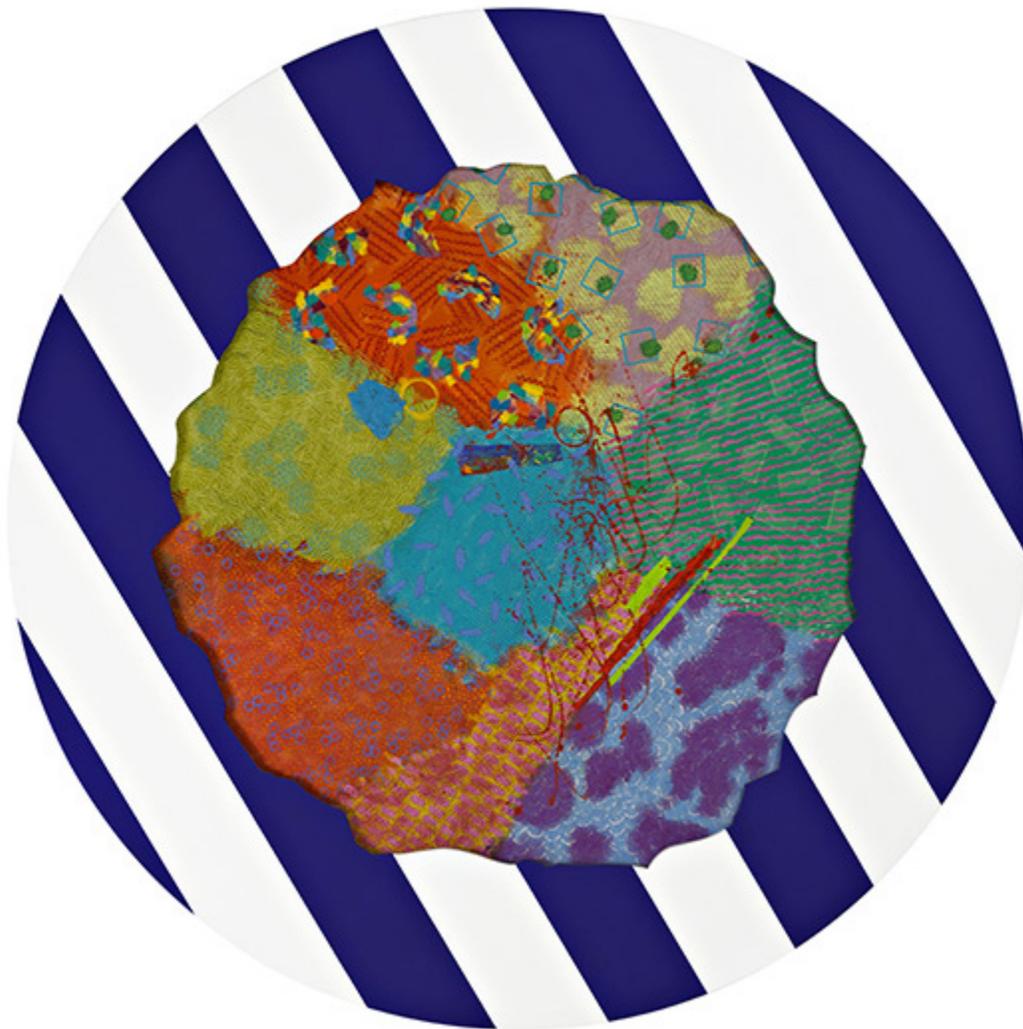




Gloria Garfinkel

Sculpture, Painting & Works on Paper



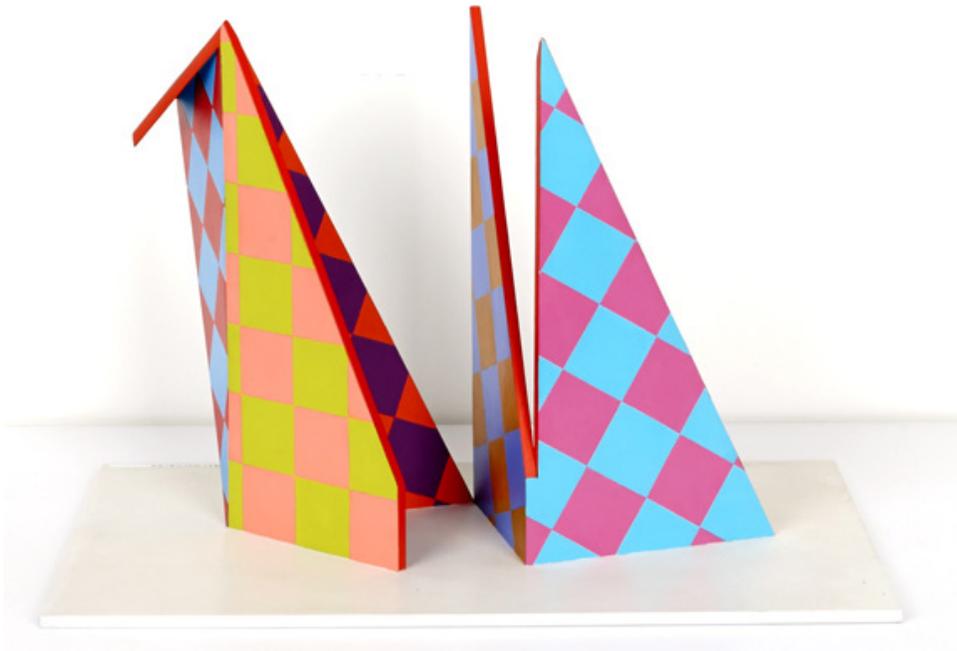
Kiku # 8, 1997, painting on wood and canvas, 72 inches diameter



Hanabi #8 front
2005
Machette
Painted Aluminum
21 x 17 1/4 x 9 inches



Hanabi #8 back
2005
Machette
Painted Aluminum
21 x 17 1/4 x 9 inches



Hanabi #11 front
2005
Maquette
Painted Aluminum
14 x 17 x 12 inches



Hanabi #11 back
2005
Maquette
Painted Aluminum
14 x 17 x 12 inches



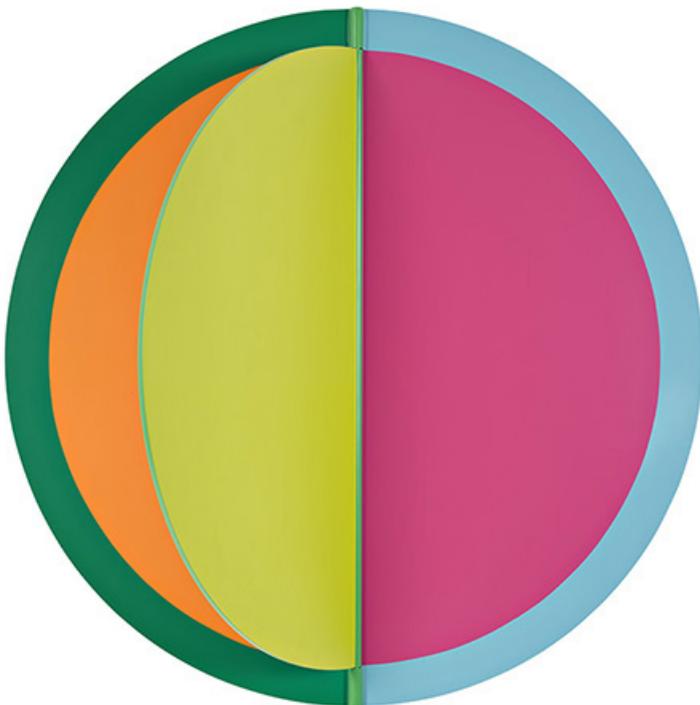
Hanabi #5 front
1994
Maquette
Painted Aluminum
29 x 39 x 9.5 inches



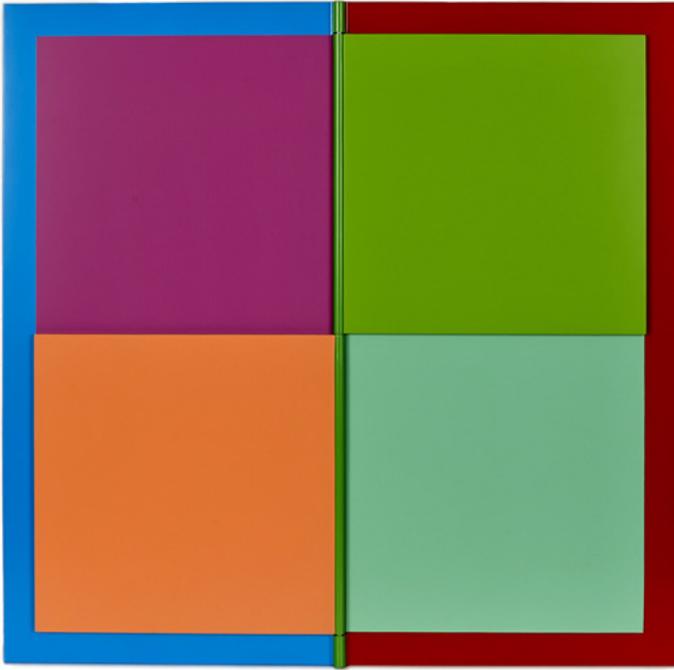
Hanabi #5 back
1994
Maquette
Painted Aluminum
29 x 39 x 9.5 inches



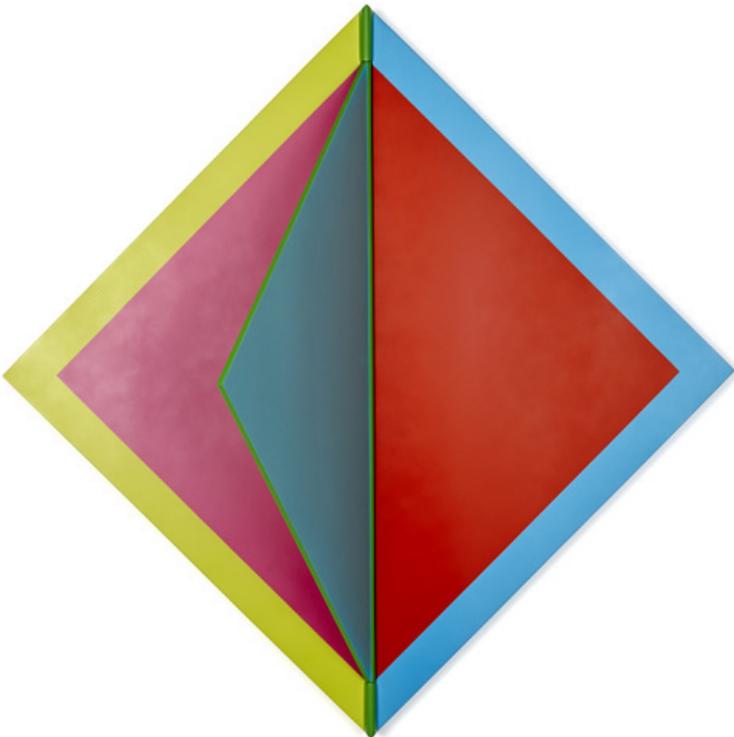
Hanabi #9
1995
Maquette
Painted Aluminum
16.25 x 18.75 x 12 inches



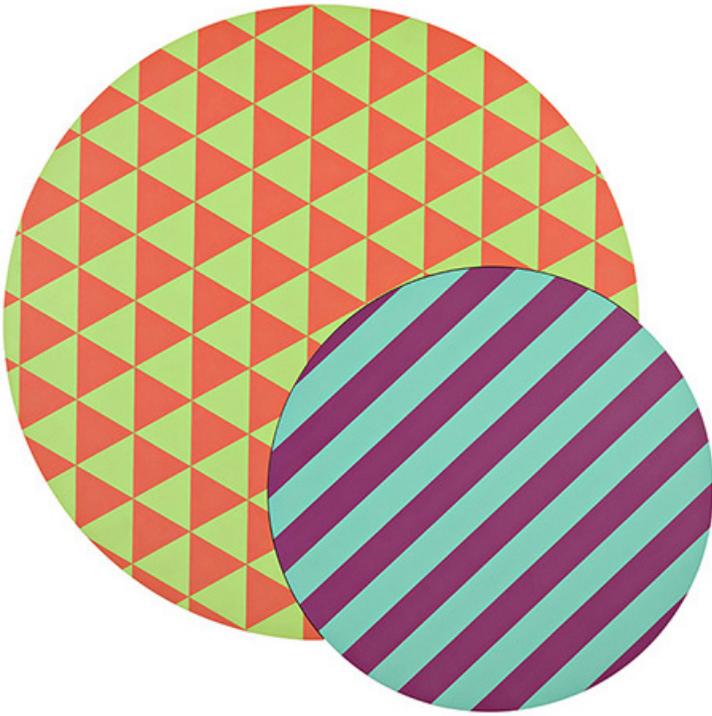
Circle Flip
2008
aluminum, acrylic paint
30 diameter x 1.5 inches



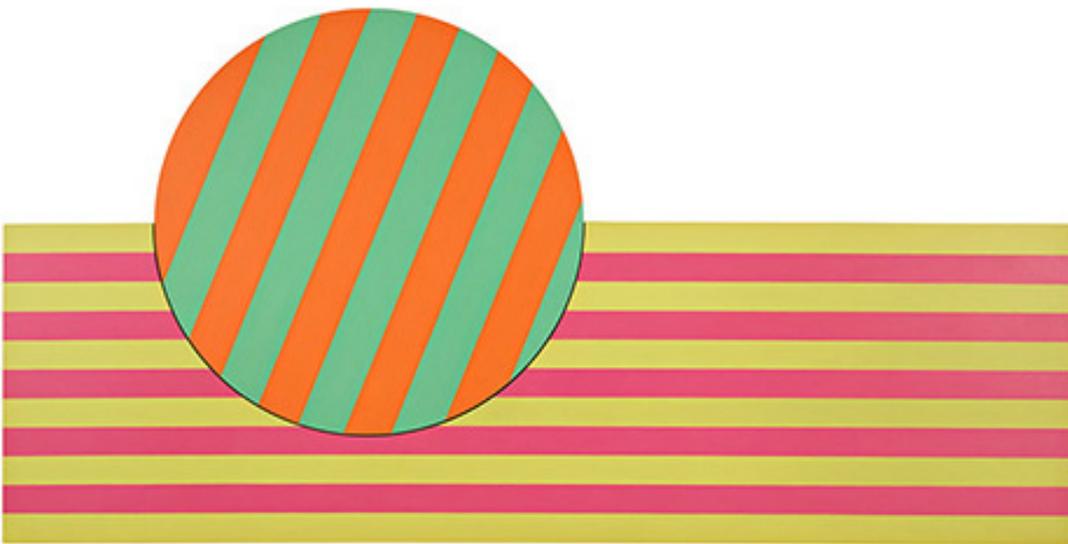
Square Flip
2008
Painted Aluminum
30 x 30 x 1.5 inches



Diamond Flip
2008
Painted Aluminum
36 x 36 x 1.5 inches



Double Discs
2008
aluminum, acrylic paint
32 x 28 x 1.5 inches



One Circle in Rectangle
2008
aluminum, acrylic paint
30 x 60 x 1.5 inches



Obi #8
2001/02
Oil & Acrylic on
Shaped Canvas
33 x 95.5 inches



Obi #11
2001/02
Oil & Acrylic on
Shaped Canvas
33 x 95.5 inches



Obi #2
2001/02
Oil & Acrylic on
Shaped Canvas
25 x 72.25 inches



Kiku # 5
1997
Etching
Two Layers on Somerset
texture white, handwork
16 x 16 inches



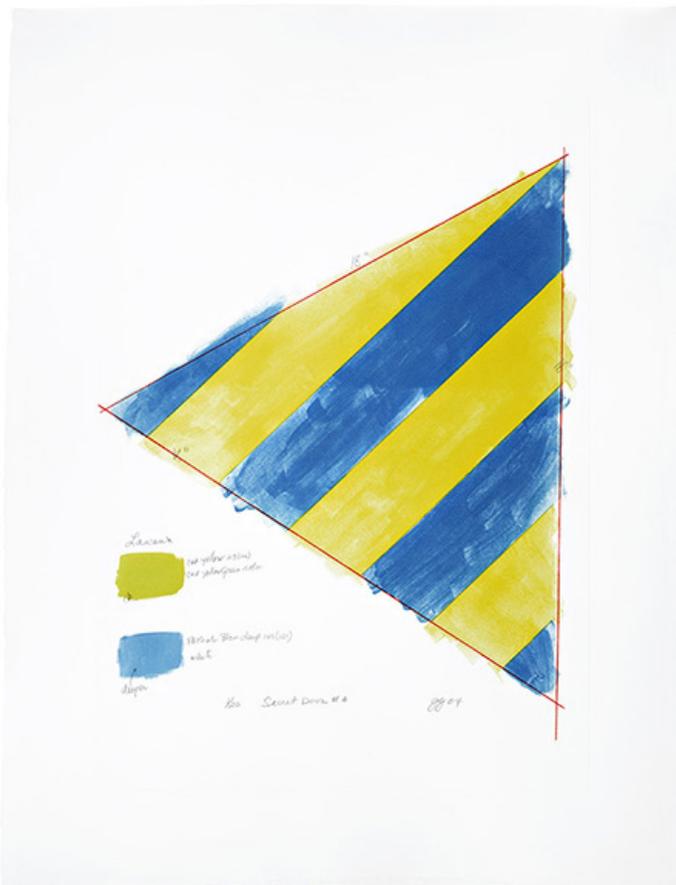
Secrets #3 (Brain)
2004
oil on linen, mixed media
65 x 50 inches



Secrets #4 (Plan C)
2004
oil on linen, mixed media
67 x 52 x 4 inches



Secret #3
 2004
 photo etching with
 silkscreen and hand finishing 1
 8.5 x 14 inches (image)
 30 x 22 inches (paper)



Secrets #4
 2004
 photo etching with
 silkscreen and hand finishing
 18.5 x 14 inches (image)
 30 x 22 inches (paper)



Good & Evil #5
2006
acrylic on wood, with
book of photos
32 x 32 x 1.5 inches



Kimono Hanabi #1
1991
collage on paper
21 x 34 inches (image)
30 x 45 in. (paper)



55 Can Cri #122
2002
woodcut, monotype,
collage
22 x 15.5 in. (image)
34.5 x 25.5 in. (paper)



55 Can Cri #123
2002
woodcut, monotype,
collage
22 x 15.5 inches (image)
34.5 x 25.5 inches (paper)



Ginkgo Kimono #8
1989
Etching Collaged
30 x 30 inches

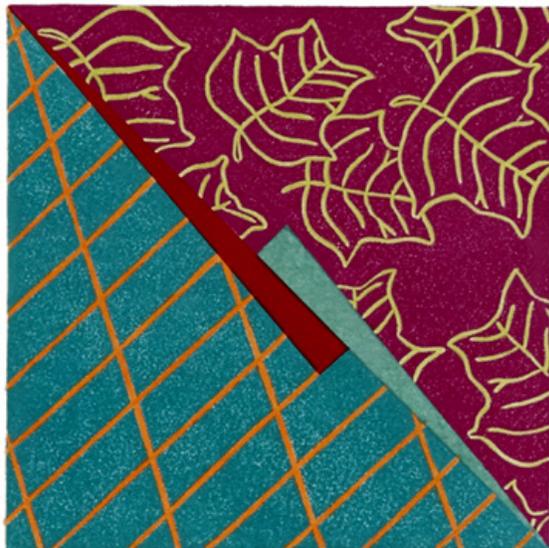


Ginkgo Kimono #6
1989
Etching Collaged
30 x 30 inches



12/12 Kado 9 2000

Kado #9
2000
Woodcut Collage
Image: 8 x 8 inches
Paper: 22 x 17 inches

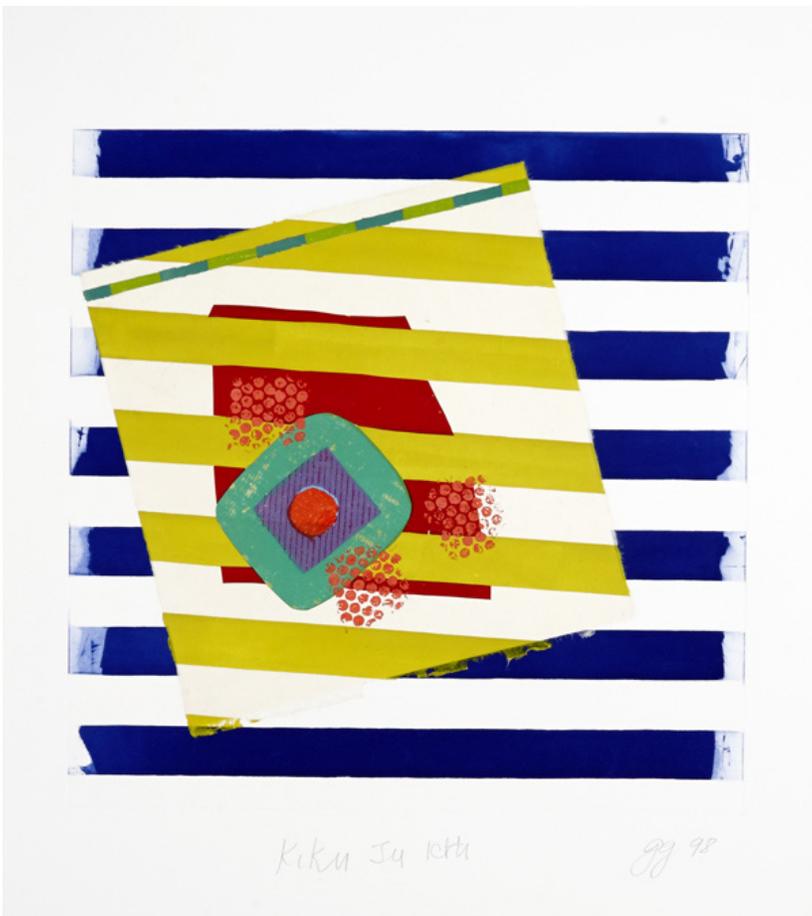


12/12 Kado 12 2000

Kado #12
2000
Woodcut Collage
Image: 8 x 8 inches
Paper: 22 x 17 inches



Kiku Juni (Twelve)
1998
Monoprint
Image: 23.5 x 23.5 inches
Paper: 43.5 x 30 inches



Kiku Juichi (Eleven)
1998
Monoprint
Image: 23.5 x 23.5 inches
Paper: 43.5 x 30 inches

Gloria Garfinkel

Commentary

Gloria Garfinkel's art is an immersion in saturated color and vivid patterning, embedded in an animated geometry. The forms are clear and strong, but the structures that they create are surprising and changeable, unfolding in unpredictable permutations. This piquant juxtaposing of qualities is a central feature of Garfinkel's production, which ranges over many series of work in a variety of mediums.

In the collaged etchings that the artist produced in the late 1980s, large areas of divergent patterns and colors lock together within in a square format. With subtle hues and diagonal shifts of form, these pieces suggest a way to harmonize, or at least contend with, an abundance of sensations, impulses, and memories. Some of the patterns of ginkgo leaves and flowers are taken from traditional designs, and connect these works to the many others in Garfinkel's oeuvre informed by her attraction to the arts of Japan, particularly the kimono.

The long, narrow *Obi* paintings are named for the wide cloth sash that is worn with the kimono. Garfinkel's paintings capture both the sense of formality and restrained exuberance in the layered structure of the kimono and obi. These paintings on shaped canvas meld a wide range of geometric and organic patterns, suggesting multiple screens that simultaneously display an unending array of recollection and invention.

In collaged woodcuts, etchings, monoprints, and paintings, Garfinkel sets up striking shifts in a visual space that refuses to settle on a single viewpoint. The *Kiku* (Chrysanthemum) series has paintings and prints with a wide outer perimeter of blue and white stripes and an inner area of vibrant design motifs. Evoking a kind of abstract heraldry, these works explore the basic formal elements in myriad variations.

This process of discovering a world of possibilities within a set framework is part of the *Flip* paintings with their hinged colored panels, and the painted aluminum works with circles that can be rotated. In these paintings, a new version is created each time the circles are turned by the viewer. The series of *Hanabi* (Celebration) sculptural maquettes express this constantly evolving variability, with acute triangles painted on both sides in bold colors and patterns. The triangles seem to dance in space, with the sharp points touching. Their energetic choreography seems both tenuous and potent, the meeting of form vibrantly present if only for the moment.

John Mendelsohn

Gloria Garfinkel

Biography

Gloria Garfinkel creates paintings, prints, and sculptures with saturated colors and vibrant patterning. Her work combines complex formal structure and painterly invention, informed by dynamic geometry and Japanese art and design.

Garfinkel was born in Baldwin, NY in 1929. She was recognized for her artistic abilities all through high school, and went on to study at the Fashion Institute of Technology in New York, graduating in 1949. She spent the next twenty years working in the garment industry designing clothing. During this period, she was painting independently using surrealist and botanical imagery.

In the early 1970s, Garfinkel took a course in brush painting at the China Institute in New York that helped to change the direction of her art. A few years later, having suffered a broken arm, she was not able to work on the marble sculptures that were her focus at the time, and turned to making colligraphs. Prints became an important part of Garfinkel's work when she took her first course in etching with Mohammed Khalil at the New School for Social Research. She has gone on to work extensively in monoprints, woodcuts, etchings, and collages of printed elements.

Two brief stops in Japan in the early 1980s and then a longer visit at the end of the decade had a significant influence on Garfinkel's work. She was drawn to Japan's visual culture, particularly the kimono, the traditional dress, and the obi, the wide sash that is worn with it. She cites the "beauty and tenacity" expressed through the garments and the way that Japanese women recycled and layered fabrics in their kimonos. Their presence can be seen a range of Garfinkel's works, including the series of Obi paintings and the collaged etchings that combine patterns used in kimonos with subtle colors. Other works that reflect Japanese culture include the *Kiku* (Chrysanthemum) series of paintings and monoprints.

In the early 1990s, Garfinkel created a series of large scale woodcuts that employ long strips of colored forms. This interest in combining variable elements has found expression in many of the artist's works, and in the 2000s she had fabricated a number of paintings made from aluminum and painted with motor cycle pigments. These include the *Flip* paintings with hinged panels, and works with circles that can be rotated to create new configurations. Since in the mid-1990s, Garfinkel has created a series of *Hanabi* (Celebration) sculptural maquettes, with acute triangles painted on both sides in bold colors and patterns. She is currently working on a cycle of 100 woodcuts each featuring a word, including YES, HELP, and GIVE, and a series of paintings involving icebergs, which reflects on global warming.

Garfinkel has had solo exhibitions of her work at Paul Sharpe Contemporary Art, Associated American Artists, and Bodely Gallery, all in New York; Yellow Bird Gallery, Newburgh, NY; Brattleboro Museum and Art Center, Brattleboro, VT; Ulrich Museum, Wichita, KS; Haggerty Museum, Marquette University, Milwaukee, WI; and Emerson Gallery Museum, Hamilton College, Clinton, NY.

Gloria Garfinkel

Artist Statement

The paintings, prints, and sculptures from the past two decades all share an involvement with strong color and vibrant patterns in abstract compositions. Beginning with the first of three visits to Japan in 1980, the work has been influenced by the culture's iconography, especially the kimono, with its synergy of elegance and drama. The remarkable costumes of kabuki theater served a model for the use of multiple, bold patterns.

The *Obi* paintings are named after the sash worn with the kimono as a wide belt that contrasts with the body of the garment. In these shaped canvases, the upper section corresponds to the obi, and the lower section to the patterned kimono. The paintings reflect the beauty and tenacity of Japanese women in their layering and recycling of fabrics.

Printmaking has been a way for the artist to explore variations and permutations within a defined format, and have affected her use of vivid color. The prints employ a variety of innovative techniques: very large woodcuts that combine separately printed sections; etchings collaged with handmade paper and other printed pieces; and monoprints with white stripes inspired by a Hiroshige woodcut, surrounding a patterned center.

The *Hanabi* (Celebration) maquettes are abstract sculptures made of aluminum triangles which have been joined together and painted with patterns on both sides. Both the *Flip* paintings with hinged panels and the works with rotating circles have moveable elements. The viewer can change the piece, create a new visual experience, and feel the excitement of experimentation.

Exhibition Fact Sheet

Gloria Garfinkel

Gloria Garfinkel: Merging Artistic Visions

Vibrant paintings, sculptures and prints by New York artist, Gloria Garfinkel combines complex geometry and painterly invention, informed by Japanese art and design. The exhibition features pieces from Garfinkel's important series, *Ginkgo Kimono*, collaged etchings from the late 1980s; paintings inspired by the obi; etchings from the *Kiku* (Chrysanthemum) series; *Kado* woodcut prints, *Hanabi* maquettes and aluminum *Flip* paintings. Printmaking has been central to Garfinkel's work, and she has produced many series of inventive woodcuts, monoprints, and etchings. The *Ginkgo Kimono* series of subtly colored collaged etchings take their title from a leaf pattern used on kimonos. The *Hanabi* maquettes are sculptures made of aluminum triangles which have been joined together and painted with patterns on both sides. These are highly energetic works that seem to dance in space. Also constructed of aluminum are the *Flip* paintings, with hinged panels in solid colors, and works with rotating circles in contrasting patterns. In both series, each time the viewer manipulates the moveable elements, a new visual experience is created.

NUMBER OF OBJECTS:	31 pieces consisting of sculpture, paintings, monoprints, etchings, and woodcut collage; sizes, dates and media featured on pdf presentation.
SPACE REQUIREMENTS:	200-250 running feet depending on installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required; sculpture stands required for 4-3D pieces.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

Gloria Garfinkel

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3,750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

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