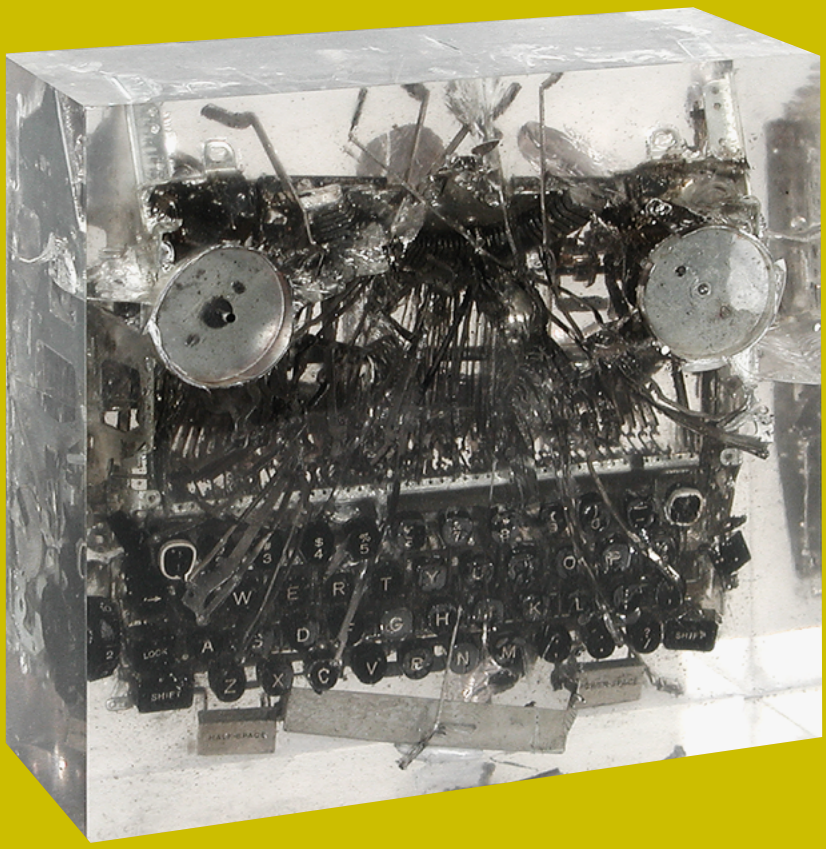
A Matter of Discovery: The Art of Luis Perelman

Curated by Patrice Giasson



Neuberger Museum of Art

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Director's Acknowledgments

With this exhibition, it is our great pleasure to feature the work of Luis Perelman, whose studio is in Yonkers, New York, just ten miles away from the Neuberger Museum of Art. Our founding patron, Roy R. Neuberger, purchased one of the artist's early, pioneering cast-resin sculptures in 1965 from Leo Castelli's gallery, and the work, titled *Industrial Petrification #8*, made its way into the Museum's founding collection. Active in a variety of media, Perelman views art as a process of discovery, and his sculptures and digital drawing from across six decades reveal his exploration of pattern and geometry. We extend our gratitude to the artist for his generous loans and collaboration, as well as to Patrice Giasson, Alex Gordon Curator of Art of the Americas. Finally, we thank all of the members of the Museum's staff for their efforts in making this exhibition possible.

Tracy Fitzpatrick
Director
Neuberger Museum of Art

Preface

Louis Perelman is a New York–based artist whose career spans over six decades. His work includes sculpture, drawing, painting, and photography. Perelman completed a master's degree in architecture at Columbia University in 1965 and worked several years in that field and in city planning. At the same time, he developed a true interest in art making, exploring geometry, color interaction, and patterns derived from artistic traditions that range from American quilt practice to Islamic designs. For Perelman, who continues to innovate and create new artforms to this day, art has always been "a matter of discovery."

In the early 1960s, his work attracted the attention of the well-known gallerist Leo Castelli, who represented many of the most influential artists at the time, including Robert Rauschenberg, Andy Warhol, and Dan Flavin. Perelman has been a pioneer of clear resin sculptures, creating pristine works of art that take the shapes of obelisks, columns, pyramids, and the original, iconic Coca-Cola bottle. His sculptures are filled with a variety of materials, from found objects to industrial supplies, including keys, screws, wing nuts, cans, lightbulbs, typewriters, and shredded currency

from the US Treasury Department. The products and materials echo the society in which Perelman has evolved as an artist. The transparent artworks, in some cases tinted with color the artist added to the resin, at times feature an orderly display of layers, lines, grids, and rhythmical compositions of extreme precision, and at others are more abstract compositions featuring an amalgam of objects that have fallen randomly inside their molds.

A skillful draftsman and painter, Perelman has also created since the 1970s several complex paintings and wall compositions that reflect his deep interest in patterns, color combinations, surfaces, and patinas, which he meticulously studies prior to his execution of the works. In the last three years, he has been creating new forms of paper-folded sculptures and digital drawings using Photoshop. Covering six decades of artwork, *A Matter of Discovery: The Art of Luis Perelman* is the artist's most complete retrospective.

Patrice Giasson
Alex Gordon Curator of Art
of the Americas

An interview with Artist Luis Perelman

by Patrice Giasson, Alex Gordon
Curator of Art of the Americas

The interview was conducted in
the artist's studio on April 26, 2022,
with the assistance of Rebecca Elisabeta
Marya Ribeiro, Curatorial Assistant

Opposite page:
Obelisk 5
1998
Found materials
embedded in
clear resin

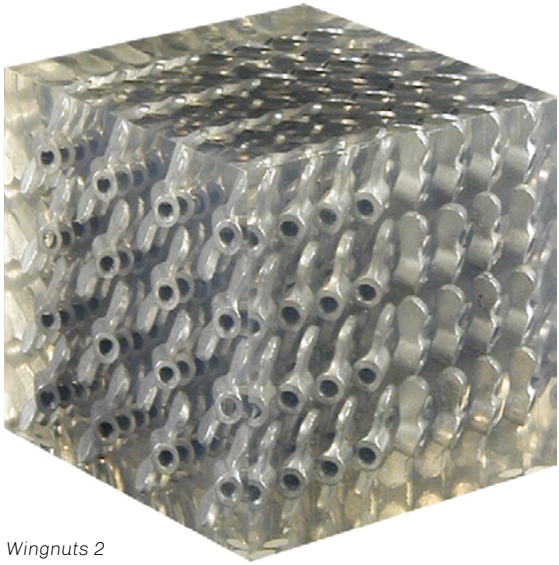
Patrice Giasson (PG): You were born in New York City, and you studied architecture at Columbia University. Have you ever studied art, or are you a self-taught artist?

Luis Perelman (LP): When I was a child, at a very young age, I went to an art school that was near our house [in New York] where I did develop some rudimentary painting skills. However, almost everything I've done is through self-discovery and self-taught. I mean, nobody taught casting resin techniques in those days, when I started. And all the other things I've done, I've discovered on my own.

PG: That's amazing. We truly feel the depth of research behind your work—the way you compose and measure, and your studies on colors, patinas, and textures, which result in works that are extremely pristine. There is also an architectural dimension to some of your sculptures, in your

series of Obelisks in particular. How has your training in architecture effected or enriched your artistic process?
LP: I've always been very intrigued by pattern and geometry, even before I went to architecture school. I think architecture school helped me hone some of my drafting skills. I could then work on a drafting table with the tools that were necessary to create the patterns that I used. With the resin obelisks, for instance, I had to create a mold that, without my architectural skills, I would not have been able to create. So, in that sense, architecture school was very helpful in developing those skills.
PG: You gathered a lot of found objects that you placed inside these obelisks and other blocks of resin that you created. Were you inspired by artistic traditions such as Arte Povera [in Italy], whose artists were working with found and recycled objects, or Post-minimalist artists in New York, who were using industrial materials in their compositions?
LP: I didn't follow any particular school. I was intrigued by all the industrial objects that were discarded. I would buy various things from places that sold scrap metal. I would also find things on the street and in machine shops where I would ask them for metal scraps that I could use in my work.
PG: Would you purchase some of the pieces, for instance, screws, wing nuts, lightbulbs, like those we find in some of your small blocks?
LP: I did, in fact, purchase various hardware that I used. There was a place near my studio [on Bond Street] which was only a few blocks away. They would give or sell me all sorts of things, such as wing nuts and miniature light bulbs. I also purchased things from the scrap metal yards. Materials were very cheap at that time—let's say, 60 cents a pound in those days. As you know, a few dollars went a long way.
PG: Right. There is definitely something very different between the *Obelisks* and an object like this small cube (*Lightbulbs 5*), which contains unbroken lightbulbs.

Industrial Petrification 2
1965
Found materials embedded
in clear resin



Wingnuts 2
1968
Wingnuts embedded
in clear resin

Lightbulbs 5
1968
Lightbulbs embedded
in clear resin

LP: Yes. I don't remember where I found those, but I also used to go to Canal Street in New York City. One could find a treasure trove in all sorts of stores selling surplus materials.
PG: So, if we come back to the *Obelisks*, we can see that they are composed of very heterogenous elements. When you gathered the material . . . in the recycling places, did you select by shape, by color? Did you have an idea of what you were going to do, or did you see what was available and compose with that?
LP: I used a certain number of materials that I selected in advance before I put them into the mold. The mold was upside down when I placed the objects. At first, I would simply drop the objects into the mold and I wouldn't know exactly where they were going to fall. It wasn't that I wouldn't have control over the place, but they basically placed themselves, so it was a matter of my making a selection of the materials that I would use. I also used transparent dyes to give a tint

to the resin. Some of the work is hollow, so I was able to create a glowing translucent effect.

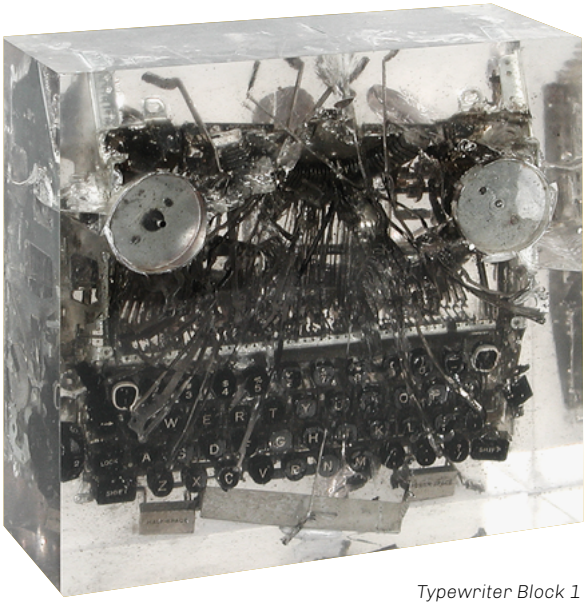
PG: Absolutely. This is why for this exhibition we'll try to light some of the resin works, either with a light underneath or projected through them, in order to fully appreciate their transparency. The light that goes through them will allow the viewer to see the color and the objects inside the work, while also understanding how they were created, and their different layers.

LP: The series of resin cubes were, on the other hand, very carefully composed, by layers of hardware, and putting the materials together in a cubic mold, very carefully. Then they were subsequently finished by sanding and polishing to make the surfaces smooth.

PG: Among your most emblematic works are certainly the typewriters that you encapsulated into a resin block. Elsewhere you stated, "My focus has always been the exploration of space and form in order to express a non-verbal reality." It's very interesting here because the typewriter does not compose any message . . . but nevertheless has something to say as an object, right?

LP: Yes. I agree with that statement. Certainly true. Again, there's a

Obelisk 1
1998
Found materials
embedded in clear resin



Typewriter Block 1
2004
Found materials
(typewriter) embedded
in clear resin

certain degree of composition that I have used in creating all the other typewriter blocks. There's also a certain tinge of randomness, but not really—these were fairly carefully composed when I did them. Even though you wouldn't necessarily know it by looking at them. But I was fairly careful in the placement and manipulation of the keys, for instance, in these sets of works.

PG: Did you destroy the typewriter, or did you find it like this?

LP: No, I certainly didn't find it like this. There was a place not far from my house [in Yonkers] that did typewriter repairs. These were the days before the computer age and the Internet. There were several repair shops that had a lot of these old typewriters. The owners of the shops would give me the typewriters, and I would take them to my studio and deconstruct them and then use them to make these works. I also have a number of flat works using these typewriter parts.

Industrial Square 3
2002
Found materials
embedded in clear resin

PG: So really the art process began when you started looking for the typewriter.
LP: Yes.
PG: First selecting it, then engaging with it, which in itself would be a very interesting thing to record. It would be great if we had images of you transforming these objects. There are some performances, where you see people destroying machines, including pianos with an ax and so forth.
LP: Yes. Yes, indeed.
PG: So, these works in resin were among the first works you created?
LP: In fact, my earliest works in resin were rectangular solids, which were done in 1964. At that time, the available resins were not completely transparent. The piece that you have in the Neuberger collection (*Industrial Petrificaction #8*) was done around the same time. I subsequently did

Industrial Petrification #8
1964
Found materials
embedded in resin.
Collection Friends of the
Neuberger Museum of Art

a number of small (2½-inch) cubes which were made from long castings which were cut into cubes which were then machined and polished. Because the molds were opaque, I never had a clear idea of how the works were going to turn out. When I inserted the objects, I worked intuitively in placing them in the molds. For the piece in the Neuberger permanent collection, I used an orange transparent dye to color the resin.

PG: And you made hundreds of studies, using different materials. You were really one of the precursors to work with resin in that way.

LP: I don't know of anyone who worked with resin at that time. I had started to work with them while my work was displayed and sold in the Castelli gallery.[1] The director at the time was Ivan Karp, and he would call my work *Industrial Petrification.*

PG: And is this how you conceptually conceive them now, retrospectively?

LP: Well, I just was fascinated by the whole process of making these objects and not knowing exactly how they were going to come out. There was a random element and an excitement at

1. Leo Castelli opened his first gallery in New York in 1957 at 4 East 77th Street, and represented Perelman from 1964 to 1967.

Samples of resin studies

seeing them once they were finished. There was a machine shop in SOHO in New York where you could rent time on the machines. I basically finished my resin works myself on one or more of these machines. These things don't exist today. But, you know, this was an amazing saga. . . . In any event, I did finish all these pieces myself.

PG: This is quite complex, it's more than just pouring the liquid and the objects into the mold. The polishing is extremely demanding. Over the years you became an expert.

LP: This material was very hard to work with since it tended to shrink and develop cracks. The cracks became part of the work. I would fill the cracks but nevertheless, in certain of my works, you can see the cracks . . . they became part of the composition. In this particular piece (*Industrial Petrifiaction #8*) there may not be cracks, because I developed a technique where I would let it cure very slowly so it was less likely to develop cracks.

PG: Leo Castelli was a major gallerist representing the most vanguard artists at the time, Robert Rauschenberg, Andy

Warhol, Dan Flavin. How was it to work with him, and did you get to meet other people working with him?
LP: The actual director of the gallery was Ivan Karp, who really fell in love with my work. And Leo Castelli obviously liked it as well. My relationship was mainly with Ivan Karp, but of course I knew Leo Castelli, and eventually they both started their own galleries in Soho, in later years.
PG: Yes, indeed. Roy Neuberger purchased from them one of your first works in resin!
LP: Yes.
PG: Did you get a chance to meet Roy?
LP: I actually did meet Roy Neuberger. He had created a free library [in New York][2] where artists could go. And I did meet him the first day the library was open. And there was a 105th-birthday reception at the Neuberger, and I met and spoke with him there.[3]
PG: Well, Luis, I was there too! You and I did not know each other at the time, but I was there. I remember his 105th birthday and his drinking champagne and eating strawberries.
LP: Right, yes!
PG: And here we have these bottles from your Coca Cola Series, which my colleague Rebecca spotted in your studio, and which are in the exhibition. Could you tell us more about them? Because, you know, when I look at them, I think Pop art, I think big brand. But I also think a big brand full of discarded objects, a little bit like your *Obelisks*. They look very pristine, but when you look through them you realize they are made of leftovers.
LP: I actually made a mold from a real Coke bottle. These

2. Luis Perelman later mentioned that the library was located at the corner of Prince and Greene Streets in Soho. Email communication with the author, March 27, 2023.
3. On November 1, 2008, the Neuberger's Gala celebrated Roy R. Neuberger's 105th birthday.

Coca Cola Series
1998
21 parts; found materials embedded in clear resin

works are resin castings. They're not actual Coke bottles. I made a mold that I poured the resin into and put the objects in. I actually still have the mold. Conceivably, if I really wanted to, I could make more Coke bottles with the mold. I started using a different resin which didn't shrink, so it made it possible to get a very pure and smooth finish once you took the casting out of the mold.

Rebecca Ribeiro (RR): With a lot of your work, you use non-descriptive shapes. You have your very simple cubes. You have the obelisk. That's a very neutral shape. But with the Coca-Cola bottle, it's something extremely detailed and recognizable. Very specific. Are there any other shapes that you've explored or you can see yourself exploring down the line?

LP: The Coke bottle is a really iconic symbol, a shape that is known all over the world, the particular shape of this bottle. I felt this was an obvious thing to use. . . . But I haven't really

done anything else of this kind. . . . I actually made the mold in the 60s. [Later, in 1998,] I made a series of these Coke bottles from the mold. Which, again, was not that simple. You have to pressurize the resin before you pour, otherwise you get a lot of air bubbles. This is a technical issue, but suffice it to say that none of these things are simple to make. I haven't really done anything else of this kind. Not that I couldn't in the future, but I haven't done resin castings in many years.

PG: I like the fact that you mentioned the shape rather than insisting on the company. . . . The shape of the Coca-Cola bottle is almost like a grenade. It's something that fits in your hand, that is tactile, you know. It's just a very particular shape that you don't find in other bottles.

LP: Correct, yes. There's nothing quite like it.

PG: Another iconic image is the one found on your piece featuring a pyramid made out of shredded dollar bills. The title

Annuit Coeptis (detail)
1997
Shredded currency on pyramidal wood base

of the piece is *Annuit Coeptis*.[4] And the piece is mounted on a pedestal that is part of the work. The title is written on it.

LP: The pyramid is the symbol that's on the dollar bill.

PG: Yes, but why make the pyramid out of scrapped dollar bills?

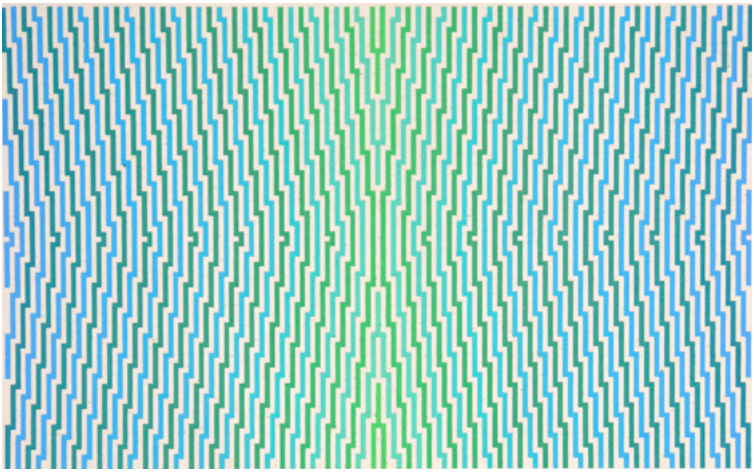
LP: I got permission from the Treasury Department to get a whole bag filled with this shredded currency. And they're not just singles—they're twenties, they're hundreds, they're all sorts of denominations. I wanted to do something with them, and I figured this might be an interesting thing to do since the shape relates to the image on the dollar bill itself. I was just intrigued by this whole idea. I still have the bag, and I may do some more work with that material in the future.

Shredded currency from the US Treasury Department

PG: It will be interesting also to display some of that raw material not far from the object so people can understand what comes behind the making of this work.

LP: You know, I can just imagine somebody trying to take this thing apart . . . to assemble a real dollar. I can't imagine anybody actually doing it. But, conceivably, if one has the patience to spend hours and hours, one could assemble a currency, but it would be a huge task. I don't think it's possible. But shredded currency is such an intriguing material . . . you know, how it affects us, the whole idea of money and currency, all of that. Whoever designed the dollar bill was a Mason who used the Masonic symbol.

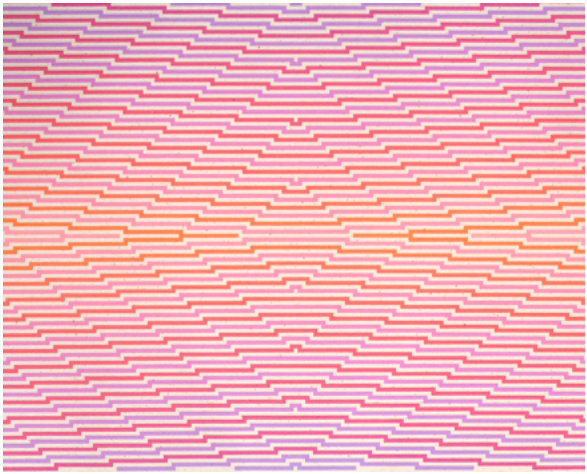
4. The literal meaning of this Latin phrase, which appears on the Great Seal of the United States, is "He [God] has approved our undertakings."



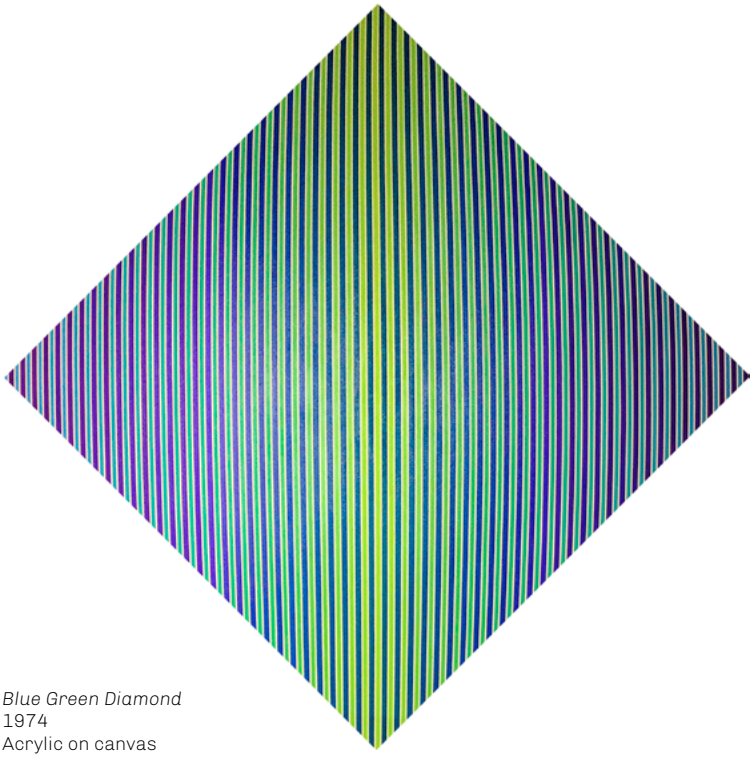
S151
1975
Acrylic on canvas

PG: Another body of work that I find fascinating are your paintings from the series titled *Color Fields*. I've been fascinated by these works since the beginning. I had seen only some photographs, and to see them in your studio was amazing—because when you walk in front of them you realize they shiver, they have energy. . . . When did you start working on these paintings?

LP: I started sometime in the 70s. They actually started out as drawings using colored pencils, and then finally I decided to make paintings out of them. Afterward I went through a series of works on paper, which I still have. And then it was so intriguing to do this kind of a stepped composition. I don't know what you call this—the name for this kind of configuration. I started out with straight lines, and then I felt it would be interesting to do something like this, which was technically quite difficult because I had to mask out the canvas. I mixed hundreds and hundreds of colors that I



A15
1975
Acrylic on
canvas



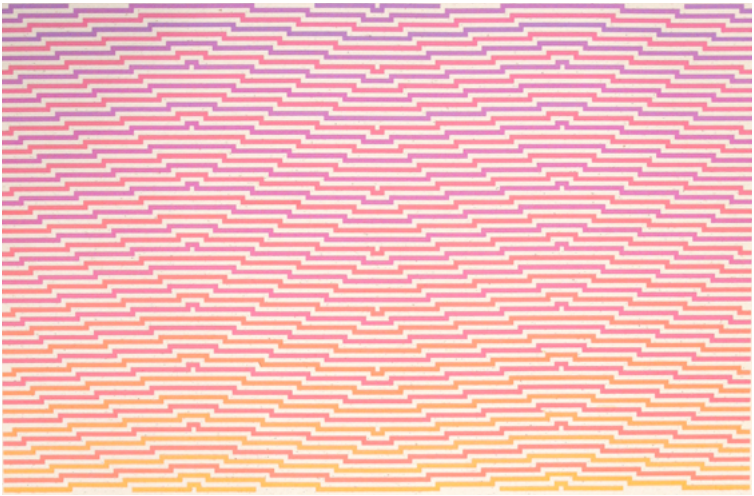
Blue Green Diamond
1974
Acrylic on canvas

Untitled drawing, ca. 1970

identified. I had a very systematic approach to how I would put these together and the colors that I would use to create a kind of vibration. Of course, it's hard to see what it really looks like in a photograph. But seeing it in person, you see the subtlety of the transformation and modulation from one color to another, a very subtle progression.

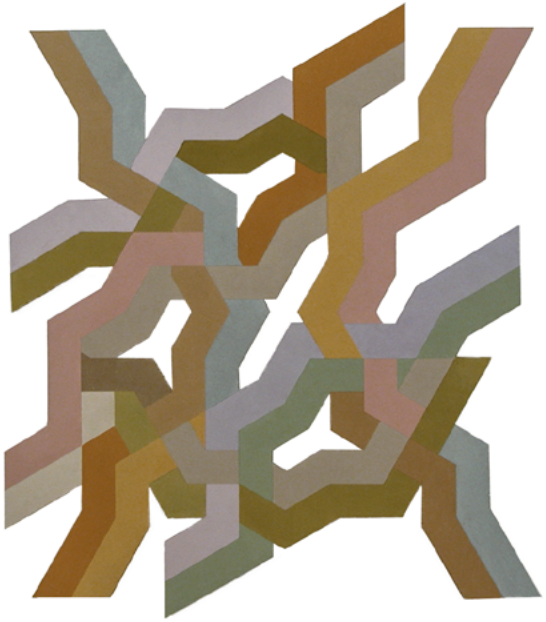
Samples of color-study strips, ca. 1970

PG: They are definitely kinetic in a way, because your eye . . . gradually transforms these objects. Looking at the center of a work like *A13* and then following the layers behind creates a pyramidal, three-dimensional effect. But I also see waves of colors. In



A13
1975
Acrylic on canvas

A13, the waves go one way, from yellow to orange to purple.
LP: Yes. It just goes in one direction rather than being a symmetrical object.
PG: You once said: "I have also been interested in the exploration of pattern and color in my paintings and collages. I have made use of Islamic and American quilt patterns as a basis upon which to improvise." I really like that point of departure. Were you also interested in Native American art? I think of the Navajo culture. Your small "stepped" paintings, in particular, bring to mind the geometric patterns and colors of Navajo fabrics.
LP: Yes. I was influenced by all of these things. They all were fuel for the fire, whatever you want to call it. But grist for the mill is another American expression. I explored many different cultures and the patterns that were used in their cultures.
PG: Another example is your *Sufi Series*, exquisite labyrinthine works inspired by Islamic patterns.



Double Wide 2
1980s
Acrylic on canvas
and high-density
foam

RR: These Sufi works are very organized and geometric in their own way. But, as opposed to other works that you have created, which were derived from very specific patterns that people had been using over time and that you could identify and follow, when it comes to a shape like this, that is both very geometric and planned, it's much more organic and fluid. How do you create these shapes?
LP: Yes, well, I think they were originally based on an Islamic pattern which I transformed into this. You would probably never recognize that as an Islamic pattern. I took a pattern and then transformed it, so you can't really tell where it comes from. Looking at that work (*Double Wide 2*), I can't tell you for sure what the derivation is.
PG: Was it important for you to look elsewhere? To surpass the boundaries of the Western canon?
LP: Yes, of course. First, I looked all over the world for patterns that I could use and transform. It's a fascinating process, you know, the process of discovering these

KAMAL 55
2016
Mixed media

patterns that I could then modulate, distort, and transform into something entirely new.

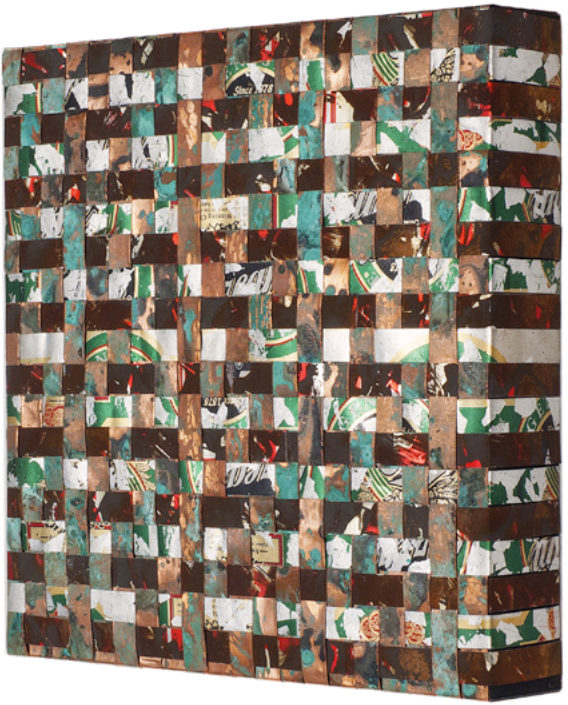
PG: My colleague Julian Kreimer, who teaches painting and color theory at SUNY Purchase, was wondering why you use the word *Kamal* for your series of the same name?

LP: It actually comes from a chapter called "Kamal Ali's pattern," featuring many diagrams, in the book *The Forms of Color* by Karl Gerstner.[5] As you know, Islamic art traditionally banned the use of figures in visual art and architecture. I don't know whether this custom still exists. I assume that there is a sacred aspect to Islamic Art. I've also decided to use the word Sufi for the other series. I've done some study of the mystical paths of Islam. I'm not a scholar and my description may be inadequate. I hope this clarifies my use of the word *Kamal*.

5. Karl Gerstner, *The Forms of Color: The Interaction of Visual Elements* (Cambridge, MA: MIT Press, 1986).

Rust-surface and patina studies

PG: Yes, absolutely. I would now like to talk about your work with metal and patina. You have studied patina thoroughly, as attested in the hundreds of samples that you have carefully conserved in several books.
LP: Yes, I did hundreds of these, experimenting with numerous coatings and solvents in order to create rust surfaces and patinas.
PG: You also created a series called *Metal Weaves*.
LP: I used a metal whose surface I also created, and used patina, and then I would cut strips out when I created these woven constructions.



Wrapped Metal Weave 5
2011
Metal strips on board

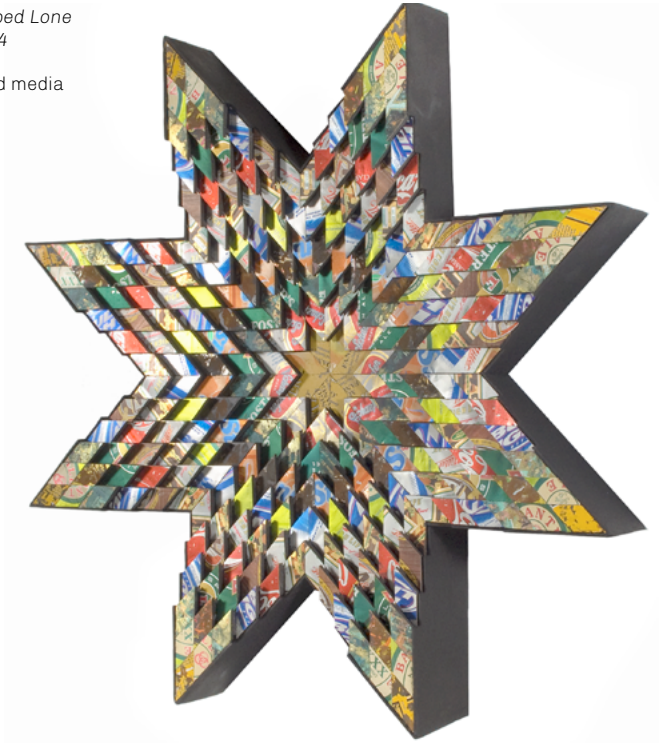
PG: You also recuperated metal. We can see the names of brands on some of the strips. Other strips are made of patinated metal, that you obtain through oxidation, basically. So you first work on the strips and then do the weaving.

LP: I created a lot of these strips of metal. Some of them are used in several pieces. And then I created a composition. There is a certain rhythm to this. For instance, there are works with white in them, and I would make every other row a white row, and every other row a dark row. I used that as a basis for making this construction. It wasn't just random. I deliberately configured it to have this kind of alternating rhythm.

PG: Is the process of making these works complex?

LP: Well, the weaving, especially when you're using metal, is a tricky process, to get the pieces to come together. It requires a lot of effort to make sure that there aren't gaps between the rows.
PG: You also have a series called *Metal Quilts*. That's a true American tradition, quilt making.
LP: Yes, it is, and some of my patterns are traditional patterns that were used by American folk cultures. These are individual pieces, not interwoven strips, individual pieces that are put together onto a surface.
PG: Were you influenced by people like Rauschenberg, or Pop artists?
LP: To some degree. But I basically have always gone my own way. Art for me is a process of discovery, and I've always been intrigued by trying new things. I'm always trying new things, but that's the burden for me—not to just imitate another artist. In this piece (*Stepped Lone Star 4*) I liked using primary colors. It's just an added dimension using strips from Coca-Cola cans. The other, very practical thing is that the Coca-Cola cans would be readily available. I would go to places that recycle cans and bottles and actually buy the cans from them. Then I cut them up into strips and used them in my work.
PG: A lot of physical work.
LP: Well it's exacting work, and you have to be patient and careful. It's easy to make mistakes, so you certainly need a lot of attention in order to do these. You can see the layers of these objects. There are probably three or four or maybe more layers, and each one is separately glued onto a backing and then assembled into this star.
PG: Had you visited Texas [known as the Lone Star State]? What brought you to do an eight-pointed star? Is it just the shape?
LP: It's just the shape of it that intrigued me. It's one of those things that sort of occur to you and is not based on anything but my own attraction to something. When I did this series, I did all sorts of quilt patterns, and this was one

Stepped Lone Star 4
2015
Mixed media



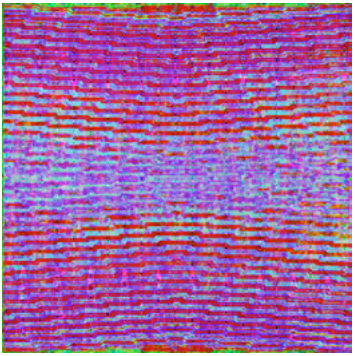
of them, I have a whole series of *Lone Star* pieces. And also *Log Cabin* compositions—that's another series. There are others too. I don't often remember the names.

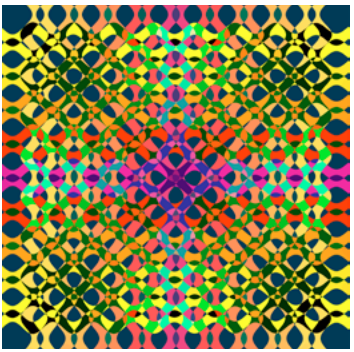
PG: You have recently conceived digital works, which you have titled *Optical Constructions*.

LP: I may have literally hundreds and hundreds on my computer that I can make into prints any time.

PG: So you've been using Photoshop to create these? And how do you feel working with these new technologies? Are you happy that they exist?

LP: Well, yes, it's been wonderful for me because I can do so much. There are so many possibilities. It's so easy to do these transformations. Easy is a relative word. It's not necessarily easy for everybody, but I am somewhat adapted to Photoshop, so I was able to do this.





Optical Constructions
2020–22
Digital drawing

This one with the purple stripes [left at top], I think I took from one of my paintings. It wasn't done in Photoshop but was actually taken from one of my paintings.

PG: And finally, the *Paper Folds*, which take fascinating shapes, of Möbius strips at times. The black and white one recalls a galaxy.

LP: I've done a large number of these folds of all kinds. Those are the most recent works that I've done, creating these things which are very intriguing. I, again, discovered this technique. It wasn't in any kind of a book. I just was playing around and discovered it.

PG: I'm thinking of origami, the Japanese art of folding paper, which is not easy.

LP: This work is not easy. Again, it's a matter of discovery, and many of these were done in a transparent material which is very difficult to fold and glue. . . . I have literally hundreds of these.

PG: So these works were made on Photoshop and eventually transformed into sculptures.

LP: Yes, I printed them using a design I made in Photoshop. Based on some of those other things that you saw, and other designs created just for this purpose. The black and white works—I must have a large number of these—I found it intriguing to have the emphasis on the shape itself and not

Paper Folds
2021–22
Strathmore archival paper, pigment inks

on the pattern of colors. I have a whole series of these as well. This is sort of the latest direction that I've gone in. But as we've been talking, you've given me some ideas of some things that I think I want to try in the future.

PG: Well, I'm happy that we helped in some way.

LP: It's been wonderful to see these works, sometimes for the first time in years. So much of the work is put away.

PG: But now people will be able to see all your work in this exhibition, and that's wonderful. Thank you for being with us and for making this exhibition possible.

LP: Thank you.

Selected Exhibitions

Solo Exhibitions

2016 Yonkers Riverfront Gallery, Yonkers, NY
2003 OK Harris, New York, NY
2001–21 Upstream Gallery, Hastings-on-Hudson, NY
1994 Atlantic Gallery, New York, NY
1967 J. Eisenberg Gallery, New York, NY

Selected Group Exhibitions

2018 *Signals*, Katonah Museum of Art, Katonah, NY
2015 *Line Describing a Cone*, Katonah Museum of Art, Katonah, NY
2014 *Featured Artist*, Katonah Museum of Art, Katonah, NY
2012 *Journey of Faith*, *Journey of Peace*, OSilas Gallery, Concordia College, Bronxville, NY
Putting it Together, ArtsWestchester, White Plains, NY
2009–21 Blue Door Art Center, Yonkers, NY
2009 *Hanging by a Thread*, ArtsWestchester, White Plains, NY
2007 *Looking at the Big Picture*, Garner Arts Center, Garnerville, NY
2006 *The Collection of a Lifetime: 103 Artists from the Roy R. Neuberger Collection*, Neuberger Museum of Art, Purchase, NY
2005 *Red Is Everywhere*, Rockland Center for the Arts, Nyack, NY
Photography: Origins to Now, Imaging Arts, Tappan, NY
Fiber Metal Paint, The Studio Annex, New York, NY
2004–5 *Winter Solstice II, III*, The Studio, Armonk, NY
2001 *Highlights from the Permanent Collection, Pollock to Today*, Whitney Museum of American Art, New York, NY
2000 *Studies for Sculpture*, Concordia Gallery, Concordia College, Bronxville, NY

1995 Creiger-Dane Gallery, Boston, MA
1991–93 Atlantic Gallery, New York, NY
1989 Silvermine Gallery, Norwalk, CT
1974–75 Allan Stone Gallery, New York, NY
1967 Whitney Museum of American Art, New York, NY
Multiples Gallery, New York, NY

Works On View

1989 PMW Gallery, Stamford, CT
1969–72 OK Harris Gallery, New York, NY
1965 Albright-Knox Art Gallery, Buffalo, NY
1966 Harcus–Krakow Gallery, Boston, MA
1964–67 Leo Castelli Gallery, New York, NY

Private and Public Collections

Armand Bartos
Leo Castelli
Honolulu Museum of Art
Phillip Johnson
Kykuit, the Rockefeller Estate, Mount Pleasant, NY
Neuberger Museum of Art
Alfonso Ossorio
I. M. Pei
Museo di Pietrabbondante, Isernia, Italy
Whitney Museum of American Art

Checklist of the Exhibition

Unless indicated otherwise, all works
are collection of the artist.

Resin Colums and Blocks (1964–2003)
Unless indicated otherwise, all resin
works are made with found materials
embedded in clear resin.

Industrial Petrification #8, 1964
9¾ x 7½ x 3¾ inches
Collection Friends of the Neuberger Museum of Art.
Purchase College, State University of New York.
Gift of Roy R. Neuberger. EL 07.1992.109

Petrification 8, 1964
12 x 7 x 3½ inches

Industrial Petrification 2, 1965
5 7/16 x 5 9/16 x 5 9/16 inches

Embedded Screws 4, 1968
Metal screws embedded in clear resin
5 x 5 x 4 3/8 inches

Lightbulbs 5, 1968
Lightbulbs embedded in clear resin
6 x 6 x 6 1/8 inches

Lightbulbs 6, 1968
Lightbulbs embedded in clear resin
5 13/16 x 6 x 5 7/8 inches

Thumbscrews 3, 1968
Thumbscrews embedded in clear resin
4 7/8 x 4 7/8 x 4 7/8 inches

Wingnuts 2, 1968
Wingnuts embedded in clear resin
5¾ x 5¾ x 5½ inches

Annuit Coeptis, 1997
Shredded currency on pyramidal
wood base
Approx. 36 x 10 x 10 inches

Coca Cola Series, 1998
Selection of 8 of 21 parts
Each approx. 7½ x 2¼ x 2¼ inches

Green Obelisk, 1998
31 x 5 3/8 x 5 3/8 inches

Obelisk 1, 1998
30 x 5 3/16 x 5 3/16 inches

Obelisk 2, 1998
30½ x 5 7/16 x 5 5/16 inches

Obelisk 4, 1998
24¼ x 8 x 8 inches

Cast Tree Log, 2002
Clear resin
Approx. 16 x 10 x 6 inches

Typewriter Block 1, 2004
Typewriter components embedded in clear resin
12 x 12 x 4 inches

Color Field Paintings (1974–75)
All paintings are acrylic on canvas.

Blue Green Diamond, 1974
54 x 54 inches (as diamond)

Blue Green Diamond (Green in Center), 1974
54 x 54 inches (as diamond)

Red Diamond 2, 1974
54 x 54 inches (as diamond)

A11, 1975
Approx. 22 x 25¾ inches

A13, 1975
Approx. 20 3/16 x 27 1/8 inches

A15, 1975
Approx. 22 x 25¾ inches

S151, 1975
Approx. 26½ x 18 3/8 inches

Sufi Wall Reliefs (1980s)
All works are acrylic on canvas/high-density foam, approx. 28 x 28 x ½ inches.

Double 2

Double 3

Double 6

Double 8

Double Wide 6

Double Wide 7

Copper Wall Reliefs (1990s)
All works are patinated copper on wood base.

Wings 3, ca. 1990s
Approx. 11¾ x 38½ x 6 inches

Wings 4, 1995
Approx. 9½ x 33¼ x 8 inches

Wings 6, ca. 1990s
Approx. 12¾ x 36 x 6½ inches

Resin Wall Reliefs (1997–2002)

Resin Square 4, 1997–98
10½ x 10½ x 2 inches

Resin Square 15, 1997
10½ x 10½ x 2 inches

Resin Diamond 7, 1998
24 x 8 x 2 inches

Industrial Square 4, 2002
Found materials (car-wheel weights)
embedded in clear resin
12 x 12 x 1½ inches

Industrial Square 7, 2002
12 x 12 x ½ inches

Industrial Square 9, 2002
Found materials (typewriter components)
embedded in clear resin
12 x 12 x ½ inches

Keys #1, 2003
Found materials (keys and key knobs) embedded in clear resin
12 x 12 x 1½ inches

Metal Weaves (2011)
All works are metal strips on board,
approx. 12 x 12 x 2 inches.

Wrapped Metal Weave 3

Wrapped Metal Weave 4

Wrapped Metal Weave 5

Metal Quilt (2015)

Stepped Lone Star 3
Mixed media
32 x 32 x 3 inches

Opposite page:
Luis Perelman in his studio with samples of shredded currency donated from the US Treasury Department, April 26, 2022

Kamal Series (2016)
All works are mixed media,
approx. 32 x 32 x 1½ inches.

KAMAL 31

KAMAL 36

KAMAL 53

KAMAL 55

KAMAL 56

KAMAL 57

Optical Constructions (2020–22)
Selection of approximately eighteen digital images created with Photoshop

Paper Folds (2021–22)
Selection of approximately ten works
Strathmore archival paper and pigment inks, folded
Each approx. 12 x 11 x 10 inches

Ephemera: Studies and Material (1970–2008)
Painted color-study strips and linear colored-pencil drawings (ca. 1970); linear color studies on canvas and in resin columns (1970s); freehand drawings and painted canvas cutouts (1980s); surface studies of patinas and rust (ca. 1990s); shredded currency donated by the US Treasury Department (1997); surface studies with color and texture (ca. 1990s); studies in resin containing small hardware items, seeds, carbon, and miscellaneous pieces of colored plastic (2000–2008).

Covering six decades of artwork, ***A Matter of Discovery: The Art of Luis Perelman*** is the artist's most complete retrospective. The exhibition features more than fifty works: Perelman's early resin blocks (1960s); optical paintings from his ***Color Field Paintings*** (1970s); wall compositions inspired by Islamic drawings such as his ***Sufi Wall Reliefs*** (1980s) and ***Kamal Series*** (2016); patinated metal works from his ***Copper Wall Reliefs*** (1990s) and ***Wrapped Metal Weave Series*** (2011); and a selection of his recent ***Paper Folds*** and digital ***Optical Constructions*** created since 2020. The exhibition also showcases studies, drawings, and raw material from the artist's studio.

This brochure, which accompanies the exhibition, features an interview by the curator with Luis Perelman, in which the artist states that, for him, art has always been "a matter of discovery."

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