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FIFTIETH ANNIVERSARY 1974-2024

THROUGH THE YEARS:
A SCRAP BOOK OF MEMORIES

Introduction

Pleiades Gallery first opened its doors in SoHo in 1974, as part of the "alternative space movement" –a movement art critic Lawrence Alloway describes as being inspired by artists' yearning "to exercise greater control over the selection of art for public display and the conditions under which it is shown" and to "take their own destiny into their own hands."

The first wave of the New York City alternative space movement began in the 1950s as artist co-ops that centered in and around East 10th Street. Most of these now famous galleries, made up of edgy and passionate artists, lasted less than 10 years, but succeeded wildly in introducing the world to the breadth, depth, and diversity of styles being produced in America.

The second wave of artist co-ops arose shortly afterwards in SoHo during the late 1960s and early 1970s. These were largely style based or ideologically themed. Several developed from the Alliance of Figurative Artists, advocating representational art during a time when abstraction was the overwhelming favorite of contemporary commercial galleries. They were a new generation of raucous and opinionated artists with voices demanding to be heard. Among these were Prince Street, First Street, and the Bowery galleries. Several took on a social agenda, such as the feminist galleries SOHO 20 and A.I.R. Gallery.

It was during this second wave, in 1974, that Pleiades Gallery first opened its doors in SoHo. As times changed, Pleiades, along with many of the other surviving cooperative galleries relocated to Chelsea.

Today, as Pleiades celebrates its 50th anniversary year, the gallery can be found in Chelsea's Landmark Arts Building, in the heart of Chelsea and among the most prestigious galleries in Manhattan. It has developed into a Chelsea institution with high standards that are continuously refreshed by new artists representing a diversity of styles, ages and viewpoints and that are creating work across a broad range of mediums.

The gallery spotlights artistic movements and artists who are notable for creating work that crosses genres and borders, generational contexts and artistic disciplines, reflecting a broad range of sensibilities from realistic to abstract. Pleiades Gallery continually shows inspiring work of high-quality contemporary artists and offers opportunities for both established and emerging artists to submit work for consideration.

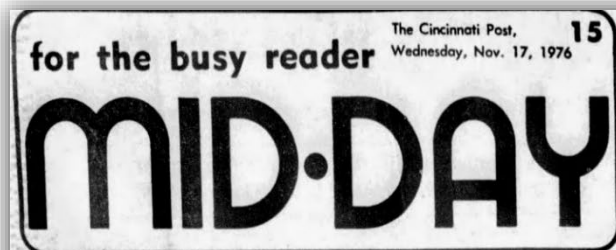
In celebration of the past 50 years, this commemorative scrapbook attempts to highlight some of the varied and lively history of Pleiades Gallery. It recognizes that the spirit of commitment to the artists and the art that guided the gallery from the beginning remains true as Pleiades looks ahead to the next half-century.

As Alloway wrote in *The New York Times* "Whatever form future alternative spaces might take, the co-ops, as they combine the close-up view of dealers' one artist shows with the authenticity of artist-control, have changed our expectations of the exhibition system irreversibly."

—Heather Stivison

A Leader in NYC Cooperative Galleries

From its earliest days, Pleiades established itself as a non-doctrinaire gallery, that welcomed new ideas from all sources, and collaborated well with other galleries of the day. Less than a year after opening its doors, members of the gallery saw the possibilities of strength in numbers. In January 1975, Pleiades joined forces with three other cooperative galleries to form the Association of Artist Run Galleries. The Association was headquartered at Pleiades Gallery and soon grew to more than 25 galleries nationwide. By November of the following year the Association was causing controversy in the art world and making national news, with a UPI story that ran in newspapers from New York, to Connecticut, Illinois, Ohio and beyond.



Artists take matters into their own hands with co-op galleries

By LEO LLOYD

NEW YORK (UPI)—Critics disagree on the quality, but young artists who cannot get their work exhibited in established galleries are finding "shelter from the cold" in co-ops.

The trend toward cooperative galleries, where artists also can sell their work cheaper by cutting out the middleman, was born in New York about 1969 and is now spreading around the United States and Canada.

"I think it's the Greenwich Village outdoor art show moved indoors," sniffs Mona da Vinci, 35, art critic for the Soho Weekly News in Manhattan who feels the co-ops will spoil Soho. "They've found shelter from the cold."

But Lawrence Alloway, 50, art critic for The Nation magazine, disagrees.

"I think the work (in co-ops) is first rate," said Alloway, a professor of art and history at the State University of New York at Stony Brook. "I wouldn't fool around with it otherwise."

TRADITIONAL COMMERCIAL galleries naturally want established artists whose work can be expected to sell, earning money for the gallery as well as the artist.

But many artists who have been rejected, or who do not choose to show their work in commercial galleries, are investing in their own galleries.

In the cooperative gallery, each artist pays a fee of \$250 to \$1200 and thus becomes a part-owner of the gallery with the privilege of displaying his work on a regular basis.

Because they set their own policy, the member artists are free from the financial pressures and restrictions often imposed by commercial galleries.

"I can do what I want—I'm totally not bound," said Joellen Bard, 34, an artist active in a co-op gallery.

In the 1960s, art schools were pouring out students, but commercial galleries were not expanding. "We're the war babies, so to speak, of the art world," said Mrs. Bard.

Mrs. Bard admits, "We're not selling as well as we could. We have to go out and hustle."

BUT CO-OP ART sells for less than commercial gallery art, partly because the gallery doesn't rake off a sales commission.

Many of the co-ops, such as those in Soho, specialize in different kinds of art. For example, the Prince Street, First Street and Bowery galleries, in rebellion against abstraction, specialize in realistic art.

"We don't turn up our noses at the way people worked in the past," said David Klass, 35, of the First Street Gallery.

A co-op called 14 Sculptors specializes in three dimensional art. A.I.R. (Artists in Residence) and Soho 20 are women's galleries.

"We wanted to disprove the idea there weren't enough good women artists around," said Doty Addie, 38, of A.I.R. which opened in 1972.

Others, like the West Broadway gallery, are eclectic. "We have a pretty big cross-section," said director Robert Ehrlich, 35. "The only criteria for admission is that the artist is good."

NAME Gallery in Chicago consists of only six persons. In contrast, Gallery Signal in Montreal has 250 artists who sometime exhibit in public places such as the city center.

WASHINGTON'S Woman's Art Center, like many other co-ops, gives classes to non-members in such areas as silk screen, dance, leather and watercolor, and offers tours of artists' studios.

San Francisco's 63 Bluxome, whose artists are largely inexperienced, is in a warehouse building.

"The purpose of the shows here are publicity and exposure," said John Behanna of the gallery. "We help give them exposure."

Many co-op artists complain that art critics do not give them fair coverage.

Miss Da Vinci is no friend of the co-ops. She argues that many of the co-op artists are teachers and says, "In order for a teacher to gain tenure at a university he has to put on a show."

"I hesitate to review such shows. I do feel suspicious because it's not my job to do someone else a favor."

Miss Da Vinci also said co-op artists, by distributing statements at their exhibitions, often alienate critics.

"It's pointless, irrelevant and turns off the critic," she added. "To expect to sway the critic at that level is an insult."



Joellen Bard with her work at the Pleiades Gallery

ALLOWAY ACKNOWLEDGES that many co-op artists teach, but points out that many commercial gallery artists also teach.

"Because of my interest in feminism and realism I go into co-ops," he said.

Alloway ranks the A.I.R. as "absolutely great—one of the most important galleries in the city" and Soho 20 as "first rate."

Four New York co-ops banded together to form the Association of Artist Run Galleries (AARG) in January, 1975. Their purpose was to attract critical attention, publicity and government grants to co-ops and to coordinate exchange shows between member galleries.

Recently AARG, with about 25 member galleries nationwide, started a letter in which co-op artists review each other's work and publishes a

map showing the location of its member galleries in New York.

In June, AARG threw an outdoor festival in Soho. Artists created work in the streets, musicians played, poets read verse and danced. Artists and critics participated in an symposium at the Pleiades Gallery.

MISS DA VINCI thinks such activities, with the influx of teacher-artists, will spoil Soho.

"It will drive the good artists out," she said. "Some of them already are moving."

To join a co-op, an artist's work must be approved by a selection committee. Once accepted, the artist may stage an average of one or two week shows every 18 months.

"Galleries that have the top fee do a lot more for the artist." Mrs. Bard said.

Above: The Cincinnati Post, November 17, 1976

A Leader in NYC Collaborative Projects

As in so many other activities, Pleiades artists sought to collaborate with fellow contemporary artists in other galleries. An exhibition in January of 1976 is a precursor of today's social practice artwork.

For *The Wall*, two Pleiades artists created two artworks in response to the gallery's white brick wall. They then invited four artists from two other co-ops to do additional artworks in response to the wall. When these were mounted on the wall, each artist was invited to write comments in response to each other's artwork. These multiplied out until the wall was covered with visual art and text.

At right: *The Daily News*, January 7, 1976

Artists unite!

By ERNEST LEOGRANDE

If you can't join them, join yourself. That's one way of summing up the attitude behind the new co-operative art gallery movement. Artists, tired of trying to fight their way into being shown at commercial galleries or of being asked to contribute up to 40% — or higher — of their sales to gallery-owners, are banding together to open and run their own galleries as group ventures.

Beyond that, some of the co-ops even have formed an umbrella co-op to speak for co-ops, the Association of Artist-Run Galleries, known among themselves as AARG (agh!). Jonathan Price, one of the spokesmen for AARG, says there are about 20 co-op galleries in the New York area and about 50 elsewhere in the U.S. "Fifty where four years ago there were just four," he said.

The co-ops are an outgrowth of a movement which started in the 1950s but slackened as commercial art galleries absorbed members. Today artists are proliferating faster than galleries.

An example of the co-op method is at the Noho Gallery, 542 LaGuardia Place, where Kate Millett and Margot Robinson are sharing the exhibit space through Jan. 21. Noho has 17 women and 13 men in its membership. They take turns showing. They also share duties like mopping floors.

Bob Civello, the president till elections next month, said, "Artists pay only 10% commission on sales here and all that goes back into the gallery." Every Tuesday the gallery also contributes its quarters for some cultural activity, usually poetry reading.

In the current exhibit Robinson's paintings of geometric designs in bold colors line the walls while in the center Millett has placed large constructions she calls "Small Mysteries." Seeing them, you see why they are wooden cages containing growing grass plots or



News photo by Dan Jacino

Sage and cage: co-op president Bob Civello and Kate Millett's mannequin

bandage-wrapped mannequins sitting, climbing a ladder and lying on a cot watching a TV set.

Millett, a leader in the women's movement, was a working artist before the movement took prominence in her reputation. "I don't want to make stuff just because somebody says that's what he can sell," she said. "And then the law says the gallery-owner can take 40% of what you make. The gentlemen take 80%," she added.

At the Pleiades Gallery, 152 Wooster St., the co-op idea has been taken a step further. Here, in a project called "The Wall," through Jan. 25, two artists from the Pleiades co-op have joined four artists from two other co-ops to create a mutual work. Each person did an art piece relating to the gallery's white brick wall. Then each person commented in more works on everybody else's work and comments until the wall was filled. The only way to understand it is to see it — I think.

By the way, the whole thing is for sale (except the wall itself). Co-op gallery members may emphasize the creative considerations of their work but they aren't impractical enough to dismiss the hope of financial rewards too.

A Leader in High-Caliber, Collaborative Exhibits

Pleiades leadership and collaborative spirit continued with the groundbreaking exhibition, *Tenth Street Days: The Co-ops of the 50's*. Four other galleries collaborated in the exhibition, which was led by Pleiades Gallery and curated by Pleiades member Joellen Bard. The exhibition received national recognition in 1977 and is still referenced today, when scholars research the history and development of the 20th century New York art scene.

December 20-January 7

**THE TENTH STREET DAYS—
THE CO-OPS OF THE 50'S**
works from 1952-1962
at

AMOS ENO GALLERY
101 Wooster Street

14 SCULPTORS GALLERY
75 Thompson Street

NOHO GALLERY
542 LaGuardia Place

PLEIADES GALLERY
152 Wooster Street

WARD-NASSE GALLERY
178 Prince Street

work from 1977
by Tenth Street Artists at

LANDMARK GALLERY
469 Broome Street

This exhibition is sponsored by The Association of Artist-Run
Galleries in co-operation with **PLEIADES GALLERY**

Above: An advertisement for *Tenth Street Days*, as seen in *Art in America*, November December 1977

Art: Remember the 50's on 10th St.?

By HILTON KRAMER

WITH a revival of the 1950's now in progress, it was probably inevitable that 10th Street—one of the more fondly remembered scenes of the art world of the period—would sooner or later be given its due. And so it now has in a mammoth show called "Tenth Street Days: The Co-ops of the 1950's" spread out in five galleries in or adjacent to SoHo.

With the help of the National Endowment for the Arts, the Association of Artist-Run Galleries, the Gallery Association of New York State and the New York State Council on the Arts—the very names of which organizations eloquently measure the distance we have traveled since 10th Street was an artistic reality 20 years ago—we are now afforded a glimpse of the art that was selected and shown by artists themselves in some of the better-known cooperative galleries of the 50's.

Unlike the 10th Street exhibitions being commemorated in this show, this one was organized by a curator, Joellen Bard, and boasts a 72-page catalogue. When it closes Jan. 7, it will travel (in an abridged version) throughout the state under the auspices of the Gallery Association of New York.

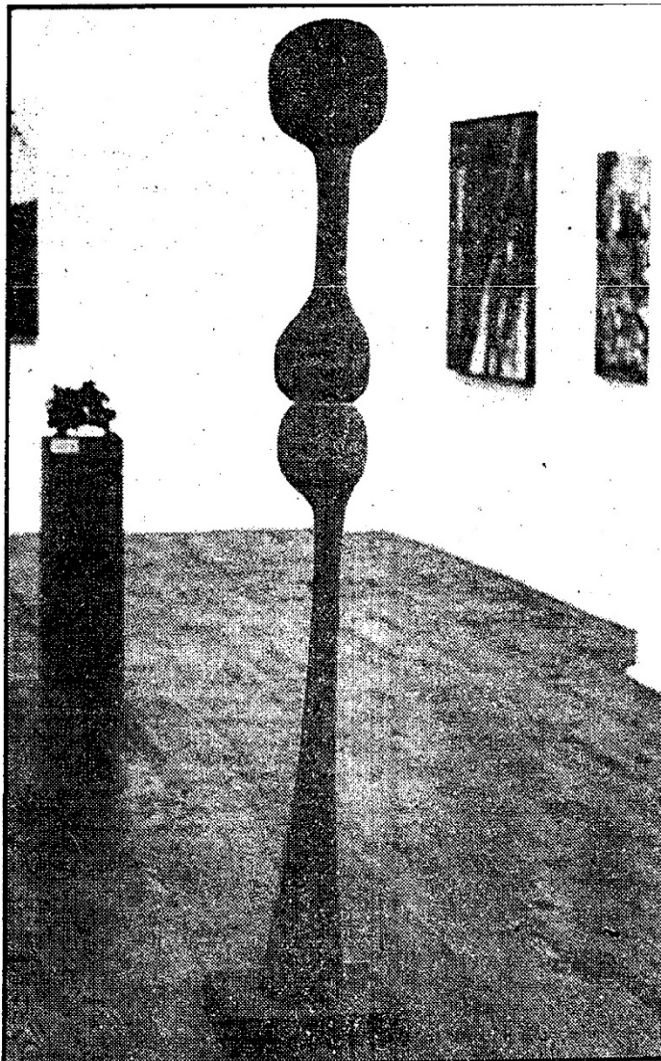
What was 10th Street? Physically, it consisted of a number of small galleries, organized by mostly young and little-known artists, occupying space on the block between Third and Fourth Avenues or close by. Spiritually, it was nourished on the hopes and ambitions—for achievement and renown—generated by an older generation of American artists, mostly Abstract Expressionists, who were just beginning to win acclaim beyond a small circle of critics and collectors.

The fact that some of the more illustrious of these older artists (Willem de Kooning and Franz Kline, for example) either lived or had studios on the block and could frequently be met in the neighborhood, especially at the nearby Cedar Bar, lent a certain luster to the scene. For many of its participants, 10th Street in the 50's was a dream of an artists' community come true.

But if one asks what 10th Street consisted of artistically, the truth seems to be that it was mostly—but never entirely—made up of second-rate (or worse) imitations of work already accomplished by older and better-known artists. Tenth Street was never limited to a single style. Yet the dead weight of an earnest and somewhat academic imitation of de Kooning and Kline always lay rather heavily upon it.

The wonder, then, is not that a great quantity of bad art was produced in these circumstances, but that so much of genuine artistic vitality emerged from an atmosphere of piety, conformity and hero worship.

Of the eight 10th Street galleries that have been selected for this exhibition—Tanager, March, Brata, Phoenix, James, Area, Hansa and Camino—the best were the Tanager and Hansa galleries, both founded in 1952. It is no surprise, therefore, that the most



The New York Times/Marilynn K. Yeo

Sidney Geist's "White Figure," from the Tanager group at Pleiades Gallery, part of "Tenth Street Days: The Co-ops of the 1950's" in SoHo.

agreeable sections of "Tenth Street Days" are to be found at the galleries devoted to them: Pleiades, where the Tanager artists are being exhibited, and NoHo, where the Hansa group is shown.

Among the members of the Tanager Gallery were Alex Katz, Lester Johnson, Philip Pearlstein, Sidney Geist, Lois Dodd, William King and Tom Weselmann, and among the nonmember artists who were given guest exhibitions at Tanager were Alfred Jensen, Gabriel Kohn, Anne Arnold and Lenart Anderson. Among the members of the Hansa Gallery were Richard Stankiewicz, Jane Wilson, Myron Stout, Jan Muller, Allan Kaprow, Jean

Follett and Paul Georges. Even these abbreviated lists are enough to suggest both the diversity and the quality of the art these co-ops unveiled to the public, often for the first time.

What separated many of the artists of the Tanager and Hansa galleries from the artists of the other co-ops was perhaps a greater willingness to move beyond the pictorial boundaries established by de Kooning and Kline. Realism and other modes of representation, on the one hand, and geometrical art and other modes of purism, on the other, were openly embraced, while elsewhere in the co-ops 10th Street earned a reputation for producing a recognizable second-generation Ab-

stract Expressionist manner.

No exhibition that accurately represented this 10th Street scene of the 50's could be entirely devoid of dreary pictures, and this show certainly has the requisite number. But such pictures, while not a pleasure, are historically instructive. The visitor to "Tenth Street Days" is thus in the position of the gallerygoer of the 50's who often had to look at a lot of poor stuff in order to see things that were very fine.

In addition to the five galleries showing selections of 10th Street art of the 50's, there is a sixth SoHo gallery, the Landmark, that is devoting space to what many of these same artists are doing today. This show lacks the historical dimension of the others, yet it, too, reminds us that the number of major artists involved in 10th Street was relatively small.

Tenth Street is now often looked back on with nostalgia. It is said to represent the good old days before big money altered the art world and made it a more heartless and competitive place. Indeed, in her foreword to the catalogue, Miss Bard writes of the 50's: "There were no high stakes; there was no need for competition." This can only mean, I think, that she was not present at the time.

But the sentimentalization of 10th Street is probably inevitable. Having entered American art history, which nowadays means world art history, it has become a myth. "Tenth Street Days" is both a monument to this myth for those eager to believe in it and also something else, something more interesting, for those who are not: an occasion for coming to terms with the artistic actualities of the time.

The roster of "Tenth Street Days" follows: Tanager and March artists at the Pleiades Gallery, 152 Wooster Street; Brata artists at 14 Sculptors, 75 Thompson Street; Phoenix and James artists at Ward-Nasse, 178 Prince Street; Area and Hansa artists at NoHo Gallery, 542 La Guardia Place; Camino artists at Amos Eno Gallery, 101 Wooster, and "Tenth Street Now" is at Landmark, 469 Broome Street.

Other exhibitions include: Theodoros Stamos (Meisel, 141 Prince Street): In this selection of Theodoros Stamos's recent paintings, we are treated to a display of a genuine and poetical sensibility. Mr. Stamos belongs to the line of Abstract Expressionist painters who concentrated on color as their primary interest and who took as the basis of their form a kind of paradigm abstracted from an ideal landscape. In each of these paintings, which attain a remarkable and uniform level of quality, the same few formal elements—a large, dominant, irregular flat shape attended by minor, slender verticals and horizontals on a flat field—are recreated in fresh chromatic terms. Our interest is captivated by the shifts of color from painting to painting, and the range—from hot reds to cool blues and earth colors—is remarkable for the beauty and serenity the painter sustains at each turn. The atmosphere is unhurried, and time seems to stand still in this ideal world of color. (Through Dec. 31.)

The New York Times

Published: December 23, 1977
Copyright © The New York Times

Above: A review for *Tenth Street Days*, as seen in *The New York Times*, December 23, 1977

Tenth Street Days Acclaimed Exhibition Catalogue

The exhibition catalogue thanks Pleiades Gallery and its 45 members for initiating the project and offers special thanks to Pleiades members Elissa Van Rosen, Jerry Herman, Ken Glickfeld, Marge Rothschild, Lydia Sugarman, Hilda Skolnick, Janet Shafner, and Marilyn Belford. The exhibition catalogue is now held in the Smithsonian's Archives of American Art, along with the original images and research documents, slides, and ephemera.

ACKNOWLEDGMENTS:

This exhibition is the result of the co-operative efforts of numerous artists, galleries and associations. Assembling a museum-scale exhibit (beginning without space or money) has been a gargantuan feat. Without the aid of my devoted friends and the support of the art community, my spirit and inspiration would have waned -- "They kept me up when I was down." Special thanks must go to Pleiades Gallery which initiated the project and to its members -- Elissa Van Rosen for conceiving the idea, Jerry Herman and Ken Glickfeld for photography, construction and installation, Marge Rothschild, Lydia Sugarman, Hilda Skolnick and Janet Shafner for their research, Marilyn Belford for symposia organization; and to all the 45 members who have somehow been involved in this co-operative effort. Mention must also be given to the members of the co-ops of the 50's for their efforts in reconstructing each of the 8 galleries represented -- Lois Dodd and Charles Cajori (Tanager Gallery), Wolf Kahn and Dody Müller (Hansa Gallery), Lillian Orlowsky (James Gallery), Michael Donohue (Phoenix Gallery), Helen Thomas (now President of Phoenix), Daphne Mumford, Tom Boutis and Ruth Fortel (Area Gallery), Andrée Golbin and Don David (Camino Gallery), Julius Tobias and Ed Clark (Brata Gallery), Pat Passlof and Alice Baber (March Gallery).

This exhibition is presented
in the following Artist-Run
Galleries in New York City:

DEC. 20 - JAN. 7, 1977

AMOS ENO GALLERY
101 Wooster Street

14 SCULPTORS GALLERY
75 Thompson Street

NOHO GALLERY
542 LaGuardia Place

PLEIADES GALLERY
152 Wooster Street

WARD-NASSE GALLERY
178 Prince Street

Researched and organized
by Joellen Bard in co-operation
with Pleiades Gallery and
The Association of Artist-Run
Galleries

*Traveling Exhibition
circulated by The Gallery
Association of New York State

Work selected for travel by
Dore Ashton and Joellen Bard

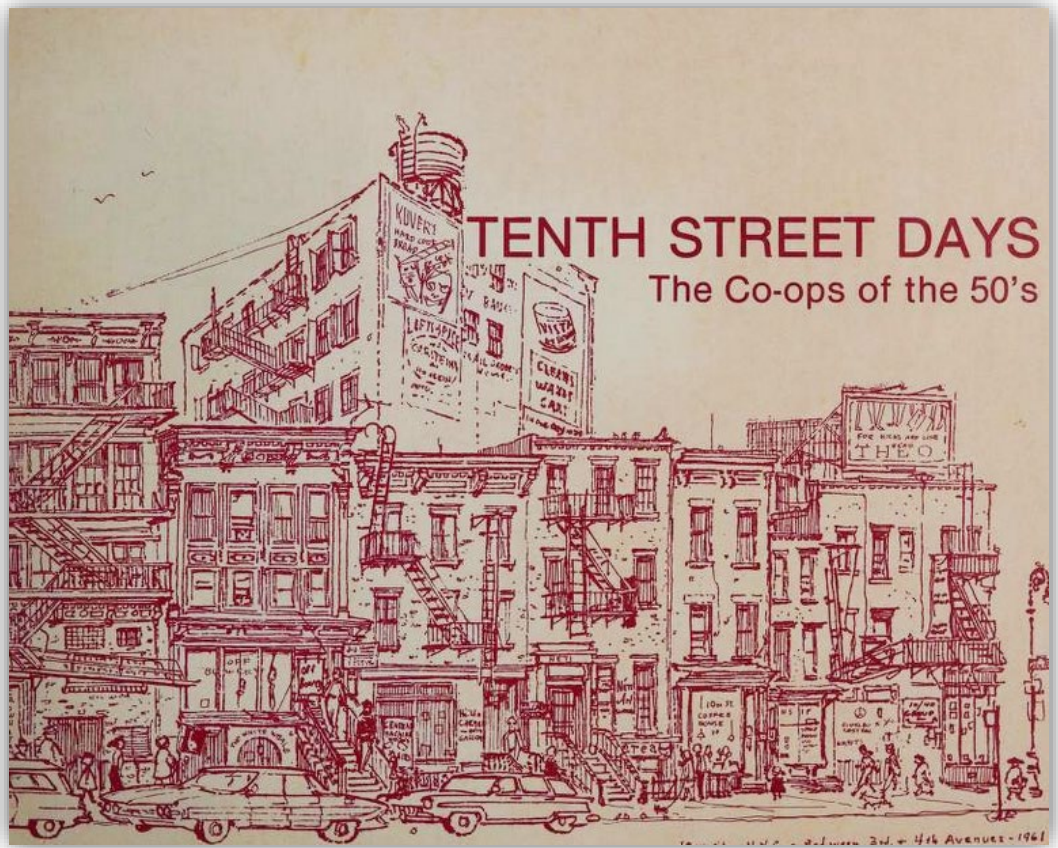
TENTH STREET DAYS THE CO-OPS OF THE 50's

THE GALLERIES

TANAGER
HANSA
JAMES
CAMINO

MARCH
BRATA
PHOENIX
AREA

an artist-initiated exhibition
works from 1952-1962

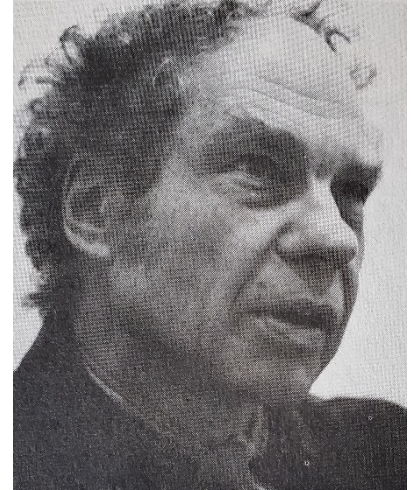


Thought Leadership in the NYC Art Scene

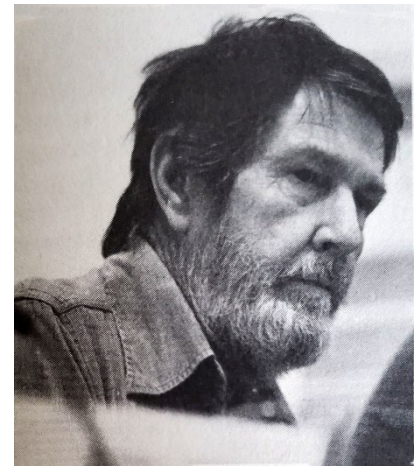
Of all the programs, lectures, and events produced at Pleiades Gallery over the years, perhaps none was as iconic as the 1979 series of six symposia entitled *Time and Space Concepts in Art*. Each of these far-ranging and deep discussions took place over the course of a single year, and focused on a slightly different topic: Music and Visual Art, Event Art, Art and Architecture, Environmental Art, Public Works, and Conceptual Art.

The illustrious panelists included:

- Vito Acconci
- Dore Ashton
- Robert Barry
- David Bourdon
- John Cage
- Christo
- Merce Cunningham
- Agnes Denes
- Myron Goldfinger
- Richard Haas
- August Heckscher
- Will Insley
- Poppy Johnson
- Richard Kostelanez
- Joseph Kosuth
- Les Levine
- Lucy Lippard
- Gordon Matta-Clark
- Ursula Meyer
- Dennis Oppenheim
- Nam Jine Patik
- Jonathan Price
- Harold Rosenberg
- Peter Samton
- Carlollee Schneeman
- Joyce Schwartz
- Kenneth Snelson
- Alan Sonfist
- James Wines
- Hanford Yang.



Merce Cunningham



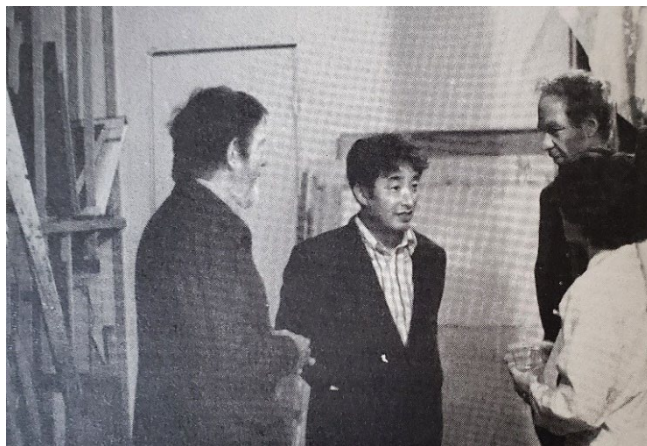
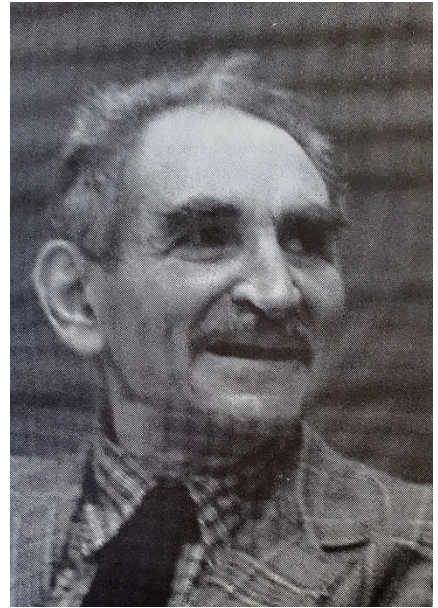
John Cage



Lucy Lippard

Photos by Pleiades member Jerry Herman during the 1979 symposium

At right: *Time and Space Concepts in Environmental Art* moderator Harold Rosenberg, in a photo taken during the event. Rosenberg was a writer, educator, and philosopher who was best known as the art critic for the *New Yorker* from 1967 to 1978.



At left: John Cage, Nam June Paik, Merce Cunningham, and Dore Ashton chat during a break at one of the symposia.

At right: The size of the interested crowd exceeded the physical capacity of the gallery, so the proceedings were video-taped, and later transcribed for publication

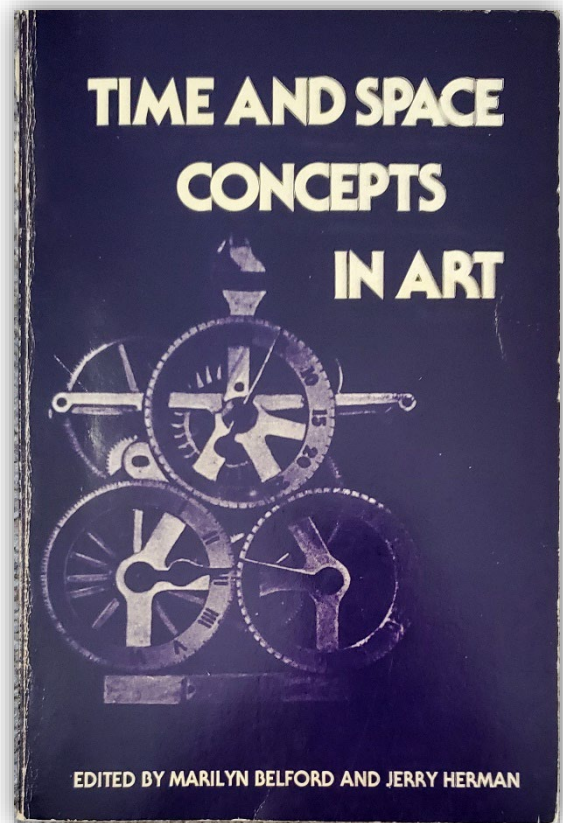


Video tapes of the six symposia were transcribed, and in 1980, a grant from the New York State Council on the Arts allowed Pleiades Gallery to produce and publish these transcripts in a book, now held in the collection of many universities.

Editors Marilyn Belford and Jerry Herman, whose vision led to the creation of the symposia, noted:

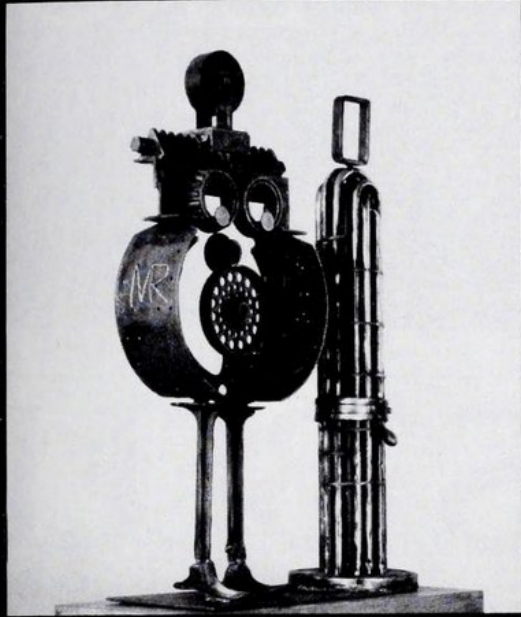
“The trials and tribulations, the problems and joys of putting these symposia together is something we cannot recreate on paper. But in the reading of these dialogues comes some of the flavor and ideas of those moments.

...Six symposia over a year’s duration, dealing with difficult aspects of art, all ostensibly about time and space concepts. This title merely served as a starting point, a fulcrum of discussion...”



Michael Rabin

S C U L P T U R E



Out of Wedlock, welded steel, 1985

April 22 - May 11, 1986

PLEIADES GALLERY

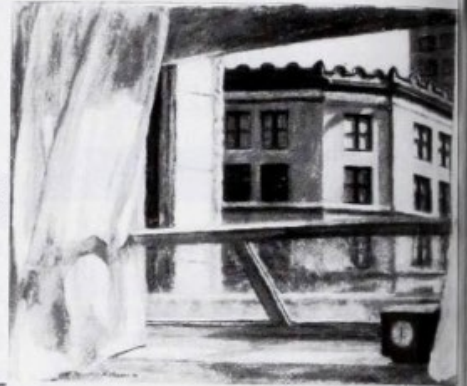
64 Mercer Street, New York, 10012 • 226-9093

VIOLET BAXTER

April 21
to
May 10

**PLEIADES
GALLERY**

164 Mercer St.
New York 10012
(212) 226-9093



Through the Years:
Selected advertisements from
Art in America

GILL ALEXANDER



Halloween Ink Drawing 54 x 38"

OCTOBER 1 - OCTOBER 20, 1991

PLEIADES GALLERY

164 Mercer, NYC 10012 (212) 274-8825



**DISSECTED
PORTRAITS
BY
MICHAEL
ACKERMAN
ULICK**

**APRIL 22-
MAY 11
PLEIADES
GALLERY**

152 WOOSTER ST.
NYC 10012
(212) 475-9658
TUE-SUN, 11AM-6PM

Through the Years:
Selected News Clippings

Getting her art together and taking it on the street

By JOAN SHEPARD

did some sidewalk art to prepare for today. Reactions varied. Only one person yelled from a car that I was a kook. Others stood and looked. Many people just walked by."

New York's Finest are apparently sensitive to SoHo's artists. "The police never bothered me," said Hochhauser. "And, besides, I am beautifying the city—and it all washes away with water."

Hochhauser's exhibition inside Pleiades Gallery, an artist-run cooperative, includes about 15 wall-mounted drawing-constructions and one floor-to-ceiling installation. With one exception, her work is priced at less than \$1,000.

Hochhauser's drawing-constructions are meticulously executed. First she makes her own paper. The paper is shaped with her hands when wet. In some cases she rips and tears the paper, a metaphor for destruction.

"Red stands for blood," she said. Although Hochhauser was born in Chicago, she has lived most of her life in New York. "I studied art in lower East Side settlement houses," she said. And she is an urban commuter, going from her home on E. 19th St. in Brooklyn to Manhattan to show her work and from Brooklyn to Trenton, N.J., where she teaches art at Trenton State College.

Hochhauser has shown her work all over the United States.

THE GALLERY SEASON has opened in SoHo and artists are vying for attention, trying to get art lovers, collectors and passers-by into the galleries to look at their work, love it and buy it.

One artist, Helsenrott Hochhauser, decided not to stand on ceremony and took to the streets Sunday to promote her work.

Equipped with water-soluble chinks, Hochhauser painted an "image related to my work in the gallery" on the sidewalk in front of the Pleiades Gallery, 164 Mercer St., where her drawing-constructions are being shown.

"I want to get people's attention; to get them inside the gallery to see what I have to say," explained Hochhauser.

She was assisted by Red Spot, a SoHo artist whose posters are plastered all over the walls downtown.

Of course, Red Spot's poster is just that, a large red circle. Spot specializes in found art, taking things he finds on the street and reshaping them into art objects.

Hochhauser has a specific message in her art. "My work is about man's inhumanity to man, war and destruction."

"Last week," said Hochhauser, "I



Hochhauser.

Hochhauser's 1983 "art happening" featured in the New York Daily News, Tuesday, September 13, 1983

art review / Fresh graphic styles

By Jeanne Paris

Pleiades Gallery, 152 Wooster St., Manhattan, has recent works by Hilda Skolnick of Great Neck on exhibit through Oct. 26. Paintings, drawings and graphics of subtle elegance prove that less is more. Skolnick's work indicates an inquiring mind full of experimental theories. One oversize painting has a framing of the natural canvas, the rest is painted white, with a black collage strip across part of the top, down the left side and across the bottom in a slightly uneven placement. The effect is to make the viewer feel as though he or she is entering a Japa-

nese temple gate, without seeing a gate. It is the subtlety of the black form which transforms the entire painting into an Oriental experience.

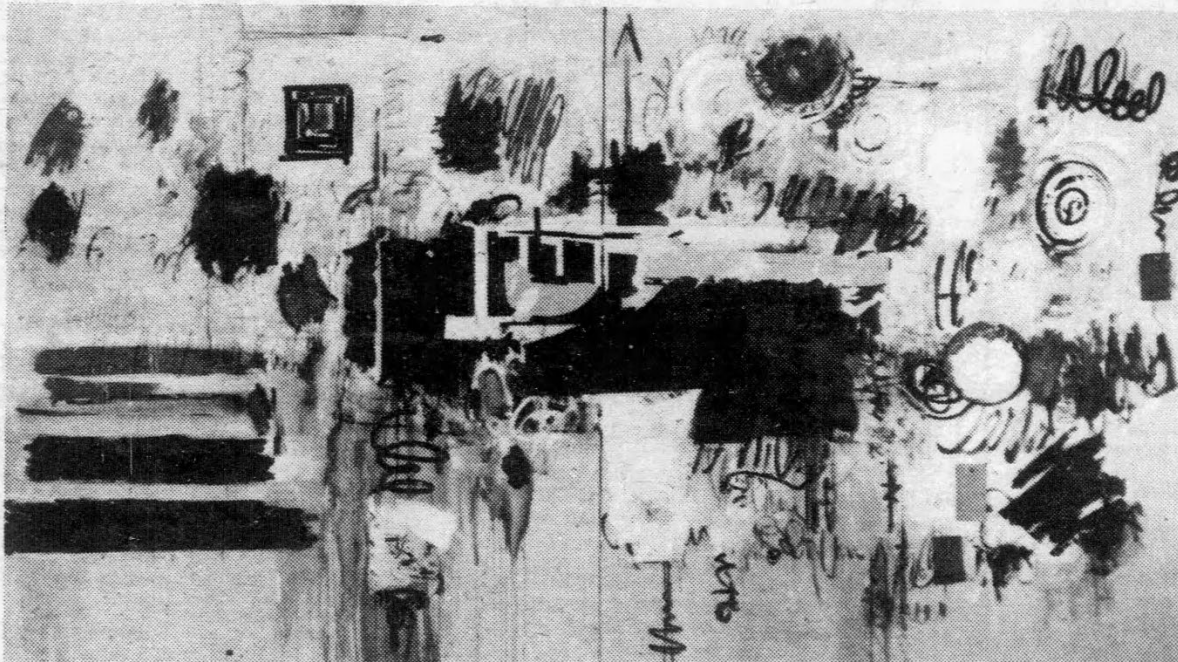
One meticulously executed etching had silver ink rolled over the plate, then black intaglio, with a white intaglio sandwiched in between, to create a sensitive and understated abstract work in quiet good taste. Skolnick placed A, B and C paste-on letters sideways on a long vertical work, then pulled them off quickly, leaving an indented outline. She filled the open centers of the letters with black graphite, then rubbed the entire work with

graphite, giving it a shaded black and grey effect. The filled spaces of the letters give it a simple pattern, in turn making it provocative and intriguing.

* * *

Guild Hall Museum, East Hampton, is showing a mini-retrospective entitled "Changes . . . Arnold Hoffman Jr." The exhibit starts with a representational painting of a Manhattan street scene, done in the early 1940s, and gradually moves through various styles in paint and content until it reaches Hoffman's current total interest in silkscreens. Hoffman's forte is his strong shapes

Portion of a review of Hilda Skolnick's exhibition, Newsday, October 10, 1980



Untitled dyptych by Ina Ovrucski at the Pleiades Gallery in Manhattan.

art review / *Self-descriptive works*

By Jeanne Paris

Various forms of art quickly attract titles—abstract expressionism, lyrical abstraction, action painting, gestural painting, 20th-Century modernism, illusionistic and many more. But, with the current exhibition at Manhattan's Pleiades Gallery, a title is unnecessary since the work describes the artist, as work seldom can. The art contains images that can't relax; there are unleashed energies moving in many directions, as well as conflicting tensions. But a master hand controls all very subtly and with amusement.

Pleiades Gallery, 152 Wooster St., Manhattan, is filled with activity created by the melange of forms, colors and textures in the Ina Ovrucski's collage paintings, on exhibit through March 30. Speed and rhythm are the dynamics in the works, which this Long Island artist manages to keep from becoming breathless through the fresh approach of the immediate impulse, instead of the carefully planned attack. What could easily become the chaos of the Augean Stables is a subtly controlled personal vocabulary which speaks with force and vibrancy.

Swirling, spitting, impudent symbols, including scribbles, circles, dots, parts of letters, slashing thick and thin strokes of color, fill the entire canvas. With torn pieces of billboard ads for collage, she adds a varied texture of flat, lush, rough and smooth applications of paint. The movement in each painting is daring, yielding and unyielding, depending upon the direction of major masses of color and the abstract forms which radiate from each other. The tonalities are at once, fluorescent, quiet, bold and subtle, applied with abandon and reserve.

A 6-foot-by-10-foot untitled dyptych has a large mass of royal blue and fluorescent orange collage applied to a black and white striped collage for accents, controlling the entire work. Scribbles, scrawls, corkscrew shapes, circles, push-pull movements of thick and thin content are painted in black and other colors, spreading to every part of the painting.

Another painting, a large handsome rectangular one, uses collage and a rough painted surface in off-white as its pivotal point, from which are projected slashes of paint in rich greens, yellows, white and blues, with dashing scribbles in royal blue. Subtly indicat-

ed circles, squares, the letters "Nix" and "Kis," referring to Nixon and Kissinger, peer forth, and narrow linear circles move in every direction above and below the controlling center.

Another dramatic vehicle uses splashes of color to dominate sections of abstract movement and design. A significant area demonstrating this was the multi-colored scribbles painted and drawn over a whitish gray section of subtle rhythms, totally controlled by a patch of white paint. A stark collage of white paper with part of a black letter sits in the middle of the painting controlling each area as it moves into many scrawls of color over which wide, lush splashes of turquoise, white and green add further activity. Vibrant colors seek acknowledgment through the entire painting by forcing themselves through small openings of action or through veiled sections of color.

Smaller works rely on suggested circles and squares as their controlling forces with zigzagged splashes of color upon color—red on green, orange on yellow, blue on red. Scribbles of thin lines are either painted or scratched into color, all creating lyrical yet forceful painting, free yet completely controlled.

* * *

Review of Ina Ovrucski's exhibition "Self-Descriptive Works" *Newsday*, March 14, 1980

Tobey Solo Art Exhibition at NYC Pleiades Gallery Benefits American Cancer Society



NEW YORK.-Painter and sculptor David Tobey will be holding the opening reception for his second one-man show this year, at Pleiades Gallery, 530 West 25th Street, New York on Saturday, September 29th between 4 and 7 p.m. and all Art Daily readers are cordially invited to attend.

The exhibition, entitled "Driving Force" consists of a number of paintings that Tobey has done over the past few years in various styles that, in his own words "define who I am as an artist". A number of his welded steel sculptures will also be in this show.

The exhibition is a benefit for the American Cancer Society, with a full 30% of the proceeds from any sales of Tobey's paintings, sculptures or new prints to go the ACS. Tobey has already donated the painting "Reaching for The Cure" a work he created especially

for the American Cancer Society to their fund raiser "Evening of Jazz" and art auction at Le Chateau restaurant in South Salem, NY on the Thursday preceding his reception in New York, September 27th; and another painting entitled "Egg II" to an organization in his home community of Westchester NY, The Danny Fund that provides support for families in crisis in the county there. This painting will be auctioned on September 28th, at the New York Athletic Club in Pelham, NY, again with 100% of the proceeds to go to the fund during the fund's Casino Night benefit to be held there on that evening.

David is the son of the late distinguished historical illustrator and muralist Alton S. Tobey (1914-2005) who was also known for his many donations to charitable causes; and although the elder Tobey's paintings

and murals are in museums and institutions throughout the United States and abroad, S. S. Tobey is best known in his own community for his contribution of a 20 foot mural depicting the events of Westchester New York's 300 year history for their anniversary in 1982 -- the mural entitled "The Roots of Westchester".

More information on both the elder and the younger Tobey can be found on their web sites, respectively at www.altontobey.org and www.davidtobey.com.

The reception at Pleiades Gallery in New York on Saturday, September 29th will feature refreshments and entertainment by the noted keyboard artist Kirk Ehrenreich. The exhibition will run at Pleiades through October 13th, 2007.

—Art Daily, October, 2007

THANK YOU, NEW YORK



COMEBACK. COMMUNITY. COLLABORATION.

- 1014 - space for ideas
- 92nd Street Y
- A Little Piece of Light
- A.L.M. by Kyle Abraham
- Accent Dance NYC
- Access Black Art
- Africa Center
- Africa Everything
- African Film Festival, Inc.
- Afro Latin Jazz Alliance
- Alliance for Coney Island
- Alliance for Flushing Meadows Corona Park
- Alliance of Resident Theatres/New York
- All The Vibes
- Alvin Ailey American Dance Theater
- Amant
- Amas Musical Theatre
- American Ballet Theatre
- Anemelle Studio of Flexibility and Strength
- And Still We Ride by Marz Lovejoy
- Animal Medical Center
- Apollo Theater
- Art in the Park
- ArtCrawl Harlem
- Arts on Site NYC
- Asian American Arts Alliance
- Asian American Writers' Workshops
- Ballet Hispanico
- Brooklyn Academy of Music (BAM)
- Barclays Center
- Batalá New York
- Battery Park City Authority (BPCA)
- Belmont BID
- Best Buddies NYC
- Blue Man Group
- Bozq Vaadia Ltd @ Jim Kempner
- Fine Art
- Bowery Gallery
- BRIC
- Bridge Street Development Corp
- Brooklyn Green Alliance
- Bronx Academy of Arts and Dance (BAAD)
- Bronx Chamber of Commerce
- Bronx Council on the Arts
- Bronx County Historical Society
- Bronx Museum of the Arts
- Bronx Night Market
- Bronx River Art Center
- Brooklyn Americana Music
- Brooklyn Botanical Garden
- Brooklyn Bridge Park Conservancy
- Brooklyn Center for the Arts
- Brooklyn Chamber of Commerce
- Brooklyn Chamber Orchestra
- Brooklyn Children's Museum
- Brooklyn Institute for Social Research
- Brooklyn Music School
- Brooklyn Nets
- Brooklyn Public Library
- BTS ARMYs who Travel
- Calpulli Mexican Dance Company
- Capital One City Parks Foundation
- SummerStage
- Carnegie Hall
- CBRE
- Center for Traditional Music and Dance
- Central Park Conservancy
- Ceres Gallery
- Chamber Music America
- Chamber Music Society
- Children's Museum of Manhattan
- Chinatown BID / Partnership
- City Winery
- Claim Our Space Now
- CLEAR
- Collectives 4 Arts Music & Dance, Inc
- Columbus Avenue BID
- Coney Island USA
- Continuum Culture & Arts
- Craig Newmark Philanthropies
- Cucala Dance Company
- Cultural Innovation Group
- Cultural Solidarity Fund
- CULTURUNNERS and Healing Arts
- GUNY Citizenship Now!
- Dance Lab New York
- Dance/NYC
- Dance Project of Washington Heights
- Dance Rising
- Dance Theatre of Harlem
- Dances For A Variable Population
- Dancewave
- Dancing Classrooms
- Dancing in The Streets/It's Showtime NYC
- Deaf Broadway
- Deaths of Classical
- Dominican Folkloric Squad
- Downtown Brooklyn Partnership
- Drama Club
- Drom
- Dumbo Improvement District
- Dutchess of Ropes
- East Midtown Partnership
- Economy Candy
- En Garde Arts
- Eternal Tree Books
- FitDance NY
- Five Boro Story Project
- Flamenco Vivo Carlota Santana
- Flatbush Nostrand Junction BID
- Flushing Town Hall
- Flux Theatre Ensemble
- Fogo Azul NYC Brazilian American Samba Band
- Folk dance club Kaleidoscope
- Food Bank for New York City
- Fordham Road BID
- Fotografiska New York
- Four Freedom Parks
- France Rocks Inc
- Frank Sinatra School of the Arts
- Frequency
- Future Perfect Project
- Gallim
- Garden Players Musical Theater for Kids
- Get It For Less
- Gift of Experience LLC
- globalFEST
- God's Love We Deliver
- Goethe Institut
- Good Call NYC
- Governors Island
- Graham Avenue BID
- Grand Central Partnership
- Greater Harlem Chamber of Commerce
- Greaves Communication Strategies
- Green-Wood Cemetery
- Harlem Arts Alliance
- Harlem Bazaar
- Harlem CLX
- Harlem Heritage Now
- Harlem Jazz Boxx
- Harlem Stage
- Harmony Program
- Harvestworks Digital Media Arts
- HeadCount
- Herbert Holler
- HERE to HERE
- Hi-ARTS
- Hip Hop Education Center
- Historic Richmond Town
- Hudson River Park
- Hudson Square BID
- Idealist
- Imagine This Women's Film Festival
- iMentor NYC
- Immigrants are Us: The (G)eneration Project
- Impact 100 NYC
- Improv Everywhere
- Indeed
- Indrani Gordia
- Inspire Inc.
- Intercontinental New York Barclay
- Intrepid Sea, Air & Space Museum
- Inwood Art Works
- Irish Arts Center
- It's a She Thing, Inc.
- Jamaica Center for Arts and Learning
- Jamel Gaines Creative Outlet
- James Beard Foundation
- Jazz at Lincoln Center
- Jazzmobile, Inc
- Jeremy McQueen's Black Iris Project
- Jewish Museum
- Joyce Theater
- JSCTheatricals/Windywoo and Her
- Naughty Naughty Pets the Musical
- The Julliard School
- Kaufman Music Center
- Klarladyboss
- Kinesis Project dance theatre
- Kofago Dance Ensemble
- Korean Cultural Center New York
- Ladies of Hip-Hop
- Latino College Expo
- Lehman Center for the Performing Arts
- LEIMAY
- Lenape Center
- Lesbian, Gay, Bisexual, Transgender Community Center (The Center)
- Lincoln Center for the Performing Arts
- Lincoln Square BID
- Literature to Life
- Live 4 the Drip IV Vitamin Therapy
- Lower Manhattan Cultural Center
- Loisaida Center
- Long Island City Partnership
- Louis Armstrong House Museum & Archive
- Lower East Side Printshop
- Make Music New York
- Manhattan Chamber of Commerce
- Manhattan Neighborhood Network
- Manhattan Women's Club
- Mark Morris Dance Group
- Marshall Chess Club
- MasterVoices
- Mazarte Dance Company Inc.
- MediaPro
- MERCADO PROJECT
- Metropolitan College of New York
- Metropolitan Museum of Art
- Mind-Builders Creative Arts Center
- MoMA PS1
- MOMENT NYC
- Montague St. BID
- MORE Opera
- Morrisania Band Project
- Moving Culture Partners
- Museum of Chinese in America
- Museum of Food and Drink (MOFAD)
- Museum of Modern Art
- Museum of the City of New York
- Museum of the Moving Image
- MVC Management Productions
- National Black Theatre
- National Book Foundation
- National Double Dutch League
- National Lighthouse Museum
- National Queer Theater Inc.
- New Pride Agenda
- New Victory Theater
- New York Blood Center
- New York Botanical Garden
- New York Chinese Cultural Center
- New York City 4 All
- New York City Ballet
- New York City Department of Transportation
- New York City Hospitality Alliance
- New York Classical Theatre
- New-York Historical Society
- New York Institute of Technology
- New York Junior Tennis & Learning
- New York Liberty
- New York Philharmonic
- New York Public Library
- New York Public Library for the Performing Arts
- New York Public Radio
- New York Road Runners
- New York University (Arts & Health @ NYU)
- New York-Presbyterian
- Nextdoor (NYCNext)
- NoHo BID
- NoHo M55 Gallery
- North Flatbush Avenue Business District
- Northern Manhattan Arts Alliance
- Nuyorican Poets Café
- NY Forever
- NY Laughs
- NYC Communities for Health
- NYC Literary Action Coalition
- NYC Parks
- NYU Faculty Housing Happenings
- NYU Skitball
- OmniFlix Network
- One Times Square
- Open House New York
- Park Avenue Armory
- Paul Taylor Dance Company
- Paul, Weiss, Rifkind, Wharton & Garrison LLP
- PEN America
- PHANTOM Fitness
- Pictor Gallery
- Pizzaio! Pop-Up NYC by Slice Out Hunger
- Pleiades Gallery
- Porch Stamp
- Positive Exposure
- Poster House
- Pregones / Puerto Rican Travelling Theater
- Primary Venture Partners
- Prospect Park Alliance
- Queens Chamber of Commerce
- Queens Museum
- Queens Night Market
- Queens Public Library
- Queens Theatre
- Queens World Film Festival
- Resilience for Advocates through Foundational Training (RAFT)
- Randall's Island Park Alliance
- REALEMN Productions
- Regina Opera Company
- RiseNY
- Restaurants Organizing
- Advocating Rebuilding (ROAR)
- Rockefeller Center
- ROOTS Foundation
- Shiftern
- Smug Harbor
- Social Justice Fund
- Socrates Sculpture Park
- Starbright Floral Design
- Staten Island Children's Museum
- Staten Island Museum
- Staten Island Shakespearean Theatre Company
- Statue of Liberty-Ellis Island Foundation
- Strategic Trans Alliance for Radical Reform (STARR)
- Studio in a School
- Sundog Theatre, Inc.
- Symphony Space
- SYREN Modern Dance
- Theatre Development Fund
- Teatro Grattacielo
- Tech Incubator at Queens College
- TechNYC
- Theaterlab
- The Boys' Club of New York
- The Episcopal Actors' Guild (EAG)
- The Flea
- The Hudson School of Mathematics
- The National Arts Club
- The Public Theater
- The Tank
- Thelma Hill Performing Arts Center
- Th3 WTF Col3ctiv3
- Times Square Alliance
- Tishman Speyer
- Tompkins Avenue Merchants Association
- Tony's Choccolone
- Tribecca Enterprises
- Twisting the Plot
- Unforgotten Films
- Union Square Hospital by Group
- Union Square Play
- United Voices 4 Peace
- Universal Hip Hop Museum
- Uptown Night Market
- Uptown Stories
- Urban Word NYC
- VanDeb Editions
- Village Alliance
- Visionary GPS
- Voelker Orth (VO) Museum
- Voices of a People's History
- W42ST.nyc
- WABC-TV
- Walker International Communications Group
- W.A.R.M. INC
- Wave Hill
- WEAREQUEENS.ART
- Weeksville Heritage Center
- Welcome to Harlem
- West Harlem Art Fund
- WHEDco (Bronx Music Heritage Center)
- Whitney Museum of American Art
- Women of Culture
- Word Up Community Bookshop/Libreria Comunitaria
- Works & Process
- Wukkout
- W11th St Block Association
- Morningside Heights
- Young People's Chorus of New York City
- YoungArts

#FESTIVALOFNY

Continuing Pleiades Gallery's long-standing collaborative tradition, the gallery recently partnered with New York businesses, galleries, museums, and organizations in support of a city-wide community collaboration and comeback after the Covid pandemic.

A Partial List of Exhibitions Through the Years

1974 (152 Wooster Street)

- *Gallery Artists Group Show*

1975 (152 Wooster Street)

- *Gallery Artists Group Show*
- *Louise Abrams: Sculptures*
- *Sandi Gross: Collage and Textural Paintings*
- *Julio Acunha: Los Embrollos*

1976 (152 Wooster Street)

- *Gallery Artists Group Show*
- *Ron McDowell*
- *Tran Tho*
- *Tom Lawson*
- *Ron McDowell*
- *Brenda Lowen-Siegel*
- *Jolyon Hofsted*
- *Marion Lane*
- *Maxwell Greenwood*
- *Joel Tarlowe*
- *Piry Rame*
- *Hilda Skolnick*

1977 (152 Wooster Street)

- *Tenth Street Days: The Co-ops of the 1950s*
- *Gallery Artists Group Show*
- *Charles Rowe: Eggs Over Soho*
- *Leonard Goldblatt*
- *Janet Braun-Reinitz*
- *Julio De Cunha: Retrospective*
- *Marion Lane: Aluminum Relief Sculptures*

1978(152 Wooster Street)

- *Gallery Artists Group Show*
- *Cynthia Mollod*
- *John Dobereiner*
- *Sonia Chusit*
- *Lillian Marzell*
- *Lorie Alexander*

1979(152 Wooster Street)

- *Gallery Artists Group Show*
- *Julio da Cunha: Those Outraged Sabine Women*
- *Marge Rothchild*
- *Cynthia Mollod.*
- *Sandra Shapiro: Kite Paintings*
- *Marilyn Belford: Musical Visual Explorations of DNA*
- *Lillian Marzel*

1980 (152 Wooster Street)

- *Gallery Artists Group Show*
- *Ina Ovrucski*
- *Hilda Skolnick*
- *Don Longabucco*

- *Margie Billstein Katz*
- *Ruth Olson Wickey*
- *Elissa Van Rosen*

1981 (152 Wooster Street)

- *Gallery Artists Group Show*
- *Janet Braun-Reinitz*
- *Mia Feroleta*
- *Margie Katz*
- *Don Longabucco*
- *Trina Twyffort*
- *Michael Ackerman Ulick*
- *Sandra Shapiro: Exploring Mars*
- *Cynthia Mollod*

1982 (152 Wooster Street)

- *Gallery Artists Group Show*
- *Elissa Van Rosen*
- *Pam Ader*
- *Bernice Halpern*
- *Lillian Marzell*
- *Ina Ovrucski*
- *Lydia Behr Sugarman*
- *Joel Tarlowe*
- *Irene Wheeler*

1983 (164 Mercer Street)

- *Gallery Artists Group Show*
- *Arlene Absatz*
- *Janet Braun-Reinitz*
- *Leonard Feldman*
- *Lily Floyd*
- *Dan Gilhooley*
- *Sheryl Iva Greenberg: Paintings and Constructions*
- *Helsenrott Hochhauser: Drawing Constructions*
- *Geoff Homan*
- *Stanley Katz,*
- *Marge Kubach,*
- *Bernice Leibowiwitz*
- *Ruth Lull: Paintings and Drawings*
- *Lillian Levine*
- *Bob MacDonald*
- *Linda Schonfeld*
- *Suzanne Osterwell*
- *Beatrice Riese*
- *Timothy Sanchez*
- *Martin Schreiber*
- *Michael Ulick*
- *Collector's Choice- The First Annual Juried Show,*
featuring contemporary selections by the doyenne of the
Pop Art decade, Ethel Scull

1984 (164 Mercer Street)

- *Gallery Artists Group Show*

- *Ruth Lull*
 - *Elissa Van Rosen: Painted Figure Sculpture*
 - *Lillian Marzel: Monotypes and Pastels*
 - *Past, Post Future, Group Show*
 - *Lillian Levine: Inner Abstract Paintings*
 - *Revelations—The 2nd Annual Juried Show*, curated by Hedy O'Beil, painter and critic
- 1985** (164 Mercer Street)
- *Lily G. Floyd*
 - *Marjorie Shaw Kubach*
 - *Sheryl Iva Greenberg*
 - *Paula Verona Madappa*
 - *Bernice Leibowitz*
 - *Gallery Artists Group Show*
 - *Beyond the New—The 3rd Annual Juried Show*, curated by Peter Plagens, art critic
- 1986** (164 Mercer Street)
- *Gallery Artists Group Show*
 - *Dina Wind: Metal Sculpture*
 - *The 4th Annual Juried Show*, curated by John Perreault
 - *SoHo at Nexus* and exchange show presented at the Nexus Gallery in Philadelphia
 - *Michael Rabin Sculpture*
- 1987** (164 Mercer Street)
- *Lydia Behr Sugarman: Recent Works*
 - *Pamela Bennet Ader: Recent Works*
 - *Jennifer Baker: recent Sculpture and Drawings*
 - *Gallery Artists Group Show*
 - *The 4th Annual Juried Show*, curated by Donald Kuspit, scholar, professor, author and noted art critic
- 1988** (164 Mercer Street)
- *Gallery Artists Group Show*
 - *Michael Rabin: Recent Paintings and Sculpture*
 - *Maira Marti Geoffrion: New Drawings*
 - *Arleen Mark: New Paintings*
 - *Rochelle Dinkin: Fallen Angels and Dybbuks*
 - *In the Air—The 6th Annual Juried Show*, curated by Stephen Westfall noted artist and Contributing Editor at *Art in America*
- 1989** (164 Mercer Street)
- *Pete Silvia*
 - *Violet Baxter*
 - *Joel Tarlowe: Pastels*
 - *Exchange Show--with 1078 Gallery in Richmond, VA*
 - *Geraldine Krieger: Microcosmic Cosmos*
 - *Stanley Katz: Inside Outside*
 - *Ed Brodtkin: Recent Paintings*
 - *The 7th Annual Juried Show*, curated by Kim Levin, art critic
- 1990** (164 Mercer Street)
- *Nancy Berger Kraemer: Dancing in a Tangled Forest*
 - *Hedy O'Beil: Objects of Mystery*
 - *Bernice Leibowitz: recent paintings*
- *Leonard Feldman: Photographs*
 - *Leena Pitcher: Mixed Media Paintings*
 - *Irene Wheeler: Soweto/Auschwitz*
 - *Frank Montgomery: Oils 1986-1989*
 - *Myrna Mintz Forster: Recent Work*
 - *Kiki Brodtkin: Sculpture*
 - *15th Anniversary Group Show*
 - *The 8th Annual Juried Show—New Romanticism*, curated by Gerrit Henry, Contributing Editor of *Art News*, regular reviewer for *Art in America*.
- 1991** (164 Mercer Street)
- *Works-in-progress-done-on-the-walls-and-on-the-floor-done-while-you-watch-by-gallery-artists*
 - *Gill Alexander: Ink Drawings and Watercolor Drafts*
 - *Martin Schreiber: Acrylic Paintings and Collages*
 - *Erika Weihs: Retrospective*
 - *Kate Faison: Vantage Points*
 - *Bernice Riese: Recent Oils and Gouaches*
 - *Geraldine Krieger: Recent Abstract Paintings*
 - *Joseph Pitcher: Obelisk Variations*
 - *Leena Pitcher: Four Winds*
 - *Geoffrey Homan: American Anti-Heroes*
 - *Violet Baxter: Recent Works*
 - Ticketed musical performance by the New Renaissance Chamber Artists, featuring music by Hilary Tann. May 19, 1991
 - *Gallery Artists Group Show*
 - *Gill Alexander*
 - *The 9th Annual Juried Show*, curated by April Kingsley, art historian, critic, author
- 1992** (164 Mercer Street)
- *Dean Ioffredo: Sculptured Conglomerates, Assemblages, and Box Art*
 - *Meyer Tannenbaum: Poured Paint*
 - *Gallery Artists Group Show*
 - *Sara D'Alessandro: Terra Cotta For the Mind's Eye*
 - *Ed Brodtkin: Recent Works*
 - *Ruth Lull: Paintings from the Northland*
 - *The 10th Annual Juried Show*, curated by Daniel Cameron, art critic and curator
- 1993** (164 Mercer Street)
- *Jeanne Raue*
 - *Martin Scheiber: The Shaped Edge—New Horizons in Painted Sculpture*
 - *Jeanette R. Durham: The Meditative Landscape*
 - *Thomas J. Bertaud: Imprints*
 - *Gloria Rabinowitz: Paintings—Virginia to New York*
 - *Gallery Artists Group Show*
 - *The 11th Annual Juried Show*, curated by Judith Collishan, museum director, critic, curator
- 1994** (164 Mercer Street)
- *Catherine Hall*
 - *Gallery Artists Group Show*
 - *The 12th Annual Juried Show*, curated by Dore Ashton, noted author, critic, and art historian

- 1995** (591 Broadway)
- *Helene Kleiner: Abstract Reliefs*
 -
 - *Exchange Show with Muse Gallery, 60 N 2nd St., Philadelphia, PA*
 - *Gallery Artists Group Show*
 - *The 13th Annual Juried Show*, curated by Charlotta Kotik, curator of Painting and Sculpture, Brooklyn Museum
- 1996** (591 Broadway)
- *Ed Brodtkin: Recent Work*
 - *Gallery Artists Group Show*
 - *The 14th Annual Juried Show*, curated by Harriet F. Senie, author curator, Director of Museum Studies CUNY
 - *1st Friends of Pleiades Invitational*
- 1997** (591 Broadway)
- *Ed Brodtkin*
 - *Gallery Artists Group Show*
 - *The 15th Annual Juried Show*, curated by Donald B. Kuspit, scholar, professor, author and noted art critic
 - *Ji-Myung Kim: Resonant Planes*
 - *2nd Friends of Pleiades Invitational*
- 1998** (591 Broadway)
- *Beverly Trumble: Unique Variations*
 - *Gallery Artists Group Show*
 - *The 16th Annual Juried Show*, curated by Ivan Karp, Director O.K. Harris Gallery
 - *3rd Friends of Pleiades Invitational*
- 1999** (591 Broadway)
- *Ed Brodtkin*
 - *Gallery Artists Group Show*
 - *The 17th Annual Juried Show*, curated by Donald B. Kuspit, scholar, professor, author and noted art critic
 - *4th Friends of Pleiades Invitational*
- 2000** (591 Broadway)
- *Ed Brodtkin*
 - *Gallery Artists Group Show*
 - *Joe Borse: Paintings*
 - *The 18th Annual Juried Show*, curated by Philip Brookman, curator Corcoran Gallery of Art
 - *5th Friends of Pleiades Invitational*
- 2001** (530 W. 25th St)
- *Kiki Brodtkin: Musings 2001*
 - *Gallery Artists Group Show*
 - *The 19th Annual Juried Show*, curated by Lisa Dennison, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum
 - *6th Friends of Pleiades Invitational*
- 2002** (530 W. 25th St)
- *Helene Kleiner: Ancient Gardens*
 - *Linda Lippa: Unknown Faces*
 - *Ed Brodtkin*
 - *Gallery Artists Group Show*
 - *The 20th Annual Juried Show*, curated by Larry Rinder, Curator of Contemporary Art, Whitney Museum of American Art.
 - *7th Friends of Pleiades Invitational*
- 2003** (530 W. 25th St)
- *Kiki Brodtkin: Encaustics*
 - *Ed Brodtkin: Recent Works*
 - *Helene Kleiner: New Work*
 - *Bowie Expressions*
 - *Linda Friedman Schmidt: Salsa Cures Sadness*
 - *The New York Society of Women Artists Invitational*
 - *Gallery Artists Group Show*
 - *The 21st Annual Juried Show*, curated by Anne Umland, associate curator of Painting and Sculpture, the Museum of Modern Art
 - *8th Friends of Pleiades Invitational*
- 2004** (530 W. 25th St)
- *Gallery Artists Group Show*
 - *Alcyone-The 22nd Annual Juried Show*, curated by Tracey Bashkoff, of the Guggenheim Museum of Art
 - *9th Friends of Pleiades Invitational*
- 2005** (530 W. 25th St)
- *Gallery Artists Group Show*
 - *Bernice Kramer: From Ghost to Goddess*
 - *Ethel Schlesinger: Works from Nature*
 - *Jane Lubin: Altered Life Forms-Flora and Fauna*
 - *Helen Kleiner: Linear Concepts*
 - *Sara Gursky-Petit: recent Work*
 - *Hilda Green Demsky: Flux and Flow*
 - *Sheila Finnigan: Iconomics*
 - *Bernice Leibowitz: Rhythm as Metaphor*
 - *Suzanne Tierney: Unhinged*
 - *Missy Lipsett: Plane Painting*
 - *Alex Racine: New Sculpture*
 - *Michael Fattizzi*
 - *Seok-Hee Jung: Lost in the Woods*
 - *Beyond Faces and Masks: An Invitational of Brazilian Artists*
 - *Incha Choe: Walk Along to Silk Road*
 - *Gita Treimanis: Inheritance*
 - *Ku-Eun Jung: Multitopia-End of Labor*
 - *Se-Zin Hwang: Meta Topology-Dimensions f War and Death*
 - *Tao-Mo Yang: Light-Return Nature*
 - *Pleiades Associate Members Show: At This Point in Time*
 - *The 23rd Annual Juried Show*, curated by Jordan Kantor, assistant curator, the Museum of Modern Art
 - *10th Friends of Pleiades Invitational*
- 2006** (530 W. 25th St)
- *Gallery Artists: Pleiades Celebrates 32 Years*
 - *Bernette Rudolph: A World of Goddesses*
 - *Marion Arrons Lane: Life Forms*
 - *Rafael Vargas: Dream State*
 - *Kiki Brodtkin: Wax and Wood*

- *Frank Dosne: Retrospective*
- *Ellen Bradshaw: A Farewell Tribute to the Fulton Fish Market*
- *New York Society of Women Artists*
- *University Council for Art Education Invitational*
- *Jane Lubin: Painting the Body Electric*
- *Jina Lee: Self Hypnosis Toward Being a Tree*
- *Lenore Fiore Mills: Apple of My Eye*
- *David Tobey: Structure of Energy*
- *Ellen Bradshaw: Winter in New York*
- *Rafel Vargas: Recent Work*
- *Ruth Lull: Seasons-A Journal in Oils*
- *Incha Choe: Ensemble*
- *The 24th Annual Juried Show*, curated by Elisabeth Sussman, curator, Whitney Museum of American Art
- *11th Friends of Pleiades Invitational*

2007 (530 W. 25th St)

- *David Tobey: Driving Force*
- *Sheila Finnegan: XOXOXO*
- *Ellen Bradshaw: Night Colors of Manhattan*
- *Ethel Schlessinger: Melange of Mixed Media*
- *Arlene Mark: Awakening from Explosion*
- *Bernice Leibowitz: Rhythmic Passages*
- *Tobey Needler: Gardens*
- *Jean Bundy: Sharon, A Friend*
- *Owens Murray: Faces*
- *Roberta Tompko: Ghost Series*
- *Gallery Artists Choice Wintertime Show*
- *Jeong Eun Shim: The Stranger*
- *Stanley Kolber: Apparent Wind-Images from the Natural World*
- *Renee E. Rubin: Old Masters- Self-Portraits and Still Lifes"*
- *Jo Owens Murray: Art in the Dark*
- *Missy Lipsett: Relief*
- *12th Friends of Pleiades Invitational*

2008 (530 W. 25th St)

- *John Monteiro*
- *Carol Turbin*
- *Jane Lubin*
- *Joe Borse*
- *Jung hi Han*
- *Sheila Finnagin*
- *Ruth Lull*
- *Gallery Artists: Pleiades Celebrates 34 Years*
- *Phil Levine*
- *Jina Lee*
- *Incha Choe*
- *Lenore Fiore Mills*
- *Ellen Bradshaw*
- *Frank Dosne*
- *Hilda Green Demsky*
- *Lydia Behr Sugarman*
- *University Council for Art Education Invitational*
- *26th Annual Juried Show*, curated by Joan Young, Associate Curator of Contemporary Art and Manager of Curatorial Affairs, Solomon R. Guggenheim Museum

- *13th Friends of Pleiades Invitational*

2009 (530 W. 25th St)

- *Gallery Artists Group Show*
- *Bernette Rudolph*
- *David Tobey*
- *Robert Rust: Wrecked*
- *Marc Cavello*
- *Sheila Finnigan*
- *Missy Lipsett*
- *Jiyong Park*
- *Robert L. Rush*
- *Nancy Fairchild*
- *Renee Rubin*
- *Arleen Mark*
- *Bernice Leibowitz*
- *Janese Hexon*
- *Phil Levine*
- *Jean Bundy*
- *Tatham Smith*
- *University Council for Art Education Invitational*
- *27th Annual Juried Show*, juror Nat Trotman of the Guggenheim Museum
- *14th Friends of Pleiades Invitational*

2010 (530 W. 25th St)

- *Gallery Artists Group Show*
- *Claudia Cron*
- *Jina Lee*
- *Carter Osterbind*
- *Ethel Schlessinger*
- *Trish O'Day*
- *Ruth Lull*
- *Lydia Sugarman*
- *Sharon H.J. Cheng*
- *Brian Kelly*
- *Incha Choe*
- *KIKI Brodtkin Memorial Art Exhibition*
- *Rob Rush*
- *Frank Dosne*
- *Ellen Bradshaw*
- *Lenore Fiore Mills*
- *David Tobey*
- *Hilda Green Demsky*
- *Phil Levine*
- *Marc Cavello*
- *28th Annual Juried Show*, curated by M.Stephen Doherty, Editor-in-Chief *American Artist*, *Watercolor*, *Drawing*, and *Workshop* Magazines
- *15th Friends of Pleiades Invitational*

2011 (530 W. 25th St)

- *Gallery Artists Group Show*
- *Michael Zaharuk*
- *JiYong Park*
- *Potpourri Group Show*
- *Jin Park*
- *Leda Arensberg*

- Sheryl Kolitsopoulos
- Alexander Rees
- Artists of SIX Invitational
- Gallery Artists Fairly Small Works Show
- Janese Hexon
- Jean Bundy
- Barbara Fracchia
- Ed Brodtkin
- Tatham Smith
- Jung Hi Han
- 16th Friends of Pleiades Invitational

2012 (530 W. 25th St)

- Gallery Artists Group Show
- Marc Cavallo
- Annabelle Troster
- Phil Levine
- Trish O'Day
- Alexander Rees
- Melange of 8 Group Show
- David Tobey
- Ethel Schlesinger
- Zehav Wolosky
- Lenore Fiore Mills
- Gallery Artists Fairly Small Works Show
- Arleen Mark
- Sharon H.J. Cheng
- Nancy Fairchild
- Hilda Demsky
- Bernice Leibowitz
- Phoebe Hawkins
- Trine Giaever JiYong Park
- 17th Friends of Pleiades Invitational

2013 (530 W. 25th St)

- Gallery Artists Group Show
- Don Stacy Retrospective
- Rob Rush
- Tatham Smith
- Ellen Bradshaw
- Kathleen Gefell
- Group of 7 Members Show
- Renee Rubin
- Errol Gordon
- Michael Grine
- Dena Lent
- Phil Levine
- Sheila Finnigan
- Ruth Lull
- Sheryl Kolitsopoulos
- Jackie Etlong
- Barbara Fracchia
- Janese Hexon
- Ginger Hendler
- Ed Brodtkin
- 18th Friends of Pleiades Invitational

2014 (530 W. 25th St)

- Gallery Artists Group Show
- Zehav Wolosky
- Kathleen Gefell
- David Tobey
- Tina Chen
- Lisa Tureson
- Sharon H.J. Cheng
- Ellie Wilder
- Alexander Rees
- Youngsheel A Jhe
- Rob Rush
- JiYong Park
- Lenore Fiore Mills
- Lydia Behr Sugarman
- Ruth Lull
- Dragan Vujovic
- Ellen Bradshaw
- Hilda Green Memsky
- Trine Giaever
- 19th Friends of Pleiades Invitational

2015 (530 W. 25th St)

- Gallery Artists Group Show
- Small Works Open Call
- Barbara Fracchia
- Sheryl Ruth Kolitsopoulos
- Kathleen Gefell
- Ed Brodtkin
- Ginger Hendler
- Rudolf Kinsky
- Errol Gordon
- Arleen Mark
- Lisa Ocasio Hirkaler
- Lois Walker
- Sheila Finnigan
- Ken Nelson
- Janese Hexon
- Jackie Etling
- Yu-Whuan
- Bernice Leibowitz
- 20th Friends of Pleiades Invitational

2016 (530 W. 25th St)

- Gallery Artists Group Show
- Spring Fever Invitational
- Yu-Whuan
- Irja Boden
- Ellen Bradshaw
- Lydia Behr Sugarman
- Hilda Demky
- Alexander Rees
- Tina Chen
- Youngsheel Ahn
- Summer in the City Invitational
- Ginny Howsam Friedman
- Rob Miller
- Cybergs Crustaceans, Butterflies Group show
- Kathleen Gefell

- Incha Choe
- Ed Brodtkin
- Lisa Hirkaler
- Shruti Thaker
- 21st Friends of Pleiades Invitational

2017 (530 W. 25th St)

- Wintertide Invitational
- Vanessa Espinosa
- Cathleen KB Gruen
- Linda Gabus Albulessu
- Greta Jaklitsch
- Ken Nelson
- Denise Adler
- Alternative Facts: Group Show
- Jean Bundy
- Barbara Fracchia
- Judith Gale Mont
- Summer in the City Invitational
- Late Summer Night Dreams: Gallery Artists Group Show
- Arleen Mark
- Yu-Whuan
- Nils Hasche-Vasquez
- Charlie R Olson
- Hilda Green Demsky
- Ellen Bradshaw
- Gallery Artists Group Show
- 22nd Friends of Pleiades Invitational

2018 (530 W. 25th St)

- Cabin Fever Invitational
- Small Works Group Show
- Yu-Whuan
- Kathleen Gefell
- Incha Choe
- Joseph O'Neill
- Douglas Zimmerman
- Youngshee A. Jhe
- Lisa Ocasio Hirkaler
- Gallery Artists Show: Shades of Grey
- A Midsummer Night's Dream Invitational
- Japanese Contemporary Artist Team Invitational
- Tina Chen
- Michael Zenreich
- Jean Bundy
- Greta Jaklitsch
- Robert Pepper
- Stacey Cushner
- 23rd Friends of Pleiades Invitational

2019 (530 W. 25th St)

- Japanese Contemporary Artist Team Invitational, curated by Arisa Itami
- Ken Nelson
- Denise Adler
- Gallery Artists Group Show: It's a Mad, Mad, Mad World
- Ellen Bradshaw
- Charlie Olson
- Linda Ganus Albulessu

- Eugene Albulessu
- Fiona Chinkan
- Elizabeth Stern
- Summer in the City Invitational
- Al Benkin
- Yu-Whuan
- Kathleen Gefell
- Joseph O'Neill
- Ellen Irvine
- Hilda Demsky
- Gallery Artists Group Show
- 24th Friends of Pleiades Invitational

2020 (530 W. 25th St)

- Altered State: Juried Exhibition
- Ann Kraus
- Elizabeth Cody
- Jean Bundy
- Barbara Fracchia
- Robert Pepper
- Michael Zenreich
- Lisa Ocasio Hirkaler
- Summer Invitational
- Charles Compo
- Mercedes Dorson
- Denise Adler
- Ellen Bradshaw
- Gallery Artists Group Show
- 25th Friends of Pleiades Invitational

2021 (547 West 27th St)

- Jan Schusswohl
- Tom Schneider
- Joyce Weidenaar

2022 (547 West 27th St)

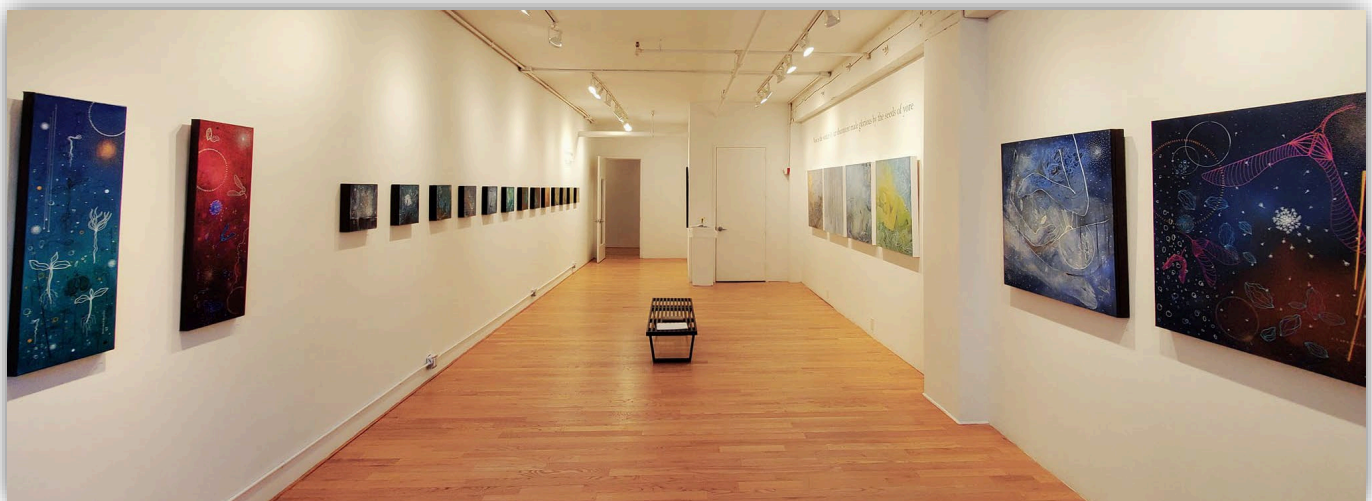
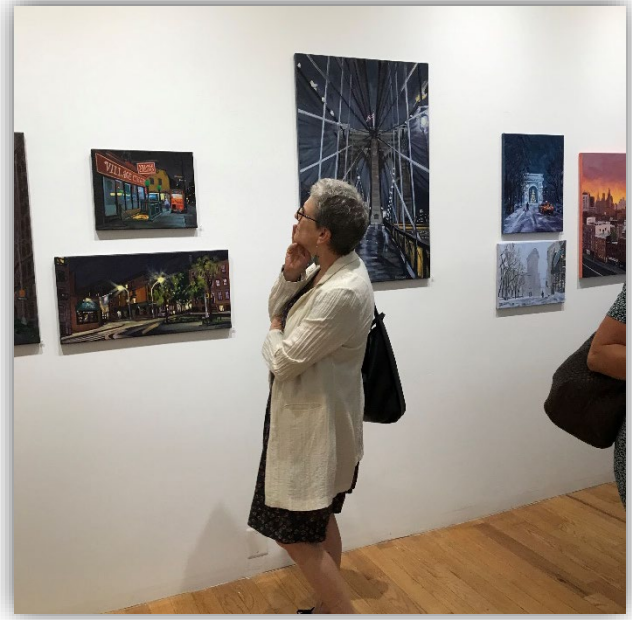
- Lisa Hirkaler
- Don Perley
- Summer in the City-Pleiades Members Group Show
- Len DeLuca
- Barbara Fracchia
- Anna Novakov
- Ann Kraus

2023 (547 West 27th St)

- Winter Solstice-Pleiades Members Group Show
- Friends of Pleiades Invitational
- Susan Kiefer: Where Do We Go From Here?
- Heather Stivison: Seeds of Change
- Elizabeth Cody: What we Talk About When We Talk About Color
- Joseph O'Neill: Black & White & Color
- Joyce Weidenaar: Color Burst
- Emily Koch: To Be Made Whole
- Ellen Bradshaw: Manhattan-Dusk to Dawn
- Len DeLuca: Backspace-A Process of Rediscovery
- Michael Zenreich: Ordering Chaos
- A Family Affair: Pleiades Members Group Show

2024 (547 West 27th St)

- *Rolando Leodore Jorif: War and Peace*
- *Friends of Pleiades Invitational*
- *This is Photography*
- *Carol Nussbaum*
- *Joan Gantz*
- *Pleiades 50th Anniversary Celebration*
- *Heather Stivison*
- *Joseph O'Neil*
- *Beth Cody*
- *Sribee Hunter*



The 50th Anniversary Exhibition



May 14th – June 8th, 2024



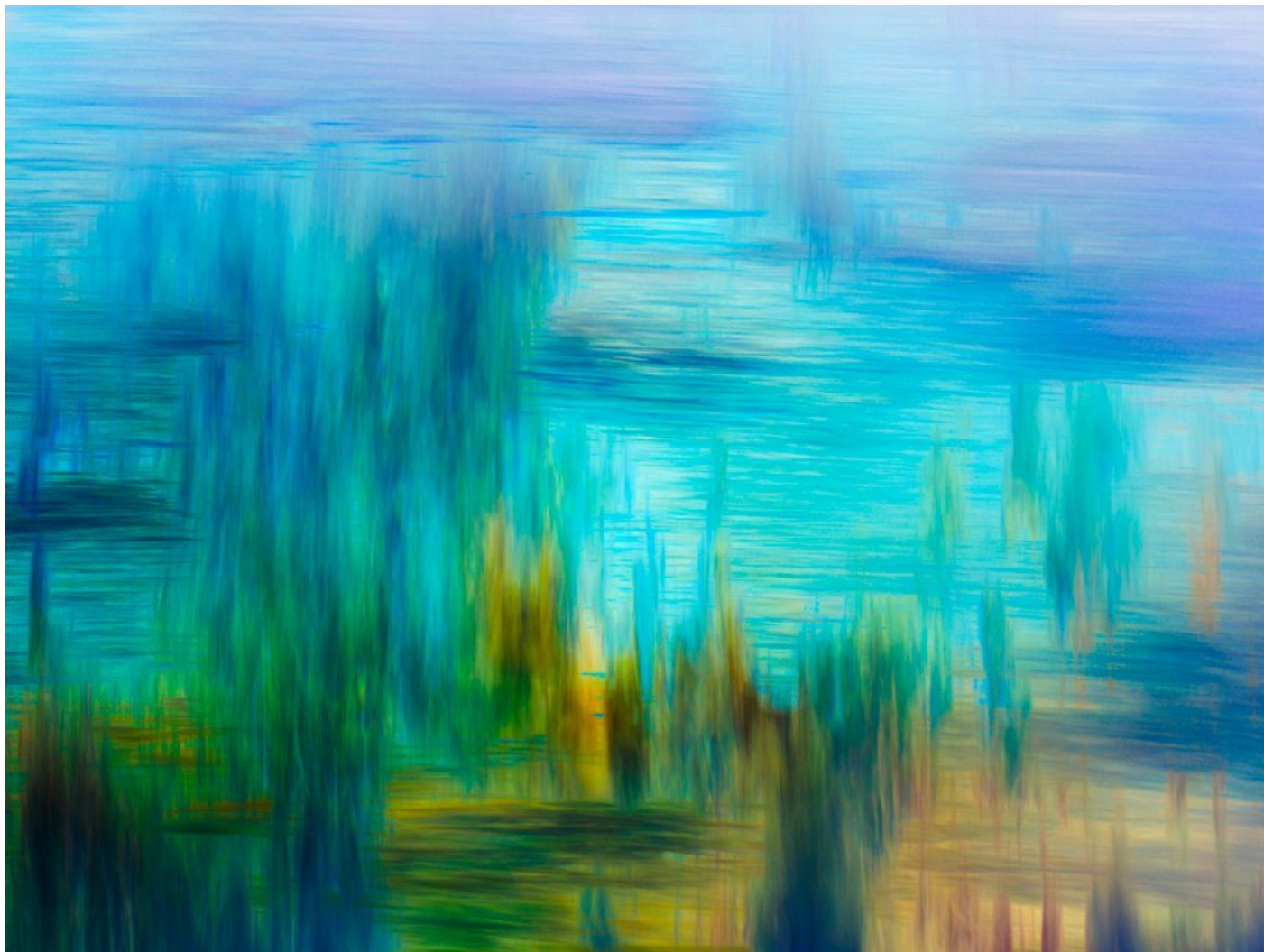
- Leda Arensberg
- Frederick Ballet
- Ellen Bradshaw
- Len DeLuca
- Barbara Fracchia
- David Hathaway
- Lisa Ocasio Hirkaler
- Sribee Hunter
- Ann Kraus
- Carol Nussbaum
- Joseph O'Neill
- Mitchell Rodbell
- Heather Stivison
- Joyce Weidenaar



Leda Arensberg

Blizzard Rising

Digital Drawing, 11x14 inches, 2023



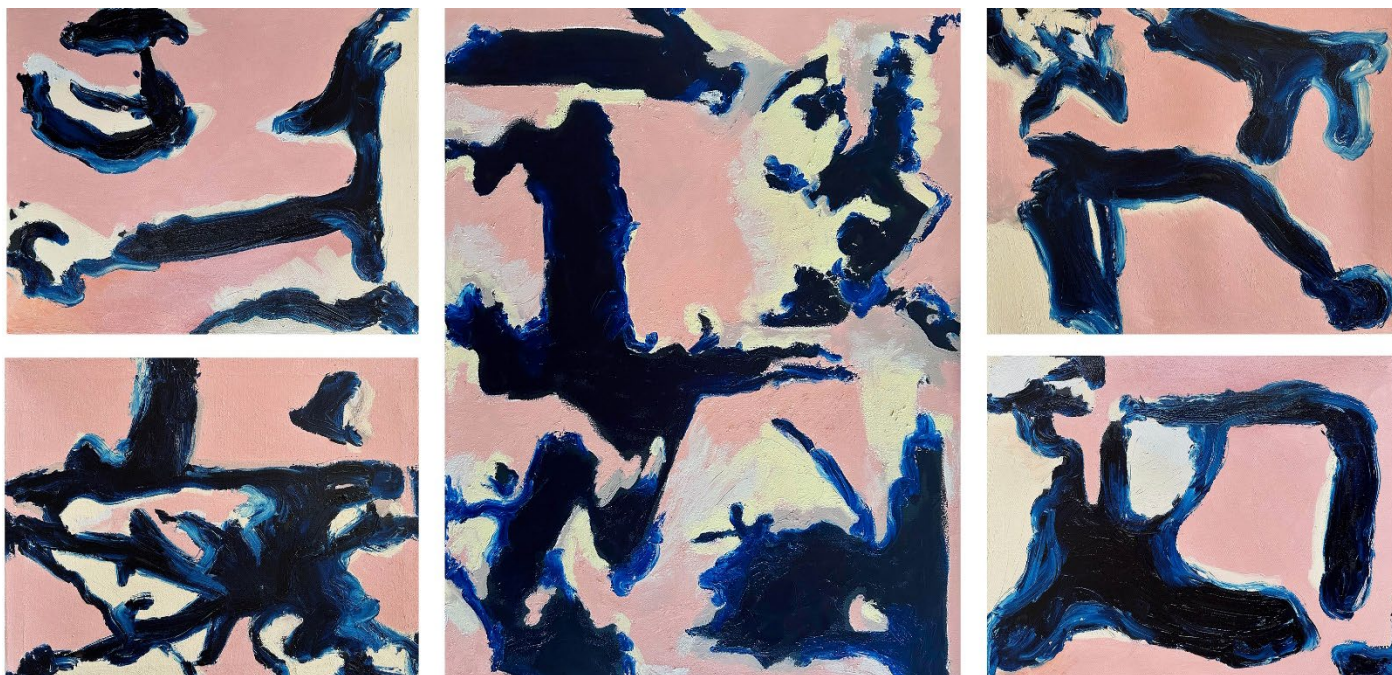
Frederick Ballet

PuPu Spring

Digital Photography, Face-Mounted Acrylic, 38x51 inches, 2023



Ellen Bradshaw
Rhapsody in Grey
Oil on Canvas, 36x24 inches, 2023



Len DeLuca

Pinkie and Her Friends

Oil Sticks on Canvas, 5-panel polyptych, 66x 32 inches, 2024



Barbara Fracchia
The Pink Delight
Oil on Canvas, 24x20 inches, 2023.



David Hathaway

Combustion

Acrylic On Canvas, 36x30 inches, 2024



Sribee Hunter

Springtime in Brooklyn's Prospect Park

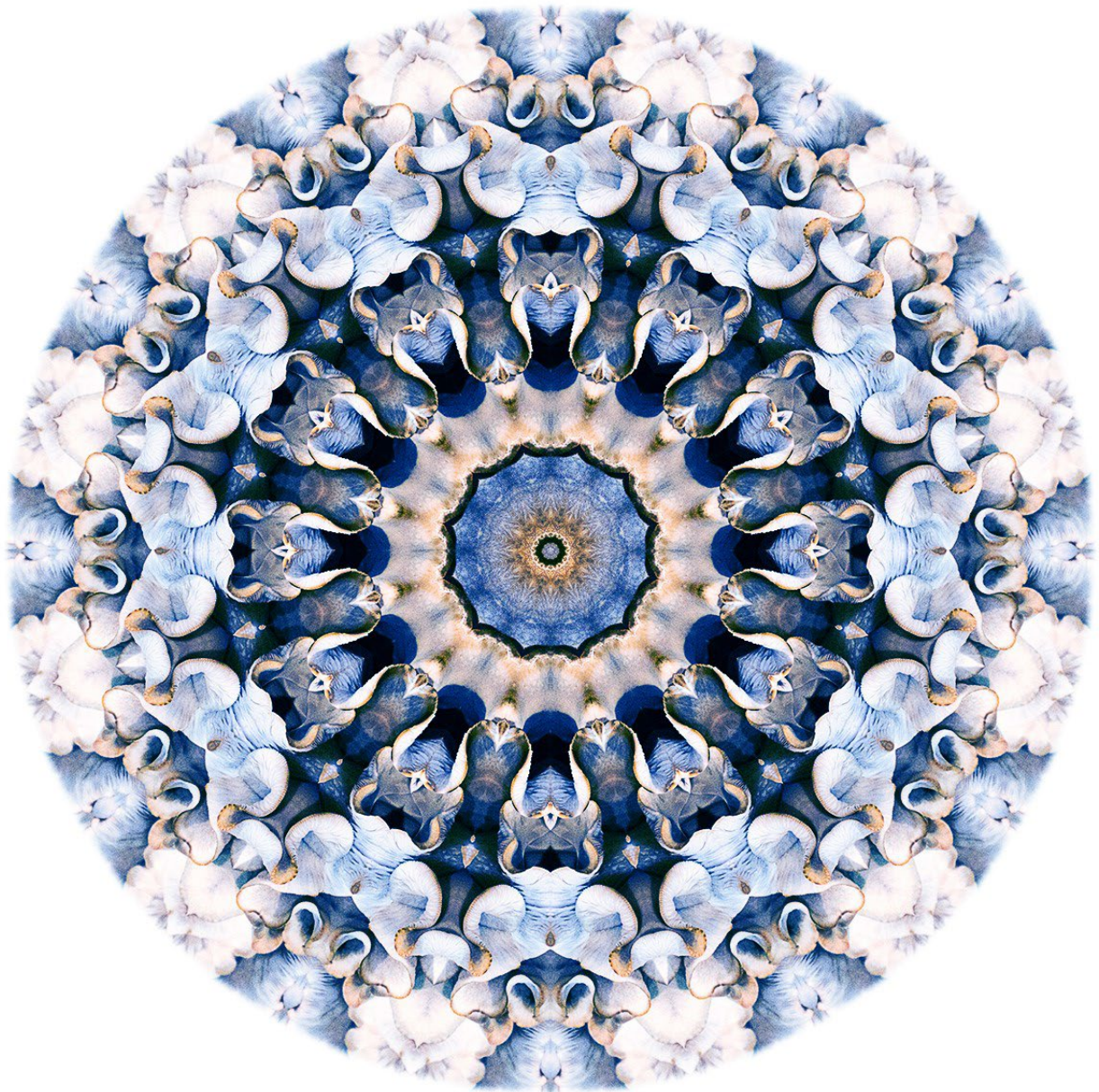
Oil on Canvas, 8x10 inches, 2023



Ann Kraus

Meadowlands Night Commute

Acrylic on Canvas, 24x30 inches, 2024



Carol Nussbaum

Bark Blues

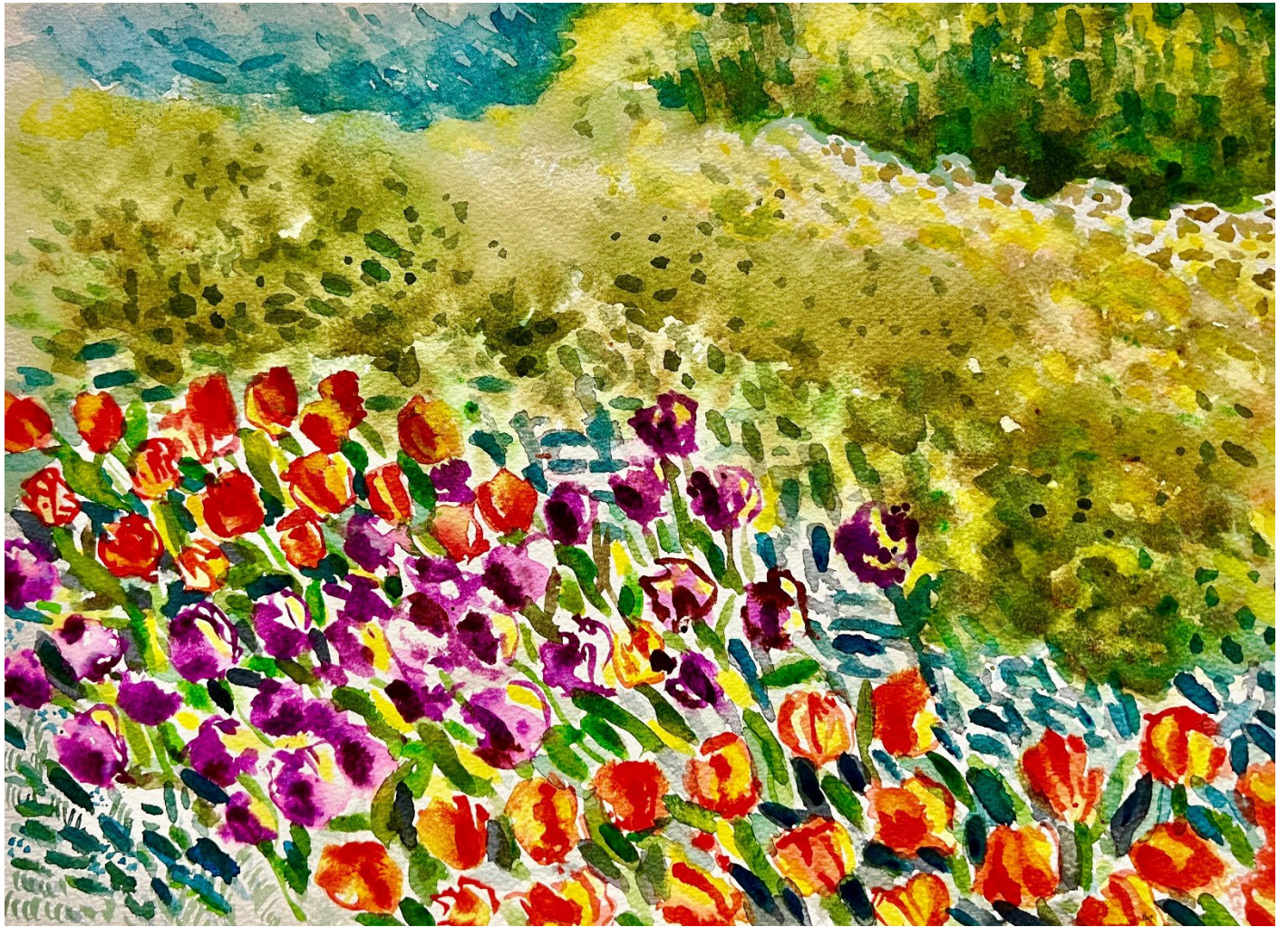
Photography-Based Digital Fine Art, 25x25 inches, 2022



Joseph O'Neill

Pattern 1223

Photography, 12x12 inches, 2024



Mitchell Rodbell

Tulips in the Conservatory Garden

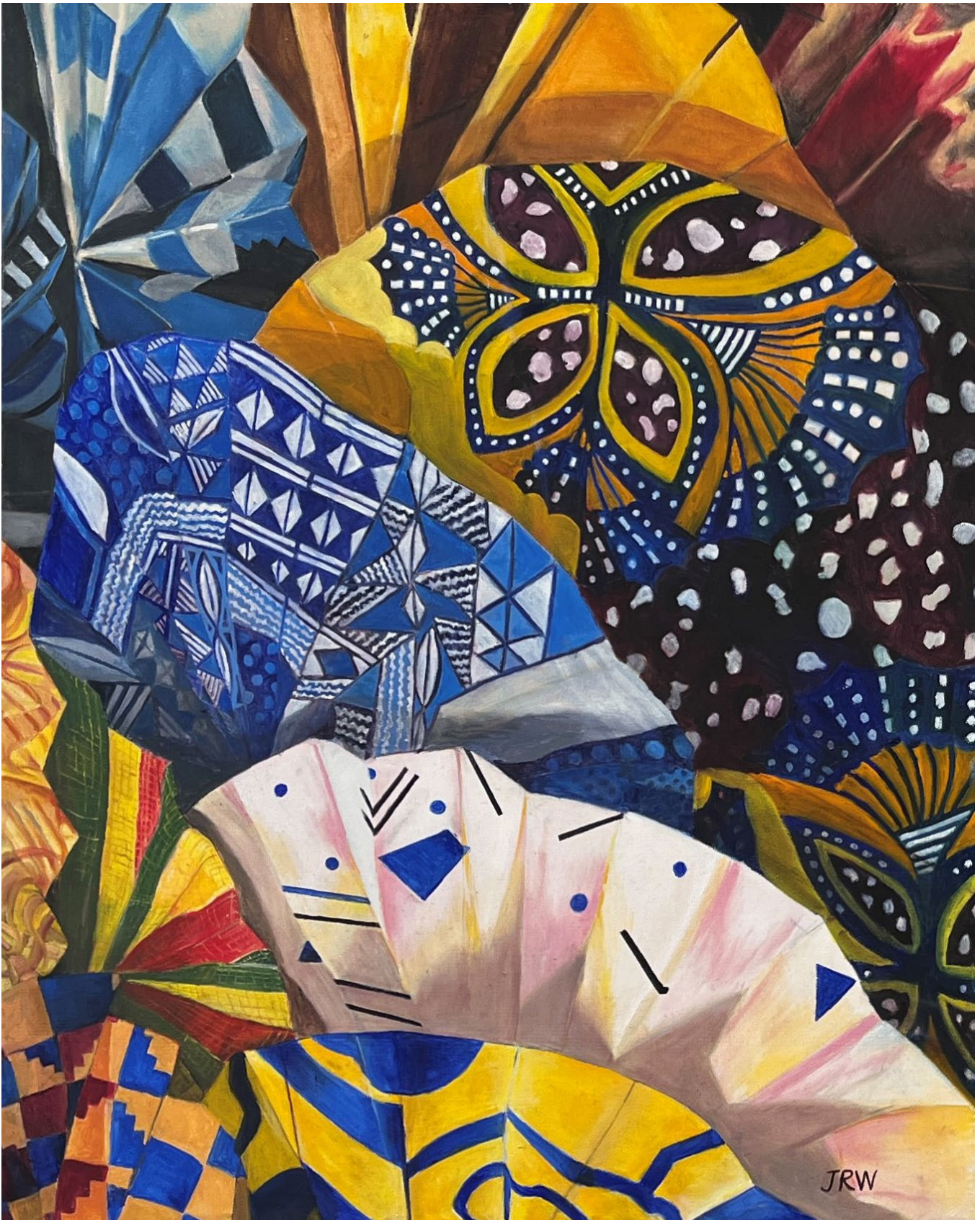
Watercolor on 300 lb. Arches Cold Press Paper, 12x16 inches, 2024



Heather Stivison

Ocean Surface: Desert

Oil on Canvas, 48x60 inches, 2022



Joyce Weidenaar
NOLA Fans
Oil on Canvas, 30x24 inches, 2022

In the 1988 edition of the New York Art Review: An Illustrated Survey of The City's Museums, Galleries, and Leading Artists, arts writer Les Krantz wrote:

“Pleiades Gallery, established in 1974, is a self-described “working anarchy,” run by its artist members. A cooperative gallery with no committees or officers, its artists are involved in all disciplines, with excellence being the only criteria for membership. Figurative, abstract, and experimental art -paintings, sculpture, photographs, and works on paper - are what unites the more than 40 artists belonging to Pleiades.”

Today, Pleiades Gallery can still be described as “working anarchy.” It is still run by artist members who are involved in all disciplines, and who put no limits or censorship in place that might restrain or restrict the work shown in exhibitions. Gallery artists are involved in all disciplines: 3-D and 20D, figurative, abstract, experimental, works on paper, fiber, photographs, digital work, and more. Excellence remains the only criteria for membership.

Looking to the future, Pleiades will continue being a place where artists can freely develop ideas and present their most authentic work to the public.