

Robert Sagerman
Curriculum Vitae

Education

- 2008 Ph.D., New York University, Dept. of Hebrew and Judaic Studies
- 2000 M.A., New York University, Dept. of Religious Studies
- 1998 M.A., Pratt Institute, Dept. of Art History
- 1998 M.A., Pratt Institute, Dept. of Fine Arts
- 1990 B.A., Pratt Institute, Dept. of Fine Arts
- 1984-86 United States Military Academy

Solo Exhibitions

- 2024 Cris Worley Fine Art, Dallas, TX
- 2023 *Numinous Substance*, Nancy Toomey Fine Art, San Francisco, CA
Solo booth, Art Karlsruhe Art Fair, Renate Bender Gallery, Karlsruhe, Germany
- 2022 *Noplace Place*, Marcia Wood Gallery, Atlanta, GA
Scintillae, Cris Worley Fine Arts, Dallas, TX
- 2020 *Permutation as Refinement*, Cris Worley Fine Arts, Dallas, TX
- 2019 *Efflux*, Brian Gross Fine Art, San Francisco, CA
Instantiations, Philip Slein Gallery, St. Louis, MO
- 2018 *Small Gestures, and the Fullness of Fields*, Cris Worley Fine Arts, Dallas, TX
- 2017 *Groundwork*, Galerie Peithner-Lichtenfels, Vienna, Austria
Totalizations, Marcia Wood Gallery, Atlanta, GA
- 2016 *Cumulus*, Brian Gross Fine Art, San Francisco, CA
Monochrome Paintings, Philip Slein Gallery, St. Louis, MO
- 2014 *Far Closer*, Margaret Thatcher Projects, New York
- 2013 Peter Blake Gallery, Laguna Beach, CA
Openings, Marcia Wood Gallery, Atlanta, GA
- 2012 *It's Time*, Margaret Thatcher Projects, New York
Still Without Cessation, Brian Gross Fine Art, San Francisco, CA
- 2011 Galerie Renate Bender, Munich, Germany
Ermanno Tedeschi Gallery, Rome, Italy
- 2010 *The Number Escapes Me*, Marcia Wood Gallery, Atlanta, GA
- 2009 *On and On: Inquiries into Indeterminacy*, Margaret Thatcher Projects, New York
Workings, Brian Gross Fine Art, San Francisco, CA
Ermanno Tedeschi Gallery, Turin and Milan, Italy
- 2008 *Pathways to Presence*, Galerie Renate Bender, Munich, Germany
Never. Ever., Marcia Wood Gallery, Atlanta, GA

- 2007 *dematerializations / interstices / permutations*, Brian Gross Fine Art, San Francisco, CA
Activity, Margaret Thatcher Projects, New York
- 2006 *Recent Paintings*, Galerie Renate Bender, Munich, Germany
Innumerable Naught Nary, Marcia Wood Gallery, Atlanta, GA
- 2005 *Amassing Color*, Margaret Thatcher Projects, New York
Marking Time, Brian Gross Fine Art, San Francisco, CA
- 2004 Marcia Wood Gallery, Atlanta, GA
- 2003 *435,546 Marks*, Margaret Thatcher Projects, New York

Two- and Three-Person Exhibitions

- 2021 *High Performance Color*, with John Clement, Heather Gaudio Fine Art, New Canaan, CT
Color Constructs, with Harald Pompl, Galerie Renate Bender, Munich, Germany
- 2017 *minimalsensualphysical*, with Matt McClune and Jeremy Thomas, Galerie Renate Bender, Munich, Germany
Introductions, Cris Worley Fine Art, Dallas, TX
- 2014 *Object Painting; Painting Object*, with Bill Thompson, Galerie Renate Bender, Munich, Germany

Group Exhibitions

- 2023 *Smalls*, Charlotte Jackson Fine Art, Santa Fe, NM
Summer Group Show, Philip Slein Gallery, St. Louis, MO
What's Out There? Five American Artists, Galerie Renate Bender, Munich, Germany
- 2022 *Small(ish) Treasures*, Nancy Toomey Fine Art, San Francisco, CA
Smalls, Charlotte Jackson Fine Art, Santa Fe, NM
GESTURE/COLOR/FORM, Brian Gross Fine Art, San Francisco, CA
Pique, Marcia Wood Gallery, Atlanta, GA
Violet Veil, Charlotte Jackson Fine Art, Santa Fe, NM
- 2021 *Smalls*, Charlotte Jackson Fine Art, Santa Fe, NM
Black is Beautiful, Galerie Renate Bender, Munich, Germany
Works On Paper, Philip Slein Gallery, St. Louis, MO
Purple Rain, Charlotte Jackson Fine Art, Santa Fe, NM
Neapolitan, Charlotte Jackson Fine Art, Santa Fe, NM
- 2020 *Smalls*, Charlotte Jackson Fine Art, Santa Fe, NM
Curated by...Erhard Witzel, Galerie Renate Bender, Munich, Germany
Summer Selections, Heather Gaudio Fine Art, New Canaan, CT
30th Anniversary Exhibition, Brian Gross Fine Art, San Francisco, CA
Summer Group Exhibition, Charlotte Jackson Fine Art, Santa Fe, NM
The Queen of Color, Charlotte Jackson Fine Art, Santa Fe, NM
20/20, Philip Slein Gallery, St. Louis, MO
- 2019 *Summer Highlights*, Cris Worley Fine Art, Dallas, TX

- Weiss*, Galerie Renate Bender, Munich, Germany
Weiss, Galerie Haas, Ingolstadt, Germany
- 2018 *Room for Play*, Heather Gaudio Fine Art, New Canaan, CT
Improvisations and Premeditations, Philip Slein Gallery, St. Louis, MO
Emerging to Established, Krause Gallery, New York
- 2017 *The Spirit of Abstraction*, Philip Slein Gallery, St. Louis, MO
Opening Scene, Marcia Wood Gallery, Atlanta, GA
Black & White, QuadrART, Dornbirn, Austria
- 2016 *Big Art/Small Scale*, Philip Slein Gallery, St. Louis, MO
50 Shades of Red, Galerie Renate Bender, Munich, Germany
Gallery Artists, Peter Blake Gallery, Laguna Beach, CA
- 2015 *Summer Group Show*, Peter Blake Gallery, Laguna Beach, CA
Hot Spots, Margaret Thatcher Projects, New York
Black and White, Galerie Renate Bender, Munich, Germany
Schwarz auf Weiss, Museum Für Konkrete Kunst, Ingolstadt, Germany
Mostly Monochrome, Galerie Renate Bender, Munich, Germany
- 2014 *Pouring it On*, The Herter Gallery, University of Massachusetts at Amherst
Summer Formal, Peter Blake Gallery, Laguna Beach, CA
E Artists, Ermanno Tedeschi Gallery, Tel Aviv, Israel
Faszination FARBE, Kunsthaus Furstenfeldbruck, Germany
- 2013 *New Year 2013*, Margaret Thatcher Projects, New York
Living Grey, Mies van der Rohe House, Berlin, Germany
Excavating Layers, Richmond Art Center, Richmond, CA
The Nature of Abstraction, Peter Blake Gallery, Laguna Beach, CA
- 2012 Ermanno Tedeschi Gallery, Turin, Italy
Peter Blake Gallery, Laguna Beach, CA
- 2011 *.World*, Ermanno Tedeschi Gallery, Tel Aviv, Israel
- 2010 *Elevazioni e Permutazioni*, PaRDeS, Mirano, Italy
Gesture, Brian Gross Fine Art, San Francisco, CA
Monochrome II, Galerie Renate Bender, Munich, Germany
- 2009 *Pure Paint*, Henry Gregg Gallery, Brooklyn, NY
Common Ground: Color, Charlotte Jackson Fine Art, Santa Fe, NM
- 2008 *Material Color*, Hunterdon County Art Museum, Clinton, NJ
This Just In, Marcia Wood Gallery, Atlanta, GA
The Fascination of the Color Red, Galerie Renate Bender, Munich, Germany
- 2007 *Luxe*, Marcia Wood Gallery, Atlanta, GA
...das viereckige rot?, Galerie Albert Baumgarten, Freiburg, Germany
Farbe, Galerie Hübner, Frankfurt, Germany
Surface Impressions, Islip Art Museum, Islip, NY
- 2006 *Don't Touch*, Galerie Renate Bender, Munich
Blue!, Karl Ernst Osthaus-Museum Hagen, Germany
- 2005 *Summer Sensation*, Margaret Thatcher Projects, New York
About Paint, Westport Arts Center, Westport, CT
Living Gray, Karl-Ernst Osthaus-Museum, Hagen, Germany
- 2004 *Exhibition for World Peace*, Gallery Bijitsu-Sekai, Tokyo, Japan
ArtHouse, Margaret Thatcher Projects, New York

- Painting as Process: Re-evaluating Painting*, La Salle SIA College of the Arts, Singapore
- Die Farbe hat Mich II*, Karl Ernst Osthaus-Museum, Hagen, Germany
- Group Exhibition, M% Gallery, Cleveland, OH
- Innovate*, Marcia Wood Gallery, Atlanta, GA
- 2003 *Seeing Red: An International Exhibition of Non-Objective Painting, Part II*, Hunter College/Times Square Gallery, New York, NY
- Tickled Pink*, Marcia Wood Gallery, Atlanta, GA
- 2002 *Breathing Room*, Margaret Thatcher Projects, New York, NY
- Blobs, Wiggles, Dots, Webs and Crustillations*, The Work Space, New York. Curated by Lucio Pozzi.
- Group Exhibition*, Roy Boyd Gallery, Chicago, IL
- 2001 *Sharon Brant, Robert Sagerman, Don Voisine*, Margaret Thatcher Projects, New York
- Items from the Permanent Collection*, Williamsburg Art and Historical Center, Brooklyn, NY
- 2000 *01.15.00*, Gale Gates, et al, Brooklyn, NY
- 1999 *Size Matters*, Gale Gates, et al, Brooklyn, NY
- Group Exhibition*, Gale Gates, et al, Brooklyn, NY
- 1998 *The Calculus of Transfiguration*, Williamsburg Art and Historical Center, Brooklyn, NY
- Higher Worlds*, Pelham Art Center, Pelham, NY
- 1997 *Downtown Arts Annual Group Exhibition*, New York. Juried by Fereshteh Daftari, Martin Eisenberg and Charlotta Kotik.
- Symposium Finalist, NY. Work selected by Michael Brenson, critiqued by Janet Koplos, Donald Kuspit, Peter Schjeldahl and Simon Watson.
- 1993 *Group Exhibition of Drawings*, Alexander Gallery, New York.
- Three Young Future Majors*, Alexander Gallery, New York.

Bibliography

- “Robert Sagerman @ Nancy Toomey,” by David M. Roth, *Squarecylinder.com*, September 28, 2023.
- “Todd Camplin Weekly: Robert Sagerman and Maysey Craddock,” by Todd Camplin, *Modern Dallas*, May 4, 2018.
- “Cullum’s Notebook: Drennen and Sagerman Offer Intriguing Mysteries that Reward Deeper Engagement,” by Jerry Cullum, *ArtsAtl.com*, January 19, 2018.
- Robert Sagerman; Black Diptychon 9,165 2014 + 8,183 2013*, monograph, essay by Michael Fehr, foreword by Hans Burchard von Harling, Immenstadt, Germany, 2017.
- “Robert Sagerman @ Brian Gross,” by Larry Gipe, *Squarecylinder.com*, June 30, 2016.
- Schwarz auf Weiss*, exhibition catalog, Museum Für Konkrete Kunst, Ingolstadt, Germany, 2015.
- “Fairy Queen: Art Miami’s Consistency in Quality Can Rival Art Basel/Miami Beach,” by Joan Boykoff Baron and Reuben M. Baron, *Artcritical.com*, December 5th, 2014.

Mainly Grey (Hauptsache Grau), exhibition catalog by Michael Fehr, Mies van der Rohe House, Berlin, Germany, 2013.

“Interview with Art Miami Director Nick Korniloff,” by Heike Dempster, *Miamiartzine.com*, November 29, 2013.

“Robert Sagerman at Marcia Wood Gallery,” by Sara Riff, *Burnaway.org*, October 15, 2013.

“Robert Sagerman and the Process of Creation,” by Jaap le Poole, *Colorobjects.com*, December 2, 2012.

“Transfer of Meaning: the Momentum of Abstract Painting,” by Claire Lieberman, *Art Experience: New York City*, Spring, 2012.

“Robert Sagerman: ‘It’s Time,’” by Matthew Hassell, *NY Arts*, February, 2012.

“Robert Sagerman’s ‘It’s Time’ Exhibition Dazzles,” by Mia Macfarlane, *Downtown*, January 16, 2012.

“Tactility as Mysticism; Robert Sagerman at Margaret Thatcher Projects,” by Franklin Einspruch, *The New York Sun*, January 13, 2012.

“Robert Sagerman’s scrumptious paintings and Claire Lieberman’s piquant sculptures at Marcia Wood Gallery,” by Catherine Fox, *ArtCriticATL.com*, April 19, 2010.

“Robert Sagerman,” catalog essay by Michael Amy, Turin, 2009. *Material Color*; Exhibition catalog, 2009. The Hunterdon County Art Museum, Clinton, NJ.

“What I Saw at Art Basel: Day 1,” Emma Trelles, *South Florida Sun-Sentinel*, December 5, 2007.

“Scratching the ‘Surface’ and teasing your senses,” by Ariella Budick, *Newsday*, April 2007.

“Indeterminable Painting: Thoughts on the Work of Robert Sagerman,” catalog essay by Michael Fehr, Munich, 2006.

Review of the exhibition “Living Gray” by Thomas W. Kuhn, *Kunstform International*, No. 176, June 2005.

Living Gray. Exhibition catalogue, 2005. The Karl Ernst Osthaus-Museum, Hagen, Germany. *K-West*, April, 2005. Review of the exhibition *Living Gray*, by Stefanie Stadel. *SF Weekly*, May 25, 2005. Review by Sharon Mizota.

Abstract Painting: Concepts and Techniques, by Vicky Perry, 2005

About Paint, Exhibition catalog, 2005.

Art Festival for World Peace. Exhibition catalog, 2004. Gallery Bijitsu-Sekai, Tokyo, Japan.

“Robert Sagerman at Marcia Wood Gallery,” by Cathy Byrd, *Art in America*, December 2004.

Cullum, Jerry. “Review,” *The Atlanta Journal Constitution*, February 1, 2004.

Fox, Catherine. “Review,” *The Atlanta Journal Constitution*, May 6, 2004.

“The Intricate Precision of the Field The Kabbalistic Mysticism of Robert Sagerman,” by Mark Daniel Cohen, *NY Arts*, September 2003.

Seeing Red: An International Exhibition of Non-Objective Painting. Exhibition catalog, 2003. The Karl-Ernst Osthaus-Museum, Hagen, Germany.

“Driven to Abstraction,” by Amei Wallach, *Art News*, November 2003

“The Epistemological Movement in Late 20th Century Art: The Williamsburg Circle,” by Terrence Lindall, *NY Arts Magazine*, February 2002.

“Ultimo indirizzo Brooklyn,” by Enzo Siciliano, *La Repubblica*, June 14, 1999.

Museum Collections

The Karl Ernst Osthaus-Museum, Hagen, Germany.

Portland Art Museum, Portland, Oregon.

Museum Für Konkrete Kunst, Ingolstadt, Germany.

Publications Authored

The Serpent Kills or the Serpent Gives Life: the Kabbalist Abraham Abulafia's Response to Christianity. Boston: Brill, 2011.

“The Syncretic Esotericism of Egidio da Viterbo and the Development of the Sistine Chapel Ceiling Program.” *Acta ad Archaeologiam et Artium Historiam Pertinentia* 19 (2005): 37-76.

“A Kabbalistic Reading of the Sistine Chapel Ceiling.” *Acta ad Archaeologiam et Artium Historiam Pertinentia* 16 (2002): 93-177.