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THE ARMORY SHOW

JACQUELINE GOUREVITCH

BOOTH 433

JACQUELINE GOUREVITCH

b. 1933, France | Lives and works in Tribeca, New York



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The Armory Show

JACQUELINE GOUREVITCH

Booth 433

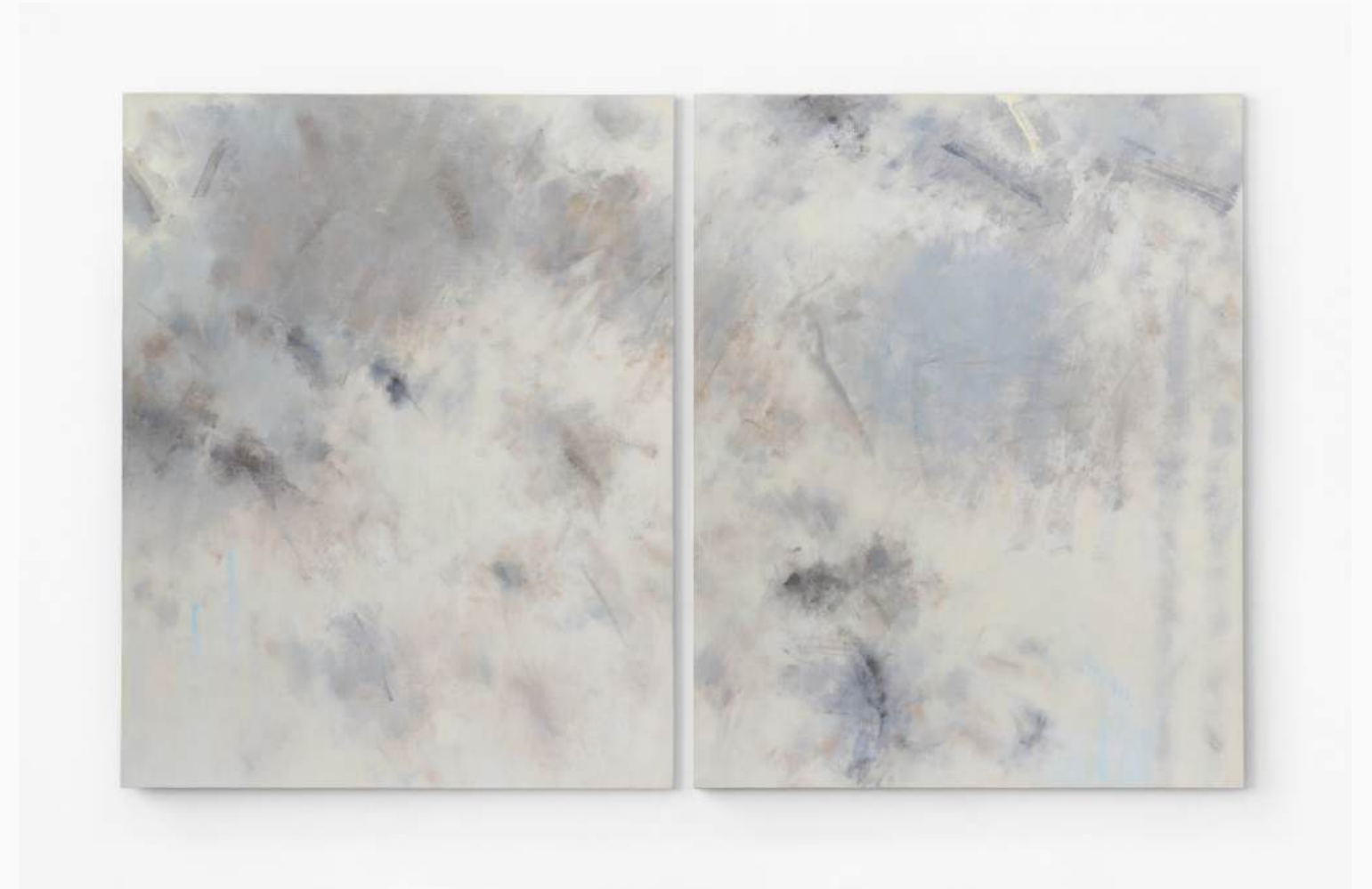
September 24 – 27, 2026

Javits Center

429 11th Avenue , New York, NY 10001

Storage is pleased to share a solo presentation of historical and recent works by **Jacqueline Gourevitch (b. 1933, France)** at The **Armory Show**. Gourevitch’s paintings inhabit the precise edge between representation and abstraction. As such, they embrace investigations of light and pictorial space. 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.

In 2000, Gourevitch was granted studio space in the former World Trade Center. In 2003, she began her 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. The works are 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 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 (L) #109 & (R) #110*,
1987, Oil on linen, 50 1/2 x 40 1/4 in. (each)

Jacqueline Gourevitch was born in 1933 in Paris. In 1940, her family immigrated to the US, arriving at Ellis Island. She studied at Black Mountain College with Stamos and Clement Greenberg. Gourevitch exhibited in the 1973 Whitney Biennial, alongside artists including Joan Mitchell, Cy Twombly, Louise Bourgeois, Helen Frankenthaler, and Alex Katz. In 1975, she showed at the Wadsworth Atheneum. In 2015, Helen Molesworth included her work in an exhibition at ICA, Boston. Her pieces are in the collections of The Jewish Museum, Art Institute of Chicago, Berkeley Art Museum, Menil Collection, Morgan Library, and Yale University, among others.

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CORPORATE & INSTITUTIONAL COLLECTIONS

The Jewish Museum, New York, NY

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

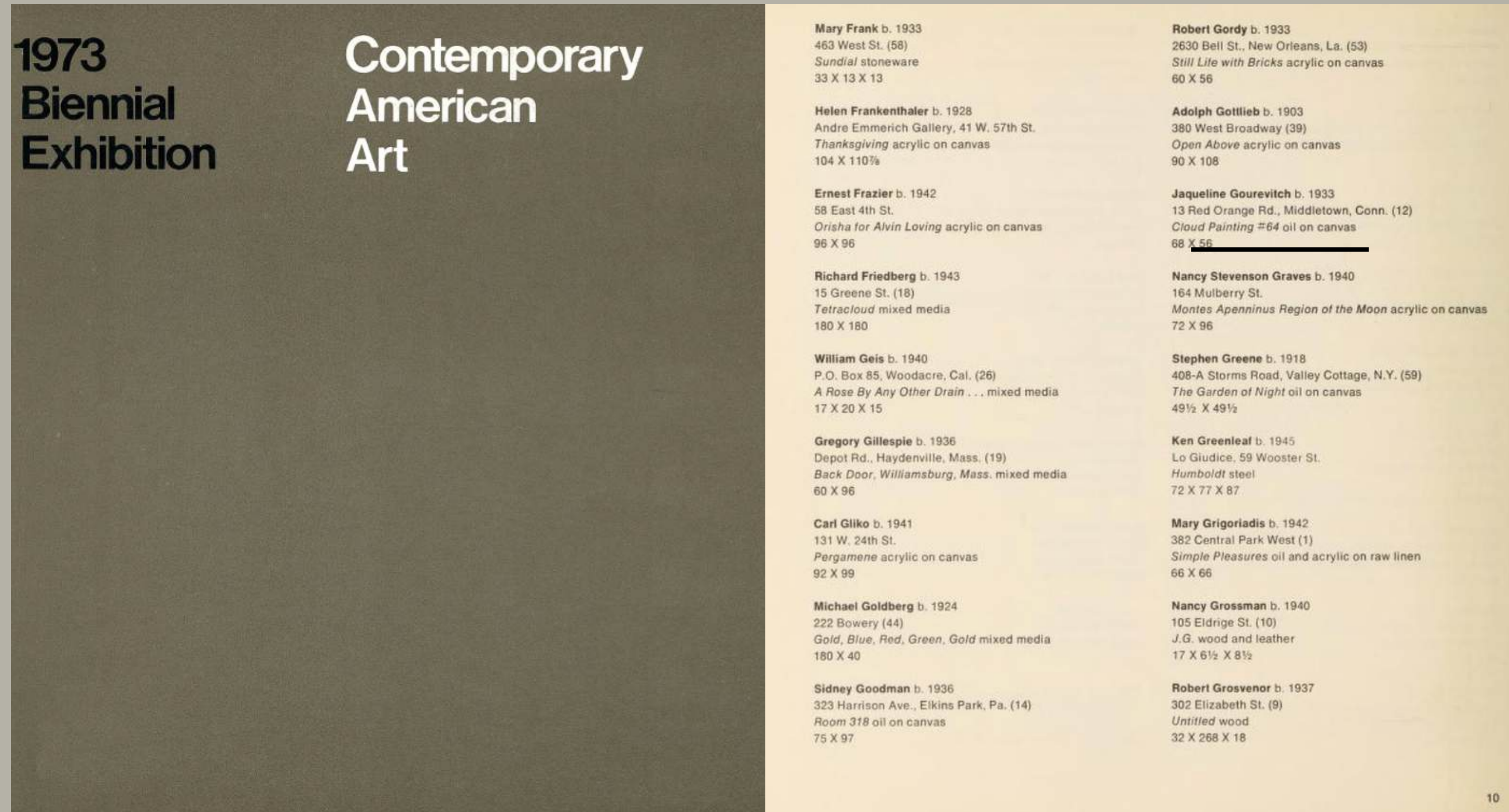
Ball State University, Muncie, IN

De Cordova Museum, Lincoln, MA

Wesleyan University, Middletown, CT

Tamarind Institute, Albuquerque, NM

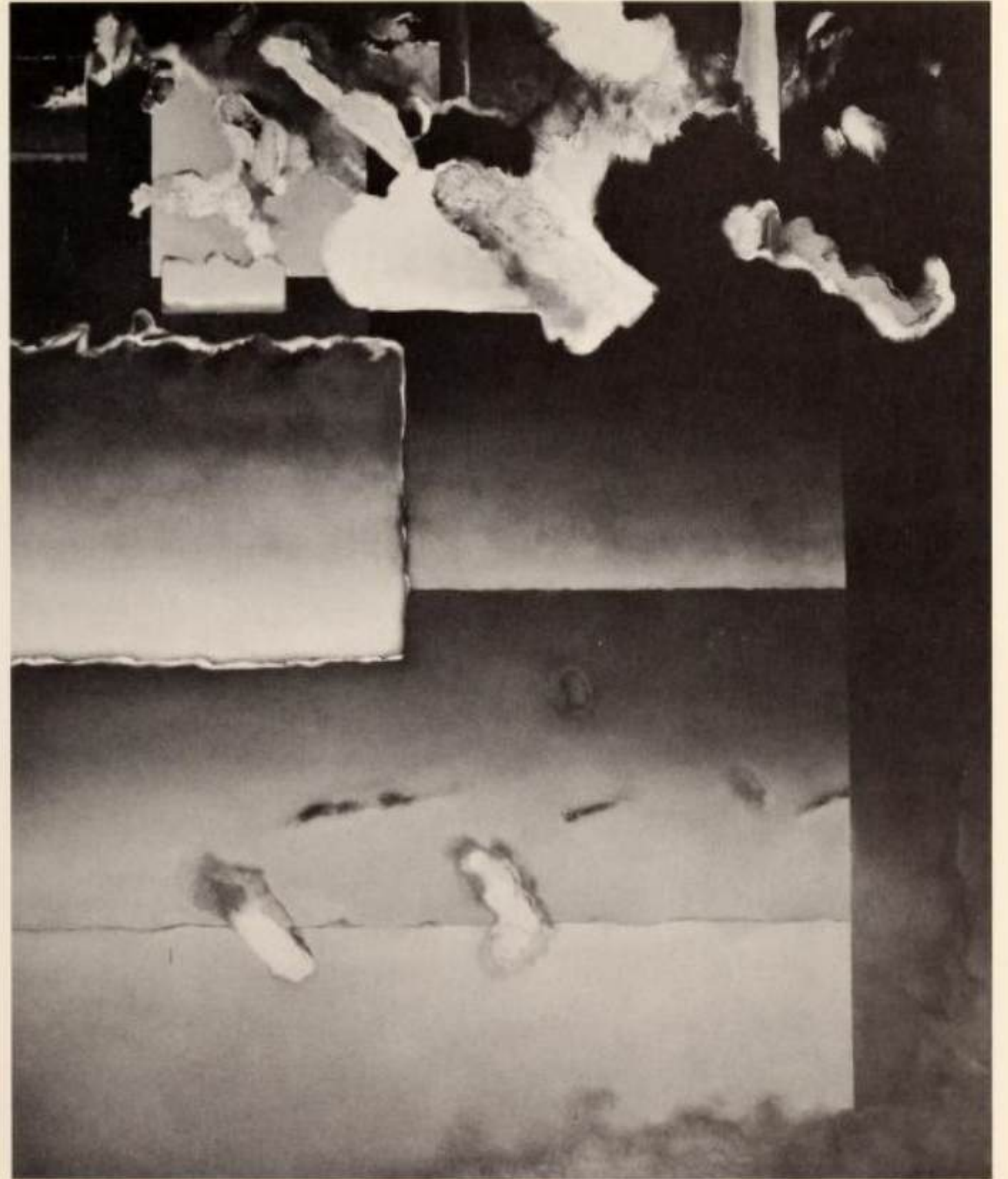
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Catalogue of The First Whitney Biennial 1973

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Catalogue of The First Whitney Biennial 1973



Jacqueline Gourevitch *Cloud Painting #64*

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Shortlist of Notable Artists
WHITNEY BIENNIAL 1973

Roy Lichtenstein

Cy Twombly

Lynda Benglis

Carl Andre

Ed Clark

Donald Judd

Joan Mitchell

Ellsworth Kelly

Robert Motherwell

Tom Wesselman

Frank Stella

Louise Bourgeois

John Chamberlain

Helen Frankenthaler

Jasper Johns

Donald Judd

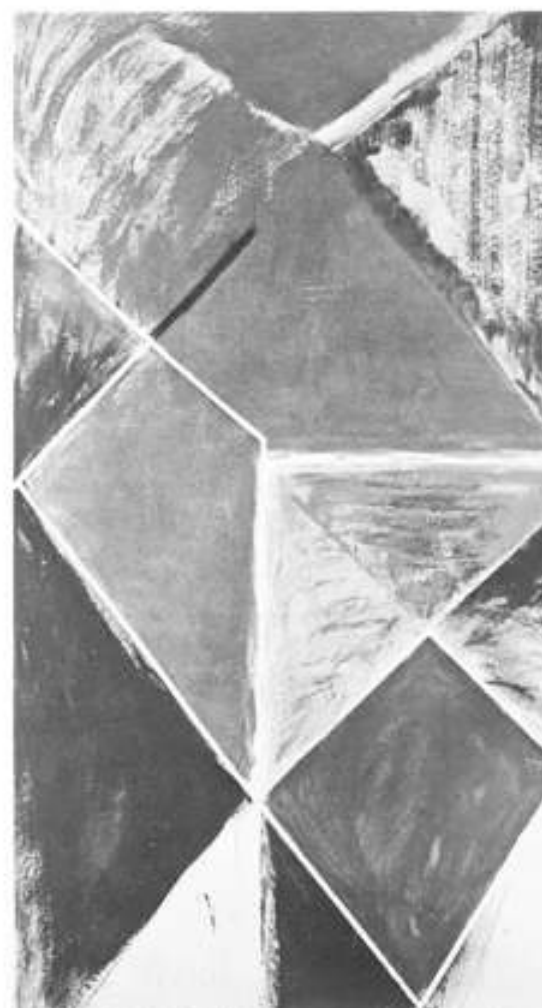
Alex Katz



Artforum, January 1974



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



Vincent Inconiglios, *Hurt Blue 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

Mountain #1, 1957

Oil on linen

24 x 30 in.

\$ 80,000 USD

Inquire





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Jacqueline Gourevitch

Cloud Painting #26, 1967

Oil on canvas

45 x 50 in.

Institutional Reserve

[Inquire](#)



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Jacqueline Gourevitch

Cloud Painting #1, 1965

Oil on linen

50 x 44 in.

Institutional Reserve

[Inquire](#)





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Jacqueline Gourevitch

Cloud Painting #6, 1965

Oil on linen

50 x 44 in.

\$ 40,000 USD

[Inquire](#)



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Jacqueline Gourevitch

Vertical Song, 1986

Oil on canvas

50 x 34 in.

\$ 30,000 USD

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Jacqueline Gourevitch

Sky Song, 1987

Oil on linen

68 x 52 in.

\$ 30,000 USD

[Inquire](#)





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Jacqueline Gourevitch

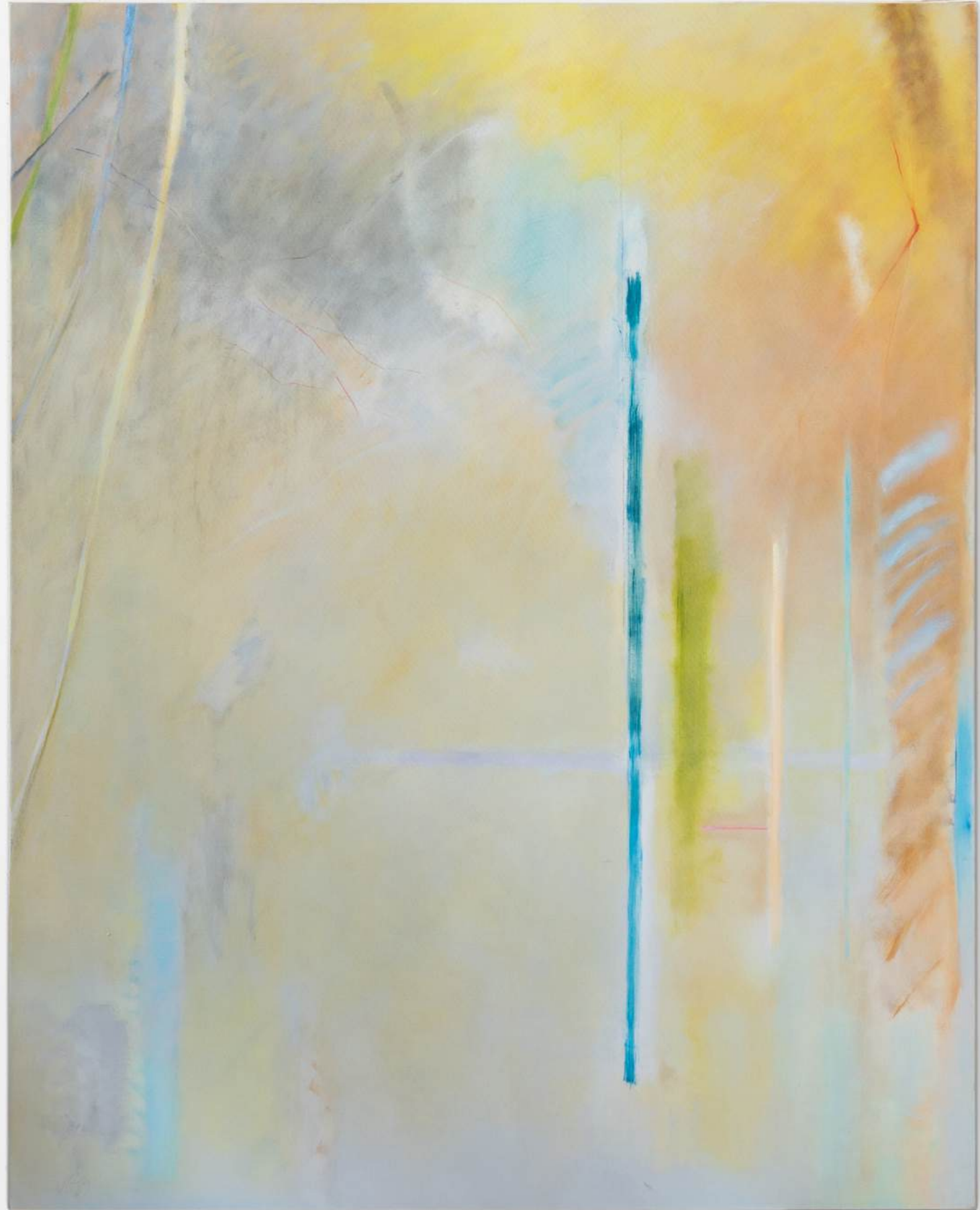
Air Song, 1987

Oil on linen

68 x 54 in.

\$ 35,000 USD

[Inquire](#)





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Jacqueline Gourevitch

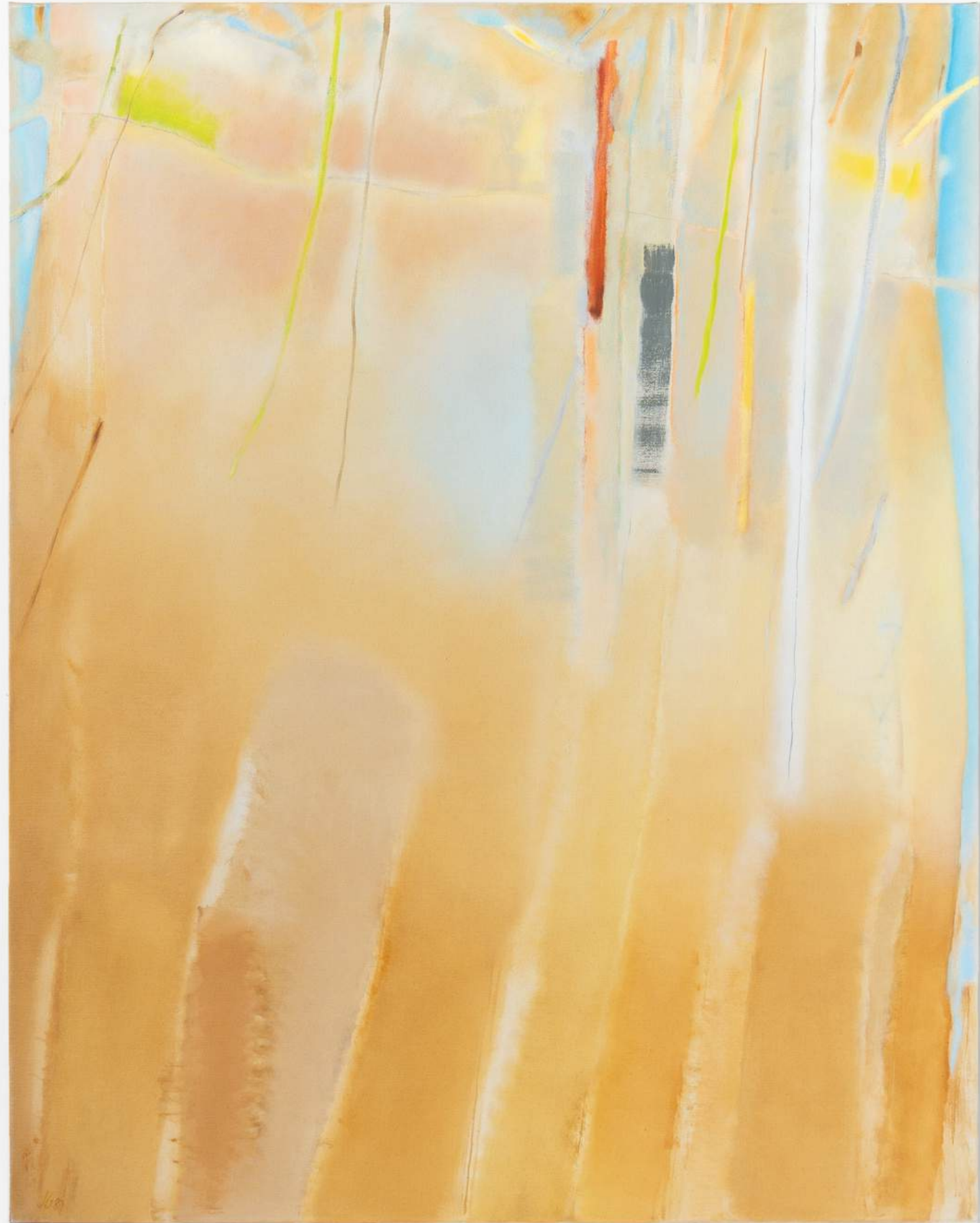
Earth Song, 1987

Oil on linen

68 x 54 in.

\$ 35,000 USD

[Inquire](#)



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Jacqueline Gourevitch

Cloud Painting #142, 1991

Oil on canvas

68 x 48 in.

\$ 20,000 USD

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Jacqueline Gourevitch

Cloud Painting #207, 2000

Oil on canvas

28 x 24 in.

\$ 15,000 USD

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Jacqueline Gourevitch

Cloud Painting #241, 2012

Oil on canvas mounted on panel

14 x 11 in.

\$ 10,000 USD

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Jacqueline Gourevitch

Cloud Painting #221, 2007

Oil on canvas

30 x 24 in.

\$ 15,000 USD

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Jacqueline Gourevitch

Cloud Painting #150, 1992

Oil on canvas

28 x 20 in.

\$ 18,000 USD

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Jacqueline Gourevitch

Cloud Painting #166, 1993-94

Oil on linen

28 x 22 in.

\$ 18,000 USD

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Jacqueline Gourevitch

Cloud Painting #226, 2008

Oil on canvas

28 x 20 in.

\$ 10,000 USD

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Jacqueline Gourevitch

Cloud Painting #227, 2008

Oil on canvas

28 x 20 in.

\$ 10,000 USD

Inquire



s t o r a g e

Jacqueline Gourevitch

Cloud Painting #228, 2008

Oil on canvas

28 x 20 in.

\$ 10,000 USD

Inquire





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Jacqueline Gourevitch

Cloud Painting #220, 2003

Oil on canvas mounted linen

16 x 10 in.

\$ 8,000 USD

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Jacqueline Gourevitch

Cloud Painting #129, 1988

Oil on canvas mounted linen

14.5 x 9.5 in.

\$ 12,000 USD

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Jacqueline Gourevitch

Cloud Painting #183B, 1996

Oil on canvas mounted linen

16 x 10 in.

\$ 10,000 USD

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Jacqueline Gourevitch

Cloud Painting #168, 1993

Oil on linen

15 1/2 x 9 1/2 in.

\$ 10,000 USD

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Jacqueline Gourevitch

Clouds, 5.28.2004 #2, 2004

Watercolor on paper

9 ³/₈ x 6 ⁵/₈ in.

(17 x 13 ³/₄ in. framed)

\$ 5,000 USD

[Inquire](#)





s t o r a g e

Jacqueline Gourevitch

Clouds, 5.28.2004 #3, 2004

Watercolor on paper

9 ³/₈ x 6 ⁵/₈ in.

(17 x 13 ³/₄ in. framed)

\$ 5,000 USD

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s t o r a g e

Jacqueline Gourevitch

Clouds, 6.2009, 2009

Watercolor on paper

12 x 9 in.

(19 ⁵/₈ x 16 in. framed)

\$ 6,000 USD

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Jacqueline Gourevitch

Painting Table #1, 1970-1971

Oil on canvas

27 x 26 in.

\$ 35,000 USD

Inquire





s t o r a g e

Jacqueline Gourevitch

Painting Table, 1970-1971

Oil on linen

35 x 43 in.

\$ 45,000 USD

[Inquire](#)





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Jacqueline Gourevitch

Painting Table (with rag) #6, 1975

Oil on linen

28 x 22 in.

\$35,000 USD

[Inquire](#)



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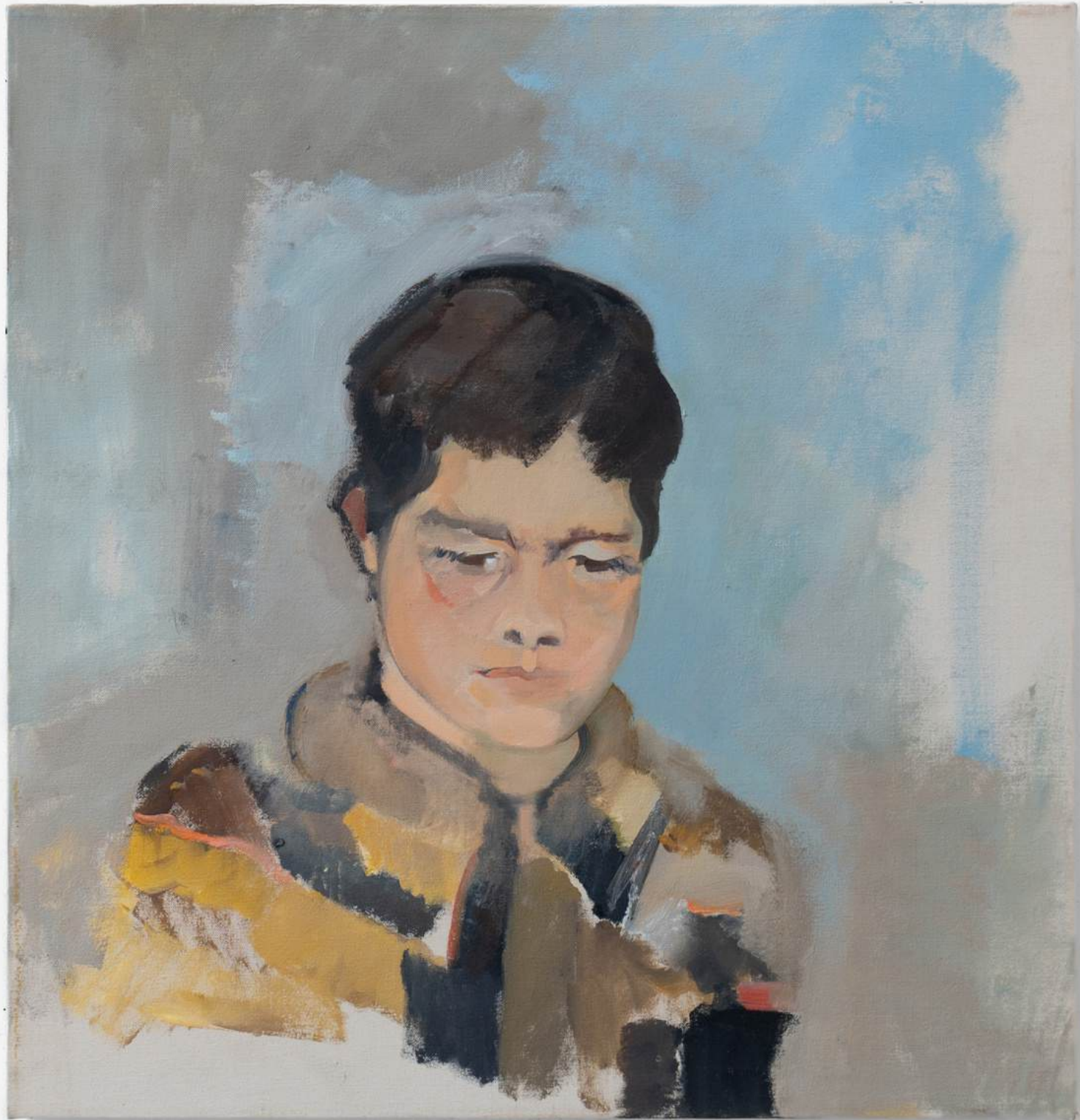
Jacqueline Gourevitch

Phillip, 1969

Oil on canvas

22 x 21 in.

Institutional Reserve





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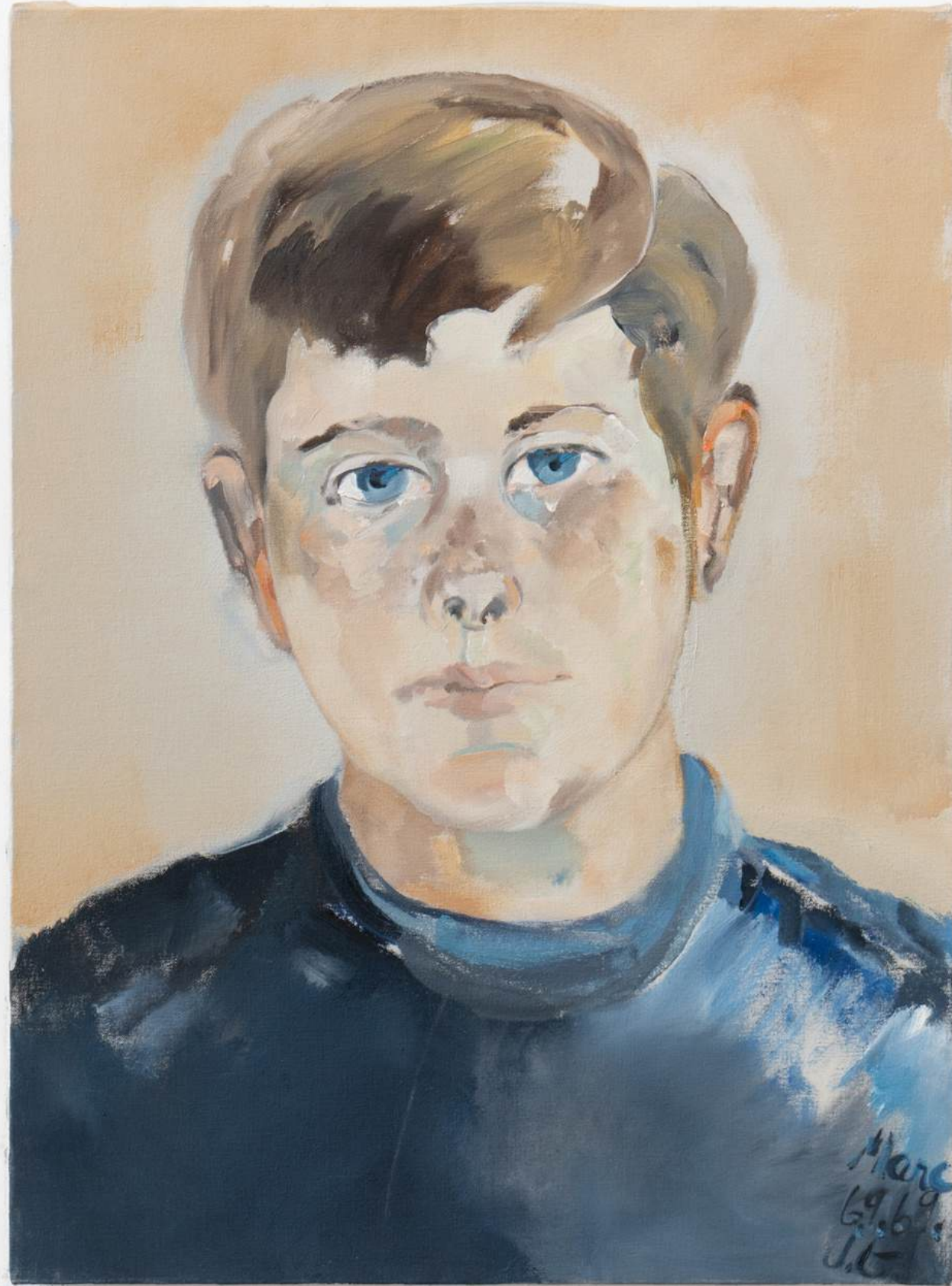
Jacqueline Gourevitch

Marc, 1969

Oil on canvas

24 x 18 in.

Institutional Reserve



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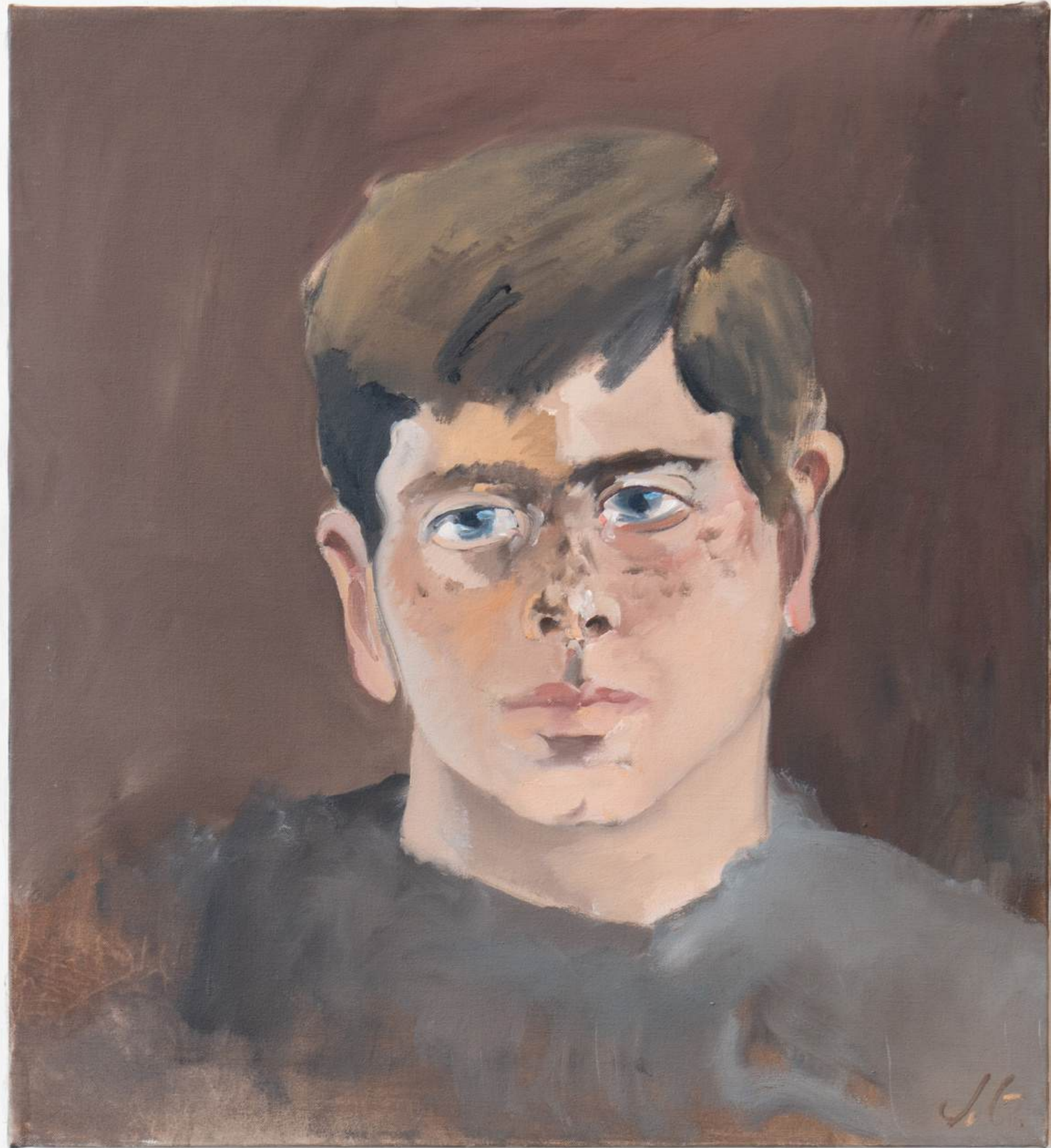
Jacqueline Gourevitch

Marc, 1969-70

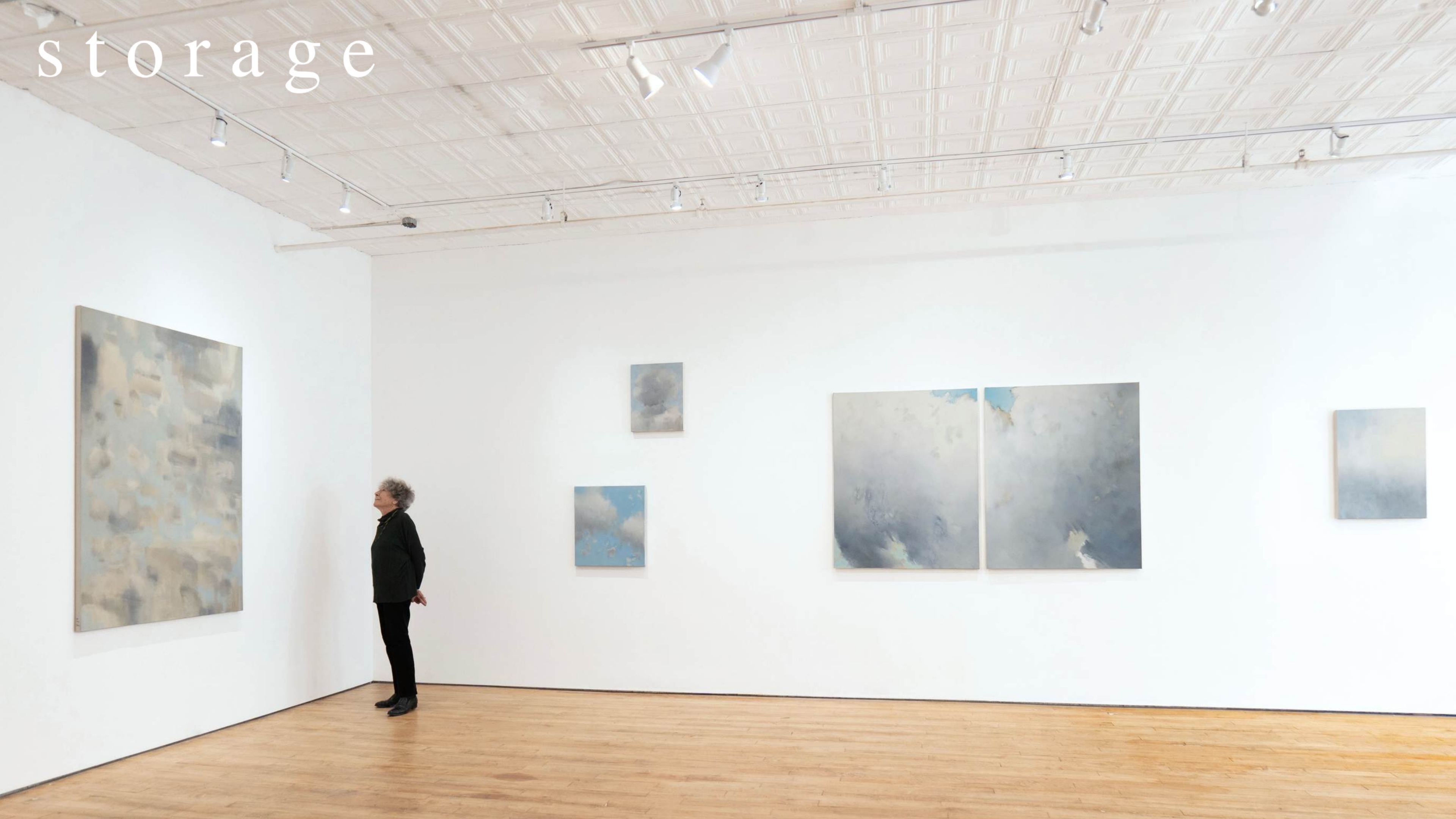
Oil on canvas

22 x 20 in.

Institutional Reserve



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Founded in 2022 by **Onyedika Chuke**, **Storage** is a contemporary art gallery in **Tribeca, New York**.

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.

info@storageartgallery.com | www.storageartgallery.com | [@storage.archive](https://www.instagram.com/storage.archive)