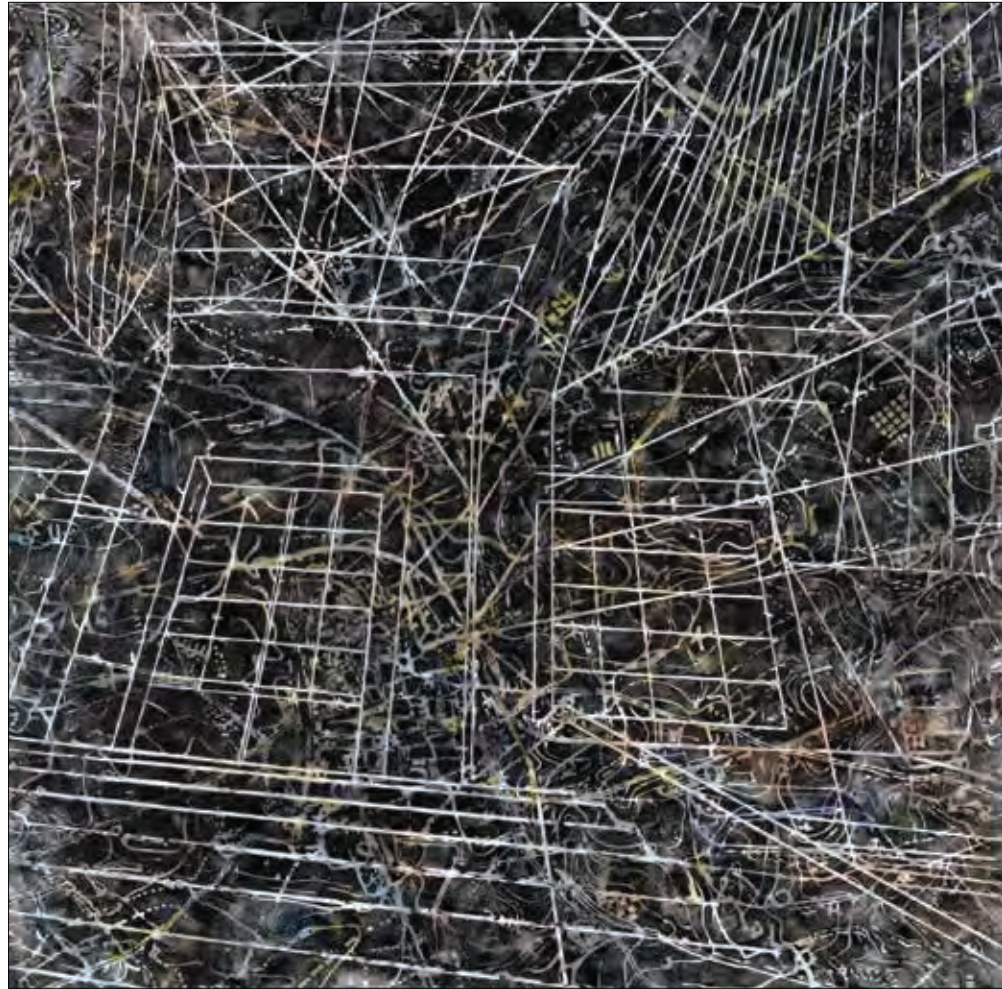
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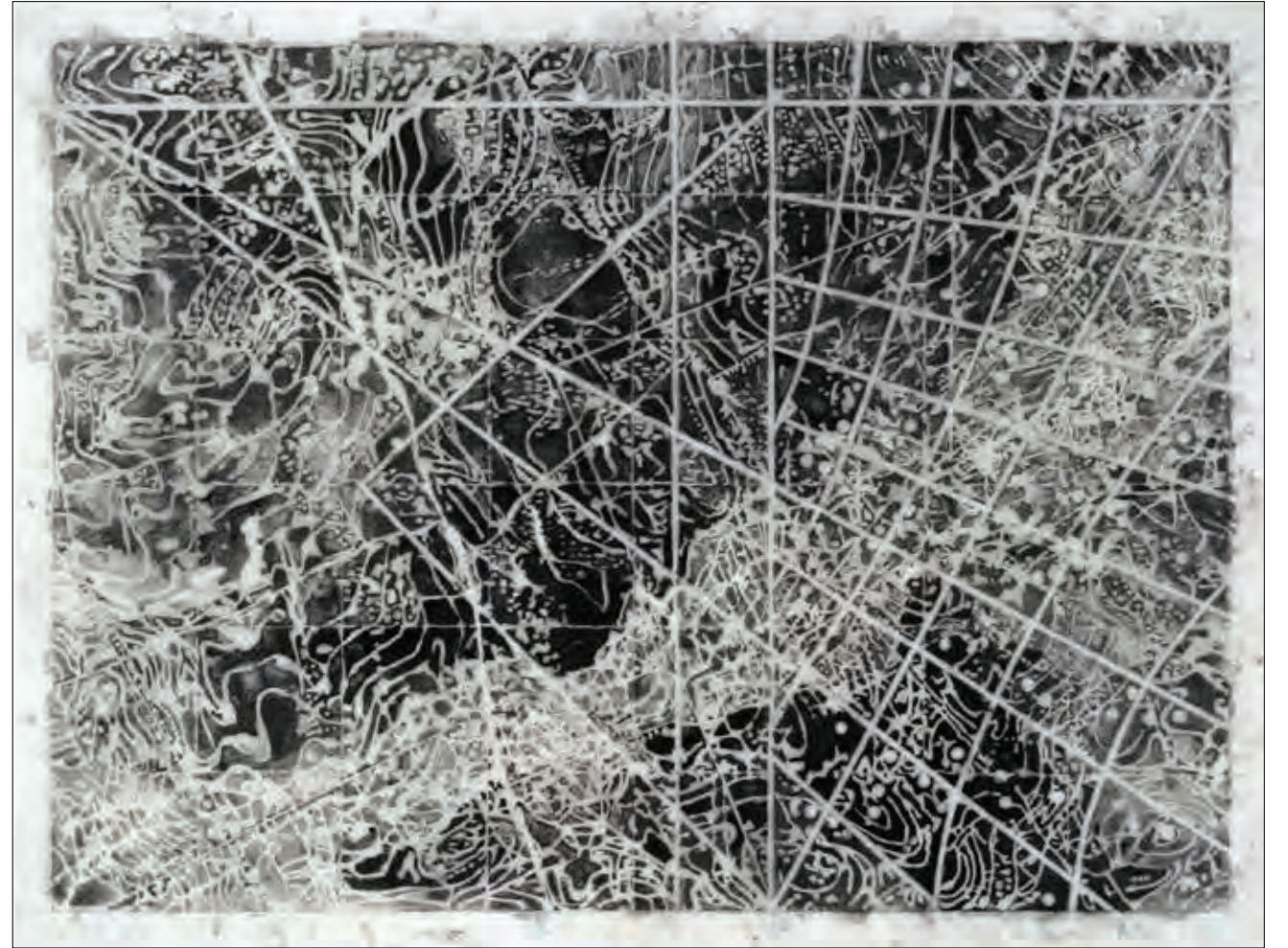
ACCESS (2015)



OPEN (2015)



POLARIZED (2016)



NAVIGATION (2015)



UNSETTLED (2015)



ACID TEST (2015)



TAKEN (2015)



TURBULENCE (2016)

ARTIST'S BIOGRAPHY

Cheryl Goldsleger was born in Philadelphia, Pennsylvania, and received her bachelor of fine arts degree from the Philadelphia College of Art (now the University of the Arts). While there, she attended a summer semester at Temple University's Tyler School of Art program in Rome, Italy, and later received her master of fine arts degree from Washington University in St. Louis, Missouri. Actively exhibiting her work since the early 1980s, Goldsleger had her first important solo exhibitions with the Heath Gallery in Atlanta, Georgia, in 1980 and with the Bertha Urdang Gallery in New York City in 1981. Since then she has exhibited throughout the United States and abroad and is well represented in important museum collections including the Museum of Modern Art, New York, New York; the Brooklyn Museum, Brooklyn, New York; the Albright-Knox Art Gallery, Buffalo, New York; the Fogg Museum, Harvard Art Museums, Cambridge, Massachusetts; the High Museum of Art, Atlanta, Georgia; the Israel Museum, Jerusalem; the New Orleans Museum of Art, New Orleans, Louisiana; the North Carolina Museum of Art, Raleigh; the Arkansas Arts Center,



Little Rock; Yale University Art Gallery, New Haven, Connecticut; the Rhode Island School of Design Museum, Providence; and the Tel Aviv Museum of Art, Tel Aviv, Israel; among many other important public and private collections.

She has received artist grants from the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, and the National

Endowment for the Arts, and has been awarded residencies at La Napoule Art Foundation in southern France and a U.S.-France exchange fellowship at the Cité Internationale des Arts in Paris. Numerous catalogs and publications feature her work, and she has been well reviewed in *Art in America*, *Artforum*, *ARTnews*, *The Hudson Review*, *The New York Times*, the *Observer* (New York, New York), *ArtNet Magazine*, and *Art Papers*, to name just a few.

OPPOSITE:
OSCULATE (DETAIL),
2016.

Working with structural imagery throughout her career, Goldsleger was invited to do research in the National Academy of Sciences archive and create a body of work based on the architecture of the historic National Academy of Sciences building in Washington, D.C. The completed works were exhibited there in spring 2013 in a solo exhibition entitled *Cheryl Goldsleger: The NAS Project*. The project features six canvases, a sculpture, and six computer animations.

Other recent exhibitions include *Close Readings: American Abstract Art from the Vanderbilt University Fine Arts Gallery* in Nashville, Tennessee; *Line of Site:*

Chul Hyun Ahn and Cheryl Goldsleger at C. Grimaldis Gallery in Baltimore, Maryland; a solo exhibition at Sandler Hudson Gallery in Atlanta, Georgia; and *Heated Exchange: Contemporary Encaustic*, a traveling group exhibition that was most recently on view (2016) at the California Center for the Arts, Escondido, California.

A major public project by Goldsleger is the permanent, large-scale, mosaic tile floor installation entitled *Crossroads* for the Hartsfield-Jackson Atlanta International Airport.

SELECTED EXHIBITIONS

SELECTED SOLO EXHIBITIONS

Cheryl Goldsleger: Recent Works, Sandler Hudson Gallery, Atlanta, Georgia, 2016

Cheryl Goldsleger, J. Costello Gallery, Hilton Head Island, South Carolina, 2016

Explorations: A Solo Exhibition of Works by Morris Eminent Scholar Cheryl Goldsleger, Mary S. Byrd Gallery of Art, Augusta University, Georgia, 2015

The NAS Project and Other Works, Wilson Hall Gallery, University of Alabama in Huntsville, 2014

Cheryl Goldsleger: The NAS Project, National Academy of Sciences, Washington, D.C., 2013

Schema: The Work of Cheryl Goldsleger, Circle Gallery, University of Georgia College of Environment and Design, Athens, 2013

Cheryl Goldsleger, J. Costello Gallery, Hilton Head Island, South Carolina, 2011

Cheryl Goldsleger, Kidder Smith Gallery, Boston, Massachusetts, 2006

Cheryl Goldsleger: Investigations, Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, 2006

Cheryl Goldsleger: utopia, National Academy of Sciences, Washington, D.C., 2005

Cheryl Goldsleger: Recent Work, Rosenberg + Kaufman Fine Art, New York, New York, 2005

Cheryl Goldsleger: utopia, Morris Museum of Art, Augusta, Georgia, 2005

Cheryl Goldsleger: utopia, Museum of Contemporary Art of Georgia, Atlanta, 2003

Cheryl Goldsleger: Recent Work, Sandler Hudson Gallery, Atlanta, Georgia, 2003

Cheryl Goldsleger, Kidder Smith Gallery, Boston, Massachusetts, 2003

Cheryl Goldsleger: Improvisations, 1708 East Main Gallery, Richmond, Virginia, 2003

Cheryl Goldsleger: Improvisations, Museum of Arts and Sciences, Macon, Georgia, 2002

Cheryl Goldsleger: Improvisations, Greenville County Museum of Art, Greenville, South Carolina, 2002

Cheryl Goldsleger: Improvisations, Halsey Gallery, College of Charleston, Charleston, South Carolina, 2002

Cheryl Goldsleger, Rosenberg + Kaufman Fine Art, New York, New York, 2002

Cheryl Goldsleger, Rosenberg + Kaufman Fine Art, New York, New York, 2001

Cheryl Goldsleger: New Work, Sandler Hudson Gallery, Atlanta, Georgia, 1999

Cheryl Goldsleger, Rosenberg + Kaufman Fine Art, New York, New York, 1999

Cheryl Goldsleger, Sylvia Schmidt Gallery, New Orleans, Louisiana, 1998

Cheryl Goldsleger: Visible, Rosenberg + Kaufman Fine Art, New York, New York, 1998

Cheryl Goldsleger, Arden Gallery, Boston, Massachusetts, 1996

Cheryl Goldsleger, Rosenberg + Kaufman Fine Art, New York, New York, 1996

Cheryl Goldsleger, Arden Gallery, Boston, Massachusetts, 1995

Cheryl Goldsleger, Heath Gallery, Atlanta, Georgia, 1994

Cheryl Goldsleger: Disegni e Dipinti, Palazzo Casali, Cortona, Italy, 1993

Cheryl Goldsleger: Large Drawings, Bertha Urdang Gallery, New York, New York, 1993

Cheryl Goldsleger, Arden Gallery, Boston, Massachusetts, 1992

Cheryl Goldsleger, Bertha Urdang Gallery, New York, New York, 1991

Cheryl Goldsleger, Arden Gallery, Boston, Massachusetts, 1990

Cheryl Goldsleger: Paintings and Drawings, Bertha Urdang Gallery, New York, New York, 1989

Cheryl Goldsleger: Recent Paintings and Drawings, Heath Gallery, Atlanta, Georgia, 1989

Cheryl Goldsleger, Bertha Urdang Gallery, New York, New York, 1987

Cheryl Goldsleger: Architectural Drawings and Paintings, High Museum of Art, Atlanta, Georgia, 1985

Cheryl Goldsleger, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985

Cheryl Goldsleger, Bertha Urdang Gallery, New York, New York, 1984

Cheryl Goldsleger, Heath Gallery, Atlanta, Georgia, 1983

Cheryl Goldsleger, Mississippi Museum of Art, Jackson, 1983

Cheryl Goldsleger, Reece Museum, East Tennessee State University, Johnson City, 1983

SELECTED GROUP EXHIBITIONS

Close Readings: American Abstract Art from the Vanderbilt University Fine Arts Gallery, Vanderbilt University Fine Arts Gallery, Nashville, Tennessee, 2016

Heated Exchange: Contemporary Encaustic, California Center for the Arts, Escondido, 2016

Heated Exchange: Contemporary Encaustic, J. Wayne Stark Galleries, Texas A & M University, College Station, 2016

Line of Site: Chul Hyun Ahn and Cheryl Goldsleger, C. Grimaldis Gallery, Baltimore, Maryland, 2015

Architecture as Art: Selections from the New Orleans Museum of Art, St. Tammany Art Association, Covington, Louisiana, 2015

See through Walls, Zuckerman Museum of Art, Kennesaw State University, Kennesaw, Georgia, 2014

Extending the Line 3D, C. Grimaldis Gallery, Baltimore, Maryland, 2014

Heated Exchange: Contemporary Encaustic, Art Center Sarasota, Sarasota, Florida, 2014

In Pursuit of Strangeness: Wyeth and Westermann in Dialogue, Ackland Art Museum, University of North Carolina at Chapel Hill, 2013

50 Works / 50 Weeks / 50 Years, Arkansas Arts Center, Little Rock, 2013

Inaugural Exhibition, Mason-Scharfenstein Museum of Art, Piedmont College, Demorest, Georgia, 2011

Papier: A Group Show of Works on Paper, Cumberland Gallery, Nashville, Tennessee, 2011

A History in Art and Architecture, National Academy of Sciences, Washington, D.C., 2009–2010

Painters' Reel: Contemporary Painting in Georgia: Noted Georgia Painters Select, Engage, and Reflect on the Work of Their Contemporaries, Telfair Museum, Savannah, Georgia, 2009

Painters' Reel: Contemporary Painting in Georgia: Noted Georgia Painters Select, Engage, and Reflect on the Work of Their Contemporaries, Museum of Arts and Sciences, Macon, Georgia, 2009

Intelligent Design, Cumberland Gallery, Nashville, Tennessee, 2008

Tabula Rasa: A Drawing Exhibition, Giertz Gallery, Parkland College, Champaign, Illinois, 2008

The Divas and Iron Chefs of Encaustic, Museum of the Arts, Anderson Gallery, Virginia Commonwealth University, Richmond, 2008

A Time to Build Up and a Time to Tear Down, Frederieke Taylor Gallery, New York, New York, 2007

Interiors, work by Ann Lyne and Cheryl Goldsleger, Hodges Taylor Gallery, Charlotte, North Carolina, 2007

ART in Embassies Exhibition, ART in Embassies Program, U.S. Department of State, American Embassy in Stockholm, Sweden, 2006

Drawing Spaces: Lynne Clibanoff, Cheryl Goldsleger, Gallery Joe, Philadelphia, Pennsylvania, 2006

Elements of Style, Greenville County Museum of Art, Greenville, South Carolina, 2006

New Works Exhibition, Fifth Floor Gallery, Kramarsky Collection, New York, New York, 2004

Wayne Kline and the Rolling Stone Press, Museum of Contemporary Art of Georgia, Atlanta, 2004

Drawings of Choice from a New York Collection, Cincinnati Art Museum, Cincinnati, Ohio, 2003

Drawings of Choice from a New York Collection, Bowdoin College Museum of Art, Brunswick, Maine, 2003

- Drawings of Choice from a New York Collection*, Georgia Museum of Art, University of Georgia, Athens, 2003
- Drawings of Choice from a New York Collection*, Arkansas Arts Center, Little Rock, 2002–2003
- Drawings of Choice from a New York Collection*, Krannert Art Museum, University of Illinois at Urbana-Champaign, Champaign, Illinois, 2002
- VanDeb Editions 1999–2002: Etchings and Monoprints*, Albright-Knox Art Gallery, Buffalo, New York, 2002
- Eye in the Sky: Visions of Contemporary Art from the Ackland Collection*, Ackland Art Museum, University of North Carolina at Chapel Hill, 2002
- Interiors*, North Carolina Museum of Art, Raleigh, 2000
- Waxing Poetic: Encaustic Art in America*, Knoxville Museum of Art, Knoxville, Tennessee, 1999–2000
- Women and Geometric Abstraction*, Pratt Institute, Brooklyn, New York, 1999
- Waxing Poetic: Encaustic Art in America*, Montclair Art Museum, Montclair, New Jersey, 1999
- Affinities with Architecture*, Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, 1998
- A Walk in the Woods*, Islip Art Museum, East Islip, New York, 1996
- 1995 New Orleans Triennial*, New Orleans Museum of Art, New Orleans, Louisiana, 1995
- American Academy and Institute of Arts and Letters, New York, New York, 1994
- Combined Perspective: Cheryl Goldsleger & Andrew Topolski*, Stephen Rosenberg Gallery, New York, New York, 1994
- Artists and Objects*, Galerie Natkin-Berta, Paris, France, 1993
- Presenze: An Exhibition of Foreigners Working in Italy*, Il Centro Espositivo della Rocca Paolina, Perugia, Italy, 1991
- Goldsleger, Scotti and Vartanian*, Galerie Simonne Stern, New Orleans, Louisiana, 1990
- Drawings from the Collection*, Israel Museum, Jerusalem, 1989

- Recent Acquisitions*, Lannan Museum, Lake Worth, Florida, 1987
- American Academy and Institute of Arts and Letters, New York, New York, 1987
- Recent Acquisitions*, Brooklyn Museum, Brooklyn, New York, 1986
- Drawing Invitational: An Exhibition from New York*, Ivan Dougherty Gallery, City Art Institute, Sydney, Australia, 1986
- Southern Comfort/Discomfort: An Invitational Exhibition of Twenty Southern Artists Who Have Never Before Shown at the Mint Museum*, Mint Museum, Charlotte, North Carolina, 1986
- 1986 New Orleans Triennial: The Centennial Exhibition*, New Orleans Museum of Art, New Orleans, Louisiana, 1986
- A Sense of Place: Contemporary Southern Art*, Minneapolis College of Art and Design Gallery, Minneapolis, Minnesota, 1986
- Drawing: Seven Points of View*, Virginia Museum of Fine Arts, Richmond. Traveled 1985–1987
- Places*, Greenville County Museum of Art, Greenville, South Carolina, 1985
- Connections: Bridges/Ladders/Ramps/Staircases/Tunnels*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1983
- Cheryl Goldsleger and Donald Shambroom: Exteriors/Interiors*, Bertha Urdang Gallery, New York, New York, 1982
- Maud Gatewood and Cheryl Goldsleger*, Heath Gallery, Atlanta, Georgia, 1980
- Artists in Georgia*, High Museum of Art, Atlanta, Georgia, 1980

SELECTED AWARDS, COMMISSIONS, AND RESIDENCIES

Commission, Hartsfield-Jackson Atlanta International Airport, Atlanta, Georgia, 2009

Commission, Greenville County Museum of Art, Greenville, South Carolina, 2003

Artist grant, Fifth Floor Foundation, New York, New York, 1999

Residency Fellowship, La Napoule Art Foundation, La Napoule, France, 1995

Purchase Award, American Academy and Institute of Arts and Letters, New York, New York, Childe Hassam Purchase Fund, 1994

U.S.-France Residency Fellowship, Cité Internationale des Arts, Paris, 1993

Senior Artist's Fellowship, National Endowment for the Arts, Washington, D.C., 1991

Commission, print for the Georgia Governor's Awards for the Arts and Humanities, 1989

Purchase Award, American Academy and Institute of Arts and Letters, New York, New York, Childe Hassam Purchase Fund, 1988

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986–1987

Artist Initiated Grant, Georgia Council for the Arts, 1983

Senior Artist's Fellowship, National Endowment for the Arts, Washington, D.C., 1982

Senior Artist's Fellowship, Ohio Arts Council, 1982

Artist's Fellowship, Commonwealth of Pennsylvania Council on the Arts, 1981

SELECTED PUBLIC COLLECTIONS

Ackland Art Museum, University of North Carolina at Chapel Hill

Albright-Knox Art Gallery, Buffalo, New York

Appalachian State University, Boone, North Carolina

Arkansas Arts Center, Little Rock

Baltimore Museum of Art, Baltimore, Maryland

Brooklyn Museum, Brooklyn, New York

Brunnier Art Museum, University Museums, Iowa State University, Ames

Columbus Museum, Columbus, Georgia

Fogg Museum, Harvard Art Museums, Harvard University, Cambridge, Massachusetts

Georgia Council for the Arts, Atlanta

Greenville County Museum of Art, Greenville, South Carolina (commission)

Hartsfield-Jackson Atlanta International Airport, Atlanta, Georgia (commission)

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

High Museum of Art, Atlanta, Georgia

Hunter Museum of American Art, Chattanooga, Tennessee

Israel Museum, Jerusalem

Kramarsky Collection, New York, New York

Mississippi Museum of Art, Jackson

Morris Museum of Art, Augusta, Georgia

Museum of Arts and Sciences, Macon, Georgia

Museum of Contemporary Art of Georgia, Atlanta

Museum of Modern Art, New York, New York

National Academy of Sciences, Washington, D.C.

New Mexico Museum of Art, Santa Fe

New Orleans Museum of Art, New Orleans, Louisiana

North Carolina Museum of Art, Raleigh

Progressive Corporation, Cleveland, Ohio (commission)

Rhode Island School of Design Museum, Providence

Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa

State of Georgia, Atlanta

State of Washington, Olympia

Tel Aviv Museum of Art, Tel Aviv, Israel

Vanderbilt University Fine Arts Gallery, Nashville, Tennessee

Wieland Collection, Atlanta, Georgia

Yale University Art Gallery, New Haven, Connecticut

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Kaufman, Fran, curator. *Extending the Line 3D*. Baltimore, Maryland: C. Grimaldis Gallery, 2014.

Karatani, Kōjin. *The Structure of World History: From Modes of Production to Modes of Exchange*. Translated by Michael K. Bourdaghs. *Chambers* (painting), by Cheryl Goldsleger, reproduced on the cover. Durham, North Carolina: Duke University Press, 2014.

Goldsleger, Cheryl. *Cheryl Goldsleger: The NAS Project*. With an essay by Dr. Rena M. Hoisington. Washington, D.C.: Cultural Programs of the National Academy of Sciences, 2013.

Gower, Reni, curator. *Heated Exchange: Contemporary Encaustic*. Richmond, Virginia: Reni Gower; San Francisco, California: Blurb, 2012.

Talasek, J. D., and Alana Quinn, editors. *Convergence: The Art Collection of the National Academy of Sciences*. Washington, D.C.: National Academy of Sciences, 2012.

Colarusso, Corrine, curator. *Painters' Reel: Contemporary Painting in Georgia: Noted Georgia Painters Select, Engage, and Reflect on the Work of Their Contemporaries*. Macon, Georgia: Museum of Arts and Sciences, 2009.

Drury, Fritz, and Joanne Stryker. *Drawing: Structure and Vision*. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2009.

Stolz, Joan, and Matthew Watt, curators. *Tabula Rasa: A Drawing Exhibition*. Champaign, Illinois: Giertz Gallery at Parkland College, 2008.

Gower, Reni, curator. *The Divas and Iron Chefs of Encaustic*. With essays by Joanne Mattera and Dr. Virginia Spivey. Richmond: Painting and Printmaking Department, School of Arts, Virginia Commonwealth University, 2007. Exhibition at the Anderson Gallery, Virginia Commonwealth University, in 2008.

Karabenick, Julie, curator. *Order(ed)*. With an essay by Roberta Fallon. Philadelphia, Pennsylvania: Gallery Siano, 2006.

Goldsleger, Cheryl. *Cheryl Goldsleger: utopia*. With an essay by Rex Weil. Atlanta: Museum of Contemporary Art of Georgia, 2003.

Helfenstein, Josef, and Jonathan Fineberg, editors. *Drawings of Choice from a New York Collection*. Champaign, Illinois: Krannert Art Museum, University of Illinois at Urbana-Champaign, 2002.

Artists of the Heath Gallery, 1965–1998. With essays by Gudmund Vigtel, John Howett, Laura C. Lieberman. Atlanta: Museum of Contemporary Art of Georgia, 2002.

Goldsleger, Cheryl. *Cheryl Goldsleger: Improvisations*. With an essay by Ron Platt. Charleston, South Carolina: Halsey Gallery, School of the Arts, College of Charleston, 2002.

Mattera, Joanne. *The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax*. New York, New York: Watson-Guption Publications, 2001.

Paschal, Huston. *Interiors*. Raleigh: North Carolina Museum of Art, 2000.

Stavitsky, Gail. *Waxing Poetic: Encaustic Art in America*. With essays by Danielle Rice and Richard Frumess. Montclair, New Jersey: Montclair Art Museum, 1999.

Goldsleger, Cheryl. *Cheryl Goldsleger*. With an essay by Lilly Wei. New York, New York: Rosenberg + Kaufman Fine Art, 1999.

Affinities with Architecture. With an essay by Marya Rowland. Knoxville: Ewing Gallery of Art and Architecture, University of Tennessee, 1998.

Shaw, Karen, curator. *A Walk in the Woods*. East Islip, New York: Islip Art Museum, 1996.

9 Women in Georgia: An Exhibition of Contemporary Art. With an essay by Gudmund Vigtel. Washington, D.C.: Georgia Committee of the National Museum of Women in the Arts, 1996.

1995 New Orleans Triennial. With an essay by Dan Cameron. New Orleans, Louisiana: New Orleans Museum of Art, 1995.

Goldsleger, Cheryl. *Cheryl Goldsleger: Large Drawings*. New York, New York: Bertha Urdang Gallery, 1993.

Goldsleger, Cheryl. *Cheryl Goldsleger: Disegni e Dipinti*. With an essay by Marco Scotini. Cortona, Italy: Palazzo Casali, 1993.

Vigtel, Gudmund. *100 Years of Painting in Georgia*. Atlanta, Georgia: Alston & Bird, 1992.

Vital Signs: An Exhibition of Art in and about Atlanta to Inaugurate the Opening of the New Nexus Gallery. With essays by Annette Cone-Skelton, Louise E. Shaw, and Edward S. Spriggs. Atlanta, Georgia: Nexus Contemporary Art Center, 1991.

41st Biennial Exhibition of Contemporary American Painting. With an essay by William A. Fagaly. Washington, D.C.: Corcoran Gallery of Art, 1989.

Goldsleger, Cheryl. *Cheryl Goldsleger: Paintings and Drawings*. With an essay by Dr. Carla Schulz-Hoffmann. New York, New York: Bertha Urdang Gallery, 1989.

City on a Hill: Twenty Years of Artists at Cortona. Athens: Georgia Museum of Art, University of Georgia, 1989.

Southeast Seven 10: An Exhibition of the Seven SEC-CARJR Southeastern Artists Fellowship Recipients for 1986–87. With an essay by Jon Meyer. Winston-Salem, North Carolina: Southeastern Center for Contemporary Art, 1987.

Urdang, Bertha, curator. *Drawing Invitational: An Exhibition from New York*. Paddington, New South Wales, Australia: Sydney College of Advanced Education, 1986. Exhibition at Ivan Dougherty Gallery, City Art Institute, Sydney, Australia.

A Sense of Place: Contemporary Southern Art. With an essay by Eleanor Heartney. Minneapolis, Minnesota: Minneapolis College of Art and Design Gallery, 1986.

1986 New Orleans Triennial: The Centennial Exhibition. With an essay by Douglas G. Schultz. New Orleans, Louisiana: New Orleans Museum of Art, 1986.

Southern Comfort/Discomfort: An Invitational Exhibition of Twenty Southern Artists Who Have Never Before Shown at the Mint Museum. With an essay by Jon Meyer. Charlotte, North Carolina: Mint Museum, 1986.

Goldsleger, Cheryl. *Cheryl Goldsleger: Architectural Drawings and Paintings*. With an interview by Peter Morrin. Atlanta, Georgia: High Museum of Art, 1985.

Connections: Bridges/Ladders/Ramps/Staircases/Tunnels. With essays by Janet Kardon and Hal Foster. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1983.

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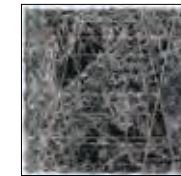
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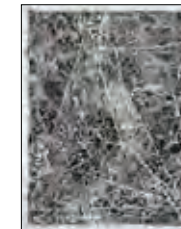
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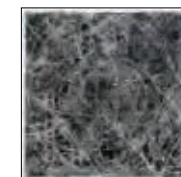
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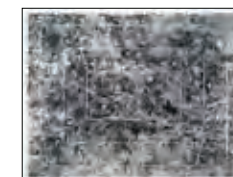
Access
2015
Graphite, mixed media on Dura-Lar
20 x 20 inches



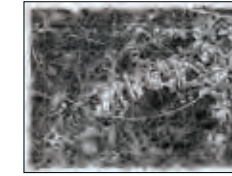
Acid Test
2015
Graphite, mixed media on Dura-Lar
23 x 17.5 inches
Collection of Christine LeFrancis,
Hilton Head, South Carolina



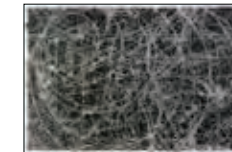
Association
2015
Graphite, mixed media on Dura-Lar
40 x 40 inches
Collection of Eileen and Chris Millard,
Atlanta, Georgia



Barriers
2015
Graphite, mixed media on Dura-Lar
28 x 36 inches



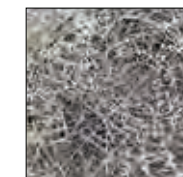
Impartial
2015
Graphite, mixed media on Dura-Lar
17.5 x 23 inches



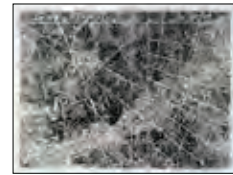
Independent
2015
Graphite, mixed media on Dura-Lar
36 x 54 inches
Collection of Martha Anne Tudor,
Augusta, Georgia



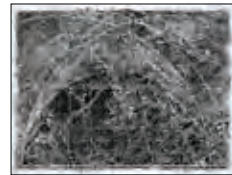
Indeterminate
2016
Mixed media on linen
54 x 54 inches



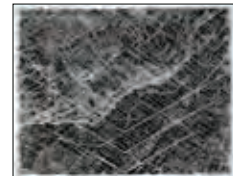
Interference
2016
Mixed media on linen
36 x 36 inches



Navigation
2015
Graphite, mixed media on Dura-Lar
17.5 x 23 inches



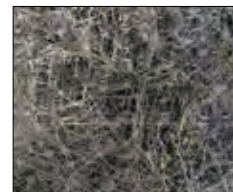
Safeguarded
2015
Graphite, mixed media on Dura-Lar
17.5 x 23 inches



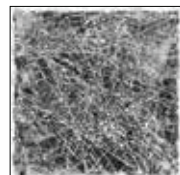
Open
2015
Graphite, mixed media on Dura-Lar
30 x 38 inches



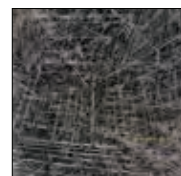
Secure
2015
Graphite, mixed media on Dura-Lar
23 x 17.5 inches
Collection of Christine LeFrancis,
Hilton Head, South Carolina



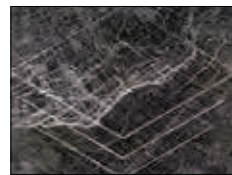
Osculate
2016
Mixed media on linen
48 x 58 inches



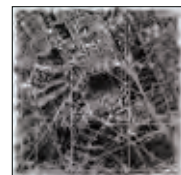
Taken
2015
Graphite, mixed media on Dura-Lar
20 x 20 inches



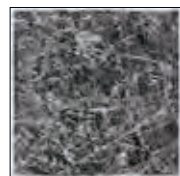
Polarized
2016
Mixed media on linen
36 x 36 inches



Turbulence
2016
Mixed media on linen
36 x 48 inches



Readjustment
2015
Graphite, mixed media on Dura-Lar
20 x 20 inches



Unsettled
2015
Graphite, mixed media on Dura-Lar
20 x 20 inches



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