

**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
- 1984-1986 United States Military Academy

**Solo Exhibitions**

- 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**

2017 *minimalsensualphysical*, with Matt McClune and Jeremy Thomas, Galerie Renate Bender, Munich Germany

2014 *Object Painting; Painting Object*, with Bill Thompson, Galerie Renate Bender, Munich, Germany

### **Group Exhibitions**

2018 *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*, Kunsthau 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 Crystallations*, 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

- “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 20<sup>th</sup> 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.