

SANDLER HUDSON GALLERY

CHERYL GOLDSLEGER

BIO

Cheryl Goldsleger exhibits her work nationally and internationally with her most recent exhibition, *Vast Scale-Intimate Space*, included in the European Cultural Centre's 2019 Art Biennale in Venice, Italy. Her work is represented in important museum collections including the Museum of Modern Art, NYC; the High Museum; Albright-Knox Gallery; The Fogg Museum at Harvard University; The Israel Museum; The New Orleans Museum; the Brooklyn Museum, The North Carolina Museum of Art; The Greenville County Museum; Yale University Art Gallery; the Herbert F. Johnson Museum at Cornell University; and the Tel Aviv Museum among many other important public and private collections.

Goldsleger has received two Artists Fellowships from the National Endowment for the Arts and other regional and state artist's grants. Her work has been discussed in an extensive list of publications including *Art in America*, *Artforum*, *The Hudson Review*, *The New York Observer*, *Burnaway* and *ArtNet Magazine*. Her international residencies at the La Napoule Foundation and a US/France Exchange Fellowship in Paris have provided invaluable resources for her work.

Goldsleger's public project *Crossroads* is a permanent mosaic tile floor installation in Terminal A of the Hartsfield-Jackson International Airport in Atlanta. She holds an MFA from Washington University in St. Louis. Currently, Goldsleger is the Morris Eminent Scholar in Art at Augusta University in Georgia.

ARTIST STATEMENT

There are several steps in creating my paintings that include embedded 3D printed forms. The three-dimensional forms are designed and hand-drawn by me. Once the design for the form is finalized, I redraw it in a CAD (computer-aided design) program or what is often called a 3D modeling program on my computer. This is a detailed and intensive process because each intersecting part that touches another part within the form must connect exactly, and each corner and each dimension must be exactly to scale so that the finished form will print correctly.

The type of 3D printer I use is called a stereolithographic or SLA printer. This is a printer that uses a liquid, photopolymer resin and a laser light to build the forms. I have printed some of the smaller forms myself on a Formlabs Form 2 printer. The larger forms that I have made have been printed by service bureaus that offer this type of 3D printing. For several years, I collaborated with a 3D lab at Georgia Tech.

The computer file for the form that I make is saved as a .STL file. The STL stands for stereolithographic. The .STL file is sent to the printer by another software program generically called a "slicer." The job of the "slicer" is to analyze the form and "slice" it

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horizontally into thin, from 0.25 millimeter up to 1.0 millimeter thick, layers. There can be hundreds of layers in each form. The reason for these layers is that the "slicer" software reads these individual layers and controls the movement of the laser light to conform to the horizontal shape of each thin layer.

When the laser light hits the photopolymer resin, it solidifies that layer. After completing one pass or one layer, the platform in the 3D printer moves up (or down depending on the printer) and the process is repeated for each layer of the object. As the dimensions or the components and walls in the form change, the "slicer" directs the laser light to follow the changes layer by layer.

When the form is finished it is wet and dripping with the extra liquid photopolymer resin. It must be allowed to drain and then it is cleaned in a bath of 91% alcohol and allowed to dry, which takes several hours. If needed the form can then be sanded. As a final step in this process, I spray each form with an archival UV spray.

My early drawings that combined multiple views such as perspective, axonometric, and elevations views were the impetus to my interest in 3D printing. 3D modeling programs involve all of these drawing systems and I saw the potential to use these forms in my paintings. I learned the 3D modeling software I use in 1999 and have been creating these paintings since 2000.

The 3D forms are only one component of the whole painting. I do create a design for the painting and build the substrate panel for it first before designing the form. This helps me decide the exact width, length, and height for the form I will embed. Once I've designed the 3D form and start printing it, I start work on the painted aspects of the painting, which are done in encaustic, a painting technique using hot wax. This is one of the oldest forms of painting used by the Egyptian and Greek cultures of the ancient world. The physicality of the wax creates a visual relationship with the physicality of the 3D forms and an interesting relationship between a very old technology and a very new one.

CV

Morris Eminent Scholar in Art, Professorship, Department of Art & Design, Augusta University, 2015 to present

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

European Cultural Centre 2019 Venice Biennale, *Personal Structures: Identities, Vast Scale – Intimate Space*, Palazzo Bembo, Venice, Italy during the 58th Venice Biennale, 2019

Georgia Museum of Art, Athens, Georgia, *Cheryl Goldsleger at the Georgia Museum of Art*, 2018

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Campus Gate Gallery, Young Harris College, Young Harris, Georgia, *Enigma2*, two-person exhibition, 2018
Morris Museum of Art, Augusta Georgia, *Unquiet Territories*, 2016
Sandler Hudson Gallery, Atlanta, Georgia, *Cheryl Goldsleger: Recent Work*, 2016
Mary S. Byrd Gallery, Augusta University, *Cheryl Goldsleger: Explorations*, 2015
C. Grimaldis Gallery, Baltimore, Maryland, *Chul Hyun Ahn and Cheryl Goldsleger*, 2015
University of Alabama, Huntsville, Alabama, Wilson Hall Gallery, *The NAS Project and Other Works*, 2014
National Academy of Sciences, Washington, DC, *The NAS Project*, 2013
Circle Gallery, College of Environment+Design, University of Georgia, Athens, Georgia, *Schema*, 2013
J Costello Gallery, Hilton Head, South Carolina, 2011
Hodges Taylor Gallery, Charlotte, North Carolina, 2007
Kidder Smith Gallery, Boston, Massachusetts, 2006, 2003
Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Alabama, *Investigations*, 2006
Ward Gallery, Bay Harbor, Michigan, 2006
National Academy of Sciences, Washington, DC, 2005
Morris Museum, Augusta, Georgia, 2005
Rosenberg + Kaufman Fine Art, New York, New York, 2005, 2002, 2001, 1999, 1998, 1996
Museum of Contemporary Art of Georgia, Atlanta, Georgia, *utopia*, 2003
Sandler Hudson Gallery, Atlanta, Georgia, 2003, 1999
Halsey Gallery, College of Charleston, South Carolina, *Improvisations*, 2002. Traveled to: Macon Museum of Arts and Sciences, Macon, Georgia, 2002; The Greenville County Museum of Art, Greenville, South Carolina, 2002; 1708 East Main Gallery, Richmond, Virginia, 2003
GSI Fine Art, Cleveland, Ohio, *Herb Jackson and Cheryl Goldsleger*, 2001
Sylvia Schmidt Gallery, New Orleans, Louisiana, 1998
Arden Gallery, Boston, Massachusetts, 1996, 1995, 1992, 1990, 1988
Stephen Rosenberg Gallery, New York, New York, *Combined Perspective: Cheryl Goldsleger and Andrew Topolski*, 1994
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
Brenda Kroos Gallery, Cleveland, Ohio, 1993
Jessica Berwind Gallery, Philadelphia, Pennsylvania, 1992
Ann Jaffe Gallery, Miami, Florida, 1991
Galerie Simonne Stern, New Orleans, Louisiana, 1990
Albany Museum of Art, Albany, Georgia, 1990
Arkansas State University, State University, Arkansas, *Two-Person Exhibition*, 1989
Gray Gallery, East Carolina University, Greenville, North Carolina, 1986
High Museum of Art, Atlanta, Georgia, 1985
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985
University of Tampa, Tampa, Florida, *Two-Person Exhibition*, 1984
Mississippi Museum of Art, Jackson, Mississippi, 1983

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Carrol Reece Museum, Johnson City, Tennessee, 1983
The Progressive Corporation, Cleveland, Ohio, 1983
Bertha Urdang Gallery, New York, New York, *Cheryl Goldsleger and Donald Shambroom*, 1981
Danna Fine Arts Center, Loyola University, New Orleans, Louisiana, *Two-Person Exhibition*, 1980
Georgia Southern College, Statesboro, Georgia, 1980
Western Carolina University, Cullowhee, North Carolina, 1979
North Carolina State University, Raleigh, North Carolina, 1978

SELECTED GROUP EXHIBITIONS

Waterhouse & Dodd, New York, New York,
HER PERSONAL SPACE, *Women Artists and Contemporary Abstraction*, 2019
Alexandria Museum of Art, Alexandria, Louisiana, *Concrete & Adrift: On the Poverty Line*, 2019
Waterhouse & Dodd, New York, New York, *Contemporary Artists*, 2019
Cumberland Gallery, Nashville, Tennessee, *A 39 Year Retrospective*, 2019
Telfair Museum, Jepson Art Center, *"Rolling Stone Press: Human Considerations,"* 2018
Birmingham Museum of Art, Birmingham, Alabama, *"An Exploration of Line,"* 2018
Cumberland Gallery, Nashville, Tennessee, *The Professors*, 2017
Art Miami, Miami, Florida, Waterhouse & Dodd Gallery, New York, New York, 2017
Expo Chicago, Chicago, Illinois, Waterhouse & Dodd Gallery, New York, New York, 2017
Art New York, New York, New York, Waterhouse & Dodd Gallery exhibition, 2017
Art Wynwood, Miami, Florida, Waterhouse & Dodd Gallery exhibition, 2017
Vanderbilt University Fine Arts Gallery, Nashville, Tennessee, *Close Readings: American Abstract Art from the Vanderbilt Fine Arts Gallery*, 2016
Cumberland Gallery, Nashville, Tennessee, *Artists Select*, 2016
J. Wayne Stark Gallery, Texas A&M University, College Station Texas, *Heated Exchange*, 2016
Blue Spiral 1 Gallery, Asheville, North Carolina, *Intersect: Art + Architecture*, 2015
Cumberland Gallery, Nashville, Tennessee, *35th Anniversary Exhibition*, 2015
C. Grimaldis Gallery, Baltimore, Maryland, *Extending the Line 3D*, 2014
The McKinney Art Center, Dallas, Texas, *MAC 20*, 2014
Zuckerman Museum of Art, Kennesaw, Georgia, *See Through Walls*, 2014
Art Center Sarasota, Sarasota, Florida, *Heated Exchange*, 2014
Ackland Art Museum, University of North Carolina, Chapel Hill, North Carolina, *In Pursuit of Strangeness...*, 2013
Harper Center for the Arts, Presbyterian College, Clinton, South Carolina, *Heated Exchange*, 2012
Cumberland Gallery, Nashville, Tennessee, *Paper*, 2011
Sandler Hudson Gallery, Atlanta, Georgia, *Have a Seat*, 2011
Art Chicago, Chicago, Illinois, Cumberland Gallery Exhibition, 2011
Los Angeles Art Show, Los Angeles, California, *Cumberland Gallery Exhibition*, 2010
Art Chicago, Chicago, Illinois, *Cumberland Gallery Exhibition*, 2010

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Museum of Arts and Sciences, Macon, Georgia, *Painter's Reel*, 2009. Traveled to: Telfair Museum, Savannah, Georgia

Parkland Gallery, Champaign, Illinois, *Tabula Rasa, A Drawing Exhibition*, 2008
Curators and catalogue essays: Joan Stolz and Matthew Watt

Cumberland Gallery, Nashville, Tennessee, *Intelligent Design*, 2008 Museum of the Arts, Anderson Gallery,

Virginia Commonwealth University, Richmond, Virginia, *The Divas and Iron Chefs of Encaustic Exhibition*, 2008.

Frederieke Taylor Gallery, New York, New York, *A Time to Build and A Time to Tear Down*, 2007

Lee Gallery, Clemson University, Clemson, South Carolina, *The Unseen*, 2007

Kidder Smith Gallery, Boston, Massachusetts, *The Bridge Art Fair*, London, England, 2007

Kidder Smith Gallery, Boston, Massachusetts, *Art Expo Chicago*, 2007

Rosenberg + Kaufman Fine Art, New York, New York, *Palm Beach Art Fair*, 2007

American Embassy in Stockholm, Sweden, *Art in Embassies Program*, 2007

Greenville County Museum of Art, Greenville, South Carolina, *Elements of Style*, 2006

Kidder Smith Gallery, Boston, Massachusetts, *The Bridge Art Fair*, Miami, Florida, 2006

Gallery Joe, Philadelphia, Pennsylvania, *Grid Lock*, 2006

Museum of Contemporary Art of Georgia, Atlanta, Georgia, *Drawn in Georgia*, 2006

Fifth Floor Gallery, New York, New York, *New Works Exhibition*, 2004

Krannert Museum, University of Illinois, Champaign, Illinois, *Drawings of Choice from a New York Collection*, 2002.
Traveled to: Arkansas Arts Center, Little Rock, Arkansas; Georgia Museum of Art, Athens, Georgia; Bowdoin College Museum of Art, Brunswick, Maine; Cincinnati Art Museum, Cincinnati, Ohio. 2002 – 2003

Rosenberg + Kaufman Fine Art, New York, New York, *Intrepid*, 2002

Albright Knox Art Gallery, Buffalo, New York, *Etchings and Monoprints*, 2002

Ackland Art Museum, University of North Carolina, Chapel Hill, North Carolina, *Eye in the Sky*, 2002

Rosenberg + Kaufman Fine Art, New York, New York, *Time and Place*, 2001

North Carolina Museum of Art, Raleigh, North Carolina, *Interiors*, 2000

Rosenberg + Kaufman Fine Art, New York, New York, *(un)resolved*, 2000

SELECTED GROUP EXHIBITIONS (continued)

Pratt Institute of Art, New York, New York, *Women and Geometric Abstraction*, 1999
Exhibited at the Pratt Manhattan and Pratt Institute, Brooklyn, New York

Montclair Art Museum, Montclair, New Jersey, *Waxing Poetic: Encaustic Art in America*.
Traveled to: The Knoxville Museum of Art, Knoxville, Tennessee, 1999-2000

C. Kermit Ewing Gallery, The University of Tennessee, Knoxville, Tennessee, *Affinities with Architecture*, 1998
Traveled to: Biggin Gallery, Auburn University, Auburn, Alabama, 1998; Belk Gallery, Western Carolina University, Cullowhee, North Carolina; Carroll Reece Museum, Johnson City, Tennessee; Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia; The University of Central Florida Art Gallery,

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Orlando, Florida; and Clemson University, Clemson, South Carolina, 1999.
Islip Art Museum, East Islip, New York, *A Walk in the Woods*, 1996
National Museum of Women in the Arts, Washington, DC, *Nine Women in Georgia*,
1996
New Orleans Museum of Art, New Orleans, Louisiana, *New Orleans Triennial*, 1995
Stephen Rosenberg Gallery, New York, New York, *Paint and Paper*, 1995
Heath Gallery, Atlanta, Georgia, *Minimal Expressions*, 1995
American Academy and Institute of Arts and Letters, New York, New York, 1994
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 from the Collection*, 1989
Corcoran Gallery, Washington, DC, *41st Biennial Exhibition of American Painting*.
Traveled to: New Orleans Museum of Art, New Orleans, Louisiana; Norton
Gallery, West Palm Beach, Florida; Georgia Museum of Art, Athens, Georgia,
1989
American Academy and Institute of Arts and Letters, New York, New York, 1987
Brooklyn Museum, Brooklyn, New York, *Recent Acquisitions*, 1986
Ivan Dougherty Gallery, City Art Institute, Sydney, Australia, *Drawing Invitational, An
Exhibition from New York*, 1986
Virginia Museum of Fine Arts, Richmond, Virginia, *Drawings: Seven Points of
View*, touring exhibition, 1985-1987
Islip Art Museum, East Islip, New York, *Hard Line*, 1984
The Institute of Contemporary Art, Philadelphia, Pennsylvania, *Connections*, 1983
The New Gallery of Contemporary Art, Cleveland, Ohio, *Ohio Selections: I*, 1982
Charles Foley Gallery, Columbus, Ohio, *Longitudes and Latitudes*, 1982
Dayton Art Institute, Dayton, Ohio, *Art on Paper*, 1980
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, *Personal
Statements: Drawing*, 1979

SELECTED AWARDS AND COMMISSIONS

Commission, Gramercy Hedge Fund, Greenwich, Connecticut, *Painting*, 2012
Scholarly Support Grant, Georgia State University, 2011-2012
Commission, Hartsfield-Jackson International Airport, Atlanta, Georgia, 2009
Outstanding Faculty Achievement Award, Georgia State University, 2006
Commission, Greenville County Museum of Art, Greenville, South Carolina, 2003
Artist Grant, The Fifth Floor Foundation, New York, New York, 1999
Travel Award, College Art Association, New York, New York, 1996
Commission, Campaign Headquarters, Los Angeles, California, *Two Works on Paper*,
1996
La Napoule Foundation Fellowship, La Napoule, France, 1995
Purchase Award, American Academy and Institute of Arts and Letters, New York, New
York, Childe Hassam Purchase Fund, 1994, 1988
US/France Fellowship, Cite Internationale des Arts, Paris, France, 1993
National Endowment for the Arts, Senior Artist's Fellowship, 1991

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RJR/SECCA Fellowship, Southeastern Center for Contemporary Art, Winston Salem, North Carolina, 1986

First Prize, East Tennessee State University, Positive/Negative, Johnson City, Tennessee, 1986

National Endowment for the Arts, Senior Artist's Fellowship, 1982

Ohio Arts Council, Senior Artist's Fellowship: Drawing 1982

Pennsylvania Council on the Arts, Artist's Fellowship: Drawing 1981

SELECTED PUBLICATIONS

Place in Modern Jewish Culture and Society, edited by Richard I. Cohen, artwork for the frontispiece: *Association*, published by Oxford University Press, Oxford, England, 2018

Isonomia and the Origins of Philosophy, by Kojin Karatani, artwork for the cover: *Indeterminate*, published by Duke University Press, 2017

Unquiet Territories, The Art of Cheryl Goldsleger, Morris Museum of Art, Augusta, Georgia, 2016

Essays by Lilly Wei, JD Talasek, and Fran Kaufman

The Structure of World History, by Kojin Karatani, artwork for cover: *Chambers*, published by Duke University Press, Durham, North Carolina, 2014

Extending the Line 3D, catalog, C. Grimaldis Gallery, Baltimore, Maryland.

Essay by Fran Kaufman, Kaufman Vardy Projects, 2014

Cheryl Goldsleger: The NAS Project, catalog, National Academy of Sciences, Washington, DC, 2013. Essay by Dr. Rena Hoisington.

Issues in Science and Technology, National Academy of Sciences, Washington, DC, Volume XXV, Number 2, Winter 2013, Cover and pages 38 – 45.

Convergence, The Art Collection of the National Academy of Sciences, edited by JD Talasek and Alana Quinn, Cultural Programs of the National Academy of Sciences, Washington, DC, 2012

Heated Exchange, Contemporary Encaustic, catalog, curator Reni Gower, 2012

Issues in Science and Technology, 25th Anniversary Issue, National Academy of Sciences, Washington, DC, Volume XXIX, Number 4, Summer 2009, pages 62–86.

Art, A Personal Journey, Davis Art Publication, Worcester, Massachusetts, One reproduction, *Solar House*, 2009

Drawing Structure and Vision, by Joanne Stryker and Fritz Drury, Prentice Hall, Upper Saddle River, New Jersey, Five drawings reproduced: *Plateau, Vortex, Echo, Centrum II, Extended, Complex*, 2009.

The Tampa Review, University of Tampa Press, Tampa, Florida, "Portal," drawing by Cheryl Goldsleger. Volume 35, Spring 2008.

Calyx: A Journal of Art and Literature by Women, Corvallis, Oregon, *Women's Building and YWCA II*, paintings by Cheryl Goldsleger. Volume 24, Number 2, Winter 2008

Tabula Rasa, by Joan Stolz and Matthew Watt. Parkland Gallery, 2008

The Divas and Iron Chefs of Encaustic Exhibition, catalog, curator: Reni Gower, Essays by Joanne Mattera and Virginia Spivey, 2007

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- Order(ed)*, catalogue, Gallery Siano, curator: Julie Karabenick, essay by Roberta Fallon, 2006
- utopia*, work by Cheryl Goldsleger, catalog, Museum of Contemporary Art of Georgia, Atlanta, Georgia.
Essay by Rex Weil, 2003
- Drawings of Choice from a New York Collection*, catalog, Krannert Museum, University of Illinois, Champaign, Illinois.
Curator: Josef Helfenstein. Catalogue essays by Josef Helfenstein and Jonathan Fineberg, 2002
- Artists of the Heath Gallery, 1963 - 1998*, catalog, Museum of Contemporary Art of Georgia, Atlanta, Georgia. Curator and essays by John Howett, Laura Lieberman and Gudmund Vigtel, 2002
- Cheryl Goldsleger, Improvisations*, Halsey Gallery, College of Charleston, Charleston, South Carolina.
Essays by Ron Platt and Mark Sloan, 2002
- The Art of Encaustic Painting*, by Joanne Mattera, Watson-Guptill Publications, New York, 2001
- Spirit Maps*, by Joanna Arettam, Red Wheel/Weiser, LLC, York Beach, Maine, 2001
- Interiors*, catalogue, North Carolina Museum of Art, Raleigh, North Carolina.
Curator and essay by Huston Paschal. 2000
- Waxing Poetic, Encaustic Art in America*, catalog, Montclair Museum of Art, Montclair, New Jersey. Essays by Gail Stavitsky, Daniele Rice, and Richard Frumess, 1999
- Cheryl Goldsleger*, catalog, Rosenberg + Kaufman Fine Art, New York, New York.
Essay by Lilly Wei, 1999
- Affinities with Architecture*, catalog, University of Tennessee, Knoxville, Tennessee.
Curator: Sam Yates, essay by Marya Roland, 1998
- A Walk in the Woods*, catalog, Islip Art Museum, East Islip, New York.
Curator and essay by Karen Shaw, 1996
- Nine Women in Georgia*, National Museum of Women in the Arts, Washington, DC. Curator and essay by Gudmund Vigtel, 1996
- 1995 New Orleans Triennial*, catalog, New Orleans Museum of Art, New Orleans, Louisiana. Curator and essay by Dan Cameron, 1995
- Probation & Parole*, by Howard Abadinsky, 5th Edition, artwork for cover, published by Prentice Hall, Englewood Cliffs, New Jersey, 1994
- Cheryl Goldsleger*, catalog, Bertha Urdang Gallery, New York, New York, 1993
- Cheryl Goldsleger*, catalog, Palazzo Casali, Cortona, Italy. Essay by Marco Scotini, 1993
- 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*, catalog, The Corcoran Gallery of Art, Washington, DC. Curator and essay by William Fagaly, 1989
- Cheryl Goldsleger*, Bertha Urdang Gallery, New York, New York.
Essay by Dr. Carla Schulz-Hoffmann, 1989
- City on a Hill*, catalog, Palazzo Casali, Cortona, Italy; Church of San Stae, Venice, Italy; and the Georgia Museum of Art, Athens, Georgia, 1989

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SECCA Seven 10, catalog, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. Essay by Jon Meyer, 1987
Drawing-Invitational, An Exhibition from New York, catalog, Ivan Dougherty Gallery, City Art Institute, Sydney, Australia, 1986
A Sense of Place, Contemporary Southern Art, catalog, Minneapolis College of Art and Design, Minneapolis, Minnesota. Essay by Eleanor Heartney, 1986
1986 New Orleans Triennial, catalog, The New Orleans Museum of Art, New Orleans, Louisiana. Curator and essay by Douglas G. Schultz, 1986
Southern Comfort/Discomfort, catalog, Mint Museum, Charlotte, North Carolina. Essay by Jon Meyer, 1986
Cheryl Goldsleger Architectural Paintings and Drawings, The High Museum, Atlanta, Georgia. Interview by Peter Morrin, 1985
Connections, catalog, The Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania. Curator and essay by Janet Kardon, 1983
Lisbon International Drawing Exhibition, catalog, Museum of Modern Art, Lisbon, Portugal, 1981

SELECTED REVIEWS, ARTICLES, CITATIONS

Juliet, Magazine of Contemporary Art, Trieste, Italy, *Personal Structures: Identities*, by Sara Buoso, May 23, 2019
Nashville Arts magazine, *The Professors by Noah Saterstrom*, December 2017
Burnaway.org, *Cheryl Goldsleger: "Unquiet Territories" at Morris Museum of Art in Augusta*, review by Brett Levine, February 7, 2017
Burnaway.org, *Cheryl Goldsleger at Sandler Hudson*, review by Jac Kuntz, October 19, 2016
ArtsATL.com, *Cheryl Goldsleger's "recent Works" takes a deconstructive approach to cartography*, review, by Rebecca Brantley, October 19, 2016
Atlanta Journal and Constitution, *Work inspired by maps, mapping focus of Goldsleger's show*, review, by Felicia Feaster, September 27, 2016
The Baltimore Sun, Baltimore, Maryland, review, *Line of Site*, by Tim Smith, April 17, 2015
Burnaway Inc., www.burnaway.org, review, *Studio Visit: Cheryl Goldsleger*, by Sherri Caudell, January, 14, 2015
Burnaway Inc., www.burnaway.org, review, *Zuckerman's Inaugural Shows Break Down Historical Barriers*, by Sherri Caudell, March 31, 2014
The Herald Sun, Durham, North Carolina, review, *Dual Exhibit a Win All Around*, by Blue Greenberg. June 27, 2013
Creative Loafing, *Rummaging through ATL museums' permanent collections*, by Cinque Hicks, January 17, 2011
Nashville Scene, Nashville Tennessee, *Intelligent Design*, by C. Kreyling, January 12, 2008
Boston Globe, Boston Massachusetts, *Pick of the Week*, by Cate McQuaid, June 22, 2006
The Philadelphia Inquirer, Philadelphia, Pennsylvania, *Artists who imagine...*, by Edith Newhall, May 19, 2006

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- Philadelphia City Paper, Philadelphia, Pennsylvania, *Drawing Spaces*, by Ellen Minsavage, June 1, 2006
- Philadelphia Weekly, Philadelphia, Pennsylvania, *All Spaced Out*, by Roberta Fallon, May 24 - 30, 2006
- ArtNet Magazine, online, *Social Structure*, by Donald Kuspit, July 5, 2005
<http://www.artnet.com/Magazine/reviews/kuspit7-5-05.asp>
- The Hudson Review, New York, New York, *Gallery Chronicle*, by Karen Wilkin
Volume LVIII, Number 2, Summer 2005, pages 290-293
- Art in America, New York, New York, *Designing Women: Recent Works by Cheryl Goldsleger.....*, by Jerry Cullum, pages 116 – 119, March, 2004.
- Atlanta Magazine, Atlanta, Georgia, *Best Showcase of Homegrown Art*, citation, December 2004
- Atlanta Journal and Constitution, Atlanta, Georgia, *Women Architects Inspire Artist's 'Utopia,'* by Catherine Fox. September 21, 2003
- The New York Observer, New York, New York, *Greatest Generation? Not By a Long Shot, But Interesting Show*, by Hilton Kramer, May 19, 2003
- The Portland Phoenix, Portland, Maine, *So Not Boring....*, by Sarah Morneau, April 25, 2003
- Style Weekly, Richmond, Virginia, *Architectural Vortex*, by Edwin Slipek, Jr., February 12, 2003
- Around Philly.com, Philadelphia Pennsylvania, *Painting the Picture*, by R. B. Strauss, June 15, 2001
- Art in America, New York, New York, *Cheryl Goldsleger at Rosenberg+Kaufman*, by Tom McDonough, February 2000
- Abstract Art On Line, *(un)resolved at Rosenberg + Kaufman Fine Art*, by Joseph Wallentini, January 15, 2000
- Atlanta Journal and Constitution, Atlanta, Georgia, *Abstracts with Emotional Pull*, by Jerry Cullum, December 3, 1999
- 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, *Cheryl Goldsleger*, critic's recommended listing by Ken Johnson, May 21, 1999
- Atlanta Journal and Constitution, Atlanta, Georgia, *Abstraction*, by Jerry Cullum, August 28, 1998
- The New York Times, New York, New York, *A Walk in the Woods*, by Helen A. Harrison, October 27, 1996
- The Suffolk County News, *A Walk in the Woods*, by John Lee, October 17, 1996
- Art in America, New York, New York, *Report from New Orleans: Dixie Buffet*, by Marcia Vetrocq, September 1995
- Atlanta Art Papers, Atlanta, Georgia, *1995 New Orleans Triennial*, by Dorothy Joiner
Volume 19, Number 4, July/August, 1995
- The Birmingham News, Birmingham, Alabama, *Artists Enter World of Multi-dimensional*, by James R. Nelson, January 29, 1995
- The Atlanta Journal and Constitution, Atlanta, Georgia,
Goldsleger's walls enclose both form, disorder, by Jerry Cullum, March 18, 1994
- Artforum, New York, New York, *Cheryl Goldsleger, Bertha Urdang Gallery*, by

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- Donald Kuspit, Volume XXXII, Number 3, November, 1993
- The Boston Phoenix, Boston, Massachusetts, *Off the Street*, by Cate McQuaid, July 24, 1992
- Philadelphia Inquirer, Philadelphia, Pennsylvania, *Journeys in Space and Time*, by Edward Sozanski, April, 1992
- Art Papers, Atlanta, Georgia, *Passing through Space: An Interview with Cheryl Goldsleger*, by Diane Mead, Volume 15, Number 1, January/February, 1991
- The Boston Herald, Boston, Massachusetts, *Painter Offers Architectural Perspectives*, by Joanne Silver, April 20, 1990
- New Art Examiner, Chicago, Illinois, *41st Corcoran Biennial Exhibition of Contemporary American Painting*, by Jay Murphy, Volume, 17 Number 5, January 1990
- The Times-Picayune, New Orleans, Louisiana, *Requiring a Double Take*, by Roger Green, January 12, 1990
- Art Papers, Atlanta, Georgia, *Leaving The South Behind: The Corcoran Biennial*, by Daniel Barbiero, Volume 13, Number 4, July/August, 1989
- Arts, New York, New York, *Cheryl Goldsleger*, by Joshua Decter, Volume 63, Number 8, April, 1989
- The Atlanta Journal and Constitution, Atlanta, Georgia, *41st Corcoran Biennial*, by Catherine Fox, April 23, 1989
- The Washington Post, Washington, DC, *Strange Dreams...*, by Paul Richard, April 5, 1989
- The Washington Times, Washington, DC, *Biennial*, by Jane Addams Allen, April 5, 1989
- Tampa Tribune, Tampa, Florida, *Artists Go 'Beyond Minimalism,'* by Joanne Milani, May 13, 1989
- Sarasota Herald Tribune, Sarasota, Florida, *Artists Take a Step 'Beyond Minimalism,'* by Joan Altabe, April 30, 1989
- The Atlanta Journal and Constitution, Atlanta, Georgia, *Goldsleger's Works Suggest a Wealth of Possibilities*, by Amy Jinkner-Lloyd, January 29, 1989
- The New Orleans Art Review, New Orleans, Louisiana, *Goldsleger, Scotti, Vartanian*, by Judith Bonner, May/June, 1988
- Times Picayune, New Orleans, Louisiana, *Four Exhibits at CAC*, by Roger Green, January 15, 1988
- Miami Herald, Miami Florida, *The Lannan Museum*, by Mike Wilson, November 29, 1987
- Spectator, Winston-Salem, North Carolina, *Hanging 10*, by Paul Govern, April 22, 1987
- New Art Examiner, Chicago, Illinois, *Southern Comfort/Discomfort*, by Patrick E. White, Volume 13, Number 9, May, 1986
- Art Papers, Atlanta, Georgia, *1986 New Orleans Triennial*, by D. Eric Bookhardt, Volume 10, Number 3, May/June, 1986
- Art Papers, Atlanta, Georgia, *Irreconcilable Differences*, by Ron Jones, Volume 10, Number 3, May/June, 1986
- Art Papers, Atlanta, Georgia, *Southern Expressions: Cheryl Goldsleger*, by Judy Knopf Rushin, Volume 10, Number 2, March/April, 1986
- The Atlanta Journal and Constitution, Atlanta, Georgia, *Goldsleger Exhibit A Study of Cultural Fragments*, by Catherine Fox, December 22, 1985

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- Arts, New York, New York, *Springtime on the Fringe*,
by Dan Cameron, Volume 60, Number 1, September, 1985
- The Atlanta Journal and Constitution, Atlanta, Georgia, *Festival Exhibits
Show Off Rich Community of Artists*, by Jan Avigkos, May 17, 1985
- 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
- Arts, New York, New York, *Cheryl Goldsleger*, by Evan Firestone,
Volume 59, Number 3, November, 1984
- The Commercial Appeal, Memphis, Tennessee, *Artists Merit Corner of
Their Own*, by Donald LaBadie, February 7, 1983
- The Clarion Ledger, Jackson, Mississippi, *Chairs Take on Character in Exhibit*,
by Ben Nichols, January 21, 1983
- The Columbus Dispatch, Columbus, Ohio, *Grids Theme of Exhibition at
Charles Foley Gallery*, by Jacqueline Hall, August 22, 1982
- Columbus-Citizen Journal, Columbus, Ohio, *Foley Features Emerging
Artists*, by Mat and Tricia Herbin, August 16, 1982
- Dialogue: The Ohio Arts Journal, Columbus, Ohio, *Reflections on Ten Ohio Artists:
Fire and Ice*, by Hilliard Goldfarb, Volume 5, Number 1, September/October,
1982
- The Plain Dealer, Cleveland, Ohio, *Ohio Selections: The New Gallery of
Contemporary Art*, by Helen Cullinan, June 20, 1982
- Art News, New York, New York, *Cheryl Goldsleger/Donald Shambroom:
Bertha Urdang Gallery*, by Gerrit Henry, Volume 81, Number 2, February, 1982
- Atlanta Art Papers, Atlanta, Georgia, *Maud Gatewood and Cheryl Goldsleger:
Heath Gallery*, by Valerie McKenzie, Volume 5, Number 1, January/February, 1981

PROFESSIONAL PRESENTATIONS

- Lecture on my work, Mary B. Martin School of the Arts, East Tennessee State
University, Johnson City, Tennessee 2018
- College Art Association Conference, Los Angeles, California, *Panel: Build It and They
Will Come*,
My presentation: *A Series of Fortunate Events*, 2018
- SECAC Conference, Birmingham, Alabama, *Panel: Representation amidst Abstraction*,
My presentation: *'The Duality of Space,'* 2018
- Lecture on my work, Georgia Museum of Art, Athens, Georgia, 2018
- Medical Illustration Conference, Augusta University and John Hopkins University,
Explorations: The Interplay between Old and New, 2017
- Art Now lecture in conjunction with *Unquiet Territories* exhibition, Morris Museum of Art,
Augusta University, Augusta, Georgia 2016
- Morris Eminent Scholar in Art, lecture in conjunction with *Explorations* exhibition,
Augusta University, Augusta, Georgia 2015
- Eminent Scholar, University of Huntsville, Huntsville, Alabama, 2014
- Campus visit involving presentations, workshops, and critiques.

SANDLER HUDSON GALLERY

- Southeast College Arts Conference, Sarasota, Florida, *Panelist, Heated Exchange Session One*, 2014
- Lecture on my work, College of Environment + Design, University of Georgia, Athens, Georgia, 2013
- Circle Gallery, Talk for Lamar Dodd School of Art students, University of Georgia, Athens, Georgia, 2013
- Panelist, *Divas and Iron Chefs of Encaustic*, School of the Arts, Virginia Commonwealth University, 2008
- Lecture on my work, Wesleyan College, Macon, Georgia 2008
- Lecture on my work, Department of Art, Clemson University, Clemson, South Carolina 2007
- Lecture on my work, Department of Art, University of Alabama, Tuscaloosa, Alabama 2006
- Panelist, Divas and Iron Chefs of Encaustic*, SECAC Conference, Vanderbilt University, Nashville, Tennessee, 2006
- Encaustic Workshop and Lecture, The Arts Center, St. Petersburg, Florida, 2006
- Lecture on my work, George Washington University, Washington, DC, 2006
- Lecture on my work, Morris Museum of Art, Augusta Georgia 2005
- Chair, Session Panel, College Art Association National Meeting, Atlanta, Georgia
Session entitled: *Drawing Dialogues*, 2005
- Encaustic Workshop and Lecture, Greenville County Museum of Art, Greenville, South Carolina 2004
- Presenter, College Art Association National Meeting, New York, New York, 2003
Session: Sideways Glances: Modernist Architecture Seen through the Eyes of Contemporary Artists. Presentation: Visible: Phantom Architecture.
- Panelist, *Artists and Architecture*, Museum of Contemporary Art of Georgia, Atlanta, Georgia, 2003
- Lecture on my work, Museum of Contemporary Art of Georgia, Atlanta, Georgia, 2003
- Lecture on my work and encaustic workshop, Department of Art, University of Richmond, Richmond, Virginia 2003
- Lecture on my work, *Art Beat Series*, Georgia Museum of Art, Athens, Georgia, 2003
- Encaustic Workshop, Atlanta Youth Connection, Atlanta, Georgia 2003
- Panel Chair, International Committee Conference Session, *Resources and Information on International Opportunities for Artists, Scholars, Faculty & Students*, College Art Association, Philadelphia, Pennsylvania, 2002
- Lecture on my work, Halsey Gallery, College of Charleston, Charleston, South Carolina, 2002
- Lecture on my work, Greenville County Museum of Art, Greenville, South Carolina, 2002
- Lecture on my work, University of Huntsville, Huntsville, Alabama, 2002
- Speaker, Exhibition Walk-through, *Drawings of Choice from a New York Collection*, Krannert Museum, University of Illinois, Champaign, Illinois, 2002
- Speaker, Symposium: *Structure and Perception: Three Voices of Minimalism*, University of Huntsville, Huntsville, Alabama, 2002
- Session Chair, International Task Force Roundtable Panel Session, College Arts Conference, Chicago, Illinois, 2001
- Interview and inclusion in SmArtistic: Experiencing Academics through the Arts,

SANDLER HUDSON GALLERY

a 30-minute television program to infuse the arts into all aspects of classroom learning. Produced by PeachStar Education Series and the Georgia Council for the Arts, 2001

Panelist, Southeastern College Art Conference, Norfolk, Virginia, “*What’s in an Assignment: Vital Dialogue or Archaic Terminology?*” Paper Title: “*More Than Just Looking at the Pictures,*” 1999

Lecture on my work, University of Florida, Gainesville, Florida, 1999

Lecture on my work, Western Carolina University, Cullowhee, North Carolina, 1999

Juror, Fine Arts Exhibition, Festival on the Square, Moultrie, Georgia, 1998

Lectures on my work, University of Georgia Studies Abroad Program, Cortona, Italy, 1979, 1989, 1990, 1991, 1992, 1994, 1995, 1996, 1997

Chair, Session Panel, College Art Association National Meeting, Boston, Massachusetts
Session entitled: *Painters Who Don’t Paint*, 1996

Lecture on my work, University of Huntsville, Alabama, Philosophy Department, Interdisciplinary lecture series on the ‘Meaning of Art,’ 1996

Lecture on my work, University of Montevallo, Montevallo, Alabama, 1995

Lecture on my work, Stephen Rosenberg Gallery, New York, New York
in conjunction with the exhibit *Combined Perspective*, 1994

Honorary State Artist, Georgia Art Education Association, Atlanta, Georgia, 1992

Lecture on my work, University of Georgia, Athens, Georgia, *Women in Art History Class*, 1991

Lecture, *Brief History of Photography*, Three Arts Club, Cornelia, Georgia, 1990

Panelist, Beyond Minimalism Symposium, Ringling School of Art, Sarasota, Florida, 1989

Encaustic Workshop and Lecture, University of Alabama, Huntsville, Alabama, 1987

Encaustic Workshop and Lecture, Wake Forest University, Winston-Salem, North Carolina, 1985

Lecture: A Survey of Contemporary Art, Georgia Southwestern College, Americus, Georgia, 1981

MUSEUM COLLECTIONS

Ackland Art Museum, University of North Carolina, Chapel Hill, North Carolina

Albright Knox Art Gallery, Buffalo, New York

Arkansas Arts Center, Little Rock, Arkansas

Baltimore Museum of Art, Baltimore, Maryland

Brooklyn Museum, Brooklyn, New York

Brunnier Gallery and Museum, Ames, Iowa

The Columbus Museum, Columbus, Georgia

The Fogg Art Museum, Harvard University, Cambridge, Massachusetts

Greenville County Museum of Art, Greenville, South Carolina

High Museum, Atlanta, Georgia

The Hunter Museum, Chattanooga, Tennessee

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

SANDLER HUDSON GALLERY

Museum of Contemporary Art of Georgia, Atlanta, Georgia
Museum of Modern Art, New York, New York
National Academy of Sciences, Washington, DC
New Mexico Museum of Art, Santa Fe, New Mexico
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
Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Alabama
Tel Aviv Museum, Tel Aviv, Israel
Vanderbilt University Fine Arts Gallery, Nashville, Tennessee
Yale University Art Gallery, New Haven, Connecticut

PUBLIC COLLECTIONS

Aaron Rents, Atlanta, Georgia
Alabama Power and Light Company, Birmingham, Alabama
Appalachian State University, Boone, North Carolina
Aronov Realty, Montgomery, Alabama
Aurora Capital Group, Los Angeles, California
Barclays Bank, Mexico City, Mexico
Barnett Bank, Jacksonville, Florida
The Boston Consulting Group, Boston, Massachusetts
Brigham and Women's Hospital, Boston, Massachusetts
British Petroleum of America, Boston, Massachusetts
Cablevision, Inc., New York, New York
Chase Manhattan Bank, New York, New York
Chattahoochee Valley Art Association, LaGrange, Georgia
Coca Cola, Atlanta, Georgia
Cohen & Lord Law Firm, San Francisco, California
Crest Furniture, Atlanta, Georgia
Davis, Polk and Wardell, New York, New York
Elkay Properties, Atlanta, Georgia
Equitable Life Assurance Company, New York, New York
Federal Reserve Building, Atlanta, Georgia
Freescale Semiconductor, Inc. New York, New York
Georgia Council for the Arts, Atlanta, Georgia
Georgia Technology Authority, Augusta, Georgia
Goodwin, Procter and Hoar, Boston, Massachusetts
Gramercy Hedge Fund, Greenwich, Connecticut
Hale and Dorr Law Firm, Boston, Massachusetts
Hartsfield Jackson International Airport, Atlanta, Georgia
Hewlett Packard Corporation, Atlanta, Georgia
The Hoffman Companies, Boston, Massachusetts
Hull-McKnight Cyber Training Academy, Augusta, Georgia
Janney Montgomery Scott, Inc., Philadelphia, Pennsylvania
John Wieland Homes, Atlanta, Georgia
King and Spaulding Law Firm, Atlanta, Georgia

SANDLER HUDSON GALLERY

KTR Capital Partners, New York, New York
Liberty Mutual, Boston, Massachusetts
Lilly Industries, Indianapolis, Indiana
Loomis Sayles & Company, Boston, Massachusetts
Long, Aldridge, Norman, Atlanta, Georgia
McCall and Almy, Boston, Massachusetts
McDonalds Corporation, Oak Brook, Illinois
McGraw Hill Publishing, Inc., New York, New York
Miller Brewing Company, Albany, Georgia
National Academy of Sciences, Washington, DC
Northern Telecom Corporation, Atlanta, Georgia
Pfizer Inc., New York, New York
The Progressive Corporation, Cleveland, Ohio
Prudential Insurance Company, Newark, New Jersey
Rittenhouse Hotel, Philadelphia, Pennsylvania
Rockwell International, Cleveland, Ohio
Scudder, Stevens and Clark Inc., Boston, Massachusetts
Silver Bridge Advisors, Boston, Massachusetts
Skadden, Arps, Slate, Meager, and Flom Law Firm, New York, New York
Standard Oil of Ohio, Cleveland, Ohio
State of Washington, Olympia, Washington
State of Georgia, Atlanta, Georgia
Stephens Company, Little Rock, Arkansas
Troutman Sanders, Atlanta, Georgia
Weeks and Candler, PC, Atlanta, Georgia
Wilma Real Estate, Atlanta, Georgia
Wyeth Laboratories, Collegeville, Pennsylvania
Yamaha Corporation, Newnan, Georgia