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JACQUELINE GOUREVITCH

Paintings 1965-2018

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Paintings 1965-2018

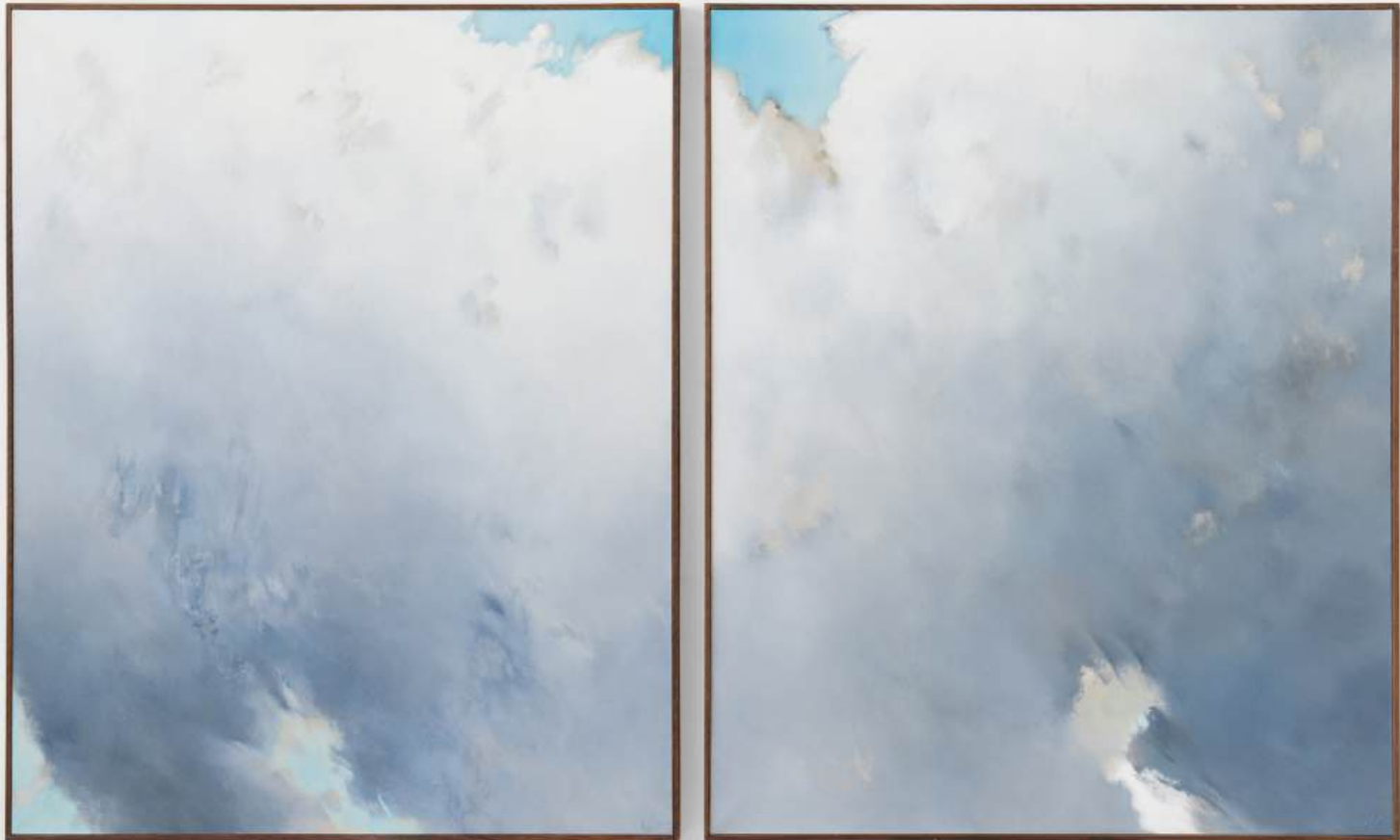
May 9 - Extended through July 2nd, 2025

Storage is pleased to present the work of **Jacqueline Gourevitch (b. 1933 Paris, France)** dated between the years of **1965 and 2018**. Gourevitch's paintings inhabit the precise edge between representation and abstraction. As such, they embrace investigations of light and pictorial space. The show is on view from May 9th to June 21, 2025.

Jacqueline Gourevitch was **born in 1933 in Paris**. In 1940, her family immigrated to the United States, arriving at Ellis Island. In 1950, she studied at **Black Mountain College**, a school with an illustrious faculty list that included **Willem** and **Elaine de Kooning**, **Josef Albers**, and **Ben Shahn**. Among the student body at the time were **Robert Rauschenberg**, **Kenneth Noland**, and **Cy Twombly**. In **1973**, **Gourevitch was included in the Whitney Biennial**. In 1975, she showed at the **Wadsworth Atheneum** in Hartford, Connecticut, as part of their Matrix series. In 2015, **Helen Molesworth** included her work in *Leap Before You Look: Black Mountain College 1933–1957* at the **Institute of Contemporary Art, Boston**.

Gourevitch began her ongoing series of “Cloud Paintings” in the 1960s. Her ethereal, close-cropped clouds evoke various genres of painting— from abstraction and Fauvist landscapes to Abstract Expressionism— without straying from her singular vision. A keen understanding of the light and color of the sky distinguishes her work from what might initially appear to be color field compositions rendered in neutral tones. Whites, greys, and blues delicately meld in ways that both carefully reflect and reinterpret the moment before a storm breaks.

In 2000, Gourevitch was granted studio space in the former **World Trade Center**. In 2003, she began her current tenure in the new towers and has continued to paint clouds and the city from the 80th floor, as well as from her studio in Tribeca. Her paintings are also meditations on the act of painting itself, on abstraction, on landscape, and on vision that edges into the philosophical. Her cloud paintings suggest a world that continues far outside of the canvas, lending an expansiveness that stretches beyond the pictorial edge. Within the frame's boundaries, however, her close direct observation is attuned to subtle gradations of light and shade. Gourevitch's paintings stand apart from the vigorous abstraction favored by many of her contemporaries. In this way, Jacqueline Gourevitch creates her own subtle and vast visual world, one that continually reflects on how we see and experience nature.



Jacqueline Gourevitch, *Cloud Painting Diptych #79 (L) & #84 (R)*, 1973,
Oil on Canvas, 50 x 40 in. each

CORPORATE & INSTITUTIONAL

Art Institute of Chicago, Chicago, IL

The Morgan Library and Museum, New York, NY

The National Academy Museum. New York, NY

The Menil Collection, Houston, TX

Yale University Art Gallery, New Haven, CT

The Museum of the City of New York, New York, NY

Provincetown Art Association and Museum, Provincetown, MA

Asheville Art Museum, Asheville, NC

Black Mountain College Museum+Art Center, Asheville, NC

Wadsworth Atheneum, Hartford, CT

Vassar College Museum, Poughkeepsie, NY

University of California at Berkeley, CA

The William Benton Museum, Storrs, CT

Ball State University, Muncie, IN

De Cordova Museum, Lincoln, MA

Wesleyan University, Middletown, CT

Tamarind Institute, Albuquerque, NM

JACQUELINE GOUREVITCH

b. 1933, France

Lives and works in Tribeca, New York



1973
Biennial
Exhibition

Contemporary
American
Art

- Mary Frank** b. 1933
463 West St. (58)
Sundial stoneware
33 X 13 X 13

Helen Frankenthaler b. 1928
Andre Emmerich Gallery, 41 W. 57th St.
Thanksgiving acrylic on canvas
104 X 110 $\frac{7}{8}$

Ernest Frazier b. 1942
58 East 4th St.
Orisha for Alvin Loving acrylic on canvas
96 X 96

Richard Friedberg b. 1943
15 Greene St. (18)
Tetracloud mixed media
180 X 180

William Geis b. 1940
P.O. Box 85, Woodacre, Cal. (26)
A Rose By Any Other Drain . . . mixed media
17 X 20 X 15

Gregory Gillespie b. 1936
Depot Rd., Haydenville, Mass. (19)
Back Door, Williamsburg, Mass. mixed media
60 X 96

Carl Gliko b. 1941
131 W. 24th St.
Pergamene acrylic on canvas
92 X 99

Michael Goldberg b. 1924
222 Bowery (44)
Gold, Blue, Red, Green, Gold mixed media
180 X 40

Sidney Goodman b. 1936
323 Harrison Ave., Elkins Park, Pa. (14)
Room 318 oil on canvas
75 X 97

Robert Gordy b. 1933
2630 Bell St., New Orleans, La. (53)
Still Life with Bricks acrylic on canvas
60 X 56

Adolph Gottlieb b. 1903
380 West Broadway (39)
Open Above acrylic on canvas
90 X 108

Jaqueline Gourevitch b. 1933
13 Red Orange Rd., Middletown, Conn. (12)
Cloud Painting #64 oil on canvas
68 X 56

Nancy Stevenson Graves b. 1940
164 Mulberry St.
Montes Apenninus Region of the Moon acrylic on canvas
72 X 96

Stephen Greene b. 1918
408-A Storms Road, Valley Cottage, N.Y. (59)
The Garden of Night oil on canvas
49 $\frac{1}{2}$ X 49 $\frac{1}{2}$

Ken Greenleaf b. 1945
Lo Giudice, 59 Wooster St.
Humboldt steel
72 X 77 X 87

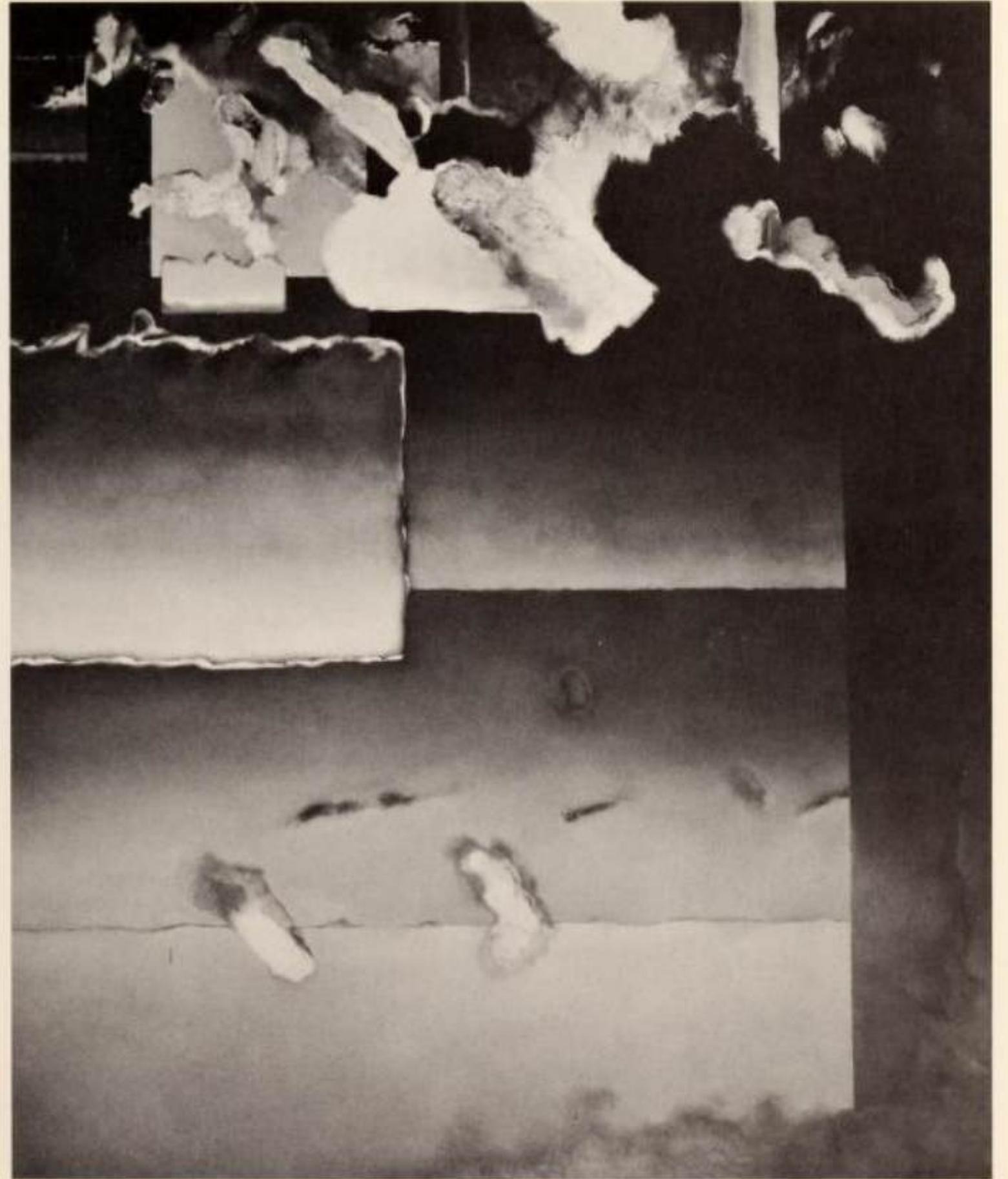
Mary Grigoriadis b. 1942
382 Central Park West (1)
Simple Pleasures oil and acrylic on raw linen
66 X 66

Nancy Grossman b. 1940
105 Eldrige St. (10)
J.G. wood and leather
17 X 6 $\frac{1}{2}$ X 8 $\frac{1}{2}$

Robert Grosvenor b. 1937
302 Elizabeth St. (9)
Untitled wood
32 X 268 X 18

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Catalogue of The First Whitney Biennial 1973



Jacqueline Gourevitch *Cloud Painting #64*

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Whitney Biennial 1973: Shortlist of Notable Artists

Roy Lichtenstein

Cy Twombly

Lynda Benglis

Carl Andre

Ed Clark

Donald Judd

Joan Mitchell

Ellsworth Kelly

Tom Wesselman

Frank Stella

Louise Bourgeois

John Chamberlain

Helen Frankenthaler

Jasper Johns

Donald Judd

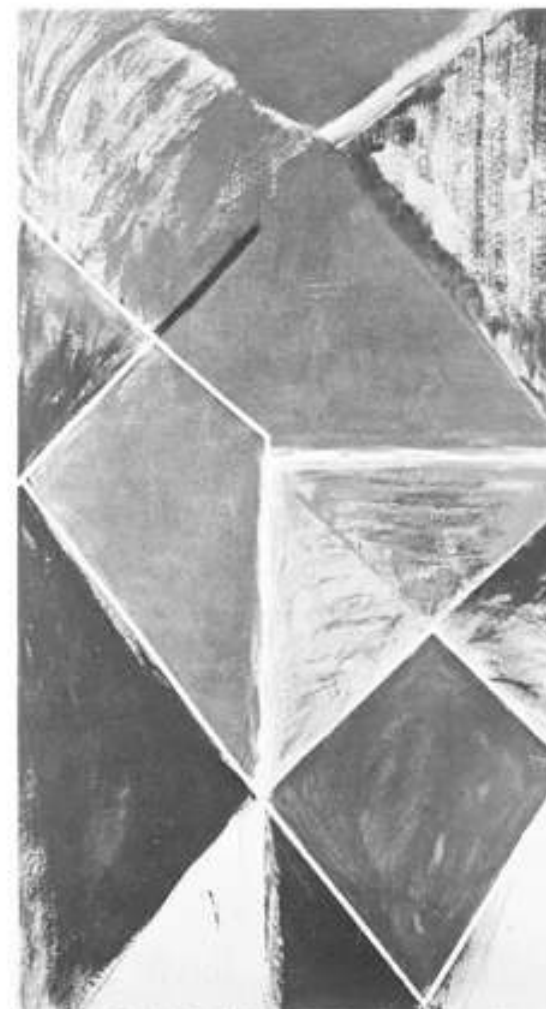
Alex Katz



Artforum, January 1974



Jacqueline Gourevitch, *After Image: Columns*, 1973, oil, 54" x 50"



Vincent Inconiglios, *Hurt Bear Mule*, 1973, acrylic on canvas, 90" x 48"

matic function of a grid, a negative element to divide or cut up equal units of space. The artist explains in an exhibition broadside that beyond the decisions of color and direction of line, the work is nothing more than "just activity."

One is tempted to make a comparison between Bressler's and Agnes Martin's use of the grid as a tool. In this way they both deny perspectival and compositional values codified since the Renaissance. However, Agnes Martin presents the grid in its unaltered state. Bressler's variations on its structure read, however, as more anticlassical, and consequently more Romantic than Martin's.

Artists who insistently overload their work with futile emotionalism and vague symbolic imagery present barriers that obstruct one's view. JACQUELINE GOUREVITCH is presently showing paintings from her *Cloud* and *After Image* series, as well as some lithographs she executed while artist-in-residence at Tamarind this last spring. The earlier cloud paintings are an amalgamation of various cloud formations, and as she puts it "an inventory of cloud possibilities."

We get some rudimentary information from Gourevitch's titles. An afterimage is an engrained sense impression that persists after a visual stimulus is withdrawn. In this case, it seems that Gourevitch is trying to depict the afterimage we sense shortly after seeing the sun. We can still see the columns, the cloud formations clearly, and for an instant we are left with vague fragmentary images burned onto our retina. But we are not given enough information — especially abstract information — to make further conjecture rewarding. We easily grow weary of seeing themes and variations on mundane subjects.

VINCENT INCONIGLIOS' new work is reminiscent of '50s abstraction, and one could easily supply the pretentious rhetoric to go along with it. A press release for the show states: "His geometric planes further re-emphasize his involvement with space and evoke a dynamic quality of directed movement." What planes? What space? What movement? Granted — work born out of such formalist language can only be talked about using that language. However, I prefer talking about the paintings for what they are and not what they're supposed to do visually.

The drawings in the show are more successful in their subtlety; but then only as a contrast to the obvious radiance of the bright oranges and greens in the paintings. The paintings' major areas are

divided by clear white bands, where masking tape was removed to expose raw, unprimed canvas. Painterly charcoal smudges put me off because they are so contrived in their deliberate compositional placement.

The newly opened Touchstone Gallery, a bit removed from the downtown area (up on 4th Street and Bowery) endorses three European artists fairly new to the New York art scene. What's unfortunately problematic with much contemporary European painting, and admittedly due in large part to our SoHo conditioning, is that it looks better in a dentist's office than in a gallery. PIERRE MONTANT, a Swiss-born artist, in his first one-man show in New York, exhibited paintings completed during his winter months here. They are all professionally presented and have the traditional qualities of permanence, completeness, refinement, and "sellability." All the paintings have something to do with an obsession with the sea.

One particular painting in the show stood out because it was the only figurative example of his work. It is entitled *Sea-Addicts Meditation*, which depicts a half-washed-out still life with what appears to be an ominous partially cropped head staring out of a window. In the background(?) you can see what appears to be a blue horizon, which I assume represents the sea.

Whatever personal feelings Montant may have had were lost in the metamorphosis, but I suppose it's an almost self-defeating project to insist that a semi-abstract painting convey an artist's precise intentions.

— FRANCIS NAUMANN

SYLVIA SLEIGH, SoHo 20 Gallery; JACKIE FERRARA, A.M. Sachs Gallery:

SYLVIA SLEIGH is improving her painting by imitating the compositional structures and the subject matter of figurative paintings. In her recent show, Ingres, Titian, and Signorelli are mentors. Sleigh's struggle to integrate portraiture with Classical models and modes is one familiar to every art student faced with the (usually) less than ideal life-class model. The nude-in-north-light is an idealization, a transformation of the flawed physical facts. Unlike Pearlstein, who accepts the model as model, Sleigh is interested in transformation. Several problems complicate this process.

First, she paints awkwardly. Figures are slightly disjointed — additions of

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Notations, Wadsworth Atheneum, CT, 1975. Courtesy of Jacqueline Gourevitch and Wadsworth Antheneum.

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Jacqueline Gourevitch

Cloud Painting #1, 1965

Oil on linen

50 x 44 in.

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Jacqueline Gourevitch

Cloud Painting #6, 1965

Oil on linen

50 x 44 in.

Inquire



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Jacqueline Gourevitch

Cloud Painting #60,

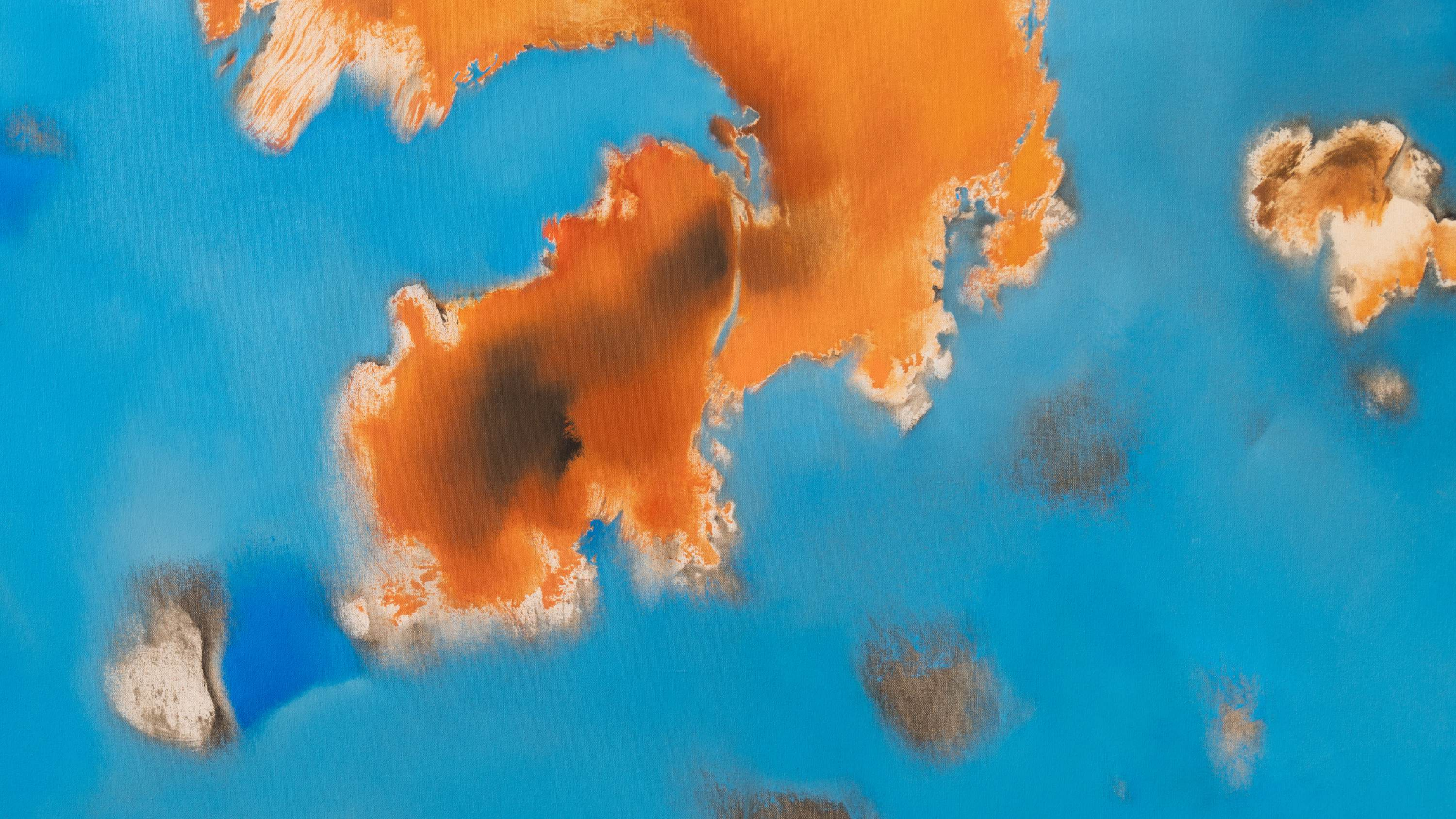
Homage to Mondrian's Red Cloud, 1971

Oil on canvas

50 x 44 in.

[Inquire](#)







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Jacqueline Gourevitch

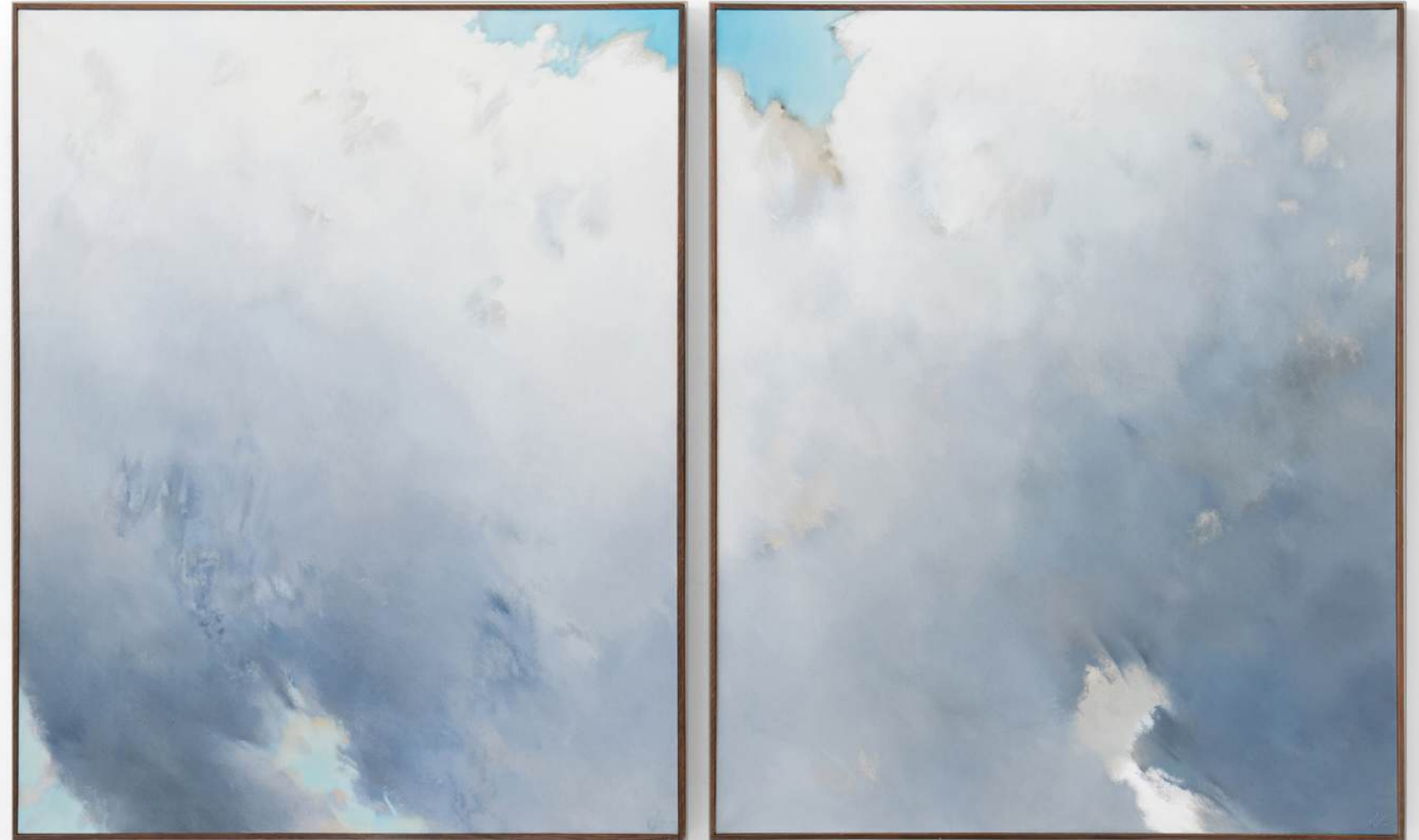
Cloud Painting Diptych

#79 (L) & #84 (R), 1973

Oil on canvas

50 x 40 in. each

[Inquire](#)





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Jacqueline Gourevitch

Notations #7A, 1975

Oil on canvas mounted on canvas

73 x 47.5 in.

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Jacqueline Gourevitch

Cloud Painting #108, 1987

Oil on linen

50 ½ x 40 ¼ in.

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Jacqueline Gourevitch

Cloud Painting #146, 1992

Oil on canvas

68 x 48 in.

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Jacqueline Gourevitch

Cloud Painting #179, 1995

Oil on canvas mounted on linen

16 x 10 in.

[Inquire](#)



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Jacqueline Gourevitch

Cloud Painting #185, 1996

Oil on canvas mounted on linen

16 x 10 in.

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Jacqueline Gourevitch

Cloud Painting #186, 1997

Oil on canvas

20 x 16 in.

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Jacqueline Gourevitch

Cloud Painting #187, 1997

Oil on canvas

60 x 32 in.

[Inquire](#)



s t o r a g e

Jacqueline Gourevitch

Cloud Painting #190, 1998

Oil on canvas

68 x 48 in.

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Jacqueline Gourevitch

Cloud Painting #203, 2000

Oil on canvas

68 x 48 in.

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Jacqueline Gourevitch

Cloud Painting #207, 2000

Oil on canvas

28 x 24 in.

[Inquire](#)



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Jacqueline Gourevitch
Cloud Painting #222B, 2007
Oil on canvas
50 x 40 in.

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Jacqueline Gourevitch

Cloud Painting #224, 2008

Oil on linen

60 x 32 in.

[Inquire](#)



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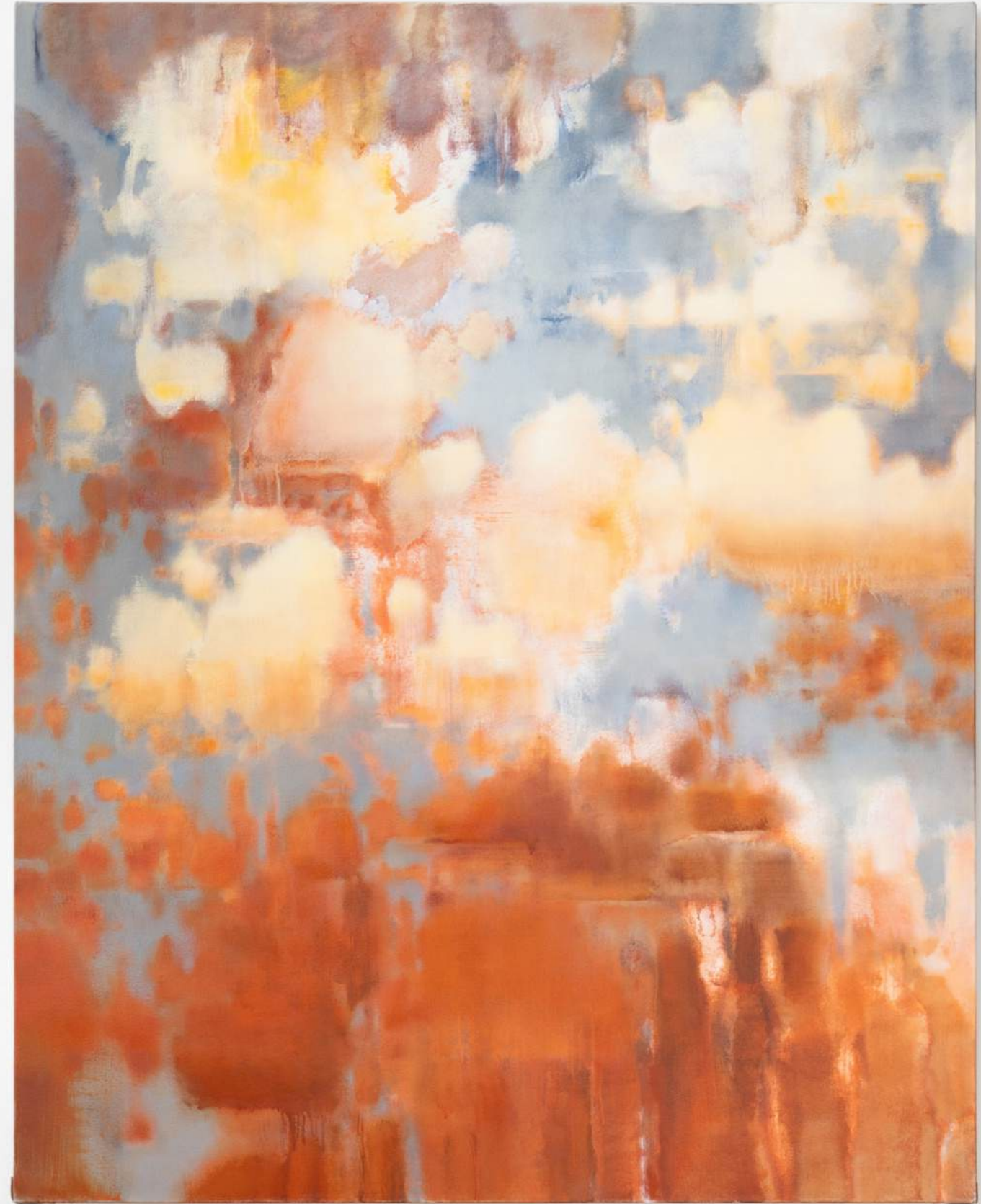
Jacqueline Gourevitch

Cloud Painting #230, 2012

Oil on canvas

60 x 48 in.

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Jacqueline Gourevitch

Cloud Painting #241, 2012

Oil on canvas mounted on panel

14 x 11 in.

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Jacqueline Gourevitch

Cloud Painting #244, 2015

Oil on canvas

24 x 22 in.

[Inquire](#)



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Jacqueline Gourevitch

Cloud Painting #252, 2018

Oil on linen

22 x 16.5 in.

[Inquire](#)



s t o r a g e

Jacqueline Gourevitch

Cloud Painting #153, 2023-2024

Oil on canvas

28 x 20 in.

[Inquire](#)





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Founded in 2022 by Onyedika Chuke, Storage is a contemporary art gallery in Tribeca, New York. From 2007-2018, Chuke worked in secondary market sales at Susan Sheehan Gallery, after which he pursued an art advisory, eventually developing that entity into Storage.

Storage's program is committed to sustaining a culturally diverse roster of emerging, mid-career, and late-career artists. We aim to produce trailblazing dialogues through historical exhibitions to empower artists and communities.

Storage is located in the historic 52 Walker Street building on the same property as leading Manhattan-based galleries such as James Cohen and 52 Walker, a David Zwirner entity.