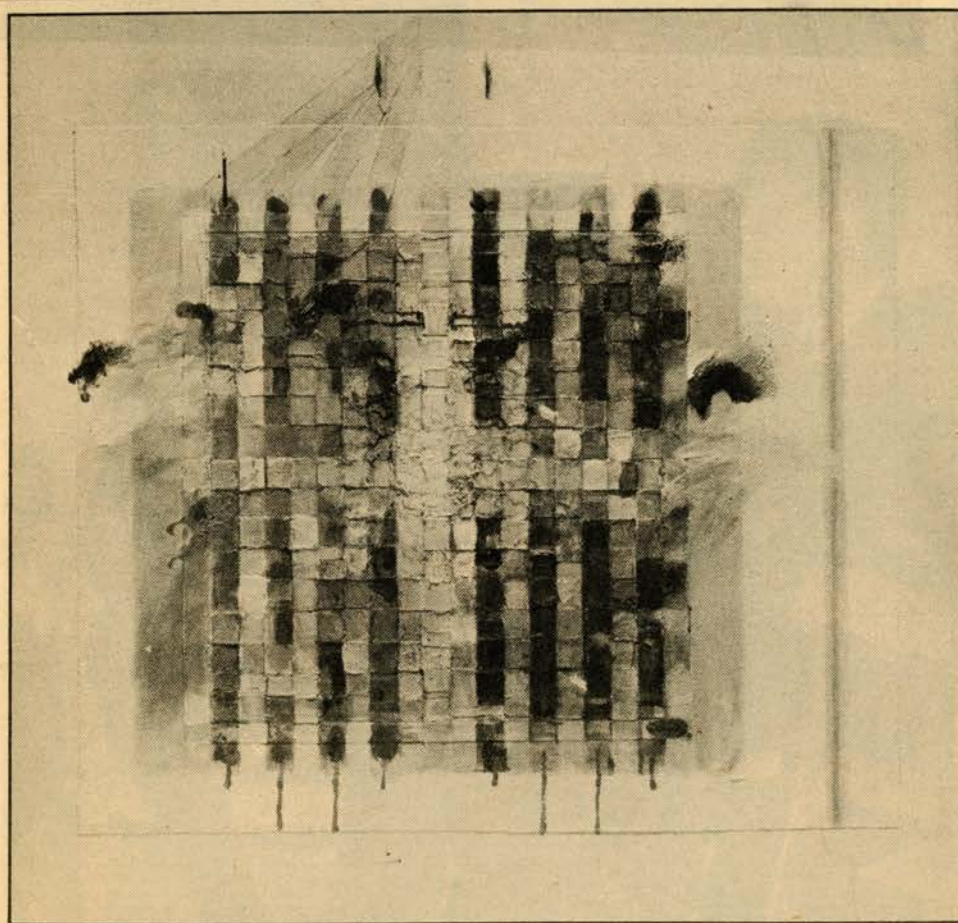


Columbia University **Record**



October 12, 1984
Volume 10 No. 7



Collages by Kaish

An exhibit of collages by Luise Kaish, professor of sculpture and chairwoman of the division of painting and sculpture in the School of the Arts, is on display through Nov. 3 at the Staempfli Gallery, 47 E. 77th St. The collages are mixed media on canvas works inspired by the artist's recent trip to Alaska, and "resemble clear landscapes, in light colors, full of air and distance," according to George W. Staempfli, gallery owner. This is Kaish's third one-woman exhibition at the gallery; she showed her sculpture there in 1968 and earlier collages in 1981. Above: Lovers House I, 1983-84.

LUISE KAISH

Staempfli

UNTIL 1981, when Staempfli first exhibited her collages, Kaish had been known primarily as a sculptor in bronze. Few traces of her sculptural background were to be found in these most recent collages, although Kaish still holds her position as professor of sculpture and chairman of the division of painting and sculpture at Columbia University.

Rather, these works, partly inspired by a trip to Alaska, were fairly small, sumptuous objects, the main component of which was paint over paper and bits of cloth. The collages come in series. The most obviously influenced by Alaska was "Glacier Bay," in which one of Kaish's preoccupations—"the movement of structures thrust against the sky"—is beautifully articulated and developed. *Glacier Bay I* (1983)—a delectable evocation of a land bathed in primordial cold—features a ground of tans, whites, reds and touches of

yellow impastoed over the canvas as horizon lines, with a tan and ice-blue impasto sky above.

Another series was "Lovers' House," the first of which, from 1983-84, is a neo-Agnes Martinesque grid. Its colors are superb—reds, yellows and oranges to the left, a grid of purples and blues to the right and an impastoed white cross at center, with four sunlight-like rays of yellow joining with the gridded reds along the top. A third, and perhaps the most involving, series was

FEBRUARY 1985/151

New York Reviews

"Portals." *Portal II* (1983-84) juxtaposes a thickly impastoed white "portal" against a glowing yellow sun, with deliciously cacophonous scumblings of red and white leading out the door into the smoothly painted bone-white ground.

Kaish's collages go beyond the merely whimsical. They are marvelous abstractions of landscape and architecture that display a deep integrity and a real grasp of the painterly intricacies necessary to realize modernism's goals. Sculpture's loss has been painting's gain. —Gerrit Henry



Luise Kaish, *Lovers' House I*, 1983-84, mixed media on canvas, 28 by 30 inches, Staempfli.