

# LUISE KAISH

RECENT COLLAGES

NOVEMBER 10 TO DECEMBER 5, 1981



Aspen Collage, 1981

15 x 16"

## STAEMPFLI

47 EAST 77 STREET, NEW YORK

TEL. 212/535-1919

## Introduction

I began working with canvas collage in 1973, following the execution of a number of large commissioned sculptures. Attracted to the reductive idea of burning, which for me posited tonal and tactile possibilities of canvas, I cut, burned, tore and adhered, layers of material. I began with land forms, attempting to fuse in them both the solidity of sculptural masses and the light which would ultimately fill my need for the sense of mystery and awe, as the innate human response to nature.

For me, working on canvas, as a sculptor, has always been like encountering a “stop here” sign. It’s vertical, impenetrable, a wall. I want to punch a hole in it—to see the light fall, sense the space. I want to create a window, a space for one’s visual imagination to move, through and into. By using the burnt canvas, I was able to join my imagination with the physical needs of a sculptor: to deal at first hand with a tactile material. I build, layer, tear and rebuild my canvas reliefs, at times contemplatively, at times in a frenzy of energy.

I hate to repeat anything. For me, a constant repetition of any method or idea—getting stuck in or with

them—is halfway to being dead. The world of the artist is in the adventure, in the surprises of constant exploration—of pushing beyond, to whatever may be beyond. I like ambiguity, I like clarity. With the “Burntworks,” I found paths to both. Burnt browns and blacks became both light and darkness, recessive or aggressive space, depending on the illusion addressed in the layering of the natural canvas. The “Burntworks” became larger and larger. One day I started doing the opposite. I started working very small. My first collage was some 5 by 5”.

Following another trip to the West, I felt the need to use color. I began inserting small areas of red, which became oranges and purples and blues. These are not precious collages. Their materials are natural and of the earth; sometimes I use tree bark. I am interested in exploring the sensuous qualities of simple materials as distillations of feelings, sensations. Mountains in endless ranges, rivers and ice-fields in storm. I like to think of these landscape collages as brief poems, as worlds in themselves, where through the very smallness of a window, we can glimpse the stars of the universe.

*Luise Kaish*



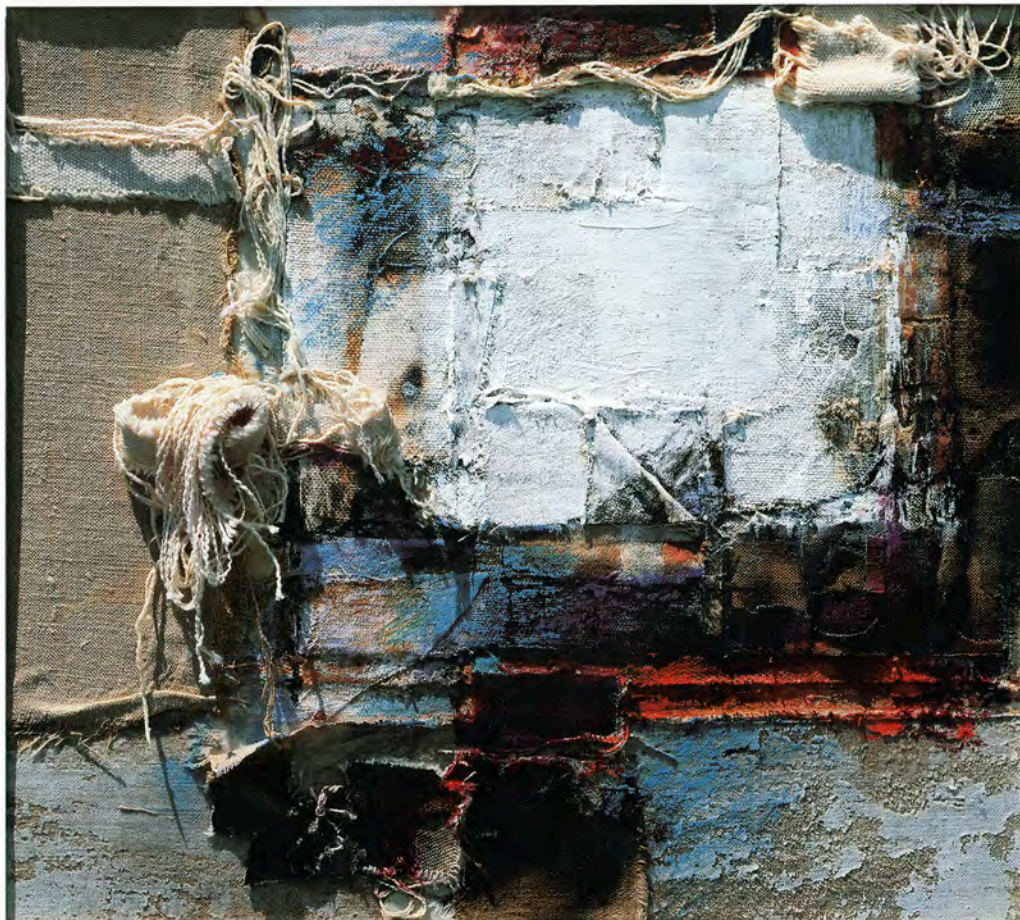
From the City, 1980, 11 x 13½", mixed media on canvas

# Chronology

- Born in Atlanta, GA
- 1946 B. F. A., Syracuse University
- 1946-47 Mexico D. S. Work in painting, sculpture and graphics
- 1951 M. F. A. in sculpture, Syracuse University
- 1951-52 Travel in Italy, Louis Comfort Tiffany Grant
- 1956-57 Rome, Italy
- 1958 One-man exhibition, Rochester Memorial Art Gallery, Rochester, NY
- 1959 John Simon Guggenheim Fellowship
- 1961 Commission "Ark of Revelations", temple B'Riph Kodes, Rochester, NY
- 1968 One-man exhibition of Sculpture, Staempfli Gallery, New York  
Commission "Ark Doors", temple Beth Shalom, Wilmington, DE
- 1969 One-man exhibition, The Minnesota Museum of Art, St. Paul, MN
- 1970-72 Fellow of the American Academy in Rome
- 1973 Retrospective exhibition, The Jewish Museum, New York  
Commission "Wall of martyrs", Beth El Synagogue Center, New Rochelle, NY
- 1974 Artist in residence, Dartmouth College, Hanover, NH
- 1975 Sculpture commissions for the Jewish Museum, New York;  
Continental Grain Co., New York, and H.U.C., Jerusalem, Israel
- 1977 Appointed to Nominating Committee, New York City Fine Arts Commission
- 1979 Visiting artist, University of Washington, Seattle, WA
- 1980 Appointed Professor of Sculpture and Chairman  
of the Division of Painting and Sculpture, Columbia University, New York
- 1981 One-man exhibition of collages, Staempfli Gallery, New York



Aspen, 1981, 16 × 16 1/2", mixed media on canvas



Layers and Levels, 1980, 10 1/2" x 11 1/2", mixed media on canvas