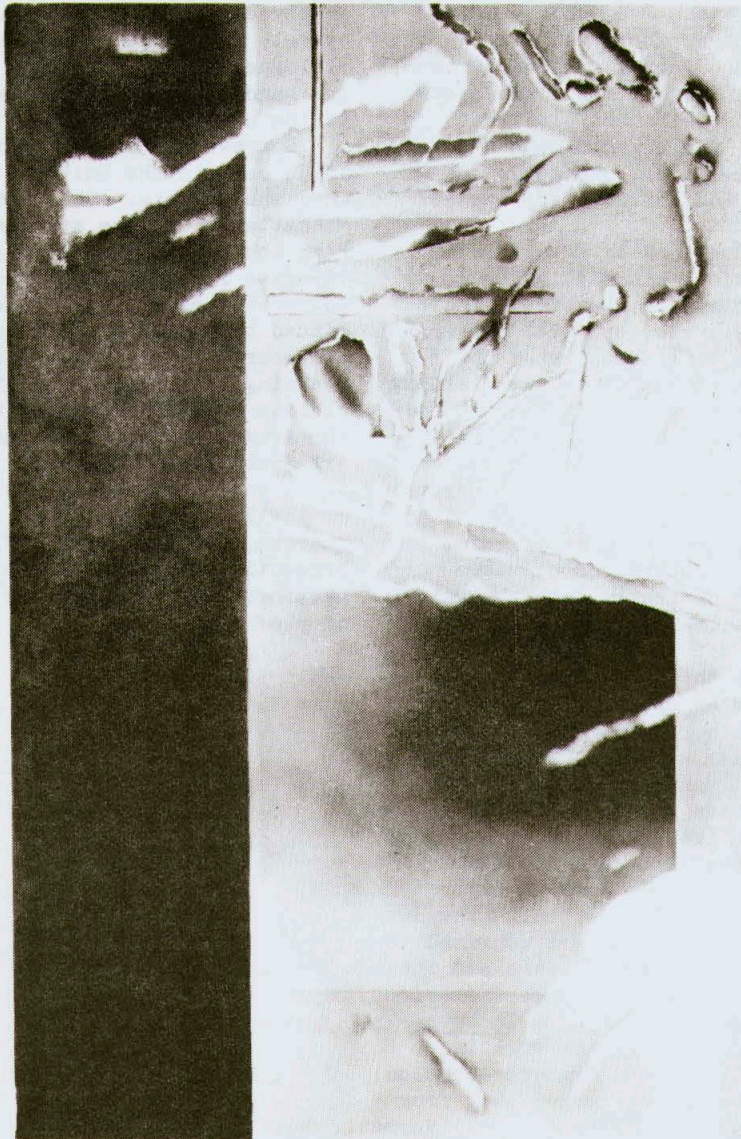


From Notations, panel number 4



Jacqueline Gourevitch is an artist whose sensibility is rooted in her careful observation of natural phenomena. For over a decade Gourevitch has been painting clouds and cloud after-images.

She shares her fascination for the sky with a long and distinguished list of artists who have found in the skyscape a subject matter of consummate complexity -- among them, Lorrain and Tiepolo, Cozens and Boudin, Turner and Constable, Georgia O'Keefe and Joe Goode. In the atmosphere above the earth's surface, formal considerations such as color, light and space are at their most elusive. There, scale and distance become relative, change is constant and infinity approaches a reality.

Notations is a work which Gourevitch started in her Middletown, Connecticut studio in the spring of 1974. Several panels were added later the same year while she was Visiting Lecturer in Painting at the University of California at Berkeley. The work was completed by Gourevitch in Middletown several months ago.

Notations is composed of eleven unstretched canvases stapled directly onto the wall. Intentionally a small space has been left between each panel to stress that the work was not conceived as one continuous canvas but rather as eleven parts which comprise a whole. The panels are actually circular in sequence. They have no one beginning or end - the first panel relates as much to number eleven as to number one.

This piece marks a major change for Gourevitch. Previously her work had been confined to single, framed canvases and the clouds themselves were the primary subject matter. In Notations, although the work is clearly derived from observation, Gourevitch has turned away from her usual representational format.

Substantial areas of primed canvas are left unpainted. Other areas have but a thin wash of pigment, and in still others the pigment reaches a depth of ten layers or more. Blues were often prevalent in Gourevitch's earlier work. Here grey is explored with virtuosity -- vibrant in some passages, drained of all energy in others.

Gourevitch seems to rejoice in this new, larger scale, orchestrating a wide array of cross-referential gestures. In fact, the title is a deliberate allusion to choreography and music, to movement in space. Notations is a haunting dialogue between intensity on the one hand and an ominous enervation on the other.

Gourevitch, born in Paris in 1933, came to the United States when she was six. She grew up in Manhattan where she attended the High School of Music and Art. In 1954 she received a BA from the University of Chicago. She continued her painting in Chicago for a number of years. Her formal training has been limited to a few classes at Black Mountain College, the Arts Students League and the Art Institute of Chicago. Gourevitch was an artist-in-residence at the Tamarind Institute in Albuquerque, New Mexico in 1973 and is presently on the faculty of the Hartford Art School at the University of Hartford.

AMK

Works in MATRIX:

Notations, 1974-75, oil and pastel on canvas, eleven panels each measuring approximately 72" x 45", collection of the artist.

NOTATIONS

There is a certain range, a progression and series of changes that I wanted in the work as a whole. I added canvases until I felt it was complete, not determining the number in advance. Some day I'd like to paint a Book of Hours and there will be twelve. Although there were no preliminary or work drawings, it often felt very much like drawing to be putting those long narrow markings onto sheets of unstretched canvas stapled directly to the wall. With all that grey it sometimes seemed as though I was working in black and white, taking notes on a swiftly passing series of events that had a lot to do with balance, precariousness and survival, falling and floating, with bending knees and elbows see-sawing and swiveling on a joint. I wanted to deal with the flow and passage of time, with color being drained out, and with the luminosity of grey.

When you have observed and painted a certain phenomenon over and over, its formulation may come to resemble a hieroglyph or a nerve center. Even the most faithful recorder of the appearances is dealing in equivalents of paint and cloth and art. To accept that fact can be crushing or exhilarating. One moves on, if one is to paint at all, to a reenactment of seeing and the seen. Looking at paintings, like looking at clouds, requires an effort. I want the eye activated and tenacious in its search, causing the edge to materialize, hanging in there, not letting go, perhaps falling but catching hold, like a spider monkey in the vines.

Notation is an act of recording that necessarily points to something beyond itself. I want that. My work is referential.

Jacqueline Gourevitch  
October 1975

Selected one-woman exhibitions:  
414 Art Workshop and Gallery,  
Chicago '58; Roko Gallery, NYC  
'66; Eleanor Rigelhaupt Gallery,  
Boston '67, '69; Davison Art  
Center, Wesleyan University,  
Middletown '67, '71, '74;  
University of Connecticut,  
Storrs '68; Tibor de Nagy, NYC  
'71, '72, '73; Hartford Art  
School, University of Hartford,  
'73.

Selected group exhibitions:  
Institute of Contemporary Art,  
Boston '64, '65, '66; Fogg  
Museum of Art, Harvard Univer-  
sity, C.R.I.A. Exhibition,  
Cambridge '67; Indianapolis  
Museum of Art, Painting and  
Sculpture Today '72; Rutgers  
University Art Gallery, New  
Brunswick, NJ Skying '72;  
American Academy of Arts and  
Letters, NYC '73; Wadsworth  
Atheneum, Hartford Arts Festi-  
val Invitational '73; Whitney  
Museum of American Art, Biennial  
'73; University Art Museum,  
University of California, Berk-  
ley Visiting Faculty Show '74.

Selected bibliography by  
Gourevitch:

"Painting Table and Cloud  
Series," Wesleyan Review,  
vol. 1, no. 1 (October '69),  
p. 43.

See below, Art Now: New  
York and Skying.

Selected bibliography about  
Gourevitch:

Pincus-Witten, Robert.  
"New York," Artforum, vol. 4,  
no. 8 (April '66), p. 52.

Pincus-Witten, Robert.  
"New York," Artforum, vol. 9,  
no. 10 (June '71), p. 79.

Jackson, Ward and Paul Katz,  
editors. Art Now: New York, vol.  
3, no. 3 (September '71), (in-  
cludes a statement by the artist).

Kramer, Hilton. The New York  
Times, April 17, 1971.

Case, William D. Arts Maga-  
zine, vol. 46, no. 8 (Summer '72),  
p. 63.

Ratcliff, Carter. Art News,  
vol. 71, no. 4 (Summer '72),  
p. 52.

Smith, Alvin. "New York  
Letter," Art International, vol.  
16, no. 6 (June '72), p. 81.

Cate, Phillip Denis. Skying.  
Rutgers University (New Brunswick,  
N.J.) '72 (includes a statement by  
the artist).

Goldenthal, Joline. "U of H  
Visiting Artist Paints Clouds,"  
The Hartford Courant, September  
16 '73, p. 9F.

Van Baron, Judith. Arts  
Magazine, vol. 48, no. 4 (January  
'74), p. 63.