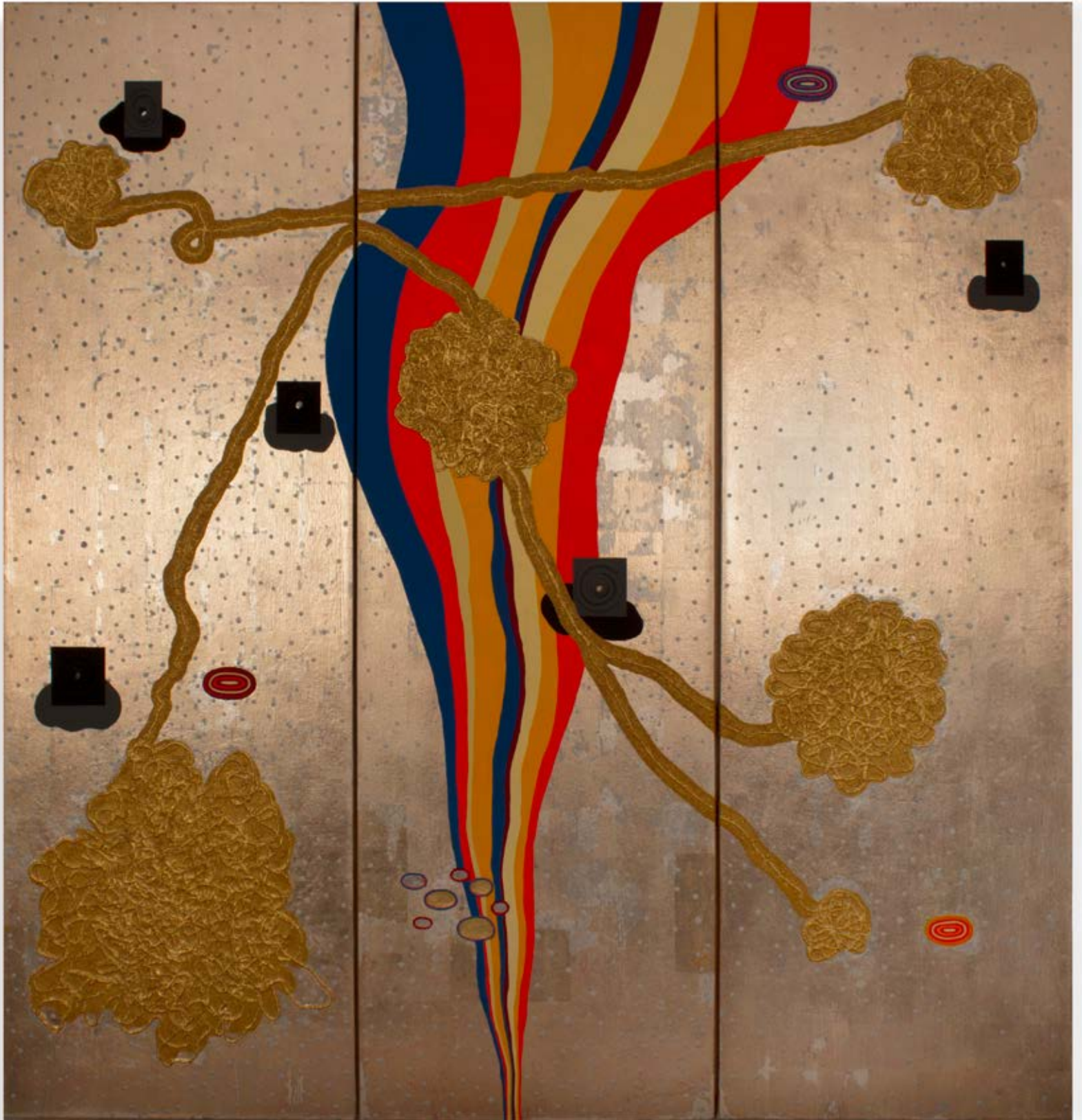


CAROLE SEBOROVSKI



NOHRA HAIME GALLERY

CAROLE SEBOROVSKI

PHYSICAL INTUITION

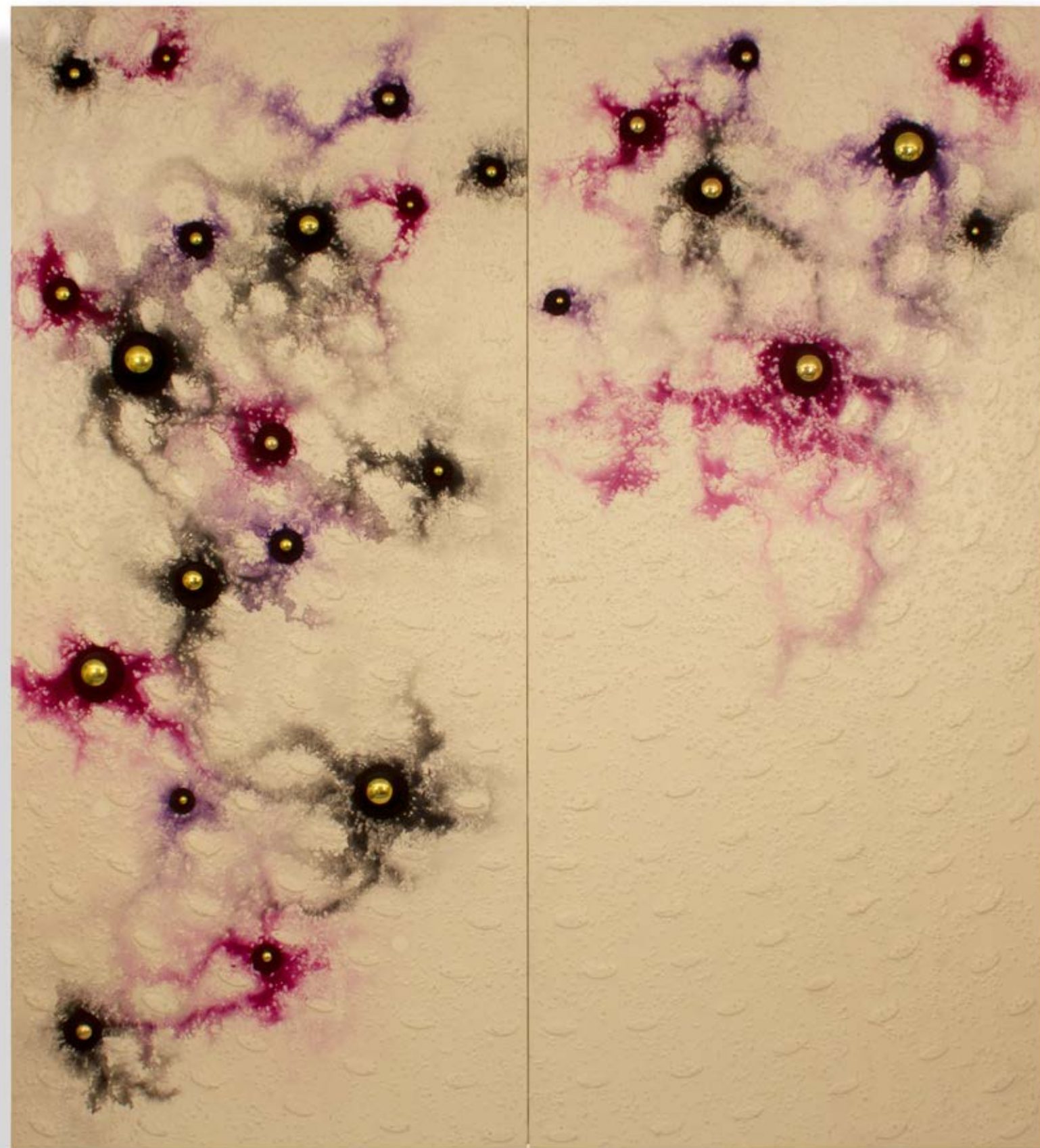
March 8 - April 9, 2016

COVER: **DREAM, 2008-2016**

Gold, silver and aluminum leaf, acrylic, yarn, Flashe vinyl paint,
magic-sculpt, mirrors, glass powder, plastic beads, canvas
76 x 73 x 1 ½ in. 193 x 185.4 x 3.8 cm.

NOHRA HAIME GALLERY

730 Fifth Avenue New York, NY 10019 212-888-3550 gALLERY@nohrahaimегallery.com



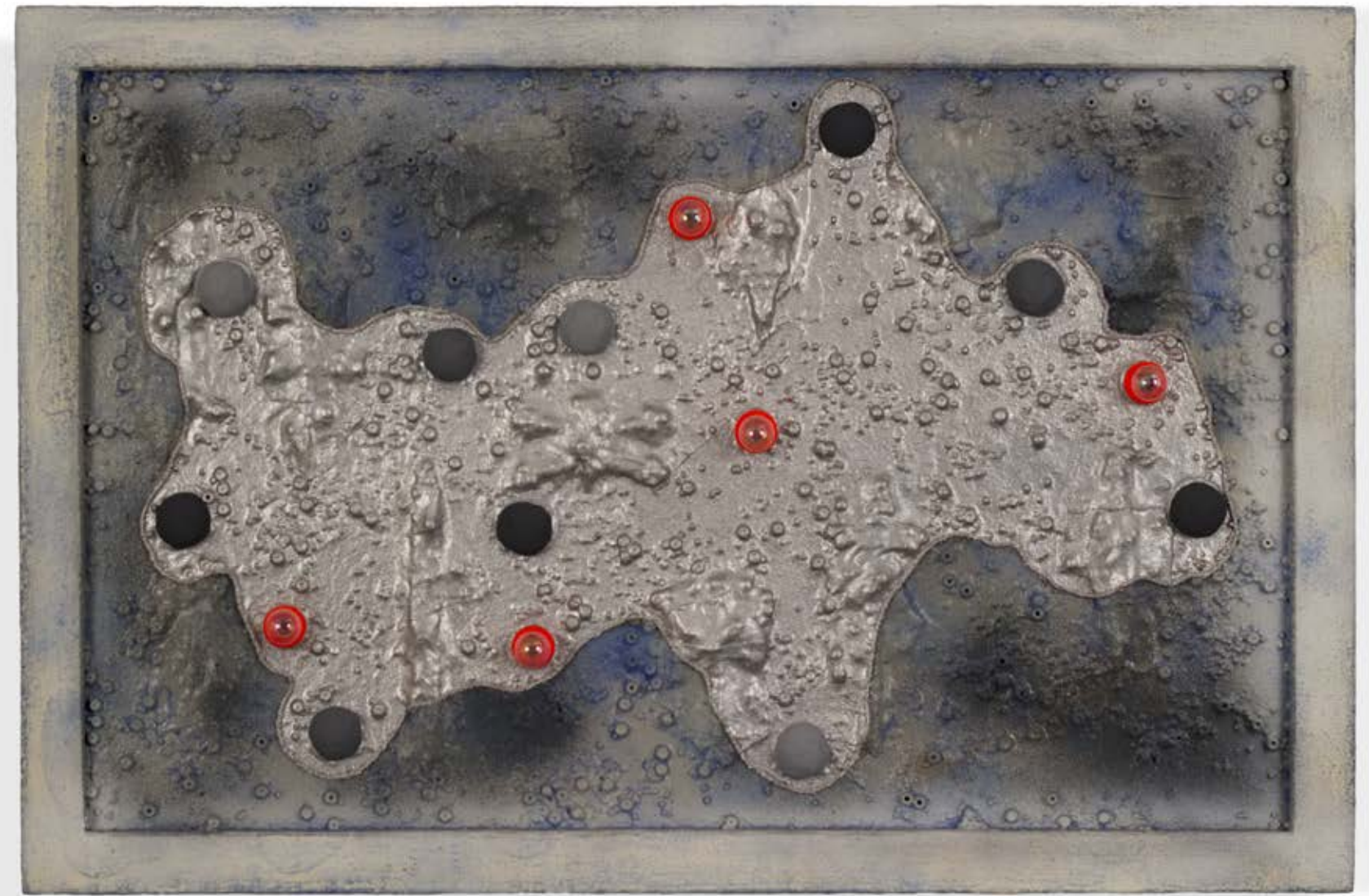
RETURNING TO KUO HSI, 2006-2016

Acrylic latex, Flashe vinyl paint, glass powder, sand, plastic beads on wood, 79 x 72 x 2½ in. 200.7 x 183 x 6.4 cm.



CORONATION, 2011

Flashe vinyl paint, enamel, gold and silver leaf, magic-sculpt glass, fabric, wood, 19 x 15 x 3 in. 48.3 x 38 x 7.6 cm.



GEOMORPHIC, 2014

Acrylic latex, glass, yarn, Flashe vinyl paint, sand, plastic, fabric, styrofoam, canvas, wood, 24 x 36 x 3 in. 61 x 91.4 x 7.6 cm.

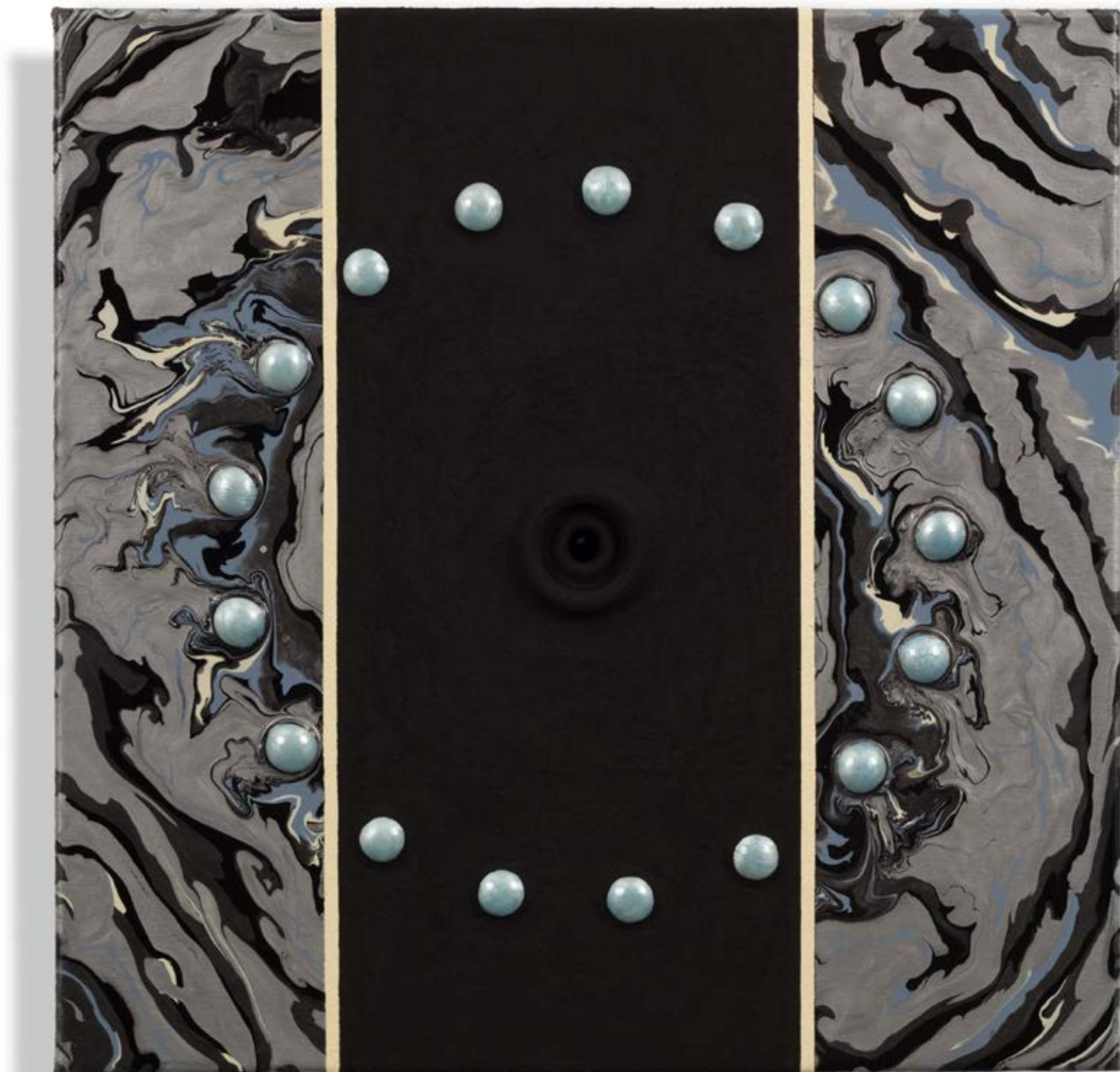


OUROBOROS, 2014

Flashe vinyl paint, latex acrylic, ceramic, rope, glass beads, plastic beads, wood panel, 14 x 13 x 3 in. 35.6 x 33 x 7.6 cm.



DAY IN / DAY OUT, 2015
Acrylic, latex acrylic, Flashe vinyl paint, glass powder, beads, wood, 22 x 14 x 2½ in. 60 x 35.6 x 6.4 cm.



ENCIRCLED, 2015

Flashe vinyl paint, glass powder, plastic beads, acrylic, wood, mirror, canvas, 16 x 16 x 3 in. 40.6 x 40.6 x 7.6 cm.



INNANA, 2015

Aluminum leaf, clay stilts, Flashe vinyl paint, glass powder, acrylic, wood panel, 18 x 12 x 5 in. 45.7 x 30.5 x 12.7 cm.



KALI'S GARLAND, 2015
Flashe vinyl paint, glass powder, clay stilt, epoxy putty, acrylic, wood panel, 14 x 11 x 5 in. 35.6 x 28 x 12.7 cm.



MELTING POINT, 2015

Acrylic, latex acrylic, Flashe vinyl paint, glass powder, ceramic, wood on canvases, 8 x 10 x 3¼ in. 20.3 x 25.4 x 8.3 cm.



PURGED, 2015

Flashe vinyl paint, acrylic, latex acrylic, dry pigment, twine, wood on canvas, 24 x 18 x 2½ in. 61 x 45.7 x 6.4 cm.



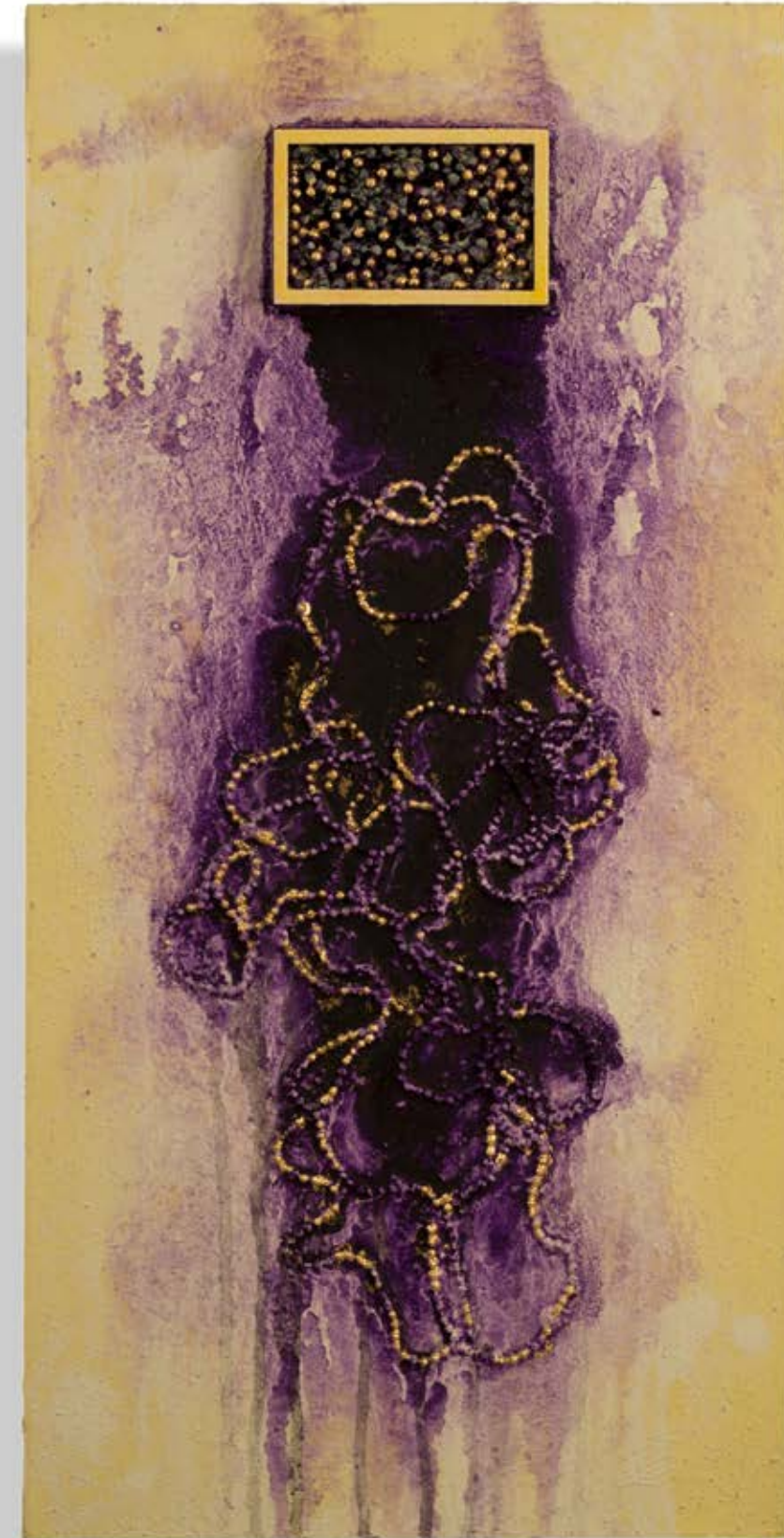
SWITCHED BACK, 2015

Flashe vinyl paint, glass powder, latex acrylic, glass powder, plastic, twine on canvas, 30 x 15 x 2½ in. 76.2 x 38 x 6.4 cm.



TARGETED, 2015

Acrylic, latex acrylic, Flashe vinyl paint, glass powder, clay stilt, wood, twine, on canvas, 16 x 16 x 5½ in. 40.6 x 40.6 x 14 cm.



TREASURE, 2016

Flashe vinyl paint, latex acrylic, glass powder, beads, wood on canvas, 30 x 15 x 3½ in. 76.2 x 38 x 9 cm.



SPLAYED, 2015

Flashe vinyl paint, glass powder, aluminum leaf, wood, rope, sand, acrylic, canvas, 20 x 16 x 3 in. 50.8 x 40.6 x 7.6 cm.



WALL GAZING, 2015

Flashe vinyl paint, glass powder, rope, aluminum leaf, epoxy putty, acrylic, wood, 20 x 10 x 4½ in. 50.8 x 25.4 x 11.4 cm.



ARP'S COLUMN, 2014
Gold and aluminum leaf over medium fire glaze, 28 x 12 x 12 in. 71 x 30.5 x 30.5 cm.



MIKADO, 2011

Clay, mid and low fire glaze, platinum and gold luster, ceramic decals, 26½ x 11 x 9 in. 67.31 X 27.94 X 22.86 cm.



THE SOUND OF SPRING, 2011

Clay, mid and low fire glaze, platinum and gold luster, ceramic decals, 25½ x 14½ x 14½ in. 64.77 x 36.83 x 36.83 cm.



LAO TZU'S JOURNEY, 2011

Clay, mid and low fire glaze, platinum and gold luster, ceramic decals, 22½ x 8 x 8 in. 57.15 x 20.32 x 20.32 cm.



LONG NECKED - FEMALE FORM, 2016

Clay, mid fire glaze, gold leaf, 24 x 6½ x 6½ in. 61 x 16.5 x 16.5 cm.



ODDITY, 2016

Flashe vinyl paint, glass powder, aluminum leaf, latex acrylic, wood on canvas, 24 x 18 x 1 ½ in. 61 x 45.7 x 3.8 cm.

CAROLE SEBOROVSKI

Born in San Diego, CA in 1960
Lives in New York City

EDUCATION

1987 M.F.A., Hunter College, New York
1982-84 New York Studio School
1982 B.F.A., California College of the Arts, Oakland, CA

AWARDS

2005, 2007, 2011-12, 2014 Hunter College, Ceramics, Artist in Residence
1999 Art Development Committee Grant
1997 Art Development Committee Grant
1991 National Endowment for the Arts Grant
1990 Agnes Bourne Fellowship in Visual Arts
Djerassi Foundation, Artist in Residence
1989 American Academy of Arts and Letters, Hassam, Speicher, Betts, and Symons Purchase Fund
Villa Montalvo, Saratoga, CA, Artist in Residence
1986 Pollock-Krasner Foundation Grant

PUBLIC COLLECTIONS

Addison Gallery, Phillips Academy, Andover, MA
Arkansas Arts Center
Anderson Collection, CA
The Baltimore Museum, MD
The Brooklyn Museum, Brooklyn, NY
Carnegie Museum of Art, Pittsburgh, PA
Chase Manhattan Bank, New York
Cleveland Center for Contemporary Art, OH
Dallas Museum of Art, TX
Fogg Art Museum, Harvard University, Cambridge, MA
The Contemporary Museum, Honolulu, HI
Hood Museum of Art, Hanover, NH
Merril Lynch Inc., New York
Metropolitan Museum of Art, New York
Museo Cantonale d'Arte, Lugano, Switzerland
Museum of Modern Art, New York
National Gallery of Art, Washington, D.C.
Princeton University Art Museum, NJ
San Diego Museum of Art, CA
San Francisco Museum of Modern Art, CA
Tel Aviv Museum, Israel
The Panza Collection, Italy
The Refco Collection, Chicago, IL



J. Walter Thompson, New York
Wadsworth Atheneum, CT
Weatherspoon Art Gallery, Greensboro, NC
Paine Webber, New York
Whitney Museum of Art, New York
Yale University Art Gallery, CT

TEACHING, LECTURES, GUEST COMMITTEES

2015 Guest lecturer, MFA reviews, Brooklyn College, NY
2006-2015 Guest lecturer MFA “Special Casting Projects,” and “Sculptural Methods,” Hunter College, New York
2014 MFA Seminar, co-teaching and guest lecturer, Hunter College, New York
1995-2014 Studio Internships for students from Vassar College, Hunter College, Art Portfolio Development School-Oogie
 Art, Dutches Community College, LaGuardia Community College, NYU
2013 Guest lecturer, Oogie Art, Art Portfolio Development School, New York
2005-2013 Guest lecturer, undergraduate level “Beginning Ceramics” and “Advanced Ceramics,” Hunter College,
 New York
2000-2012 Adjunct Assistant Professor, undergraduate courses “Beginning Painting,” “Advanced Painting,” “Beginning
 Drawing,” and “Advanced Drawing”
2006 Designed undergraduate elective course, “Unconventional Approaches to Drawing,”
 (course remains a permanent part of the curriculum) Hunter College, New York
2000-2008 MFA Selection Committee, Hunter College, New York

ONE-PERSON EXHIBITIONS

2016 Physical Intuition, Nohra Haime Gallery, New York
2014 Works on Paper, Nohra Haime Gallery, New York
 In-Formation, Thomas Hunter Project Room, New York
2004 Works on Paper and Mixed Media, Galerie Karsten Greve, Cologne, Germany
2003 Carole Seborovski, Galerie Karsten Greve, Paris, France
2002 Mixed Media, Haines Gallery, San Francisco, CA
2001 Carole Seborovski, Galerie Karsten Greve, Milan, Italy
 Recent Works, Miller Block Gallery, Boston, MA
2000 Works on Paper, Cheryl Haines Gallery, San Francisco, CA
 Recent Works, Mitchell-Innes & Nash Gallery, New York
1998 Photographs and Mixed Media, John Weber Gallery, New York
1997 Recent Works, Galerie Karsten Greve, Milan, Italy
 Carole Seborovski, Galerie Karsten Greve, Cologne, Germany
 Recent Works, Locks Gallery, Philadelphia, PA
1996 Carole Seborovski, Angles Gallery, Santa Monica, CA
1995 Carole Seborovski, John Weber Gallery, New York
 Carole Seborovski, Galerie Karsten Greve, Milan, Italy
1994 Carole Seborovski, Galerie Karsten Greve, Paris, France
 Recent Works, John Berggruen Gallery, San Francisco, CA
1993 Carole Seborovski, John Weber Gallery, New York
 Carole Seborovski, Angles Gallery, Santa Monica, CA
 Carole Seborovski, Betsy Senior Contemporary Prints, New York
1992 Carole Seborovski, Angles Gallery, Santa Monica, CA

 Carole Seborovski, Galerie Karsten Greve, Cologne, Germany
1991 New Work, Angles Gallery, Santa Monica, CA
 Carole Seborovski, Galerie Karsten Greve, Paris, France
1989 Carole Seborovski, Lorence-Monk Gallery, New York
1988 Carole Seborovski, Lorence-Monk Gallery, New York
1986 Carole Seborovski, Hunter College Gallery, New York
 Carole Seborovski, Damon Brandt Gallery, New York

GROUP EXHIBITIONS

2016 Art Auction, LREI, New York
2015 Group Show, Nohra Haime Gallery, New York
2014 Triennial, Museum of Contemporary Ceramics, Santo Domingo, Dominican Republic
 Pulse Miami, Nohra Haime Gallery, Miami, FL
 6 x 6, JVS Project Space, New York
 Paper, Nohra Haime Gallery, New York
 LREI Art Auction, Openhouse Mulberry, New York
2013 Abstractions on Paper, Crystal Bridges Museum of American Art, Bentonville, AR
 Art Miami, Nohra Haime Gallery, Miami, FL
 Out of their Elements, Ricco Maresca Gallery, New York
 Actions or Interventions, Nohra Haime Gallery, New York
 The Armory Show at the Piers, Ricco Maresca Gallery, New York
2012 LREI Art Auction, Saatchi and Saatchi, New York
2011 Art Projects, Yvon Lambert Gallery, Paris, France
2010 Tribute to Giuseppe Panza di Biumo, Cantonale d’Arte Museum, Lugano, Switzerland
 The Artists of Zyzzyva, Mina Dresden Gallery, San Francisco, CA
 New York/New Drawings, 1946-2007, Museo de Arte Contemporaneo Esteban Vicente, Segovia, Spain
2009 At 21: Gifts and Promised Gifts in Honor of The Contemporary Museum’s 20th Anniversary, The Contemporary
 Museum, Honolulu, HI
 Art Basel Miami Beach, Gallery Karsten Greve, Miami, FL
 Intangible Moods, Nohra Haime Gallery, New York
 On Paper, Galerie Karsten Greve, Paris, France
2008 Photographic Works, Benefit Exhibition, Cohan and Leslie Gallery, New York
 Fundamental Abstraction II, Haines Gallery, San Francisco, CA
 Group Show 2008: Joseph Albers, Louise Bourgeois, James Brown, John Chamberlain, Gotthard Graubner, Paco
 Knoller, Carole Seborovski, Pierre Soulages, Cy Twombly, Galerie Karsten Greve, Paris, France
2007 De-Natured: Works from the Anderson Collection, The San Jose Museum of Art, San Jose, CA
 Art Protects, Yvon Lambert Gallery, Paris, France
 Art Basel Miami Beach, Gallery Karsten Greve
 Experimentation, Nohra Haime Gallery, New York
2006 Group Show, Galerie Karsten Greve, St. Moritz, Switzerland
2005 Salon, Nohra Haime Gallery, New York
 The Mark of Minimalism, Hood Museum of Art, Darmouth College, Hanover, NH
 Faculty Show, Hunter College/Times Square Gallery, New York
 LREI Art Auction, I-20 Gallery, New York
2003 Under Glass- Works on Paper 1960 to 2000, Anthony Grant, Inc., New York
 Drawings of Choice, from a New York Collection, Cincinnati Art Museum, OH
 Works on Paper, Haines Gallery, San Francisco, CA

Tasty Buds, The Work Space, New York

Drawings of Choice, from a New York Collection, Krannert Art Museum, University of Illinois at Urbana-Champaign, IL

2002 New York Studio School 2002 Alumni Exhibition, Charles Cowles Gallery, New York

Faculty Small Works Show, The Bertha And Karl Leubsdorf Art Gallery, Hunter College, New York

Dreamy, Margaret Thatcher Projects, New York

The Synthetic Century: Collage from Cubism to Postmodernism, Selections From the Collection, Yale University Art Gallery, New Haven, CT

From Stone to Foam, Nohra Haime Gallery, New York

2001 I Love New York Arts Benefit, Mitchell-Innes & Nash Gallery, New York

Panza di Biumo Gift Show, Studio la Citta, Verona, Italy

Minimalism, Jim Kempner Fine Arts, New York

2000 Benefit for the Foundation for Contemporary Performance Arts, Mathew Marks Gallery, New York

Celebrating Modern Art: The Anderson Collection, San Francisco Museum of Modern Art, CA

Recent American Drawings from a New York Private Collection, Block Museum, Chicago, The Contemporary Museum, Honolulu, HI

Consonanze, Museo Cantonale d’Arte, Lugano, Switzerland

Drawings, Not Artists: Gifts from the Collection of Sarah-Ann and Werner H. Kramarsky, Fogg Art Museum, Cambridge, MA

Recent Works, Jim Kempner Fine Art, New York

End Papers: Drawings 1890-1900 and 1990-2000, Neuberger Museum of Art, Purchase, NY

Drawing is another kind of Language: Recent American Drawings from a New York Private Collection, Lyman Allyn Art Museum, Connecticut College, CT

1999 Works on Paper, Mitchell-Innes and Nash, New York

Into the New Century, Nohra Haime Gallery, New York

Often, Margaret Thatcher Projects, New York

Neuere amerikanische Zeichnungen aus einer New Yorker Privatsammlung, Akademie der Künste, Berlin, Germany, The Parish Art Museum, New York

1998 Neuere amerikanische Zeichnungen aus einer New Yorker Privatsammlung, Kunst-Museum Ahlen, Germany and Kunstmuseum Winterthur, Switzerland

Bang on a Can Benefit, GAGA, New York

1997 Drawing is another kind of language: Recent American Drawings from a New York Private Collection, Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, MA

Colleccio’ Panza di Biumo, The Exhibition in Sa Llonja, Palma de Mallorca, Balears, Spain

The Panza di Biumo Donation to the Museo Cantonale d’Arte, Lugano, Switzerland

Studio Faculty Selects, Vassar College, Poughkeepsie, NY

Group Show, Dutchess Community College, Poughkeepsie, NY

1996 25th Anniversary: 25 Younger Artists, John Weber Gallery, New York

Four Collectors: Nineteenth and Twentieth-Century Drawings and works on Paper, Century Club, New York

One Thousand Nine Hundred and Ninety-Seven Postcards, Gallery 7, Hong Kong

The Essential Object, curated by Signe Mayfield, Palo Alto Art Center, CA

Group Show, Dutchess Community College, Poughkeepsie, NY

Scratch, Thread Waxing Space, New York

Matters of the Heart, Haines Gallery, San Francisco, CA

1995 Prints to Benefit the Foundation for Contemporary Arts, Brooke Alexander, New York

The Faux Show, Altered Stages, New York

Seductive Matter, Rice University Art Gallery, Houston, TX

Object Lessons-Feminine Dialogues with the Surreal, Huntington Gallery, Massachusetts College of Art, Boston, MA

Wax, Nohra Haime Gallery, New York

Significant Artists’ Works on Paper, Haines Gallery, San Francisco, CA

1994 Paper Work, John Weber Gallery, New York

Contemporary Abstract American Prints, Addison Gallery, Andover, MA

1993 Return to the Cadvre Exquis, The Drawing Center, New York

New Sculpture, Soft Surfaces, Transamerica Pyramid Lobby, San Francisco, CA

On Paper, Barbara Mathes Gallery, New York

Intuitive Perception, Nohra Haime Gallery, New York

Drawings, Anthony Ralph Gallery at Earl McGrath, Los Angeles, CA

1992 Summer Becomes Eclectic, Mars Gallery, Tokyo, Japan

Cultural Fabrication, John Good Gallery, New York

Drawn in the Nineties, The Katonah Museum of Art, NY (travels)

1991 Small works on Paper, John Berggruen Gallery, San Francisco, CA

Geometric Perspectives, Pfizer, Inc., New York

Toward a New Museum: Recent Acquisitions in Painting and Sculpture, 1985-1991, San Francisco Museum of Art, CA

1990 Lineas de Vision: Dibujos de Artistas Contemporaneas, Museo de Arte Contemporaneo de Caracas, Venezuela

Black and White Prints, Lorence-Monk, New York

Drawings, Lorence-Monk, New York

Minimalism and Post Minimalism, Hood Museum, Dartmouth College, NH

Unique Works on Paper, Memorial Art Gallery, University of Rochester, NY

1989 Fundamental Abstraction, Haines Gallery, San Francisco, CA

Lines of Vision: Drawings by Contemporary Women (traveling), Hillwood Art Gallery, Brookville, NY

Surface and Intent: Joseph Amar, Ford Beckman, Carole Seborovski, Anderson Gallery, Virginia Commonwealth University Richmond, VA

Garner Tullis Workshop Monotypes, Persons and Lindell Gallery, Helsinki, Finland

Drawings, Lorence-Monk Gallery, New York

Paintings and Works on Paper, Lorence-Monk Gallery, New York

Summer Group Exhibition, Lorence-Monk Gallery, New York

Works on Paper - A Changing Exhibition, Angles Gallery Santa Monica, CA

1988 Formal, Dart Gallery, Chicago, IL

Works on Paper, Selections from The Garner Tullis Workshop, Pamela Auchincloss Gallery, New York

Nancy Haynes, Donald Judd, Carole Seborovski, John Good Gallery, New York

Group Exhibition, Lorence-Monk Gallery, New York

NonrePRESENTation, Security Pacific Corporation Gallery, Santa Monica, CA

In-Side, Barbara Krakow Gallery, Boston, MA

Drawings, Reynolds/Minor Gallery, Richmond, VA

The New Generation, Elaine Benson Gallery, Bridgehampton, NY

1987 Drawings from the Eighties, Carnegie Mellon University Art Gallery, Pittsburgh, PA

Paintings, Lorence-Monk Gallery, New York

Recent Acquisitions: Prints and Portfolios, The Brooklyn Museum, NY

Paintings and Sculpture by Candidates for Art Awards, American Academy and Institute for the Arts and Letters

Works by Gallery Artists, Damon Brandt Gallery, New York

Melancholy, Anne Plumb Gallery, New York

Drawings, Barbara Krakow Gallery, Boston, MA

1986 Art on Paper, Weatherspoon Gallery, Greensboro, NC

Etchings, Damon Brandt Gallery, New York

1986 American Biennial of Graphic Arts, Museo de Arte Moderno, La Tertuila, Cali, Colombia

Abstraction: New Points of View, Nohra Haime Gallery, New York

Works by Gallery Artists, Damon Grandt Gallery, New York

1985 Fall Invitational, Damon Brandt Gallery, New York
 Unaffiliated Artists’ Show, Hillwood Art Gallery, C.W. Post Center, Long Island University, NY
 Tom Bills, Carole Seborovski, Manhattan Art Center, New York
 Pastels, Nohra Haime Gallery, New York
1984 Selected Drawings by Eleven Artists, Willard Gallery, New York

BIBLIOGRAPHY

Anderson, Lisa. Minimalism and Post-Minimalism: Drawing Distinctions. Hood Museum of Art, Dartmouth College, 1990, exhibition catalogue, p. 84, illustrated.

Archacki, Lorraine. “Nature, Girl Stuff, and the Surreal - A Conversation with Carole Seborovski,” The Country and Abroad, September 1998, pp. 21-24, illustrated.

_____. “Studio Faculty Selects,” The Country and Abroad, Oct 1, 1997, pp. 21-22, illustrated.

“Armory Modern Highlights,” Blouin Artinfo Armory Show Special Daily Edition, March 9-10, 2013, p. 10, illustrated.

Beck, Peter. “Surface and Intent at Anderson Gallery,” VCU Voice, February 1, 1989, pp. 10-11.

Bendik, Joe. “Moody With a Chance of Abstraction,” Chelsea Clinton News, October 1, 2009, illustrated.

Benezra, Neal. “Renewing Modernism,” Celebrating Modern Art: The Anderson Collection, San Francisco Museum of Modern Art, 2000, exhibition catalogue, pp. 193, 225, 386, illustrated.

Beudert, Monique and Jennifer Wells. The Paine Webber Art Collection. Rizzoli, 1995, exhibition catalogue, p. 279.

Bonetti, David. “Not So Plain Geometry-Walking the Aesthetic Tightrope of Abstraction,” The Boston Phoenix, April 15, 1988.

Braff, Phyllis. “Drawing is Another Kind of Language,” The New York Times, October 31, 1999, p. 21.

_____. “New Generation Shows Its Colors,” New York Times, May 22, 1988.

_____. “Unaffiliated, Intense and Stimulating,” The New York Times, Sunday, July 28, 1985.

“Carole Seborovski In - Out of Their Elements at Ricco Maresca Gallery,” NewYorkArtTours.com, November 8, 2013, illustrated.

“Carole Seborovski / John Weber Gallery,” New York Contemporary Art Report, October 1998, pp. 88-89, illustrated.

Cartwright, Derrick R., James Cuno, Elizabeth Finch, Josef Helfenstein, Glenn D. Lowry, David Mickenerg, Ann Philbin, Earl A Powell III, Jock Reynolds, and Townsend Wolfe. 560 Broadway - A New York Drawing Collection at Work, 1991-2006. Yale University Press and Fifth Floor Foundation, 2008, p. 130, illustrated.

Chin, Mel and Ellen Salpeter. Scratch, Thread Waxing Space, New York, 1996, exhibition catalogue, illustrated.

Coblence, Francoise. Dessiner Est Un Autre Langage. Musee de Picardie, Amiens, France, 1999, exhibition catalogue, illustrated.

“Collection Kramarsky, the Roll of Paper...the Energy Transcript,” Hoy Es, March 2, 2009.

Collischan, Judy. End Papers: 1890-1900 and 1990-2000. Neuberger Museum of Art, Purchase College, New York, January-April 2000, exhibition catalogue, p. 29, illustrated.

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Collischan Van Wagner, Judy, Thomas Leavitt and Judith Wilson. Lines of Vision: Drawings by Contemporary Women. Hillwood Art Museum, Long Island University, NY, Hudson Hills Press, NY, 1989, exhibition catalogue, illustrated.

Cremin, Ann. “Mixed Media-Artists Tend Toward Textual Testimonies,” Paris Boulevard, February 1991, pp. 30-31, illustrated.

Disch, Maddalena and Marco Francioli. The Panza di Biumo Donation To the Museo Cantonale d’Arte. Museo Cantonale d’Arte, Lugano, Switzerland, 1997, exhibition catalogue, pp. 156-161, 252-255, illustrated.

Ebony, David. “David Ebony’s Top Ten,” artnet.com, Magazine reviews, April 2000, illustrated.

Frank, Peter. “Constructive Concepts, Jerald Brainin, Carole Seborovski,” LA Weekly, Art Picks of the Week, June 28 - July 4, 1991.

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Galloway, Anne. “Minimalism at the Hood,” Rutland Herald, Times Argus, May 8, 2005.

Green, Heather. “De-Natured, Carole Seborovski,” podcast, you tube, San Jose Museum of Art, October 13, 2007.

“Group Show, Galerie Karsten Greve,” Art Slant, Exhibition Detail, Paris, February 2009.

Hamlin, Louise and Michael Sacca. “Ink Across Time: The Living Tradition of Printmaking,” Films Media Group, Dartmouth College, 2009.

Hansen, Trudy. Printmaking in America, Collaborative Prints and Presses, 1960-1990. Harry N. Abrams with Northwestern

University, September 1995, exhibition catalogue, p. 58, illustrated.

Hapgood, Susan, Suzanne Ramljak, and Ann Wilson Lloyd. Object Lessons-Feminine Dialogues with the Surreal. Massachusetts College of Art, January 17 - February 25, 1995, exhibition catalogue, pp. 34-35, illustrated.

Harrison, Helen A. “When Painters Turn to Prints,” The New York Times, Sunday, March 22, 1987.

Heartney, Eleanor, Anne Rorimer, Judith Russi and James Yood. The Refco Collection. Refco Group, Ltd., Chicago, Illinois, 1990, exhibition catalogue, illustrated.

Henle, Susanne. “Unbeschreiblich Weiblich,” Frankfurter Allegmeine Zeitung, July 4, 1992, illustrated.

High, Steven. Surface and Intent. Anderson Gallery, Virginia Common Wealth University, 1989, exhibition catalogue, pp. 22-24.

Hill, Shawn. “When Minimalism is not a Dirty Word,” Cambridge Chronical, January 15-21, 1998, pp. 1-2.

Hurwitz, Laurie. “Carole Seborovski, Karsten Greve, Paris,” Art News, June 2003, p. 128, illustrated.

“John Good Gallery (group exhibition review),” The New Yorker, August 3, 1992, p. 10.

Johnson, Ken. “Carole Seborovski at Lorence-Monk Gallery,” Art in America, May 1988, pp. 188-189, illustrated.

_____. Carole Seborovski. Galerie Karsten Greve, Paris, Koln, 1992, exhibition catalogue, illustrated.

Karlins, N.F. “Drawing Notebooks,” artnet.com, reviews, April 2000, illustrated.

Kayser, Lucien. “Bourgeois, Seborovski, Lienbacher,” d’Letzeburgerland, September 30 and Oct 7, 1994, illustrated.

Kerr, Merrily. “Don’t Miss: Carole Seborovski-Out of Their Elements at Ricco Maresca Gallery,” New York Art Tours, Web 8, November 2013, illustrated.

Kisters, Jurgen. Moderne Fetische. Kolner Stadt-Anzeiger, February 19, 2004.

Koplos, Janet. “Carole Seborovski at Mitchell-Innes & Nash,” Art in America, October 2000, p. 164, illustrated.

“Kramarsky Art Collection on View at Museo de Arte Contemporaneo Esteban Vicente,” ArtKnowelegeNews.com, 2009.

Landi, Ann. “Drawing is Another Kind of Language,” ARTnews, December 1999, p. 172.

Lanzanova, Elena. “A Tribute to the First Lugano Giuseppe Panza di Biumo,” Arcadja Art Magazine, Tuesday, August 17, 2010.

Larson, Kay. “The Cooked and the Raw,” New York Magazine, September 1984.

Lee, Pamela. “Drawing is Another Kind of Language,” Recent American Drawings from a New York Private Collection, Harvard University Art Museums, 1997, exhibition catalogue, pp. 160-163, illustrated.

Lemke, Von Inge. “Wunderbarer Reiz, Die Americanerin Carole Seborovski Bei Karsten Greve,” Kolner Stadt-Anzeiger, June 19, 1992.

Levin, Kim. “Voice Choices,” The Village Voice, September 29, 1998, p. 90.

Lind, Margaret. The Mark of Minimalism. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, 2005, exhibition catalogue, p. 5, illustrated.

Masheck, Joseph. Formal. Dart Gallery, Chicago, IL, 1988, exhibition catalogue.

Mazingarbe, Daniel. “Carole Seborovski: derrière les apparences,” Le Figaro, Madame Figaro, Paris, February 8, 2003, p. 46, illustrated.

McQuaid, Cate. “Spirituality and Desire Embodied,” The Boston Globe, May 17, 2001.

Mellrod, George. “Openings, Altered Egos,” Art & Antiques, February 1997, p. 30, illustrated.

Mickenergm, David, Ann Philbin, Earl A Powell III, lock Reynolds, Townsend Wolfe. 560 Broadway - A New York Drawing Collection at Work 1991-2006. Yale Universitv Press and Fifth Floor Foundation, 2008, p.130, illustrated.

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Mitchell, Anette W. “Hood Museum of Art, Dartmouth College/Hannover, Three Exhibitions,” Art New England, February 1991.

Naves, Mario. “Currently Hanging,” The New York Observer, April 3, 2000, p. 16, illustrated.

“Often/MargaretThatcher Projects,” New York Contemporary Art Report, December 1999 - January 2000, Vol. 2, Issue X, p. 125.

“On Paper,” Artcite.com, (Les Arts Visuels), January 2009.

Pagel, David. “Seborovski’s Work Has Obsessive Touch,” Los Angeles Times, February 2, 1996, p. F21, illustrated.

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Peacock, Leslie Newell. “Filling a gap at Crystal Bridges,” Arkansas Times, January 16, 2013.

Potter, Tina. “Carole Seborovski/John Weber Gallery,” Scanning New York Art, Video Magazine, May 1995, index selection 16,

Vol. 1, issue 4.

Ramljak, Suzanne. “The Art of Seduction,” Sculpture Magazine, September-October 1995, pp. 30-33, illustrated.

Rice, Robin. “Phoebe Adams and Carole Seborovski,” Philadelphia City Paper, Critic’s Pick, January 31 - February 6, 1997, illustrated.

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