Sandra Perlow

Connections

March 23 – April 22, 2007

Gallery Hours:
Mon.-Thu 8:00 am-9:00 pm
Fri/Sat 9:00 am-4:30 pm
Sun 1:00-5:00 pm

Spring Break: March 26-April 1
Mon-Fri: 8:00 am-4:30 pm
Closed Mar 31-Apr 1 (Sat/Sun)

Gallery Information: 847-543-2240
E-mail: sjones@clcillinois.edu
http://gallery.clcillinois.edu/

Cover art: Feet Spread, 2006, acrylic, collage on canvas, 30” x 36”

The Robert T. Wright Community Gallery of Art is a project of the College of Lake County Foundation.
This program is partially sponsored by a grant from the Illinois Arts Council, a state agency.
Sandra Perlow: Connections
Exhibition Checklist

Deep Heart, 2007
Acrylic, collage on paper, 30” x 22 1/2”

Level Stare, 2007
Acrylic, collage on paper, 30” x 22 1/2”

Sudden Flame, 2006-07
Collage, acrylic on canvas, 40” x 30”

Before and After, 2006
Acrylic, collage on canvas, 24” x 36”

Changing Face, 2006
Oil stick on paper, 30” x 22 1/2”

Only at Nightfall, 2006
Acrylic, collage on paper, 30” x 22 1/2”

Foot Spread, 2006
Acrylic, collage on canvas, 30” x 36”

Hundred Shades, 2006
Acrylic, collage on canvas, 30” x 40”

Neck Move, 2006
Acrylic, collage on paper, 30” x 22 1/2”

Restless Head, 2006
Acrylic, collage on paper, 20 1/2” x 30”

Shifting, 2006
Acrylic, collage on canvas, 48” x 48”

Stammering, 2006
Acrylic on paper, 30” x 22 1/2”

Stretch, 2006
Acrylic, collage on canvas, 48” x 56”

Tail Flicking, 2006
Acrylic on canvas, 42” x 35”

Boundary, 2005
Acrylic, collage on canvas, 30” x 40”

Don’t Burst, 2005
Acrylic, collage, paper on canvas, 42” x 48”

Fallen, 2005
Acrylic, collage on canvas, 38” x 30”

Natural Impulse, 2005
Acrylic, collage on canvas, 42” x 48”

Swift, 2005
Oil stick on paper, 30” x 22 1/2”

Hot Wind, 2004
Acrylic, collage on canvas, 48” x 42”

Sandra Perlow
By Lisa Stein

Sandra Perlow’s boisterous colors and jostling forms invite us into spaces alive with adventure and wonder. They appear to momentarily capture a pulsating world in which patterns and shapes collide and join within layered planes that create their own fantastic architecture. In the midst of it all emerge vaguely human forms—the shape of a head, the length of a limb—that allude to the works’ psychological aspect and imbue them with a sense of childhood memories and subsequent emotional responses. Perlow, whose career spans three decades on Chicago’s art scene, has pared down compositions in her newest works and slowed the tempo just a bit, deepening the connections between fewer forms.

Although Perlow is best known today for her abstract paintings, for many years she painted figurative scenes. It wasn’t until ten years ago that she began experimenting with abstraction, which gave her freedom to explore the reality that lies behind the visible world. As Paul Klee, one of her greatest and abiding influences, wrote in his Creative Credo in 1920:

“Art does not reproduce the visible; rather, it makes visible … The formal elements of graphic art are dot, line, plane, and space—the last three charged with energy of various kinds … Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe and that there are many other, latent realities.”

As Perlow delved into an entirely new, personal visual language, she also looked to the works of Philip Guston and the Abstract Expressionists, namely Willem de Kooning, Arshile Gorky and Jean Dubuffet, and eventually to Piet Mondrian’s rigorous approach to composition. Just as important an influence for Perlow as paintings are poems, especially those of T.S. Eliot and Pablo Neruda. According to Perlow, reading poetry before painting helps loosen her up and particular lines provide not only inspiration but also titles. Some of the works in this exhibition were inspired by The Double Flame, a meditation on love and eroticism by

All works are courtesy of Alfredena Gallery, Chicago, IL
All images are photographed by Bill Eaton.
Natural Impulse, 2005, acrylic, collage on canvas, 42" x 48"

Only at Nightfall, 2006, acrylic, collage on paper, 30" x 22 1/2"

Neck Move, 2006, acrylic, collage on paper, 30" x 22 1/2"
Sandra Perlow

RESIDES
Chicago, Illinois

EDUCATION
1978 M.F.A., School of the Art Institute of Chicago
1968 M.A., Illinois Institute of Design
1964 B.A.E., School of the Art Institute of Chicago

SELECTED SOLO EXHIBITIONS
2007 Brauer Museum of Art, Indiana University, Valparaiso, IN
Robert Morris College, Chicago, IL
College of Lake County, Grayslake, IL
2006 Elmhurst College, Elmhurst, IL
2005 Jean Alhano Gallery, Chicago, IL
2004 Rockford Art Museum, Rockford, IL
2003-4 Northern Indiana Arts Association, Munster, IN
2003 Gallery 72, Omaha, NE
2002-3 William A. Koshnline Gallery, Valparaiso Community College, Des Plaines, IL
2002 Cook County Administration Building (Hyde Park Art Center), Chicago, IL
2001 Freepost Arts Center, Freeport, IL
2000 Blue Mountain Gallery, New York, NY

SELECTED GROUP EXHIBITIONS
2005 Abstraction, Indianapolis Art Center, Indianapolis, IN
2004-5 Jean Alhano Gallery, Chicago, IL
2004-5 Heidi Cho Gallery, New York, NY
2004 Spaces Gallery, Denver, CO
2001 Rising Artists, Uihlein Peters Gallery, Milwaukee, WI
Printed & Painted, Gallery 72, Omaha, NE
2000 Very New Work, Evanston Art Center, Evanston, IL
Blue, Carrie Secrist Gallery, Chicago, IL
The Painting Center, New York, NY
Contemporary Espressivo, Indiana University, Gary, IN

BIBLIOGRAPHY
2005 Chicago Sun Times, Perlow’s Work: A Visual Feast
Chicago Tribune, Review
2003 Petidick, Myrna (feature), Pioneer Press, Park Ridge Herald-Advocate
2003 Stein, Lisa (review), Chicago Tribune
2003 Hawkins, Margaret (review), Gallery Glance, Chicago Sun-Times

For the past 21 years Sandra Perlow has been an instructor at Columbia College in Chicago.

Mexican poet Octavio Paz, whose comments on the erotic nature of poetry echo Klee’s earlier observations and can be applied to Perlow’s abstract works as well:

“[Poetry] reveals to us another world inside this world, the other world that is this world. The senses, without losing their powers, become servants of the imagination and let us hear the inaudible and see the invisible.”

Sensations, whether stimulated by visual art, language or music, catapult us into heightened awareness and serve as stepping stones to memories, conscious and unconscious.

Perlow’s abstract paintings have always had the power to engage viewers’ senses, and the works on view here are no exception. Lively, exotic colors suggest both rich scents and pungent flavors such as mustard, coffee, tomato sauce and licorice. Raw, gritty textures and smoothly modeled strands can make us feel the scratch of sandpaper, the brush of silky tendrils. Small spheres seem to effervesce; quivery, multi-pronged shapes to whir, hum and vibrate; and the repetition and careful placement of certain patterns and forms produce jaunty, singular rhythms and melodies.

Such aesthetic exploration reflects the artist’s curious, playful spirit and love of travel. Perlow has traveled extensively around the world, with Italy ranking as her all-time favorite destination. She treasures above all the long, winding streets of Italian cities and their rich cultural history, evidenced, for example, by flaking layers of paint or posters covering walls that have stood for centuries. Their speckled, chipped surfaces become symbolic of a culture that allows the contemporary to coexist with the ancient, just as memories make their way into present time.

This interest in layering has led Perlow to use collage more and more in recent works. One of Perlow’s collage techniques involves applying exquisitely thin Thai banana paper to parts of a canvas and covering it with an equally thin layer of paint. Working from background to foreground, she then adds coat after coat of acrylic or oil stick to the rest of the canvas before finally painting spheres, curves, stripes and ovoids. In this way she introduces textural contrast with smoother, translucent areas and stresses the concept of layered memory, both
Don’t Burst, 2005, acrylic, collage, paper on canvas, 42” x 48”

Shifting, 2006, acrylic, collage on canvas, 48” x 48”
Another development in Perlow’s work can be seen in her creation of less fragmented compositions. In paintings done just a couple of years ago, a bigger number of smaller shapes and patterns inhabited almost every corner of the canvas. Here, instead, forms seem to respond to some magnetic force drawing them together toward the center. For example, the title and composition of Before and After imply a cosmic convergence of some kind, with its astral rings, space-age silver field and patch of celestial blue to the right. What appears at the left to be a mouth shape, complete with round, pearly teeth, seems to be swallowing all matter—walls, spheres, an inner-tube shape—in a kind of reverse big bang event. Another composition that’s more spatially complex but just as cohesive can be found in Don’t Burst, which shows a cloud-shaped conglomeration that looks as if it is indeed about to burst. Separated, the cloud open up like windows onto another realm, from which protrude a variety of objects such as a laddered structure and strings, while in the background looms an oceanic line and hue. The painting achieves a sense of saturation, of a moving, organic mass pregnant with feeling and possibility.

The sparest painting in the exhibition is Only at Nightfall, a subtle work full of tension. A delicate, beaded loop suspends a teardrop-shaped container mid-canvas by a thin, black line. The container appears heavier than its support and it droops under its own weight, looking as if it’s about to snap off and fall into an acid-green void. Above it hovers a pink horn and although its relationship to the off-kilter appendage is unclear, it adds to the work’s whimsical unease.

It’s best to approach Perlow’s paintings as you would poems—as events to be experienced and opportunities to encounter evanescent sensations. Inspired by memories and language, Perlow combines color, shape and pattern to create enchanting, otherworldly scenes full of personal meaning, for her and viewers alike. These paintings ask us to accompany her on a journey into territory unseen in daily life yet breathtaking when experienced by the imagination.

Lisa Stein, a freelance writer, writes regularly about visual art for ArtNews and the Chicago Tribune as well as other publications.
“Hundred Shades,” 2006, acrylic, collage on canvas, 50” x 40”

“Fallen,” 2005, acrylic, collage on canvas, 38” x 30”
*Hundred Shade*, 2006, acrylic, collage on canvas, 50” x 40”

*Fallen*, 2005, acrylic, collage on canvas, 38” x 30”
Another development in Perlow’s work can be seen in her creation of less fragmented compositions. In paintings done just a couple of years ago, a bigger number of smaller shapes and patterns inhabited almost every corner of the canvas. Here, instead, forms seem to respond to some magnetic force drawing them together toward the center. For example, the title and composition of Before and After imply a cosmic convergence of some kind, with its astral rings, space-age silver field and patch of celestial blue to the right. What appears at the left to be a mouth shape, complete with round, pearly teeth, seems to be swallowing all matter—walls, spheres, an inner-tube shape—in a kind of reverse big bang event. Another composition that’s more spatially complex but just as cohesive can be found in Don’t Burst, which shows a cloud-shaped conglomeration that looks as if it is indeed about to burst.

Separate, outlined facets of the cloud open up like windows onto other realms, from which protrude a variety of objects such as a laddered structure and strings, while in the background looms an oceanic line and hue. The painting achieves a sense of saturation, of a moving, organic mass pregnant with feeling and possibility.

The sparest painting in the exhibition is Only at Nightfall, a subtle work full of tension. A delicate, beaded loop suspends a teardrop-shaped container mid-canvas by a thin, black line. The container appears heavier than its support and it droops under its own weight, looking as if it’s about to snap off and fall into an acid-green void. Above it hovers a pink horn and although its relationship to the off-kilter appendage is unclear, it adds to the work’s whimsical unease.

It’s best to approach Perlow’s paintings as you would poems—as events to be experienced and opportunities to encounter evanescent sensations. Inspired by memories and language, Perlow combines color, shape and pattern to create enchanting, otherworldly scenes full of personal meaning, for her and viewers alike. These paintings ask us to accompany her on a journey into territory unseen in daily life yet breathtaking when experienced by the imagination.

Lisa Stein, freelance writer, writes regularly about visual art for ArtNews and the Chicago Tribune as well as other publications.

Architecture plays a vital role for Perlow, in both her art and life. Architecture in Chicago and in every other city she visits continues to fascinate her. She asserts that she couldn’t live anywhere that didn’t have a lot of buildings and works in a studio located in the heart of Chicago’s Loop, which supplies her with a plethora of angles, facades and patterns to observe. In almost every work you’ll find some architectural allusion, whether a set of walls or a decorative detail, that heightens Perlow’s use of ambiguous space. Take a look at the layered planes in Natural Impulse—one resembling silvery birch bark, another a bubbly underwater view, another a folding screen. Despite their flatness they function as a structure around which kidney-shaped forms meet and greet one another in a kind of office water-cooler discussion or cocktail party.

Perlow’s works inspired by The Double Flame embrace the idea of duality, in particular that of two forces in complementary opposition, or at least in some kind of relationship. These paintings contain the most human forms, a clue that duality to Perlow relates to memory, with a contemporary event or feeling linked to a previous one. Hundred Shades, for example, presents two blue, club-shaped forms that appear to conduct a conversation. They share the canvas with connected pink and black spheres and a striped rectangle that recalls wallpaper or drapes. The darker left club, which coyly floats behind a fan shape, seems to want to get the attention of the lighter one, which appears ready to kick a scalloped shell off the canvas. The dreamy Neck Move presents connected, supple balloon shapes that suggest heads and willowy necks. The ends of each shape are almost mirror images of each other, except for slight differences. In two of the shapes their colors are bisected, crimson on top and green on the bottom. The painting can be read as a metaphor for the conscious and unconscious, the latter feeding the former, which pokes its head above the colorful profusion of shapes in the bottom half of the canvas.

8

Lisa Stein, freelance writer, writes regularly about visual art for ArtNews and the Chicago Tribune as well as other publications.
Don’t Burst, 2005, acrylic, collage, paper on canvas, 42” x 48”

Shifting, 2006, acrylic, collage on canvas, 48” x 48”
Sandra Perlow

RESIDES
Chicago, Illinois

EDUCATION
1978 M.F.A., School of the Art Institute of Chicago
1968 M.A., Illinois Institute of Design
1964 B.A.E., School of the Art Institute of Chicago

SELECTED SOLO EXHIBITIONS
2007 Brauer Museum of Art, Indiana University, Valparaiso, IN
Robert Morris College, Chicago, IL
College of Lake County, Grayslake, IL
2006 Elmhurst College, Elmhurst, IL
2005 Jean Albano Gallery, Chicago, IL
2004 Rockford Art Museum, Rockford, IL
2003-4 Northern Indiana Arts Association, Munster, IN
2003 Gallery 72, Omaha, NE
2002-3 William A. Koshelik Gallery, Odeton Community College, Des Plaines, IL
2002 Cook County Administration Building (Hyde Park Art Center), Chicago, IL
2001 Freeport Arts Center, Freeport, IL
2000 Blue Mountain Gallery, New York, NY

SELECTED GROUP EXHIBITIONS
2005 Abstraction, Indianapolis Art Center, Indianapolis, IN
2004-5 Jean Albano Gallery, Chicago, IL
2004-5 Heidi Cho Gallery, New York, NY
2004 Spaces Gallery, Denver, CO
2004 MN Gallery, Chicago, IL
2004 Very New Work, Evanston Art Center, Evanston, IL
2001 Rising Artists, Uihlien Peters Gallery, Milwaukee, WI
2001 Printed & Painted, Gallery 72, Omaha, NE
2000 Very New Work, Evanston Art Center, Evanston, IL
2000 The Painting Center, New York, NY

BIBLIOGRAPHY
2005 Chicago Sun Times, Perlow’s Work: A Visual Feast
Chicago Tribune, Review
2003 Petidick, Myrra (feature), Pioneer Press, Park Ridge Herald-Advocate
2003 Stein, Lisa (review), Chicago Tribune
2003 Hawkins, Margaret (review), Gallery Glance, Chicago Sun-Times

For the past 21 years Sandra Perlow has been an instructor at Columbia College in Chicago.

Mexican poet Octavio Paz, whose comments on the erotic nature of poetry echo Klee’s earlier observations and can be applied to Perlow’s abstract works as well:

“[Poetry] reveals to us another world inside this world, the other world that is this world. The senses, without losing their powers, become servants of the imagination and let us hear the inaudible and see the invisible.”

Sensations, whether stimulated by visual art, language or music, catapult us into heightened awareness and serve as steppingstones to memories, conscious and unconscious.

Perlow’s abstract paintings have always had the power to engage viewers’ senses, and the works on view here are no exception. Lively, exotic colors suggest both rich scents and pungent flavors such as mustard, coffee, tomato sauce and licorice. Raw, gritty textures and smoothly modeled strands can make us feel the scratch of sandpaper, the brush of silky tendrils. Small spheres seem to effervesce; quirky, multi-pronged shapes to whirl, hum and vibrate; and the repetition and careful placement of certain patterns and forms produce jaunty, singular rhythms and melodies.

Such aesthetic exploration reflects the artist’s curious, playful spirit and love of travel. Perlow has traveled extensively around the world, with Italy ranking as her all-time favorite destination. She treasures above all the long, winding streets of Italian cities and their rich cultural history, evidenced, for example, by flaking layers of paint or posters covering walls that have stood for centuries. Their speckled, chipped surfaces become symbolic of a culture that allows the contemporary to coexist with the ancient, just as memories make their way into present time.

This interest in layering has led Perlow to use collage more and more in recent works. One of Perlow’s collage techniques involves applying exquisitely thin Thai banana paper to parts of a canvas and covering it with an equally thin layer of paint. Working from background to foreground, she then adds coat after coat of acrylic or oil stick to the rest of the canvas before finally painting spheres, curves, stripes and ovoids. In this way she introduces textural contrast with smoother, translucent areas and stresses the concept of layered memory, both
Natural Impulse, 2005, acrylic, collage on canvas, 42” x 48”

Only at Nightfall, 2006, acrylic, collage on paper, 30” x 22 1/2”

Neck Move, 2006, acrylic, collage on paper, 30” x 22 1/2”
Sandra Perlow: Connections
Exhibition Checklist

Deep Heart, 2007
Acrylic, collage on paper, 30” x 22 1/2”
Level Stare, 2007
Acrylic, collage on paper, 30” x 22 1/2”
Sudden Flame, 2006-07
Collage, acrylic on canvas, 40” x 30”
Before and After, 2006
Acrylic, collage on canvas, 24” x 36”
Changing Face, 2006
Oil stick on paper, 30” x 22 1/2”
Only at Nightfall, 2006
Acrylic, collage on paper, 50” x 22 1/2”
Foot Spread, 2006
Acrylic, collage on canvas, 50” x 40”
Hundred Shades, 2006
Acrylic, collage on canvas, 50” x 40”
Neck Move, 2006
Acrylic, collage on paper, 30” x 22 1/2”
Restless Head, 2006
Acrylic, collage on paper, 20 1/2” x 30”

Shifting, 2006
Acrylic, collage on canvas, 48” x 48”
Stammering, 2006
Acrylic on paper, 30” x 22 1/2”
Stretched, 2006
Acrylic, collage on canvas, 48” x 36”
Tail Flicking, 2006
Acrylic on canvas, 42” x 35”
Boundary, 2005
Acrylic, collage on canvas, 30” x 40”
Don’t Burst, 2005
Acrylic, collage, paper on canvas, 42” x 48”
Fallen, 2005
Acrylic, collage on canvas, 38” x 30”
Natural Impulse, 2005
Acrylic, collage on canvas, 42” x 48”
Swift, 2005
Oil stick on paper, 30” x 22 1/2”
Hot Wind, 2004
Acrylic, collage on canvas, 48” x 42”

All works are courtesy of Alfedena Gallery, Chicago, IL
All images are photographed by Bill Eaton.

Sandra Perlow
By Lisa Stein

Sandra Perlow’s boisterous colors and jostling forms invite us into spaces alive with adventure and wonder. They appear to momentarily capture a pulsating world in which patterns and shapes collide and join within layered planes that create their own fantastic architecture. In the midst of it all emerge vaguely human forms—the shape of a head, the length of a limb—that allude to the works’ psychological aspect and imbue them with a sense of childhood memories and subsequent emotional responses. Perlow, whose career spans three decades on Chicago’s art scene, has pared down compositions in her newest works and slowed the tempo just a bit, deepening the connections between fewer forms.

Although Perlow is best known today for her abstract paintings, for many years she painted figurative scenes. It wasn’t until ten years ago that she began experimenting with abstraction, which gave her freedom to explore the reality that lies behind the visible world. As Paul Klee, one of her greatest and abiding influences, wrote in his Creative Credo in 1920:

“Art does not reproduce the visible; rather, it makes visible … The formal elements of graphic art are dot, line, plane, and space—the last three charged with energy of various kinds … Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe and that there are many other, latent realities.”

As Perlow delved into an entirely new, personal visual language, she also looked to the works of Philip Guston and the Abstract Expressionists, namely Willem de Kooning, Arshile Gorky and Jean Dubuffet, and eventually to Piet Mondrian’s rigorous approach to composition. Just as important an influence for Perlow as paintings are poems, especially those of T.S. Eliot and Pablo Neruda. According to Perlow, reading poetry before painting helps loosen her up and particular lines provide not only inspiration but also titles. Some of the works in this exhibition were inspired by The Double Flame, a meditation on love and eroticism by...
Sandra Perlow

Connections

March 23 – April 22, 2007


gallery Hours:
Mon-Thu 8:00 am-9:00 pm
Fri/Sat 9:00 am-4:30 pm
Sun 1:00-5:00 pm

Spring Break: March 26-April 1
Mon-Fri: 8:00 am-4:30 pm
Closed Mar 31-Apr 1 (Sat/Sun)

Gallery Information: 847-543-2240
E-mail: sjones@clcillinois.edu
http://gallery.clcillinois.edu/

cover art: Feet Spread, 2006, acrylic, collage on canvas, 30” x 36”

The Robert T. Wright Community Gallery of Art is a project of the College of Lake County Foundation.
This program is partially sponsored by a grant from the Illinois Arts Council, a state agency.

Robert T. Wright
Community Gallery of Art
College of Lake County