

A photograph of a wall covered in graffiti and a piece of paper with the name 'Harry Bergstein'. The wall is heavily layered with various graffiti styles, including stars, abstract shapes, and colorful paint splatters. A piece of white paper with the name 'Harry Bergstein' written in black cursive is taped to the wall. The foreground is a dark, textured surface, possibly a floor or a wall, covered in debris and paint splatters.

Harry Bergstein

# Gerry Bergstein

*Skeleton Crew*

October 7 – November 5, 2016

## Gallery NAGA

67 Newbury Street  
Boston, Massachusetts  
02116

[www.gallernaga.com](http://www.gallernaga.com)

cover:

*Onward!!*

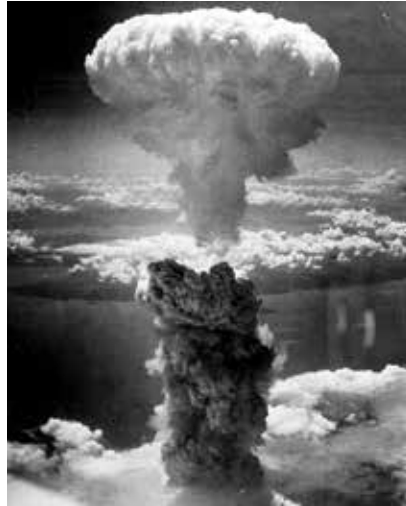
2015

mixed media on canvas

36x80"

*Instead of a traditional catalog essay, I decided to invite two hugely talented artist friends, Sheila Gallagher and Ethan Murrow, to my studio for a discussion of my work. I wanted to have a discourse that I would learn from. I craved the unexpected, the irreverent, and the idiosyncratic. I was not disappointed. Sheila and Ethan are artists who are quite different from each other and from me. What they have in common is deep intelligence, visual sensitivity, and cultural insight. Our two-hour conversation was enlightening, surprising, and, at times, hilarious. I was touched by their graciousness and generosity.*

*Gerry Bergstein*



**Gerry Bergstein** The new work is a synthesis of themes I have been dealing with for decades - decay, vanitas, mortality, paradoxes of meaning. I have a three-part image to start this off: Alfred E. Neuman, a mushroom cloud, and a smiling group photo of the cast of the TV show *Father Knows Best* [1954-1963].

**Sheila Gallagher** Was that the visual culture that you actually grew up in?

**GB** Yes! That was a major part of it.

**SG** *MAD* magazine, a picture of a mushroom with the imminent destruction of Earth possible at any second, and the wholesome American family ignoring it all.

What was your visual upbringing? What was in your bedroom? What was in your living room? What did you see every day?

**GB** Comic books, Hardy Boys books, and sci-fi mags were in my bedroom. Early Picasso, Renoir, Cezanne, Van Gogh, Rouault were in the living room.

**Ethan Murrow** Were your parents art thieves?

**GB** No. Three-dollar framed prints.

Regarding my visual upbringing: when I was 16, my mother said, "There's a show of Max Ernst at the Museum of Modern Art. I think you would like it." So I went to see it, and it blew me away. I came home and started making drawings inspired by him.

But when I got to art school, I was confronted with abstraction. I fell in love with Arshile Gorky, maybe because of his synthesis of abstraction and sensual imagery. I ended up doing these biomorphic images that were a somewhat erotic mind meld of Gorky and Disney.

In the 80s I fell in love with the profound darkness of late Guston, Kiefer, Clemente, Schnabel, Salle et al., and my work was filled with irony, action, and rage.

A decade later, in the 90s, I made paintings of fruit and flowers, which I wanted to be very beautiful, but also dealing with vanitas, the evanescence of all beauty in art and life.

**SG** I remember that period.

**GB** That's when I got to know you.

**SG** I also remember you were very into string theory.

**GB** I still am.

I once told my wife Gail, "My work is about physics. It has strings in it." She laughed and said, "That's not science!" Of course, it's not. No one can imagine or visualize those subatomic strings. I once read it would take a supercollider as big as our galaxy to test string theory.



So my strings are a metaphor for the unknown and how our search for meaning is both absurd and crucial.

I love absurdist juxtapositions. When Jeff Koons came to the Museum School, he said that Michael Jackson reminded him of a martyred saint and that he was portraying this in his sculpture of Michael Jackson with a monkey. I flashed on a sculpture I saw when I first went to Italy, Bernini's *Ecstasy of Saint Teresa*. I thought it was one of the most amazing things I'd ever seen.

**SG** I still think it's one of the most amazing things I've ever seen.

**GB** Recently my interest in the Baroque, Rococo, and extreme sentiment has only increased. Fragonard has joined Guston as one of my favorite artists.

**SG** Not to change the subject, but you once told me somewhat humorously that you painted to get chicks.

**GB** That was cribbed from Woody Allen, but also true. In high school I used to give girls I liked drawings. Fifty years later I got a call from one of them asking if I would take the drawing back. She said it was too disturbing for her to live with.

**SG** It's funny that you said you have a renewed interest in the Rococo and sentimentality, the images of Fragonard, Boucher. Sometimes I think this art was the *Playboy* of its time. It was okay porn.

**GB** Of course!

**SG** Also, they're so feminine, and they don't shy away from the silly at all. Like, let's give this dog a pink bow. Shepherdesses must only wear yellow silk. Why do you feel like you're drawn to this?

**GB** As a student this stuff made me ill. I loved Francis Bacon, de Kooning.

**SG** Yeah, the tough boys.

**GB** The tough boys, yeah! Maybe part of this change is getting older. I had a teacher who told me, "You'll like Fragonard when you're 50." It's also about what we were talking about before, the slight repulsiveness of the flesh to the point of ickiness. Boucher does that beautifully.

I incorporate images of Boucher putti in *Skeleton Crew (Large Version)*. Next to them is a grotesque biomorphic animal shape. So how are they similar and how are they different?

**EM** I'm seeing this more in terms of the whole painting rather than the accumulation of details. I experience a kind of murkiness in the entirety of the painting. If you walked into one of Fragonard's paintings you would just start sweating. You know, leaves and moisture. The air is dripping.

Something like this happens in your paintings, too, although yours are drier and dustier. There's that kind of chaos, muchness, abundance. If I entered them I feel like I would start stepping on all these dry and crunchy things.

**SG** They do seem drier and bonier and more desolate than your old work.

**GB** This one is called *Skeleton Crew (Small Version)*. This guy here is sweeping up the bones. Fragonard wandering in the desert.

**EM** Fragonard gives us the stereotype of our romantic view of France. You've constantly sourced back to many European masters. There are lots of classical sources in the paintings that go very far back art historically. Is any of that about a European/American divide?

**GB** I hadn't thought of that, but maybe it's true.

**EM** I see this big mess here. I mean that in a positive way. It's a mess that I can step into to pick apart a puzzle. I get the sense you enjoy the stumbling and bumbling that might happen when we look at the paintings.

**GB** Stumbling through history, yeah, and the idea that Europe was the dominant art center for centuries, and then New York became the dominant art center. Now things seem much more global.

My work often makes fun of the dominant powers that be in the art world from the New York School on. I adore the work of many of these artists, but have a gut reaction against fashionable ideologies and the power structures built around them.

**SG** And the elitism.

**GB** The elitism, absolutely.

**SG** I don't mean to make this an anti-New York thing, but you were in that Danforth show of Boston Expressionism, with its dark, Jewish, satirical, maximalist humanism. It has a kind of joy of paint that comes out of artists like Chagall, who I hate, and Soutine, who I love. And then there's the Boston group, like Henry Schwartz, who you studied with.

**GB** Yes. My very first teacher was Harry Sternberg at the Art Students League in New York. He was very close to Jack Levine, who was a hero of mine at the time. Levine started in Boston and moved to New York. When I came to Boston I didn't know anything about the Boston School. It was kind of an accident, but Henry Schwartz became my beloved teacher and mentor. He knew the other Boston School artists like David Aronson, a teacher of his, but about the same age.

**SG** He was also one of those guys who embraced the figure as representing the human condition - eroticism, spirituality, death, corruption.

**GB** *Instead* of pure form a la Clement Greenburg in New York. Strangely enough, Ellsworth Kelly was also at the Museum School around them. He went in the opposite direction.

**EM** There's always been the element of trompe l'oeil to what you're doing, and even now I'm still looking at this and having to decipher what is actual tape and what is painted tape. What we see is not always true. It seems like you are making fun of our perceptions. For instance, in some pieces you mock up books without actually making books. Or in the flower pieces some similar things happen.

**GB** Yes, in this book painting, here is a part which is actually one piece of paper on top of another, but in this other part there is an illusion of one piece of paper on top of another. It seems simplistic, but I love simultaneously knowing and not knowing what is real and what is

fake. This is a philosophical issue for me.

The flower/fruit pieces are tied into the contradictions. This tomato and the giant red glob have a lot in common. One is abstract, paint squeezed out of the tube, and the other is an illusionistic tomato. The self-portrait figure in the middle is the artist exploring what hell is going on here.

**EM** When I think of the term "trompe l'oeil," I think of perfection, an illusion that renders something so perfectly that you are tricked into thinking it's real. What I like about how you use it in your work is that you are very blunt about that fakery. You trick, but just briefly. If you go close, you can discover all of the underlying details and layers.

**SG** The point is keep going back and back and back and back, from one layer to another to another to another.

**GB** I like some American trompe l'oeil painting, like John Haberle's tiny painting of a chalkboard at the MFA, with smudges which remind me of Cy Twombly. I ask myself are these magical abstract smudges which predict paintings made a century later? Or are they just illusions of erased chalk? I love that the passing of time has given me a new way to look at this painting that the artist couldn't have. It's not just about fooling the eye for me. The fooling has to be about something else.

**SG** I love that you are going back to more impasto. That went away for quite a while.

**GB** Yes, it went away. I'm happy to have it back.

**SG** Could we go back to the book? Why books?

**GB** The inspiration was Philip Guston's paintings of books. I like the book because it implies knowledge, but can we really have literal "knowledge" of the images here? It's partly illustration. Part of this one is an illustration of me assembling a sky.

Illustration has been horribly denigrated by the art world. But good illustration goes way beyond the facts. I think N. C. Wyeth is a great artist. By the way, did you know Ethan and his wife Vita have just come out with a truly wonderful illustrated children's book, *The Whale*?



**SG** Yes, I know. I went to a party for Ethan's book. (*whispers*) I love N. C. Wyeth.

**EM** I'm with you.

**GB** Once again, for me it's about my mistrust of anyone who says, "This is art, that is not art." I want to put everything together in a big smooch to say, "This is all art, and it's even better when we can compare and contrast it all."

**EM** I like how the books physically curl off the wall. I enjoy the desire to creep behind the book, to dig your hand between the pages. The physicality partners with the image in a really nice way.

**SG** The more I look, the more I love this one [*Book II, Fragile Sky*]. The blackness in the negative space in the shirt relates to the sky. The negative spaces provide entry to this world.

**GB** I like the tactility. It was hard to work on flat canvases after doing these.

**EM** For me, *Archaeology* is the most successful. *Skeleton Crew (Large Version)* is flatter and doesn't invite me in in the same way. I like the way you've ignored the edge. This adds to the expansiveness of the piece. I really want to put my head into that painting. Also, you have these long directional shapes coming in from the outside.

**GB** You mean the pointers?

**EM** It's funny to me that you call them "pointers." I thought of them as fingers. Such a simple device of dragging our eyes in from the side, but it works so well.

What I enjoy about them is that they clue you into the fact that there might be some sort of omniscient protagonist outside the world of the painting. In *Skeleton Crew (Large Version)* the story is contained within the canvas. With the pointers/fingers I wonder who's holding it, why are they there? Why is one them higher? It's simple, but it's a great narrative device.

**SG** Incredibly strong vanishing point.

**EM** It feels like we're rushing into the space.

I'm always looking in your work for the thing or the person that's in control. And often that's you. Often it's your body or figure, so we automatically value it more. I think that happens in *Ear*. You're in the foreground. You're bigger. You're taking action. In *Archaeology* the implied controller is invisible.

**SG** These small floral pieces in the Vermont vanitas series are different. These are less Rorschachy, less hallucinogenic. They are intimate, almost dollhouse-like, domestic dioramas. Don't you love making these?

**GB** Funny you should ask, because I didn't until very recently. There was one painting in my last show which started this series. At that time it was an outlier, which Meg at NAGA presciently put on the invitation. People loved it. So did I. So the impulse was to make a series.

I started the first of these new ones a year ago, but kept feeling like I was trying to repeat an earlier success. This always makes me feel trapped and bored. The first many months were torture, but I persisted and started a few others.

Then last week I went to an artist talk, a former student, Sasha Parfenova. I loved her gorgeous work, which she described as being about vanitas, the decay and mortality of beauty and youth. I immediately thought, "OH! THAT'S WHAT MY LITTLE PAINTINGS ARE ABOUT!!!"

And I immediately fell in love with the process of making them. I had to discover something new in them before I could love them.

**SG** They have a frenzied "making" quality, like a wedding cake maker on meth.

**EM** They look like little shrines, too. Some shrines have candles, objects, or old photos, which give you that mixture of wax and dust. Shrines may seem incomprehensible in some ways. You may not know where the photos are from or about their personal connection to the maker. To the outside viewer, it's more about our collective vision than specific meanings.

**SG** Yes, and the fruit and flowers, they're incredibly fun to look at. And the ambiguous scale of the convoluted 3-D paint blobs makes them look like scholars' rocks. If I could give a bit of critique, I like it best when the paint and the object make compositional "holes." They make me able to enter the work better. As in the holes in scholars' rocks.

I also love how the smoosh of paint is coming off the toy workman's back.

**GB** "The tangible marks of the creative process." Harold Rosenberg.

**SG** I love him working at this futile task of excavating paint. I'm also a fan of the red turd.

**EM** There are red turds in three out of the four.

**GB** The other thing that made me fall in love with these red turds was the almost physical warmth I felt from the color. I felt, "Hey! Love color! And I can use it in ways I never have before."

**EM** It strikes me that the way you represent yourself is that you are always alone. Your work is full of people, people everywhere, things upon things upon things, but it's always Gerry solo. You're covered in paint and interwoven in all of these bits and pieces of the paintings, but it's always you as if you are having an interior thought or a private dialogue with this world.

**SG** I think it's so interesting that the three of us are here. All of our work is very time-consuming. This work takes a really long time to make, and there are a lot of repetitive hand movements. The trance of getting into it is clearly crucial. I have lots of artist friends who just LOVE their process and everything about it. When I go to the studio, I often despise my process. I find it painful. I get carpal tunnel symptoms. BUT I love the product. I really do.

**EM** I totally understand what you're saying.

**GB** Ethan, do you have similar experience? Do you sometimes like the process more than at other times?

**EM** No. There is a brutality to it which I love. I find a value in the pain.

Do you really think that Vermont has had NO effect on your work? The devil's advocate in me just wants to say no. I look at these floral bursts in small sculptures and...

**GB** OH, YOU KNOW WHAT? You're right again, Ethan. A lot of those flowers are from

photos of flowers in our Vermont garden. There we go. I've even been photographing flowers in Cambridge, and I really love it. And, Sheila, I have to say I often remember your flower installation at the ICA with great fondness. That also has something to do with this work.

**EM** Do you photograph secretly, hoping no one will notice? Or are proud about your floral heritage?

**GB** Out and proud! I would also say that being married to Gail, and her dragging me up to Vermont, has really made me fall in love, without ambivalence, with something that is exquisitely beautiful. I've also been influenced by her paintings.

**EM** The thing I admire about you is that almost every time I've walked into this studio you are returning to something that didn't work before. You rework paintings from previous shows. I don't have that kind of patience. Or stubbornness. I love that you do that and gain from it.

**GB** I envy people like Saul Steinberg who can do profound things with simple, quickly-made images. I think he was a genius. I can't do that, but it really doesn't matter. We are who we are, and we use that for better or worse.

**EM** Speaking of which, could you talk about the role of the cartoon in your work? I know that it's scattered through all these pieces in one way or another, in the way you outline objects, the caricatured feel to some of the images. Sometimes there is sarcasm. I know it's not just about cartoons, but about these stories or characters that you're trying to pay homage to. How come that got into the work?

**GB** I think I'm paying homage to the characters, but often critiquing the ideologies and the politics behind the characters. The image I showed you first of Alfred E. Neuman, the mushroom cloud, and *Father Knows Best*, were each deeply powerful images to me. But shown next to each other, they do something that they can't do individually.

I love eclecticism. I don't think "high" art has an advantage over "low" art. What I like is jamming them together. I like listening to music sometimes, and I have my iPhone on shuffle. I always say that at my funeral I want Beethoven's *Grosse Fugue* and Chuck Berry's *Roll Over, Beethoven* played one after the other. It actually happened on my iPhone shuffle recently. I was in ecstasy.

**SG** That's a miracle if there ever was one!

**GB** The relationship and the emotional pull of both of those pieces of music is extremely powerful to me. The idea that one is "better" seems absurd to me. Loving them both enhances them both for me.

By the way, some of the early cartoonists like Wallace Wood from *MAD* magazine were incredible. Wood drew like Durer. To say he wasn't a real artist because he drew for *MAD* is just terrible.

**EM** I think you are doing the back-and-forth between high and low not just with references, but also in the way you talk about the materials and the spaces you are building here.

**GB** Thanks so much for those thoughts. These comments are so fresh! And this discussion's a true gift to me, one of the best I've ever had about my work. I've truly learned a lot from you both. Things which really ring true, but which I never thought about in the way you both expressed them. Thanks so much for your generosity.

*Sheila Gallagher, an associate professor of fine arts at Boston College, is an interdisciplinary artist and curator whose work explores the nature of perception and belief through diverse processes and modes of representation. She works with such media as smoke, live flowers, plastic toy landscapes, animation, and performance. She has shown widely, nationally and internationally, at such venues as the Museum of the Moving Image, London; the Museum of Fine Arts, Boston; the Institute of Contemporary Art, Boston; the Crystal Bridges Museum of American Art, Bentonville, Arkansas; and DODGE gallery, New York. She has recently collaborated with Richard Kearney to create "Twinsome Minds", a narrative performance work presented at Boston University and dozens of venues in the UK and Ireland. These stories of "twinned pairs" on opposite sides the struggles in 1916 Europe and Ireland explore crossings of legend, history, myth, loyalty, and love.*

*Ethan Murrow is on the faculty of the newly-formed School of the Museum of Fine Arts at Tufts. He describes his recent drawings as "cautionary tales, cynical nods to the pitfalls of ego and excessive drive... I mean this with a nod to Charlie Chaplin, who understood that idiocy is inevitable and our own role in it is assured." His work in drawing, video, and installation has been widely shown, nationally and internationally, including at the Institute of Contemporary Art, Boston; La Galerie Particulière, Paris; Winston Wachter Gallery, New York; and the deCordova Sculpture Park and Museum, Lincoln, Massachusetts. He has just completed a permanent wall drawing in the offices of Facebook Boston. He has often collaborated with his wife, Vita Weinstein Murrow. Among many other video and book projects, their film "Dust" was an official selection of the 2008 New York Film Festival.*





*Ear* 2015 mixed media on canvas 34x66"





*Book I, Handbook* 2015 mixed media on paper 20.5x34"





*Babel* 2015 mixed media on canvas 20x90"







*Onward!!* 2015 mixed media on canvas 36x80"



*Book III, Studio Floor* 2015 mixed media on paper 21x31"





*One with Everything* 2016 mixed media on panel 15.5x13x7"



*In the Garden* 2016 mixed media on panel 13,5x12x7"



*Special Delivery* 2016 mixed media on panel 19x13x5"





*The Gleaners* 2016 mixed media on panel 13.5x12.5x8"





*Archaeology* 2016 mixed media on canvas 48x74"





*Shard* 2016 mixed media on canvas 46x30"





*Skeleton Crew (Small Version)* 2016 mixed media on canvas 36x26"





*Skeleton Crew (Large Version)* 2016 mixed media on canvas 48x64"





*Book IV, Zoology On The Planet Of The Arts* 2016 mixed media on paper 19.5x29.5"





*Book II, Fragile Sky* 2016 mixed media on paper 21x32.5"





*Fragment III, Hunger* 2016 mixed media on paper 22x15"



*Fragment II* 2016 mixed media on paper 21x14.5"





*Fragment IV* 2016 mixed media on paper 21x16"



*Fragment I* 2016 mixed media on paper 21x16"





*Mont Ste. Victoire* 2016 mixed media on panel 12x9.5x5"



*Self Portrait II* 2016 mixed media on canvas 60x38"

# Gerry Bergstein

Born 1945 New York NY

## Selected Solo Exhibitions

Gallery NAGA Boston MA  
"Skeleton Crew"

Stux Gallery New York NY  
"(Un)timely Entanglements"

Gallery NAGA Boston MA  
"Theory and Practice"

Joel and Lila Hartnet Museum of Art Richmond VA  
"Start to Finish: Seven Stages of Apex"

Gallery NAGA Boston MA  
"Elements of Style"

Danforth Museum of Art Framingham MA  
"Gerry Bergstein: Effort at Speech"

Gallery NAGA Boston MA  
"This Is Your Brain On Art"

The St. Botolph Club Boston MA

Howard Yezerski Gallery Boston MA

Clark University Worcester MA

Howard Yezerski Gallery Boston MA

Stux Gallery New York NY

Howard Yezerski Gallery Boston MA

Howard Yezerski Gallery Boston MA

Sesnon Gallery University of California at Santa Cruz

Howard Yezerski Gallery Boston MA

Stux Gallery New York NY

Galerie Bonnier Geneva Switzerland

Thomas Segal Gallery Boston MA

DeCordova Museum and Sculpture Park Lincoln MA  
"The Surrealism of Everyday Life"

Galerie Bonnier Geneva Switzerland 1986

Stux Gallery New York NY 1986

Stux Gallery Boston MA 1985

University Art Galleries, Wright State University Dayton OH 1984

Zolla/Liberman Gallery Chicago IL 1984

Galerie Bonnier Geneva Switzerland 1983

Alan Stone Gallery New York NY 1983

Stux Gallery Boston MA 1983

Lopoukhine/Nayduch Gallery Boston MA 1981

## Selected Group Exhibitions

2016 New Britain Museum of Art New Britain CT 2016  
"As We See It: The Collection of Gail and Ernst von Metzsch"

2012 Aidekman Arts Center Tufts University Medford MA 2016  
"Mortal Things: Portraits Look Back and Forth"

2009 Gallery NAGA Boston MA 2016  
"Dysfunctional Family: Portraits by Gallery NAGA Artists"

2009 Zevitas Marcus Gallery Los Angeles CA 2015  
"This is Boston Not L.A."

2006 South Shore Art Center Cohasset MA 2015  
"Dynamic Conversations"

2005 Steven Zevitas Gallery Boston MA 2015  
"The Guston Effect"

2003 The School of the Museum of Fine Arts Boston MA 2014

2002 St. Botolph Club for Danforth Museum of Art Boston MA 2011  
"The Expressive Voice"

1999 Stephen Score Inc. Boston MA 2006  
"Boys at Play"

1997 New Britain Museum of American Art New Britain CT 2004  
"Seeing is Believing"

1994 The DeCordova Museum and Sculpture Park Lincoln MA 2004  
"Self Evidence"

1990 The Danforth Museum Framingham MA 2004  
"New Works"

The Rose Art Museum, Brandeis University Waltham MA	2003	DeCordova Museum and Sculpture Park Lincoln MA	1991
"Selections form the Collection"		"Mapping"	
The Art Complex Museum Duxbury MA	2003	Galerie Bonnier Geneva Switzerland	1990
"Double Take"		"Une Touche Suisse"	
Stux Gallery New York NY	2003	La Jolla Art Museum La Jolla CA	1990
"The Armory Show"		"Satellite Intelligence"	
Wiegand Gallery, Notre Dame De Namur University Belmont CA	2003	MIT List Visual Arts Center Cambridge MA	1990
"Prints and Portfolios from the Center Street Studio, Boston"		"Satellite Intelligence"	
DeCordova Museum and Sculpture Park Lincoln MA	2002	Arts Club of Chicago Chicago IL	1989
"Painting in Boston 1950-200"		"The Unquiet Landscape: Recent Expressionist and Fantasy Landscape Paintings"	
DeCordova Museum and Sculpture Park Lincoln MA	2000	Frumkin/Adams Gallery New York NY	1989
"Recent Acquisitions"		"The Unquiet Landscape: Recent Expressionist and Fantasy Landscape Paintings"	
The Danforth Museum Framingham MA	2000	School of the Museum of Fine Arts Boston MA	1988
"Figure, Fantasy, and Illusion"		"Traveling Scholarship Exhibition"	
The Rose Art Museum, Brandeis University Waltham MA	1999	Northeastern University Boston MA	1988
"Visual Memoirs"		"Here's Looking at You: Contemporary New England Portraits"	
Galerie Bonnier Geneva Switzerland	1998	Albany State Museum Albany NY	1998
"American Artists on Paper"		"Diamonds are Forever"	
DeCordova Museum and Sculpture Park Lincoln MA	1998	Stux Gallery Boston MA	1987
"Great Buys: Recent Acquisitions from the Permanent Collection"		"Miniatures"	
Galerie Bonnier Geneva Switzerland	1997	Boston University Art Gallery Boston MA	1987
"Images of Man"		"Illusion in Art: Perception/Description/Deception"	
Art Complex Museum Duxbury MA	1997	Stux Gallery Boston MA	1987
"Attributes of the Artist"		"On and Off the Wall"	
DeCordova Museum and Sculpture Park Lincoln MA	1997	Museum of Fine Arts Boston MA	1987
"Recent Acquisitions"		"Boston Collects"	
Forum Gallery New York NY	1996	Alan Frumkin Gallery New York NY	1987
"Exactitude"		"Landscape Observed/Imagined"	
Galerie Bonnier Geneva Switzerland	1995	Art Complex Museum Duxbury MA	1987
"Collections"		"Private Visions"	
DeCordova Museum and Sculpture Park Lincoln MA	1995	Brockton Art Museum Brockton MA	1987
"Recent Acquisitions"		"Triennial"	
Arkansas Art Center Little Rock AR	1994		
"Fantastic and Imaginative Art"			
Institute of Contemporary Art Boston MA	1991		
"The Next Ten Years"			

Massachusetts College of Art, North Hall Gallery Boston MA	1986	<b>Bibliography</b>
"Insight: A Look at the Development of Six Boston Artists"		<i>The Boston Globe</i> , Don Aucoin, "Week ahead: Theater," June 3, 2015.
Curated by David Bonetti		
DeCordova Museum and Sculpture Park Lincoln MA	1986	<i>The Boston Globe</i> , Cate McQuaid, "Plotting painterly fiction," March 13, 2013.
"Expressionism in Boston: 1945-1985"		<i>The Huffington Post</i> , Steven Zevitas, "Must-see Painting Shows: March 2013,"
Stux Gallery New York NY	1986	March 8, 2013.
"Inaugural"		<i>Big, Red &amp; Shiny</i> , Judy Kermis Blotnick, "Gerry Bergstein @ Gallery NAGA,"
Offices of Congressman Edward Markey Washington DC	1985	December 14, 2009.
"Contemporary Art of the Commonwealth"		<i>The Boston Globe</i> , Sebastian Smee, "Painting with a Boston accent," December
Stux Gallery Boston MA	1984	13, 2009.
"Works on Paper"		<i>Metrowest Daily News</i> , Chris Bergeron, "From mentor to student," December 6,
Stux Gallery New York NY	1984	2009.
"Small, Smaller, Tiny"		<i>Art New England</i> , Susan Boulanger, "Gerry Bergstein: Elements of Style,"
Stux Gallery Boston MA	1984	December/January 2009.
"Major Paper Works"		<i>The Boston Globe</i> , Cate McQuaid, "Gerry Bergstein: Elements of Style,"
USA Traveling Exhibition	1948-1986	November 19, 2009.
"Disarming Images: Art for Nuclear Disarmament"		<i>Art New England</i> , Robert R. Craven, "Gerry Bergstein, Gail Boyajian: Recent
Berkshire Art Museum Pittsfield MA	1983	Paintings," October/November 2007.
"Painting and Sculpture Exhibition"		<i>Big, Red &amp; Shiny</i> , Arthur Whitman, "Gerry Bergstein at Gallery NAGA,"
Stux Gallery Boston MA	1983	November 2006.
"Works on Paper"		<i>The Boston Globe</i> , Cate McQuaid, "A Glimpse into Imagination," October 19,
Institute of Contemporary Art Boston MA	1983	2006.
"Boston Now"		<i>Big, Red &amp; Shiny</i> , Natalie Loveless, "Gerry Bergstein at Howard Yezerski," May
Stux Gallery Boston MA	1983	2004.
"Gallery Artists"		<i>The Boston Herald</i> , Joanne Silver, "Contemporary Self-Portraits Echo Life
Stux Gallery Boston MA	1982	Views at DeCordova," February 13, 2004.
"Gallery Artists"		<i>The Boston Globe</i> , Cate McQuaid, "Exhibit Showcases Studios Exploration of
Museum of Fine Arts Boston MA	1981	the Art of the Print," October 24, 2003.
"Traveling Fellowship Exhibition"		<i>The Boston Globe</i> , Cate McQuaid, "Best of Boston: John O'Reilly, Panoramas
Alan Stone Gallery New York NY	1981	and Gerry Bergstein, New Paintings," December 29, 2002.
Boston University Boston MA	1981	<i>ArtForum</i> , Francine Koslow, "Gerry Bergstein," Summer 2002
"Art of State"		<i>Art New England</i> , Shawn Hill, "Gerry Bergstein," June 2002.
		<i>New York Arts</i> , Charles Guiliano, "Gerry Bergstein," May 2002.
		<i>The Boston Globe</i> , Cate McQuaid, "Self Portraits of an Artist Facing Morality,"
		April 19, 2002.
		<i>New American Paintings</i> , Steven Zevitas. 2000.

*Arts Editor*, Scott Ruescher, "Starlight and Sketchpad," December 1999.  
*The Boston Globe*, Cate McQuaid, "Gerry Bergstein: New Paintings," November 18, 1999.  
*The Boston Globe*, Cate McQuaid, "Depth and Illusion – Varieties of Abstract Space," October 29, 1998.  
*Art New England*, Francine Koslow, "Gerry Bergstein," July 1998.  
*New American Paintings*, Steven Zevitas, 1998.  
*Art News*, Nancy Stapen, "Gerry Bergstein at Howard Yezerski," October 1997.  
*The Boston Herald*, Joanne Silver, "Exhibit Surveys the Artists Landscape," May 2, 1997.  
*The Boston Globe*, Cate McQuaid, "Gerry Bergstein's Fruit Bears Illusions," May 1, 1997.  
*Art In America*, Ann Wilson Lloyd, "Gerry Bergstein," July 1995.  
*Art New England*, Miles Unger, "Gerry Bergstein at Howard Yezerski Gallery," March 1995.  
*Ploughshares*, Sue Miller, "The Passage of Time," Fall 1993.  
*Art New England*, Charles Guiliano, "Gerry Bergstein," April 1992.  
*ArtForum*, Francine Koslow, "Gerry Bergstein," April 1992.  
*New American Paintings No. 92*, Evan J. Garza, "In the Studio: Gerry Bergstein," February 2011  
*The Boston Herald*, Joanne Silver, "Painter Brings Life to Portraits of Decay," February 2, 1992.  
*The Boston Globe*, Nancy Stapen, "Disquieting Images of Another World," January 23, 1992.  
*ArtForum*, Francine Koslow, "Gerry Bergstein: A Self Confessed Couch Potato," February 1990.  
*The Boston Globe*, Christine Temin, "Fink, Bergstein Refine Their Styles," April 20, 1989.  
*The Boston Herald*, Nancy Stapen, "Inside Bergstein's Imaginings," April 9, 1989.  
*The Boston Globe*, Robert Taylor, "An Adroit Balance of Manic and Austere," April 2, 1989.  
*Art News*, David Bonetti, "Gerry Bergstein," February 1986.  
*Art New England*, Pamela Allara, "Boston Expressionism Today," October 1985.

*Artforum*, Nancy Stapen, "Gerry Bergstein," February 1986.  
*Art New England*, Lois Tarlow, "Alternative Space: Gerry Bergstein," June 1985.  
*Artspeak*, Palmer Poloner, "Bergstein at Allan Stone Gallery," June 1983.  
*Art In America*, Sarah McFadden, "Report from Boston," May 1983.  
*Art New England*, Nan Freeman, "Bergstein at Stux Gallery," May 1983.  
*Boston Magazine*, Gail Banks, "Six Boston Artists Who Are About To Make It Big," May 1983.  
*The Boston Globe*, Christine Temin, "Bergstein's Dance Macabre on Canvas," March 1983.  
*Boston Phoenix*, Kenneth Baker, "Figurative Languages," May 1982.  
*The Boston Globe*, Robert Taylor, "Boston Now: Figuration," May 1982.  
*Art News*, Pamela Allara, "The Scope of Boston Art is Broader than it would Appear," November 1981.  
*Art News*, Pamela Allara, "Boston Review," January 1979.

### **Public and Corporate Collections**

Addison Gallery of American Art, Andover MA  
Arkansas Center for the Arts, Little Rock AR  
The Boston Athenaeum, Boston MA  
Boston Public Library, Boston MA  
Davis Museum, Wellesley College, Wellesley MA  
DeCordova Sculpture Park and Museum, Lincoln MA  
Federal Reserve Bank, Boston MA  
Fidelity Investments, Boston MA  
First National Bank of Boston, Boston MA  
IBM  
Massachusetts Institute of Technology, Cambridge MA  
Museum of Fine Arts, Boston MA  
Palmer and Dodge, Boston MA  
Polaroid Corporation, Cambridge MA  
Prudential Life Insurance Company, Boston MA  
The Residency Collection, Roswell, NM  
Rose Art Museum, Brandeis University, Waltham MA  
Wellington Management Company, Boston MA

## Awards

Artadia Award Artadia The Fund for Art and Dialogue, New York NY,  
2007  
Forty-Third Distinguished Artist Award The St. Botolph Club Foundation,  
Boston MA, 2007  
Individual Support Grant The Gottlieb Foundation, 2003  
Liguria Study Center Fellowship The Bogliasco Foundation, Genoa Italy,  
2001  
Regional Painting Grant NEFA/NEA, 1992  
Alumni Traveling Fellowship School of the Museum of Fine Arts, Boston,  
1988  
Clark University, Worcester MA, 1987  
Fellowship in Painting Massachusetts Artists Foundation, 1985  
Wright State University, Dayton OH, 1984  
Artist in Residence Grant Cassis France, Camargo Foundation  
First Prize awarded by Patterson Sims, Curator of the Whitney  
Museum of American Art, 1983  
Berkshire Museum "Painting and Sculpture Exhibit" 1983  
Fellowship in Painting Massachusetts Artists Foundation, 1978  
Finalist in Painting Massachusetts Artists Foundation, 1976  
Artist in Residence Grant Roswell Museum, Roswell NM, 1973  
Traveling Fellowship School of the Museum of Fine Arts, Boston, 1971

## Teaching

The School of the Museum of Fine Arts, Boston MA	1990-2015
Graduate Faculty - Instruction and Advising	
The School of the Museum of Fine Arts, Boston MA	1982-2015
Professor of Painting (full time faculty) for graduate and undergraduate students	

## Education

The School of the Museum of Fine Arts, Boston MA in affiliation with Tufts University	1971
MFA in Painting	
The School of the Museum of Fine Arts, Boston MA in affiliation with Tufts University	1969
BFA in Painting Cum Laude	
Clark University, Worcester MA	1963-64

## Gallery NAGA

67 Newbury Street  
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