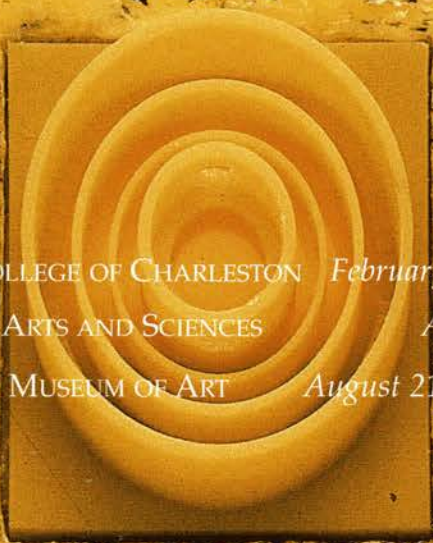
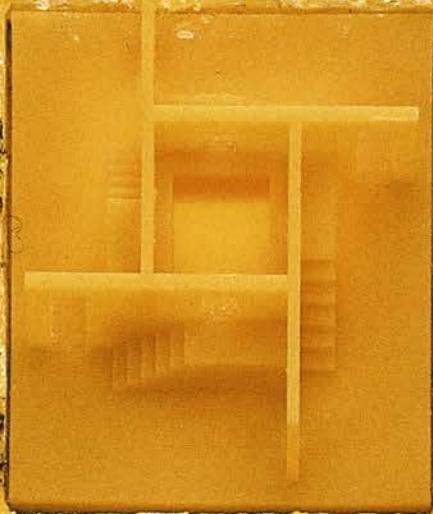


CHERYL GOLDSLEGER
IMPROVISATIONS



HAISEY GALLERY, COLLEGE OF CHARLESTON *February 22 - March 22, 2002*

MACON MUSEUM OF ARTS AND SCIENCES *April 26 - June 7, 2002*

GREENVILLE COUNTY MUSEUM OF ART *August 21 - November 17, 2002*

INTRODUCTION

Humans have always been drawn to mark making, first in cave paintings that externalized the internal desires of early man. Megaliths, stone circles, mazes and labyrinths can be read as subsequent reflections on the metaphoric relationship of mind and matter, body and land. A maze represents an intellectual and physical challenge of dead-ends and blind alleys. The labyrinth is a winding path intended to mirror a journey of the soul - a walk with a purpose.

The art of Cheryl Goldsleger is a kind of mapping. The coordinates represented are non-distinct yet geometrically insistent. Within there is a palpable tension between logic and collapse - order and chaos. This duality raises the question of purpose. Are these drawings or plans for something yet to be built, or, are they records of ruins? Are they architectural blueprints intended to conjure actual buildings, or, visual representations of the mathematics of music - musical maps?

This exhibition takes measure of Cheryl Goldsleger's production over the past six years. It traces her work from the architectonic spaces of the mid-nineties, through the maze-like repetitions and grid formats of the late nineties, to her current work involving computer-generated drawings and inset sculptural forms within the paintings. Throughout her artistic trajectory, Goldsleger has defied easy categorization. She has made drawings, prints, paintings with encaustic, and even sculpture, yet the medium has never been the message. All of these avenues emanate from and lead back to the core. The core is a sustained and systematic exploration of the possibilities inherent in the relation between geometric structures and mental strictures. In this sense, the artist is involved in a kind of archetypal sleuthing, searching for resonant vibrations between external realities and internal thoughts. Her improvisations seem to inhabit the space between cool scientific objectivity and an emotional spiritualism. It is the dynamic interaction of these paradoxes that animate Goldsleger's *oeuvre* and give it meaning.

Mark Sloan
Director and Senior Curator
William Halsey Gallery
College of Charleston
School of the Arts



Slide (resin), 2001, oil, wax, pigment, resin on wood, 43"x10"x7"

Cover: *Slide*, 2001, detail

I M P R O V I S A T I O N S

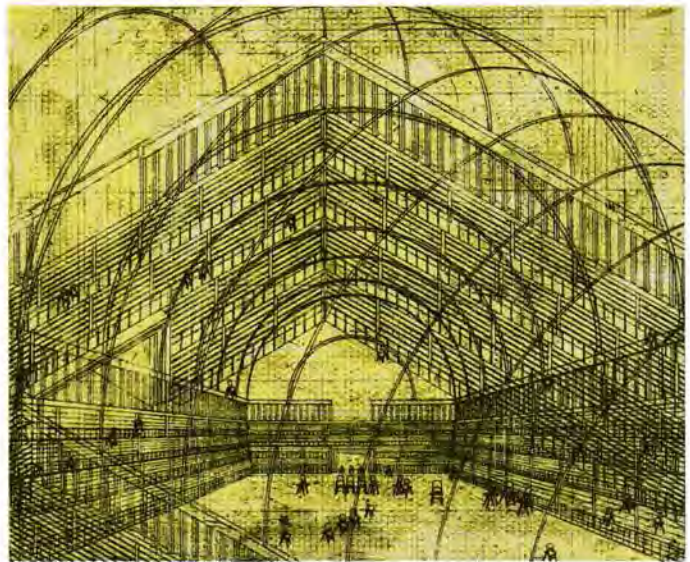
For some twenty-five years, Cheryl Goldsleger has pursued a highly individual art that displays little reliance on contemporary art trends or styles. Over that time she has progressed from making large graphite drawings of illusionistic interior spaces to more physically emphatic encaustic on linen paintings, which, in recent years, have explored grids and labyrinths. The most recent series introduces computer-drawn and produced sculptural elements into her sensuously cerebral encaustic works.

This traveling exhibition presents work from 1995 to the present, a period in which Goldsleger has concentrated on an architectonic presence, on space and spatial concepts, with all of their inherent complexity and formal properties. She is interested in the difference between perceptual and conceptual views of space, in exploring the interplay of two and three dimensions and in the breakdown of each system as it intersects with the other. Her architectural spaces are neither completely real nor completely imagined.

The essential nature of Goldsleger's work generates mathematically consistent forms that offer both visual and tactile pleasures. Goldsleger typically develops two-dimensional space, often employing a variety of views within a single artwork. Over the years her work has incorporated different combinations of elevations, one and two point perspectives, isometric, axonometric, and bird's-eye views. Grids, modules, sequences and systems are all the foundations and substance of her art, and she approaches these forms with the exacting rigor of an architect or mathematician. Her preference for geometry, grids, and a neutral palette clearly reflects a Minimalist influence. But for her, the emphasis on clarity, conciseness, and the creation of systems is used in concert with a very personal and idiosyncratic artmaking, rather than so tightly tethered to earlier 20th century art practice.

Ultimately, for Goldsleger, drawing has always been the primary media. The subjects of her early large-scale works were roofless interior architectural fantasies, with far more emphasis on mathematics and perspective than on social issues. Created with graphite and simple drafting tools, they were cool and brainy - yet intensely personal.

Her mid-80s work conjures Piranesi's or Escher's imagery, though intentionally void of architectural specificity or implied narrative. Hers are imaginary spaces, distanced from reality and actual experience. Ignoring rules of construction, detail, or utility, Goldsleger sidestepped the social dimension of architectural space by dispensing with function. Simple folding



Collection, 1996, wax, oil, pigment on linen, 48" x 58"



Sequence, 1998, wax, oil, pigment on linen, 42" x 108"

chairs established scale and aided the viewer's movement through immense and unobstructed spaces, accentuating the lack of human presence. Though isolated and occasionally hermetic, these complex arrangements are imaginative experiences, and, as such, convey subtle spiritual dimensions.

While her subject matter continues to be architectural, she has developed a material methodology that fuses aspects of painting and drawing. Her exploration of monochromatic grisaille painting enabled her to exploit painting's tactile presence without sacrificing her preference for geometric forms and a neutral palette. Goldsleger deliberately restricts her color choices to combinations of tans, ivories, buttery yellows, blacks and whites, with an occasional blue or greenish hue. In encaustic she discovered a sensuous partner for her geometric obsessions. The combination of oil paint and wax applied to stretched linen dries, after multiple layers and applications, to a lustrous softness, while still retaining a record of the countless scores and scrapes from her various blades, palette knives and handmade tools.

Improvisations on her architectural themes developed over time into more abstracted architectonic compositions. No longer referring to real space, Goldsleger's reductive, grid-like compositions of the 1990s are typically identified as geometric abstraction, a characterization she claims to have "backed into." Like many geometric abstractionists, she considers the components of her art as formal and independent from the natural world. However, her art is so singularly developed and motivated that she operates beyond the typically self-conscious or introspective mode of so many of today's abstract painters.

In the mid-90s, Goldsleger's architectural spaces became increasingly abstract, evolving into circular, square or rectangular mazes and labyrinths placed within square or rectangular frames. Devoid of the descriptive specificity of her earlier work, these forms took on greater mass and made for more immediate visual impact. Visual touchstones include the geometric abstractions of painters Al Held or Alan Shields, electronic circuitry, ancient North African and Irish motifs and patterns.

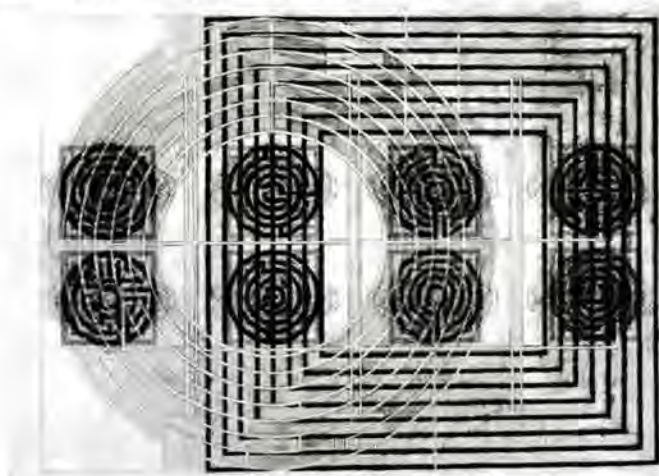
The labyrinth and maze are ancient, near-universal forms with ritual and cosmic associations. Goldsleger underplays their more psychological or narrative connotations in favor of a formal approach. Her labyrinth studies are variations on a set of themes, with more than one theme typically engaged within a single painting. The works are visually complex and challenging, with multiple overlaid points-of-view, which require the viewer to break the field apart into discrete forms, and then put it back together.

This is true of *Sequence*, 1998, ten square panels stacked in two horizontal rows of five. Each work pictures two superimposed mazes, one a birds-eye-view, the other axonometric. In the top row, the mazes are rendered in black on a translucent amber ground (the more abstract view rendered in thick painted lines atop the other, which is scored in thinner, architectural outline), while the works in the lower row reverse the colors. They repeat the maze patterns in a different sequence, and the layering of the grids is flipped. In an attempt to identify like configurations among the discrete works, the viewer's gaze moves so actively from panel to panel that spaces between the individual works break down, unifying the larger composition.

Over the past year or so, Goldsleger has been exploring digital technology's potential in new works that combine two- and three-dimensional elements. Like a number of other artists, Goldsleger has become intrigued with new technologies, and she began investigating the specific capabilities of rapid prototyping. She was drawn to this particular technology when she learned that the program could create three-dimensional models based on her drawings, making tangible objects based on her vision. She began to fuse these volumetric objects into her encaustic paintings, creating compelling and elegant works that exist some-

where between painting and sculpture, works that marry her passion for mathematical progressions with her sensuous use of material.

Slide (resin), 2001, is a slender vertical wall-work of totemic proportions. Goldsleger has created a wooden support with a sunken rectangle at the work's interior. Incised black bands punctuate its encaustic ivory surface at regular inter-

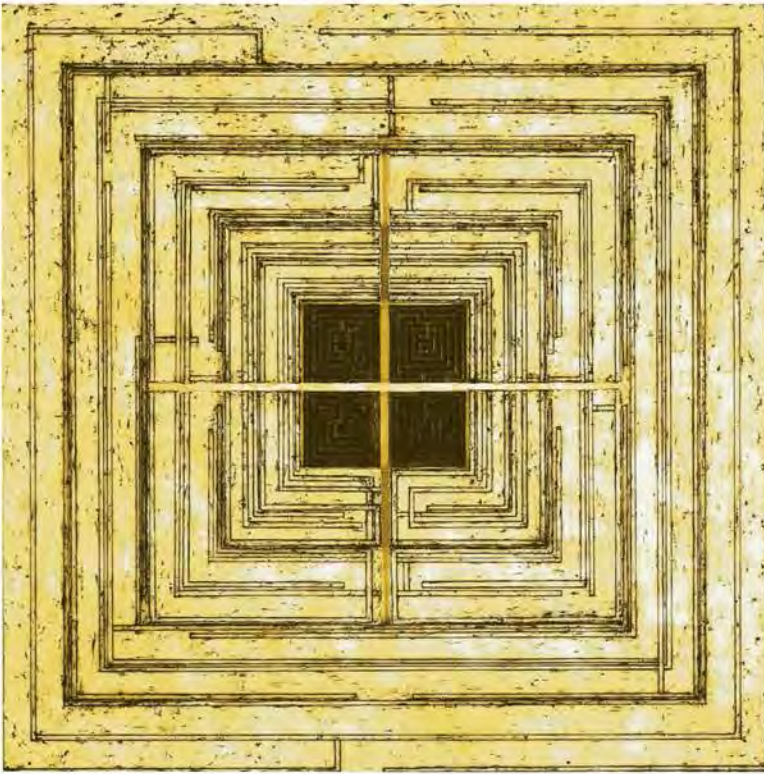


Path, 2001, graphite and digital print on mylar, 36"x48"

vals; then thin out towards the top, creating a pulse-like rhythm suggestive of satellite signals heading towards space. Within the interior space Goldsleger has imbedded four different computer-generated resin forms in a vertical row. Lit from behind, their transparent resin surfaces glow like stained glass, or computer screens. The objects' pristine, formal perfection dramatically accentuates the hand-drawn and heavily worked surfaces into which they are set. Ultimately, it is the forms and shapes themselves and the multiple perspectives to which she submits them that unify these pieces and Goldsleger's larger oeuvre.

Goldsleger has stated, "Superimposition leads me to think about time, the repetitive tracing and drawing and shading, repetition like a piece of music, the overlaid chords, the patterns and refrains." Her complex investigations of geometric space and perspective deepens for the viewer the mysteries and passions inherent in these supposedly rigid systems. As such, her works are akin to the systematic keyboard exercises Bach wrote for his students, where math and art coalesce into transcendent beauty.

Ron Platt
Curator of Exhibitions
The Weatherspoon Art Museum



Intersection, 2001, wax, oil, pigment, resin on wood, 41"x41"

"Goldsleger complements, balances, adjusts: the representational in to the abstract; the asceticism of line (mind) into the voluptuousness of wax (flesh); the minimal into the replete, drawing into painting, dark into light, negative into positive; the plain into the beautiful; restraint into release; the pragmatic into the magical; the classic into the anti-classic....."

Lilly Wei, 1999
"Points of Order, Points of View"
catalogue essay

"The tension between the sensuous and cerebral, two and three-dimensional, abstract and representational, rational and irrational enlivens Goldsleger's visionary work."

Gail Stavitsky, Ph.D., 1999
Curator
Montclair Art Museum, New Jersey

"The images Goldsleger creates are, in symmetry and balance as much mandalas as architectures, and they are appeals to and invocations of tenderness as they are of thought. The numeric regularity of her constructions vibrates to the rhythms of a great secrecy, for numbers are the root of the spirit, are images of fundamental and barely detectable understandings, are the essence of all the forms of awareness."

Mark Daniel Cohen, 1999
Review:
The Critical State of Visual Art in New York

CHERYL GOLDSLEGER

SELECTED SOLO EXHIBITIONS

- Rosenberg + Kaufman Fine Art, New York, New York, 2001, 1999, 1998, 1996
GSI Fine Art, Cleveland, Ohio, 2001
Sandler Hudson Gallery, Atlanta, Georgia, 1999
Arden Gallery, Boston, Massachusetts, 1996, 1995, 1992, 1990, 1988
Heath Gallery, Atlanta, Georgia, 1994, 1989, 1983, 1980
Palazzo Casali, Cortona, Italy, 1993
Bertha Urdang Gallery, New York, New York, 1993, 1991, 1989, 1987, 1984, 1982
Gray Gallery, East Carolina University, Greenville, North Carolina, 1986
High Museum of Art, Atlanta, Georgia, 1985
SECCA, Winston-Salem, North Carolina, 1985
Mississippi Museum of Art, Jackson, Mississippi, 1983

SELECTED GROUP EXHIBITIONS

- North Carolina Museum of Art, Raleigh, North Carolina, *Interiors*, 2000
Pratt Institute of Art, New York, New York, *Women and Geometric Abstraction*, 1999
The Montclair Art Museum, Montclair, New Jersey, *Waxing Poetic: Encaustic Art in America*. Traveled to The Knoxville Museum of Art, Knoxville, Tennessee, 1999
C. Kermit Ewing Gallery, University of Tennessee, Knoxville, Tennessee
An Affinity with Architecture, traveling exhibition, 1998-1999
Palazzo Vagnotti, Cortona, Italy, *Artist-in-Residence Exhibition*, 1997, 1992, 1991, 1990
Islip Art Museum, East Islip, New York, *A Walk in the Woods*, 1996
New Orleans Museum of Art, New Orleans, Louisiana, *New Orleans Triennial*, 1995.
American Academy and Institute of Arts and Letters, New York, New York 1994, 1987
Galerie Natkin-Berta, Paris, France, *Artists and Objects*, 1993
Il Centro Espositivo della Rocca Paolina, Perugia, Italy,
Presenze: An Exhibition of Foreigners Working in Italy, 1991
Israel Museum, Jerusalem, Israel, *Drawings in the Museum Collection*, 1989
Corcoran Gallery, Washington, DC, *41st Biennial Exhibit of American Painting*, 1989
SECCA, Winston-Salem, North Carolina, *Fellowship Exhibition*, 1987
Brooklyn Museum, Brooklyn, New York, *Recent Acquisitions*, 1986
City Art Institute, Sydney Australia, *Drawing-Invitational*, 1986
Mint Museum, Charlotte, North Carolina, *Southern Comfort/Discomfort*, 1986
Greenville County Museum of Art, Greenville, South Carolina, *Places*, 1985
Alternative Museum, New York, New York, *Artists of the Southeast*, 1985
The Institute of Contemporary Art, Philadelphia, Pennsylvania, *Connections*, 1983
The New Gallery of Contemporary Art, Cleveland, Ohio, *Ohio Selections: I*, 1982
Albright Knox Gallery, Buffalo, New York, *Members' Gallery Exhibition*, 1981

SELECTED PUBLICATIONS

- The Art of Encaustic Painting*, by Joanne Mattera,
Watson-Guptyll Publications, New York, 2001
Interiors, catalogue, North Carolina Museum of Art, Raleigh, North Carolina,
Curated and essay by Huston Paschal, 2000
Waxing Poetic, Encaustic Art in America, catalogue, Montclair Museum of Art,
Montclair, New Jersey. Essays by G. Stavitsky, D. Rice, and R. Frumess, 1999
Cheryl Goldsleger, catalogue, Rosenberg + Kaufman Fine Art, New York, New York.
Essay by Lilly Wei, 1999
A Walk in the Woods, catalogue, Islip Art Museum, East Islip, New York.
Curated and essay by Karen Shaw, 1996
1995 New Orleans Triennial, catalogue, New Orleans Museum of Art,
New Orleans, Louisiana. Curated and essay by Dan Cameron, 1995
100 Years of Painting in Georgia, book, author Gudmund Vigtel, published
by Alston and Bird Law Firm, Atlanta, Georgia, 1992
The 41st Biennial of Contemporary American Painting, catalogue,
The Corcoran Gallery of Art, Washington, DC. Essay by William Fagaly, 1989
City on a Hill, catalogue, Palazzo Casali, Cortona, Italy; Church of San Stae,
Venice, Italy; and the Georgia Museum of Art, Athens, Georgia, 1989
Drawing-Invitational, catalogue, Ivan Dougherty Gallery,
City Art Institute, Sydney, Australia, 1986
Connections, catalogue, The Institute of Contemporary Art, University of Pennsylvania,
Philadelphia, Pennsylvania. Curated and essay by Janet Kardon, 1983

SELECTED REVIEWS

- Art in America, New York, New York, *Cheryl Goldsleger at Rosenberg+Kaufman*, by Tom McDonough. Volume 88, Number 2, February, 2000
Review, *The Critical State of Art in New York*, New York, New York, *Cheryl Goldsleger, New Work*, by Mark Daniel Cohen, May 15, 1999
The New York Times, New York, New York, *A Walk in the Woods*, by Helen A. Harrison, October 27, 1996
Art in America, New York, New York, *Report from New Orleans, Dixie Buffet*, by Marcia Vetrocq. Volume 83, Number 9, September, 1995
Artforum, New York, New York, *Cheryl Goldsleger, Bertha Urdang Gallery*, by Donald Kuspit. Volume XXXII, Number 3, November, 1993
Arts, New York, New York, *Cheryl Goldsleger*, by Joshua Decter. Volume 63, Number 8, April, 1989
Art in America, New York, New York, *Cheryl Goldsleger at Bertha Urdang Gallery*, by Donald Kuspit. Volume 73, Number 3, March, 1985
Artforum, New York, New York, *Cheryl Goldsleger at Bertha Urdang Gallery*, by Patricia C. Phillips. Volume XXIII, Number 5, January, 1985
Art News, New York, New York, *Cheryl Goldsleger/Donald Shambroom, Bertha Urdang Gallery*, by Gerrit Henry. Volume 81, Number 2, February, 1982

SELECTED PUBLIC COLLECTIONS

- Ackland Art Museum, University of North Carolina, Chapel Hill, North Carolina
Albright Knox Art Gallery, Buffalo, New York
Brooklyn Museum, Brooklyn, New York
Brunnier Gallery and Museum, Ames, Iowa
The Columbus Museum, Columbus, Georgia
High Museum, Atlanta, Georgia
Israel Museum, Jerusalem, Israel
Herbert F. Johnson Museum, Cornell University, Ithaca, New York
Macon Museum of Arts and Science, Macon, Georgia
Mississippi Museum of Art, Jackson, Mississippi
New Orleans Museum of Art, New Orleans, Louisiana
North Carolina Museum of Art, Raleigh, North Carolina
Rhode Island School of Design Museum, Providence, Rhode Island
Tel Aviv Museum, Tel Aviv, Israel

SELECTED AWARDS

- The Fifth Floor Foundation, New York, New York, Artist Grant, 1999
La Napoule Foundation Fellowship, La Napoule, France, 1995
US/France Fellowship, Cite Internationale des Arts, Paris, France, 1993
National Endowment for the Arts, Senior Artist's Fellowship 1991, 1982
Georgia Council for the Arts, Artist's Fellowship, Atlanta, Georgia, 1991
RJR/SECCA Fellowship, Southeastern Center for Contemporary Art, 1986
Ohio Arts Council, Senior Artist's Fellowship: Drawing, 1982
Pennsylvania Council on the Arts, Artist's Fellowship: Drawing, 1981

EDUCATION

- Philadelphia College of Art, Philadelphia, Pennsylvania, BFA, 1973
Tyler School of Art, Temple University, Rome, Italy, Summer, 1971
Washington University, St. Louis, Missouri, MFA, 1975

The artist wishes to thank Andrew Layton and the Rapid Prototyping and Manufacturing Institute of Georgia Institute of Technology in Atlanta for the collaboration in fabricating components of several of the most recent pieces in this exhibition. She offers a special thank you to Fran Kaufman, Stephen Rosenberg, Robin Sandler, and David Heath for their support and encouragement.

This exhibition is made possible through grants from the Pearlstine Family Fund as administered by the Community Foundation of Charleston, and Crowson Stone Printing, Columbia, SC.



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