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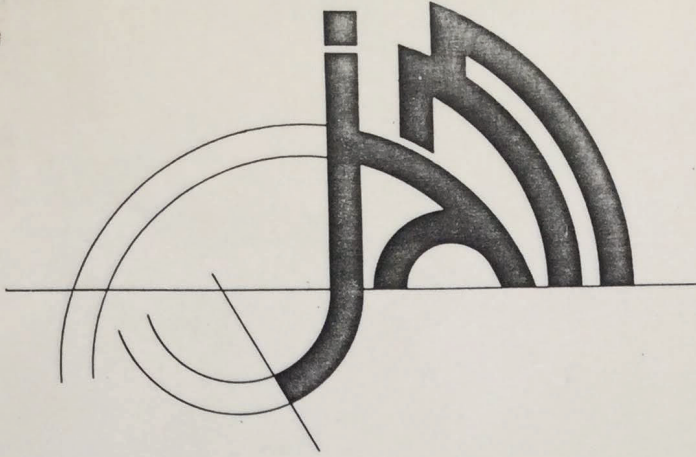
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JAM	I.A.4



BANERJEE

BORN

1939 Sept. 4, Calcutta. Lives in New York City

EDUCATION

1976-1978 Columbia University, (TC), New York
Ed.M.
1976 New York University, N.Y.
1969-1972 Pratt Institute, New York
1967-1970 French Govt. Scholar, Ecole des Beaux-Arts,
Paris, France
1967-1969 French Govt. Scholar, Atleier 17, Paris
1965-1967 India Govt. National Scholar, Colleg of
Art, New Delhi
1955-1960 1st Class Graduate, The Indian College of
Art, Calcutta

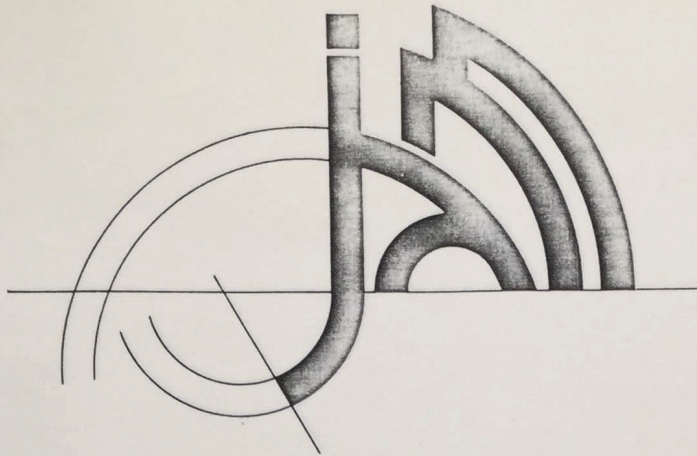
SELECTED ONE-MAN EXHIBITIONS

1978 Just Above Midtown Gallery, New York, N.Y.
1978 Columbia University, New York, N.Y.
1977 Just Above Midtown Gallery, New York, N.Y.
1976 Bertha Urdange Gallery, New York, N.Y.
1974 Fremar Gallery, Long Island, N.Y.
1970 Kumar Gallery, New Delhi, India
USIS Gallery, Calcutta, India
1969 Galerie Haut Pave, Paris, France
Cite Universite, Paris, France
Maison Internationale, Paris, France
1968 Municipal Gallery, Levanto, Italy
Cite Universite, Paris, France
1967 Gallery Modanti, New Delhi, India
1966 AIFACS Gallery, New Delhi, India

Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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BANERJEE

SELECTED ONE-MAN EXHIBITIONS

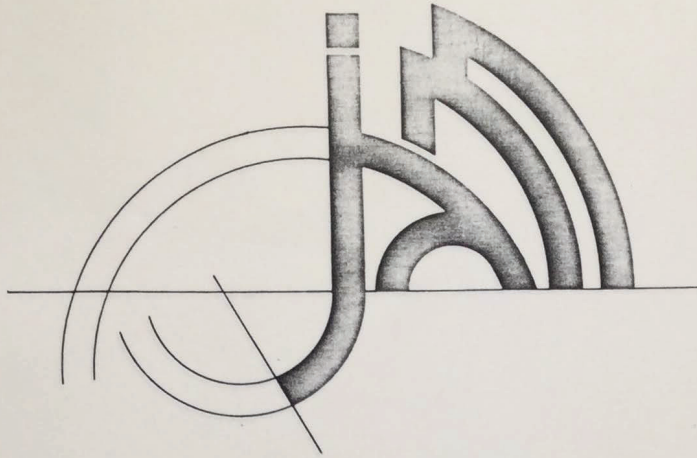
- 1964 Arts & Prints Gallery, Calcutta, India
1963 Arts & Prints Gallery, Calcutta, India

SELECTED INTERNATIONAL EXHIBITIONS

- 1976 British Biennale, Bradford Art Gallery & Museum, Bradford, England
Drawing Biennale, Museum of Modern Art, Rijeka, Yugoslavia
- 1975 Joan Miro Drawing Prize, Barcelona, Spain
Triennale, India, National Academy of Art, New Delhi
- 1974 Drawing Biennale, Museum of Modern Art, Rijeka, Yugoslavia
Biennale of Multiples & Prints, Segovia, Spain
Joan Miro Drawing Prize, Barcelona, Spain
- 1973 Tokyo Biennial, National Museum of Modern Art, Kyoto, Japan
Miami Biennial, Miami Art Center, Florida
Hawaii National Biennial, Honolulu Academy of Arts, Honolulu
Art Gallery of Ontario, Toronto, Canada
Contemporary Prints, Bibliotheque Nationale, Paris France
California Palace of the Ligion of Honor, San Francisco
- 1972 Brooklyn Museum Biennial, Brooklyn, N.Y.
Tokyo Biennial, National Museum of Modern Art, Tokyo
British Biennale, Bradfor Art Gallery & Museum Bradford, England
London Art Museum, London, Canada
Paintings & Sculptures, Jersey City Museum, New Jersey
Carleton University, Ottawa, Canada
- 1971 Montreal Museum of Fine Arts, Montreal, Canada
- Just Above Midtown Gallery 50 West 57 Street. 5th floor. New York. New York 10019

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BANERJEE

SELECTED INTERNATIONAL EXHIBITIONS

- 1971 Hawaii National Biennial, Honolulu Academy of Arts, Honolulu
- 1970 Triennale India, National Academy of Art, New Delhi
- 1969 Paris Biennale, Museum of Modern Art, Paris
France
Salon de Mayo, Museum of Modern Art, Barcelona, Spain
Asian Contemporary Art, Frankfurt, West Germany
Contemporary Graphics, Bibliotheque Nationale Paris, France
- 1968 Asian Contemporary Art, Wiesbaden, West Germany
Triennale India, National Gallery of Modern Art, New Delhi

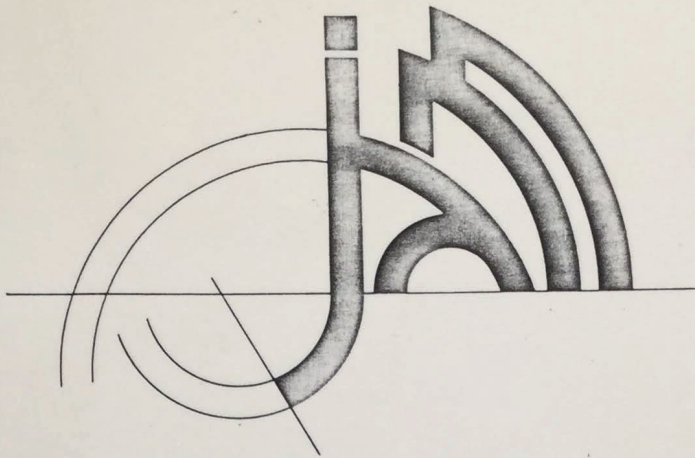
SELECTED GROUP EXHIBITIONS

- 1976 Aldrich Museum, "Contemporary Reflections 1975-1976", Ridgefield, Conn.
"40 Years of American Collage", St. Peter's College, New Jersey
"40 Years of American Collage", Buecker & Harpsichords Gallery, New York
- 1975 Martha Jackson Gallery, New York
Brooklyn Museum, New York
- 1974 Gimple & Witzenhoffer Gallery, New York
- 1973 Bibliotheque Nationale, Paris, France
- 1971 Flaxtsfixed Gallery, New York
Picture Loan Gallery, Toronto, Canada
- 1969 Galerie Konrad Richter, Frankfurt, West Germany
- 1968 Galeria II Gabbiano, La Spezia, Italy
Galerie Konrad Richter, Wiesbaden, West Germany
- 1966 National Academy of Art, New Delhi, India

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SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, Paris, France
Museum of Modern Art, Barcelona, Spain
Museum of Fine Arts, Boston
Museum of Art, Iowa City
Museum of Modern Art de la Ville de Paris,
France
Centre National d'Art Contemporain (CNAC),
Paris, France
Bibliotheque Nationale, Paris, France
Ministry of Cultural Affairs, France
Brooklyn Museum Institute of Arts &
Sciences, N.Y.
Rockefeller Brothers Foundation, New York
Chase Manhattan Bank, Art Collection, N.Y.
New York Public Library's Norie Fund Collec-
tion, N.Y.
Honolulu Academy of Arts, Honolulu
Essex Library, London, England
Neil Sack Gallery, South Africa
Governor-House, Calcutta, India
National Academy of Art, New Delhi, India
National Gallery of Modern ART, New Delhi
Brooklyn Museum, Print & Drawings Collection,
N.Y.
Columbia University, New York, N.Y.

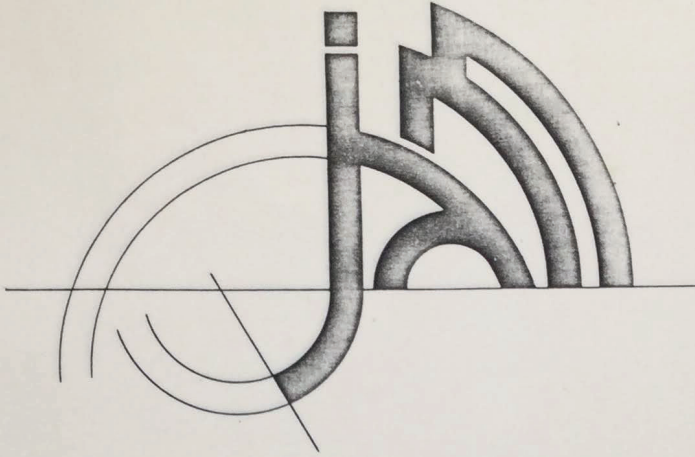
SELECTED AWARDS

1978 CETA Artists Project, New York, N.Y.
Arthur Kaplan Award, Silvermine Guild of Artists,
New Canaan, Conn.
New York State Higher Education Grant, Albany
New York
1973 Honolulu Academy of Arts, Honolulu
1972 Painters & Sculptures Society, New Jersey
1971 Honolulu Academy of Arts, Honolulu
1970 National Award, National Academy of Art of

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BANERJEE

SELECTED AWARDS

1970 Art of India, New Delhi
1968 Centre Culturelle Internationale, Paris, France
1967 National Awards, National Academy of Art of
India, New Delhi
Academy Awards, Bengal State
Academy Award, Punjab State

SELECTED BIBLIOGRAPHY

CONTEXTURES, Linda Goode-Bryant & Marcy S. Philips, article, color plate, photos. Just Above Midtown, Inc., N.Y., N.Y. 1978

WHO'S WHO IN AMERICAN ART, Jaques Cattel Press, Tempe, AZ, 1978

COLLAGE WITH PAPER, Gerald Brommer, article, color plate, Davis Publication, Worcester, Mass. 1978

ARTS MAGAZINE, Review, Barbara Cavaliere, photo, New York, Oct., 1977.

ARTS MAGAZINE, Review, color plate, Randy A. Williams, photo, New York, June, 1978.

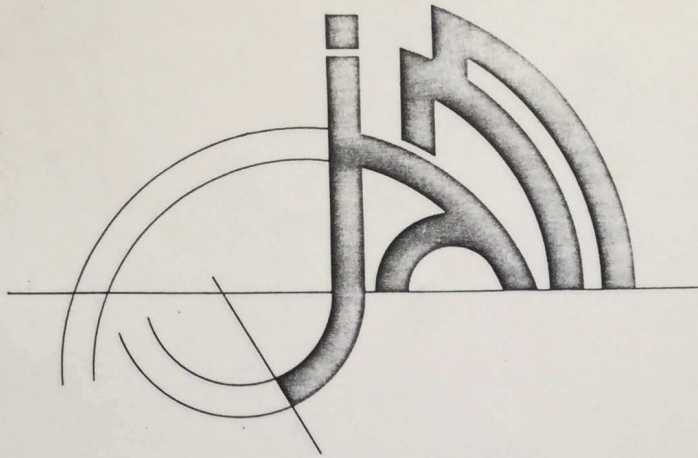
ARTS MAGAZINE, review, Judith Tannenbaum, photo, N.Y., Oct., 1975.

N. ACADEMY JOURNAL #18, Ajit K. Dutta, Article, photos, New Delhi, Sept., 1974.

COLLAGE & ASSEMBLAGE, Dona Meilach & Elvie Hoor, color plate, Crown, New York, 1973.

ARTNEWS, review, G.H., New York, 1973.

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SELECTED BIBLIOGRAPHY

STATESMAN, Staff Reporter, article, photo,
New Delhi, 1970

STATESMAN, S.B. Chatterjee, article, photo,
Calcutta, 1970

EVENING NEWS, V.C. Bhaskaran, article, photo,
New Delhi, 1970

ERLANGER TACOLATT, E.B., review, Frankfurt, 1969

ERLANGER VOLKASBLATT, K.J., review, Wiesbaden,
1969

L'AMATEUR d ART, Francis B. Conem, review,
Paris, 1969

PENTRES de l'INDE, Michel Ragon, Catalogue
Introduction, Paris, 1969

AUSTRALIAN LETTER, William Walker, spacial
report, Sydney, 1968

II CITTADINO, review, photo, Genova, Italy,
1969

II SCOLO XIX, review, Genova, Italy, 1968

THOUGHT, Richard Bartholomew, article, New
Delhi, 1967

RHYTHM, Ahibhusan Malik, article, photos,
Calcutta, 1965

SELECTED INTERVIEWS: VIDEO, RADIO, T.V. and N.Y.C ARCHIVES

1978 Video, Just Above Midtown Gallery, Ed Dyson,
N.Y., N.Y.

1977 The Concept As Art: Video, Just Above Midtown,
Randy Williams and David Hammons.

1972 Voice of America, from New York to New Delhi
Radio, Calcutta

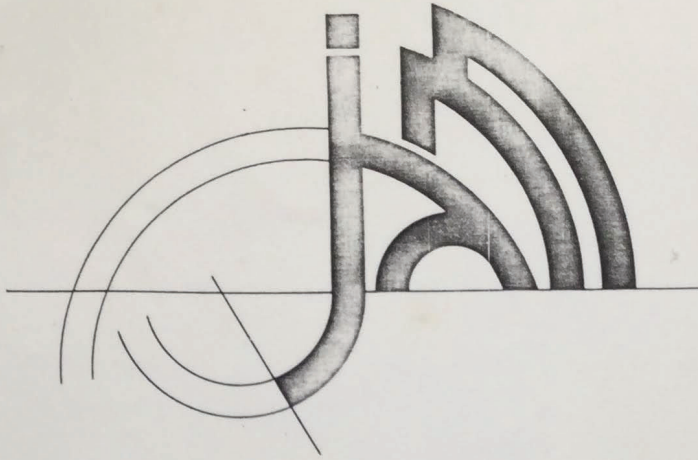
1970 Video, Richard Ross, Washington, D.C.
Voice of America, From Calcutta to Washington,
D.C.

T.V., BANERJEE's One-Man Show, Kumar Gallery,
New Delhi

1969 T.V., An Indian Modern Artist in his studio, Paris
Just Above Midtown Gallery 50 West 57 Street. 5th floor. New York. New York 10019

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BANERJEE

SELECTED INTERVIEWS: VIDEO, RADIO, T.V., and for N.Y.C. ARCHIVES

1968 Radio, French Life and Art, Paris, France
1966 Radio, BANERJEE's One-Man Show, Calcutta

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BANERJEE

ONE-MAN SHOW, Works on paper/ORIGAMI-COLLAGE-FUMAGE
JUST ABOVE MIDTOWN GALLERY, June 4th 1977

LIST OF WORKS :

- ~~#1.~~ NATURE'S GRACE \$ 800.00
1977 30x44"
Origami-Collage of rice paper, Fumage, crayon, lead and colored pencil on paper
- ~~#2.~~ LOGGIAS ----- # 1 \$ 450.00
1977 19x25"
Origami-Collage of painted tissue paper, Fumage, screen, blockprint, pencil and pencil-stencil on paper.
- ~~#3.~~ LOGGIAS ----- # 2 \$ 450.00
1977 19x25"
Origami-Collage of painted tissue paper, Fumage, screen, blockprint, pencil and pencil-stencil on paper.
- ~~#4.~~ ILLICIT ATTEMPT ----- e/U \$ 500.00
1977 18x23"
Origami-Collage of painted rice paper, Fumage, lead and colored pencil on Indian handmade paper mounted on rag paper.
- ~~#5.~~ ILLICIT ATTEMPT ----- u/U \$ 500.00
1977 18x23"
Origami-Collage of painted rice paper, Fumage, lead and colored pencil on Indian handmade paper mounted on rag paper.
- ~~#6.~~ SPIRIT OF ALL TIME, (series 4/V) \$ 500.00
1976 22x30"
Origami-Collage of frottaged and burnt parchment paper, Fumage, ink, wood-block print and pencil on silk fibered Indian handmade paper, mounted on paper.
- ~~#7.~~ NATURE'S MYSTERY ----- MOSSES (U) \$ 500.00
1976 21½x29½"
Origami-Collage of inked & colored penciled rice paper, Fumage, watercolor, plastic pigment, punch, cut, ink, latex paint, lead and colored pencil on silk fibered Indian handmade paper.
- ~~#8.~~ RAM-HORN, EN FOLIAGE, C \$ 500.00
1976 22½x28"
Origami-Collage of painted and inked rice paper, Fumage, watercolor and pencil on paper.
- ~~RAM-HORN IN FOLIAGE, E~~
~~1976 22½x28"~~
~~Origami-Collage of painted & inked rice paper.~~

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	JAM	I.A.4

two
three

- #9. RAM-HORN IN FOLIAGE, E
1976 22½x28" \$500.00
- #18. Origami-Collage of painted and inked rice paper, Fumage, watercolor and pencil on paper.
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and
- #10. NATURE'S FOREVER SPIRIT, (series 3/VIII) + 8/VIII
1976 22½x28½" \$450.00
- #11. Origami-Collage of watercolored and burnt rice paper, Fumage, wood-pen and ink, lead and colored pencil and black sasame seed on paper.
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and
- #11. TRIBUTE TO ABSTRACTIONS IN NATURE # 2
1975 20x26" \$400.00
- #12. Origami-Collage of painted rice paper, Fumage, watercolor, lead & colored pencil on paper.
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and
- #12. TRIBUTE TO ABSTRACTIONS IN NATURE # 7
1975 20x26" \$400.00
- #13. Origami-Collage of painted rice paper, Fumage, watercolor, lead & colored pencil on paper.
Origami-Collage of painted rice paper, Fumage, watercolor, lead and
- #13. MY FEELINGS FOR DU JARDIN DES TUILERIES # 5
1975 22½x28½" \$450.00
- #14. Origami-Collage of painted tissue paper, Fumage, watercolor, lead and colored pencil on paper.
Origami-Collage of painted rice paper, Fumage, watercolor, lead and
- #14. MY FEELINGS FOR DU JARDIN DES TUILERIES # 10
1975 22½x28½" \$450.00
- #15. Origami-Collage of painted tissue paper, Fumage, watercolor, lead and colored pencil on paper.
Origami-Collage of painted rice paper, Fumage, watercolor, lead and
- #15. MY FEELINGS FOR DU JARDIN DES TUILERIES # 14
1975 22½x28½" \$450.00
- #16. Origami-Collage of painted tissue paper, Fumage, watercolor, lead and colored pencil on paper.
Origami-Collage of painted rice paper, Fumage, watercolor, lead and
- #16. MY FEELINGS FOR DU JARDIN DES TUILERIES # 16
1975 22½x28½" \$450.00
- #17. Origami-Collage of painted tissue paper, Fumage, watercolor, lead and colored pencil on paper.
1975 22x29"
MY FEELINGS FOR DU JARDIN DES TUILERIES # 21
1975 22½x28½" \$450.00
- ~~HIGH-NOON SUMMER SUITE, # 5
1975 20x30"~~

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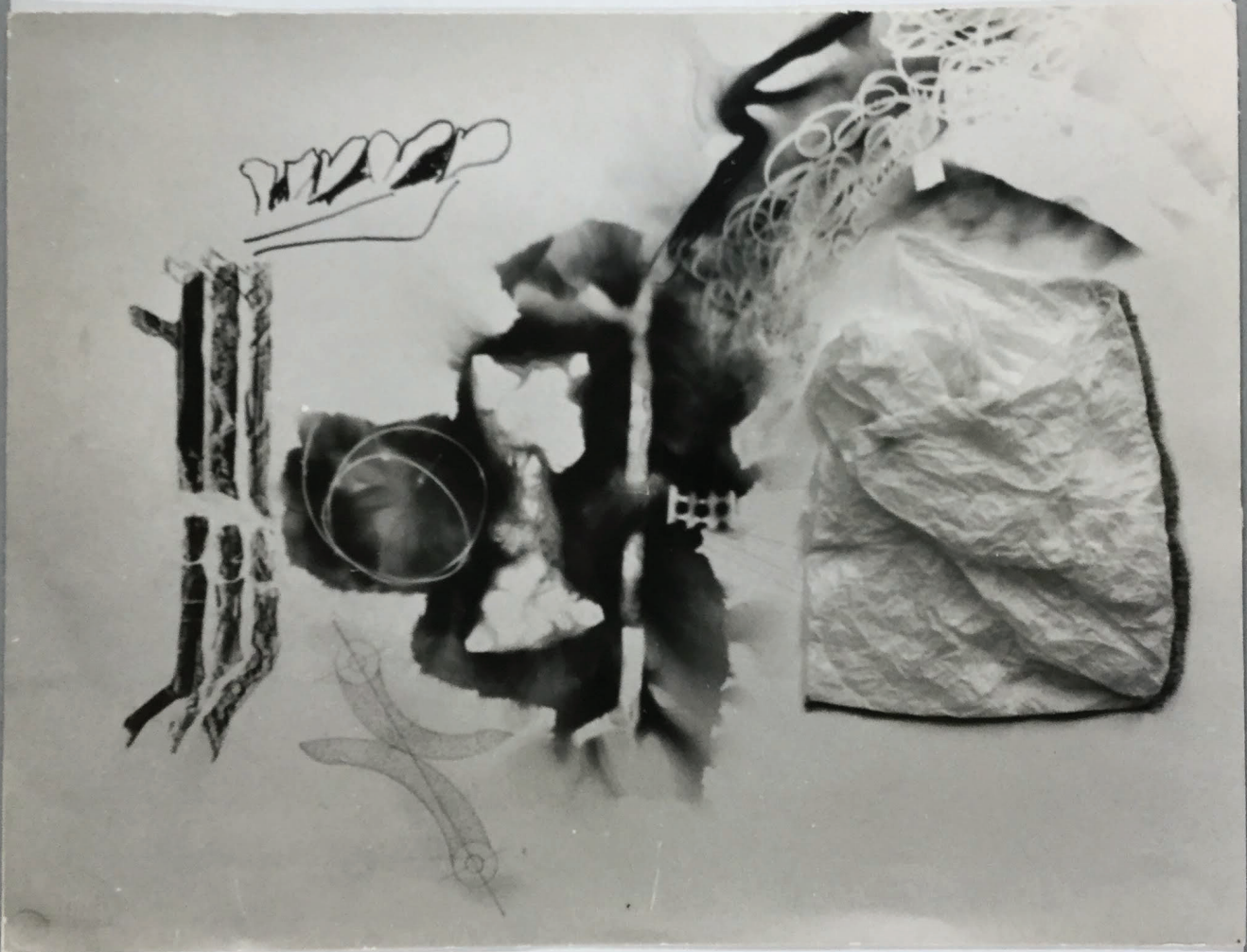
three

- ✓ #18. HIGH-NOON SUMMER SUITE, # 5
1975 20x30" \$ 500.00
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #19. HIGH-NOON SUMMER SUITE, # 7
1975 20x30" \$ 500.00
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #20. HIGH-NOON SUMMER SUITE, # 9
1975 20x30" \$ 500.00
Origami-Collage of painted parchment paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #21. A NEW WAY OF LOOKING AT NATURE - E
1975 20x26" \$ 450.00
Origami-Collage of painted rice paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #22. A NEW WAY OF LOOKING AT NATURE - H
1975 20x26" \$ 450.00
Origami-Collage of painted rice paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #23. A NEW WAY OF LOOKING AT NATURE - I
1975 20x26" \$ 450.00
Origami-Collage of painted rice paper, Fumage, watercolor, lead and colored pencil on paper.
- ✓ #24. A NEW WAY OF LOOKING AT NATURE - J
1975 20x26" \$ 450.00
Origami-Collage of painted rice paper, Fumage, watercolor, lead and colored pencil on paper.
- #25. SNOW CROSSING-PATHS
1976 23x29"
-C of tissue paper, Fumage, blockprint, frottage, woodpen and ink collage on paper.

PHOTOGRAPH OF THE WORK

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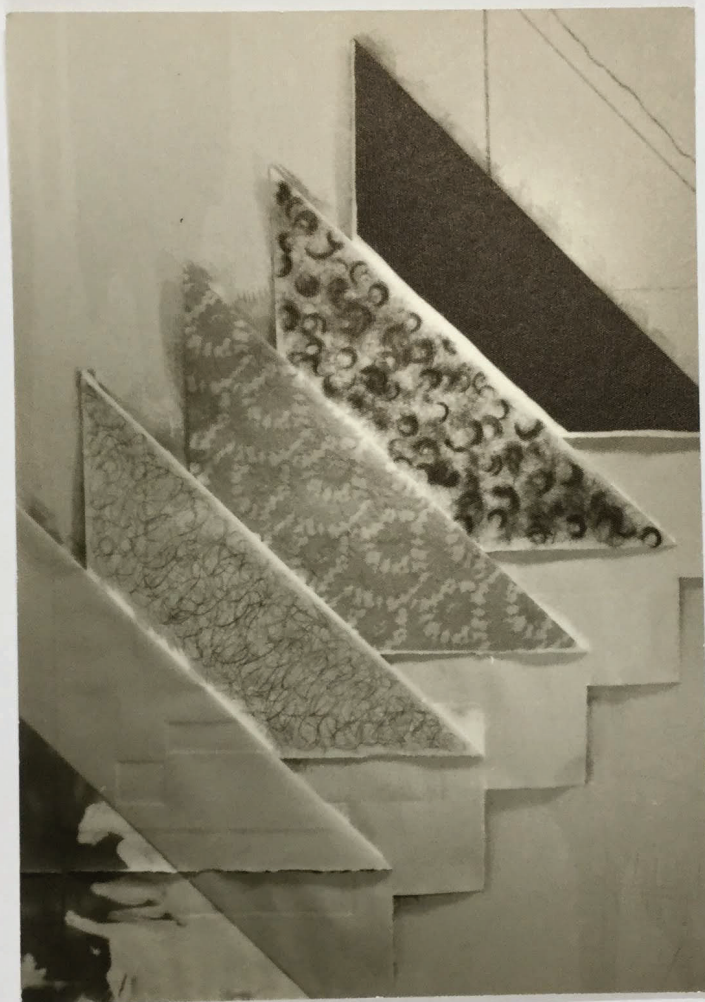
X. + roll! 6/7

"SNOW CROSSING-PATHS"
1976
23 X 29"

RIGAMI-COLLAGES OF TISSUE PAPER
PAGE, CARBON TRANSFER, FROST
PEN AND INK AND PENCIL

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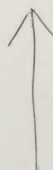
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2nd origami



"THE DIAGONA ORIGAMI #2"

1972

60x48"

ORIGAMI-COLLAGE OF ARCHES, HAIR,
VELVET, LACE, OIL-STAIN, ENAMEL
PAINT, HOUSE PAINT AND LEAD AND
COLORED PENCIL ON CANVAS

BANERJEE

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BANERJEE

Works On Paper

Origami - Collage - Fumage

May 31- June 25

Opening Reception

June 4, 3-6 p.m.

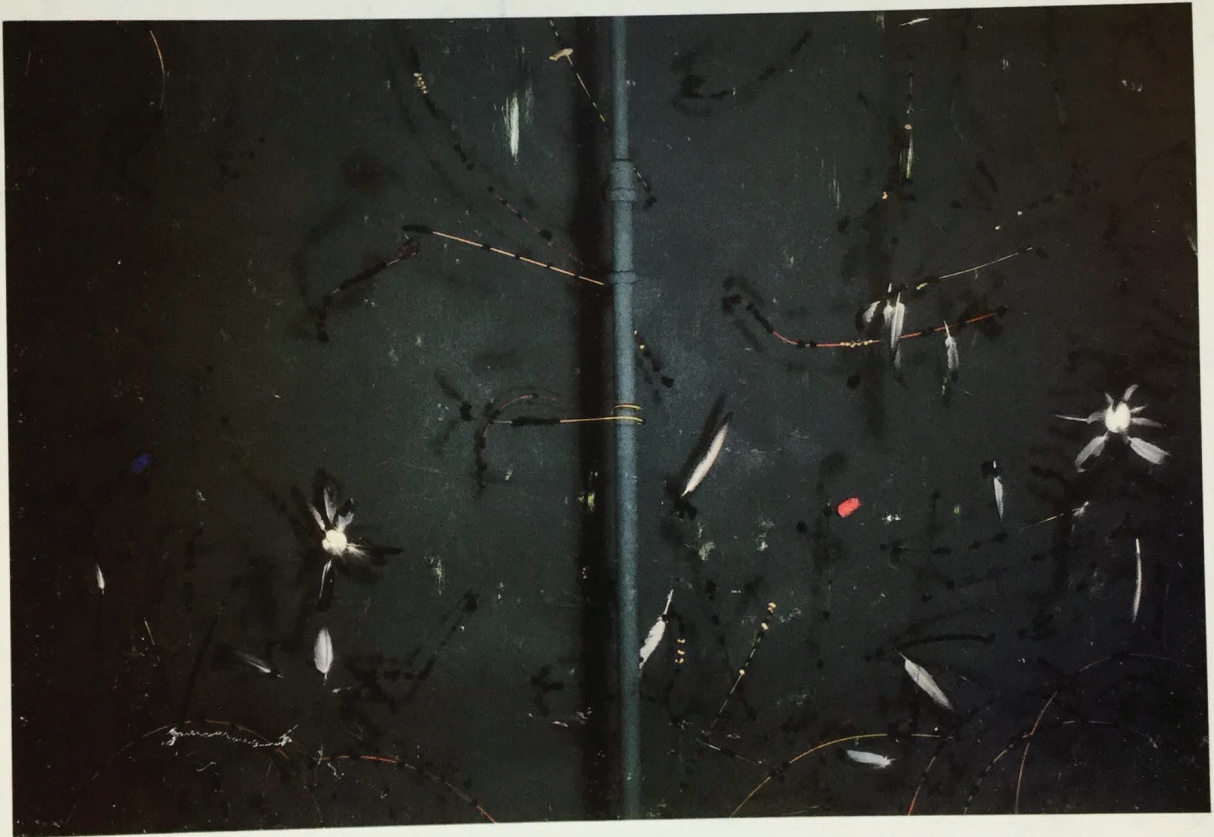
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Just Above Midtown Gallery
50 West 57th St. N.Y., N.Y. 10019
Tuesday-Saturday 10-6 (212) 757-3442

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The Emily Lowe Gallery
HOFSTRA UNIVERSITY
HEMPSTEAD, N.Y. 11550
516-560-3275, 76

"REMAINS" –
THE ARTIST IN ENVIRONMENT

NOVEMBER 14–DECEMBER 21, 1979

OPENING RECEPTION:
WEDNESDAY NOVEMBER 14, AT 8 P.M.

LECTURES:

November 20th, (Tuesday) 12 P.M.	Randy Williams
November 27th (Tuesday) 12 P.M.	Susan Fitzsimmons
December 4th (Tuesday) 12 P.M.	David Hammons
December 5th (Wednesday) 12 P.M.	Howardena Pindell
December 6th (Thursday) 12 P.M.	Cathy Billian

INSTALLATION AND INFORMAL TALK:

November 11th (Sunday) 3–5 P.M. Senga Nengudi

PERFORMANCE:

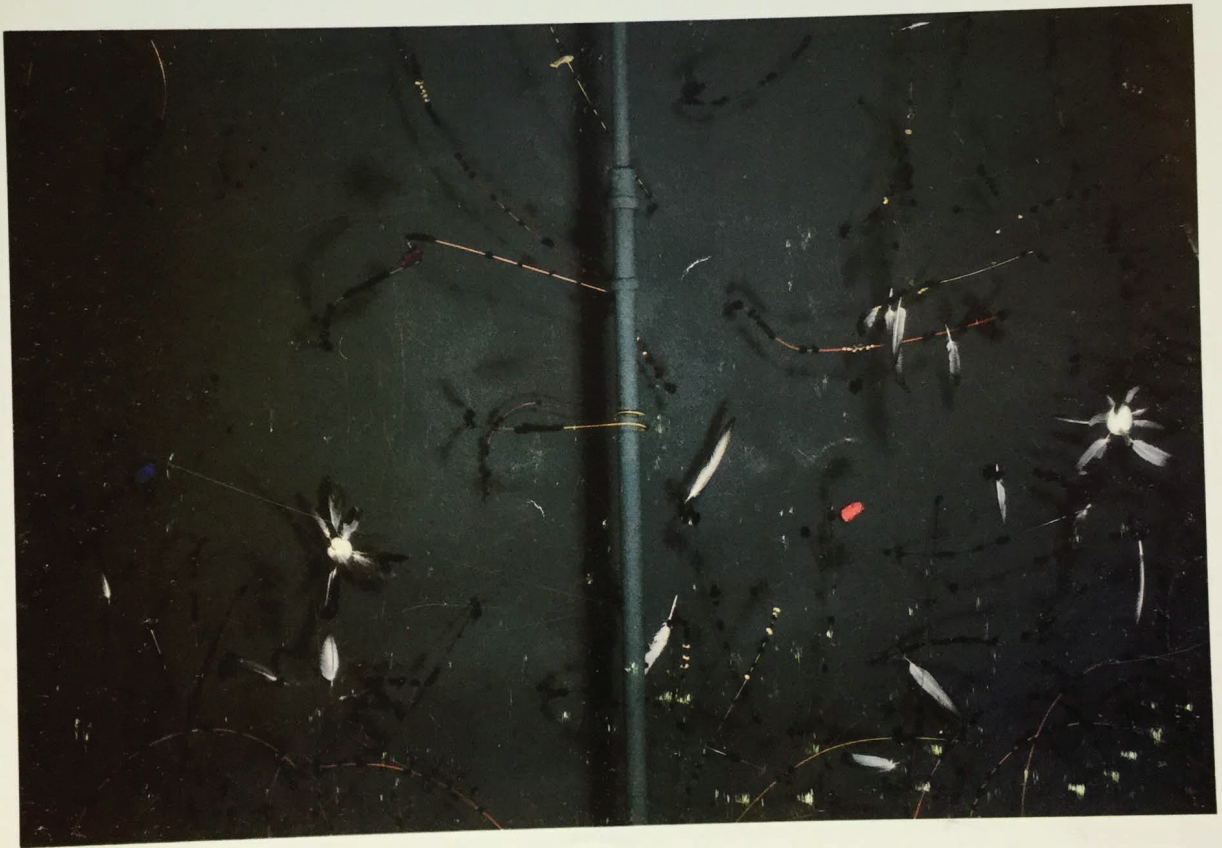
November 29th, (Thursday) 7:00 P.M.	Duet to 2000: BANERJEE Work of Fumage on Canvas with Sounds of Music	DENNIS CRUZ Music and Sound Composition with Visual Collaboration
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Reservations are suggested for all events.

Illustration: David Hammons
GREY SKIES OVER HARLEM

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The Emily Lowe Gallery
HOFSTRA UNIVERSITY
HEMPSTEAD, N.Y. 11550
516-560-3275, 76

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PERFORMANCE:

November 29th,
(Thursday)
7:00 P.M.

Duet to 2000:
BANERJEE
Work of Fumage
on Canvas with
Sounds of Music

DENNIS CRUZ
Music and Sound
Composition with
Visual Collaboration

Reservations are suggested for all events.

Illustration: David Hammons
GREY SKIES OVER HARLEM

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Maxine Greene
1080 Fifth Avenue New York, N. Y. 10028

August 3, 1977

Dear Mrs Good-Bryant:

Enclosed is my payment.

I'll pick up the picture
in about two weeks, when
I return from vacation.

Thanks!

Sincerely,

(br.) Maxine Greene

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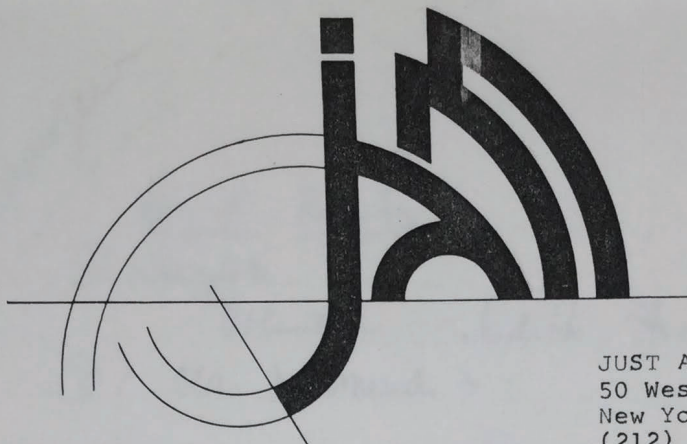
Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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Photograph

of yours, checked }
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energy in set (stake) - sticks.

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JUST ABOVE MIDTOWN, INC.
 50 West 57th Street
 New York, New York 10019
 (212) 757-3442

PAYMENT STATEMENT
 Ms. Maxine Greene
 1080 Fifth Avenue
 New York, New York
 10028

PERIOD ENDING 7/31/77

Title	Artist	Date	Amount
"A New Way Of Looking At Nature - I"	Banerjee	1976	450.00

PAYMENTS	DATE	AMOUNT
Deposit	6/4/77	150.00
#1		
#2		
#3		
#		
#		
TOTAL AMOUNT PAID		150.00
BALANCE DUE		300.00

Make checks and/or money orders payable to: Just Above Midtown, Inc.

Just Above Midtown Gallery 50 West 57 Street. 5th floor. New York. New York 10019

Handwritten notes:
 Care same as photograph. } of pans, checked. }
 layers & layers of acetate
 emergency in set (stake) - checks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JAM	I.A.4

Banner

Arch-A Rights:

① lawyers.

Volunteer - Judith Green.

② > cla. recommend →

upstairs about
panel

{ 36 W. 44th
Room 1110.
betw. 5th + 6th
open 4:30.

Max Kozloff

613-5987

(Joyce
reference to bro. or any lawyer she
can suggest.

March in
morning.

Rob. Mac Millan. New York(er) Magazine.

Armadillo

The mount is rag board - (drawings on)
acrylic, watercolor, gouache on mount
then sphere w/ razor-blade - for grid
100% rag paper (opaque solid) will paint
as drawings which are destroyed by
hole punch - one drawing is made

both
facts.
Armadillo

up of - powdered pigment, punched.
sprinkled, sponged - drawing on foundation
(layers, layers of drawing.)

Same
time as
color as
drawings
photograph.

little drawings by random intersection
of forms, shapes.

layers & layers of acetate
lens in set (static) - sticks.

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147. w. 1/6 to 25 weeks

- (1) [large] (GRACE) - 30 X 44" # 77
- (2) } Loggias - #1 1/3 #2 1/977
- (3) }
- (4) } (cut) Illust Attempt - 2/0 1977
- (5) " " - 0/0 1977
- * (6) " Ram-HORN In Follage, A"
- (7) C
- (8) E
- ~~dentally~~ (9) " Opening leaf Ponds, Suite - 0/0" } - (9) My Feelings # 10
- (10) Nature's forever spirit 4/0 }
- (11) (series 3/0) (10) my feelings # 16
- (12) " " 3/8
- ~~(13)~~ (13) Spirit of All Time, (series 4/5) (26) (26) # 2/
- ~~(14)~~ * (14) High Noon Summer Suite # 7
- (15) " " " " # 9
- (16) " " " " # 5
- (17) " " " " # 10
- ~~dentally~~ (18) Rascal Sugar cane In follage, ^{series} - 5/8 }
- (19) " " " " " " 3/0 }
- * (20) A New Way of looking at Nature - E
- (21) " " " " " " " - H
- (22) " " " " " " " - I
- (23) " " " " " " " - J
- (24) Tribute to Abstractions in Nature, # 2
- (25) " " " " " " # 7
- (18) ^{my feelings}
- (19) My Feelings for Du Jardin Tulieres - # 5 # 14

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SELECTED BIBLIOGRAPHY

- 1- Contextures, Linda Bryant & Marcy Philips, article, color plate, photos, JAM, NY, 1978
- 2- Who's Who in American Art, Jaques Cattel Press, Tempe, AZ, 1978
- 3- Collage with Paper, Gerald Brommer, article, color plate, Davis Pub., Worcester, Mass,
- 4- Arts Magazine, review, Barbara Cavaliere, photo, New York, Oct. 1977
- 5- Arts Magazine, review, Barbara Cavaliere, photo, New York, Oct. 1977

(THEN ADD ALL OLD ONE)

SELECTED INTERVIEWS : VEDIO; RADIO; T.V.; AND FOR N.Y.C. ARCHIVES

- 1978 Vedio, Just Above Midtown Gallery, Ed Dyson, New York, N.Y.
Archives, CETA Artists Project, Judd Tully, New York, N.Y.
- 1977 Vedio, Just Above Midtown Gallery, New York, N.Y.
- 1972 Voice of America, from New York to New Delhi
Radio, Calcutta
Vedio, Richard Ross, Washington D.C.
- 1970 Voice of America, from Calcutta to Washington D.C.
T.V., BANERJEE'S One-Man Show, Kumar Gallery, New Delhi
- 1969 T.V., An Indian Modern Artist in his studio, Paris
- 1968 Radio, French Life and Art, Paris
- 1966 Radio, BANERJEE'S One-Man Show, Calcutta

Eye Test, including Color Vision (Snellen Chart)

Urinalysis (Albumin & Sugar Only)

ARTS MAGAZINE, RANDY A. WILLIAMS, ARTICLE, COLOR PLATE, PHOTO, NEW YORK MAY 1978

*GI Survey, Stomach and Bowels

Electrocardiogram, 12 Lead, Standardized,
-Identified, Unmounted and Uninterpreted

Blood Chemistry - See all specifications

*Please Mail Interpretation Only

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LIFE EXTENSION INSTITUTE

STEVENS TOWER / 1185 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10036 / TELEPHONE: (212) 575-8300

JOHN P. Mc GANN, M.D.
MEDICAL DIRECTOR
HARRY J. JOHNSON, M.D.
CHAIRMAN, MEDICAL BOARD

YOUNG EXECUTIVE EXAMINATION

Physical Examination

Hearing Test (Watch or Whisper acceptable)

Eye Test, including Color Vision (Snellen Chart)

Urinalysis (Albumin & Sugar Only)

*Chest X-ray - PA only

*GI Survey, Stomach and Duodenum

Electrocardiogram, 12 Lead, Standardized,
-Identified, Unmounted and Uninterpreted

Blood Chemistry - See Kit Instructions

*Please Mail Interpretation Only

Fee \$106.

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EDU

1976 — Ed. M. CANDIDATE, COLUMBIA UNIVERSITY (TC), NEW YORK

INT. EXHI.

1977 1ST. NEW YORK DRAWING BIENNIAL, BRONX MUSEUM, NEW YORK
WORLD PRINT COMPETITION, MUSEUM OF MODERN ART, SAN FRANCISCO

SELECTED BIBLIO.

ARTS NEWS, REVIEW, PETER FRANK, NEW YORK, NOVEMBER, 1976
ARTS MAGAZINE, REVIEW, JUDITH TANNENBAUM, NEW YORK, DECEMBER, 1976

COLLECTIONS:

BROOKLYN MUSEUM INSTITUTE OF ARTS AND SCIENCES, BROOKLYN

(PLEASE PUT IT ON TOP OF BROOKLYN MUSEUM)

PS. TAKE OFF HAYTER'S NAME

(JUST PUT EVERYTHING EXCEPT HIS NAME)

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741-0020

May 6,-1978

John Rommel
Village Voice
Gallery Section
80 University Place
New York, N.Y. 10003

Mr. John Rommel:

The following is copy for ad to be placed in the May 10th issue of the Voice. Size should be 1 column by 2" on a 4 time rate.

Please contact me if you should have any questions (757-3442).

BANERJEE
~~ORE~~BONTRANSFER, ORIGAMI-COLLAGES ON PAPER
May 9 - June 3
Just Above Midtown Gallery
50 W. 57th St.

I am,

Linda Goode Bryant
Sincerely,

Linda Goode Bryant
Director

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May 29, 1978

Mr. John Rommel
Village Voice
Advertising
Gallery Section
80 University Place
N.Y., N.Y. 10003

Dear John:

Enclosed is check for Banerjee ad in the May 31st issue.

Hope your holiday weekend was pleasant.

I am,

Sincerely Yours,

Linda Goode Bryant
Director

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November 28, 1977

To Whom It May Concern:

I have known Banerjee and his work since the winter of 1976 when he became a member of the artists stable of Just Above Midtown Gallery. Working in primarily three media, painting, sculpture and graphics, he has developed a number of technical innovations utilizing materials and approaches which heretofore have not been thoroughly explored or utilized in the visual arts. His constant process of experimentation and exploration has been a major factor in his ability to expand on artistic as well as aesthetic methods and philosophies providing inroads into the possibilities available to himself and other artists in their visual pursuits.

Banerjee is extremely prolific. His intense and constant working in these mediums has allowed for his expansion of traditional techniques and approaches affording visual presentations that are extremely unique and provoking.

Banerjee exhibits a strong ability to communicate traditional as well as innovative techniques to other artists providing them with insights on how to expand on their present approaches. He works extremely well with others and has been a strong asset to artists in the gallery as well as viewers and collectors in increasing their ability to perceive and understand the process and concept involved in producing the art object.

I feel that Banerjee would be a strong asset to your program. His technical knowledge, ability to communicate and translate the visual arts experience and, as well, the new and innovative approaches he utilizes will provide a unique creative atmosphere for the participants he would be involved with.

His aesthetic approach and philosophy, which allows for individual creative expansion and exploration would stimulate those participants in the program to acknowledge and become secure in their own particular creative abilities and potential contributions.

If you should have further questions. Please contact me.

I am,

Sincerely Yours,

Linda Goode-Bryant/Dir.

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A NEW WAY OF LOOKING AT NATURE - H BANERJEE

Mixed Media

1977

\$450.00

1976/1977

A NEW WAY OF LOOKING AT NATURE

Evalyn E. Milman

8/12/77

E.E. Milman

8/12/77

for da g. quest

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5-5-6-7221

May 6, 1978

Mr. Roy Finch
Art Page Advertising
New York Times
229 W 43 Street
New York, N.Y. 10036

Dear Mr. Finch:

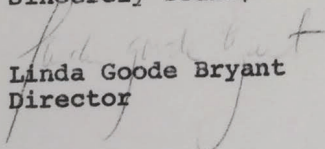
The following is copy for a 2" column ad for the Friday
May 12th issue of the times (weekend section).

Please contact me if you have any questions (757-3442)

BANERJEE
~~Origami~~ TRANSFER, ORIGAMI-COLLAGES ON PAPER
May 9 - June 3
Just Above Midtown Gallery
50 W. 57th St.

I am,

Sincerely Yours,


Linda Goode Bryant
Director

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May 6, 1978

May 6, 1978

Mr. Roy Finch

Mr. Roy Finch
Art Page Advertising
New York Times
113 W 43 Street
New York, N.Y. 10036

Art Page Advertising

229

Dear Mr. Finch:

The following is copy for a 1 column ad for the Friday
My 11th issue of the Times (weekend section).
Please contact me if you have any questions (777-2111)

EMMANUEL
GASTON-ROUSSEAU, OUTLINE-COLLAGE ON PAPER
May 8 - June 3
Just Above Midway Gallery
59 W. 57th St.

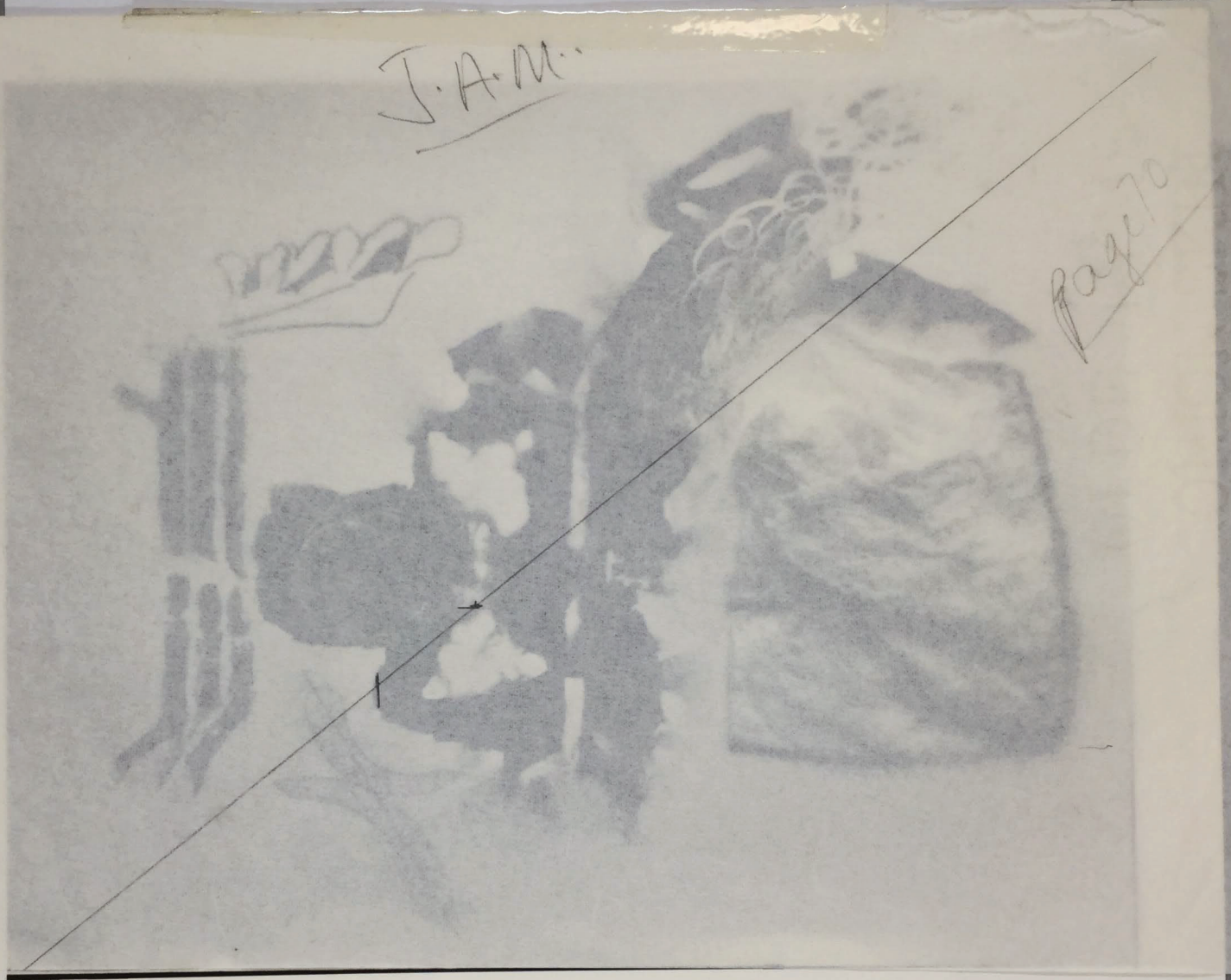
I am,

Sincerely yours,

Linda Goetz Freund
Director

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J.A.M. id

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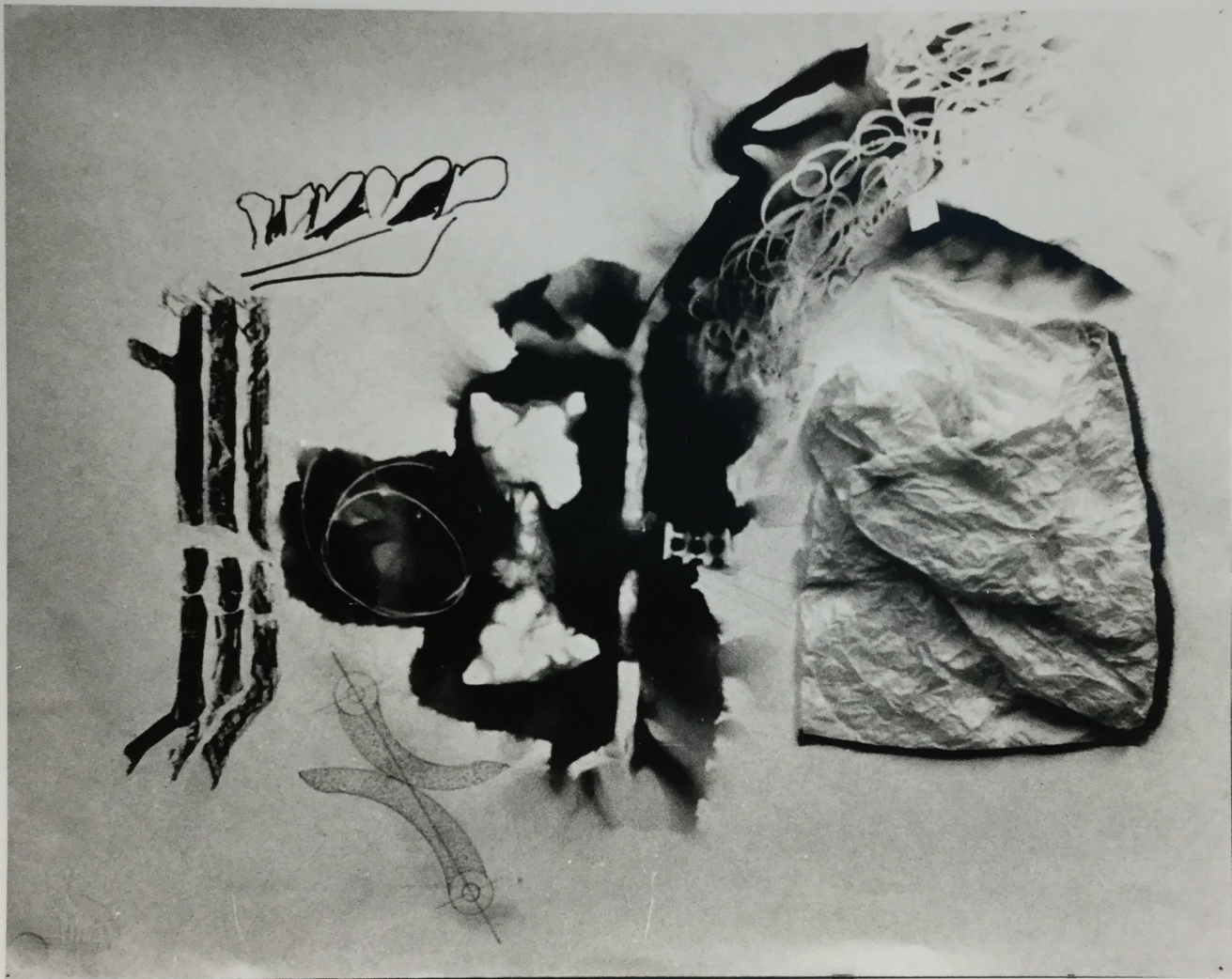
The Museum of Modern Art Archives, NY

Collection:

JAM

Series, Folder:

I.A.4



J. AMID

3370

Pg 70

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Just above Midtown

BANERJEE



SNOW CROSSING-PATHS
1976 23x29"

Origami-Collage of tissue paper, Enrage, Carbontransfer,
Frottage, Wo on paper.

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A 13651

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88

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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↑
10/20/11

Just Above Midtown
Brooklyn

Just above midtown gallery

X
12/18
3/3/16

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JUST ABOVE MIDTOWN, INC. APPRAISAL VERIFICATION ^{1.}

A NEW WAY OF LOOKING AT NATURE - H by BANERJEE
Title Artist

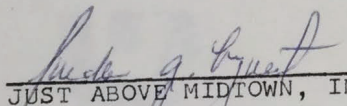
Mixed Media, 1977 is appraised
Media Date

and verified by Just Above Midtown, Inc. at the current
value of \$450.00 based on sales during 1976/1977.
Value

A NEW WAY OF LOOKING AT NATURE belongs to the collection of
Title

Evalyn E. Milman, purchased 8/12/77 by E.E. Milman.
Date

The above verification is subject to information and sales
documentation obtained by Just Above Midtown, Inc. prior to and/or
on this date 8/12/77.


JUST ABOVE MIDTOWN, INC.

1. This verification is based on sales documentation obtained by Just Above Midtown, Inc. and is not subject to and/or to be used in lieu of authorized National and/or International appraisals, and/or verifications.

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REMAINS

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"REMAINS--THE ARTIST IN ENVIRONMENT"

Emily Lowe Gallery
Hofstra University
Hempstead, N. Y.

The text was written by Linda Goode-Bryant

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Remains - The Artist in Environment is an exhibition of works by sixteen artists who explore the use of non-traditional art materials and interweave aspects of their "environments" within the visual and symbolic content of their works.

The artists' use of discards and "remains" are common throughout the works in this exhibition. Unlike discards or readymades, remains are those materials which constitute the matter or substance left over from a primary action. Remains have no particular purpose, function or definition clarifying their intent. The transient properties of remains afford the artists utmost flexibility in the use of remains as art material. The degree of symbolism, if any, is derived from the incorporation of this material within the art object.

While discards and readymades are more commonly associated with the Dada and Neo-Dada movements, the use of remains as art materials has developed noticeably in American art during the 1970s.

The works included in this exhibition incorporate remains such as human hair, lint, dust, powder, smoke and sand. The degree to which the remains are utilized in the art object varies among artists. In David Hammons' hair pieces, the hair may be the only material which is used. This is also the case with Wendy Ward Ehler's clothes dryer lint pieces. In Banerjee's works on canvas, drawings and sculpture, the fumage is a component integrated with other materials. Randy Williams and Gini Hamilton utilize remains, discards and readymades as the prominent material in their art work.

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The artists in this exhibition are all concerned with environment. Generally, the focus on environment falls within three basic perspectives: utilizing materials from specific environments within the art object; structural and surface transformations of the environment in which the art object and/or activity occurs; and the artists' response and reaction to the environment from his/her external and internal experiences. In many cases, the artists will combine the three perspectives within their work.

Cathy Billian's works incorporate materials and visual information obtained from excerpts taken from natural earth and water sites through-out the country. Soil taken from these sites has been used in her sculpture installations and paintings while rubbings from the earth and mountainous landscape have been transferred and incorporated into the visual content of her prints.

Susan Fitzsimmons' sculpture has integrated natural and organic materials with man-made materials. The visual impact of this pair forces an immediate identification of the similarities and dissimilarities of the two. In doing so, her sculpture highlights the dichotomy which exists in the environment through the co-existing relationship between these two sub-environments and their impact on the personal and social preferences of humankind. Her most recent work has been created through the use of debris remaining from a fire at her studio.

Transformation of the environment can more readily be seen in the works of Senga Nengudi, David Hammons, and Randy Williams' installa-

tions. Nengudi's work transforms corners and angles, verticals and horizontals and incorporates the transformations into prominent elements of the art object. From ceilings to floor, wall to wall, Nengudi physically encompasses the viewer in her environment within environment.

David Hammons' hair on wire pieces most notably encompasses the viewer in a floor, ceiling and wall environment which also transforms corners, squares and rectangles into lyrical components of his linear visual notations.

Randy Williams' installations have primarily focused on corner areas. Pulling triangular forms into rectangular shapes, Williams is able to accentuate and contradict existing environmental structure simultaneously.

The artists' response to environment is apparent in most of the exhibited works. Howardena Pindell's paintings visually command the viewer to experience the inconsistent with the consistent; the unexpected with the expected. Her works imply sculpture as they visually protrude into space, transforming the art object's environment through the dynamism created by form, surface and material.

Banerjee's paintings forcefully penetrate space as he combines elements of both painting and sculpture. His treatment of the canvas with fumage, graphite and pigments provides an atmospheric and lyrical surface in which ceramic, cloth and wood attachments co-exist.

The combination of painting and sculpture is also prominent in the works of Elliot Lable

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and Cynthia Hawkins. Lable's use of solid inter-connected forms and color draws attention to the distinctions between illusion and reality. Hawkins playfully challenges such distinctions with her linear, almost lyrical, juxtaposition of sculptural forms and painted surfaces.

Peter Feldstein's photographs also focus on the co-existence of illusion and reality. Taking from an existing environment or creating environments specifically for the photograph, Feldstein goes beyond the two-dimensional to the extent that the surfaces appear tactile. The viewers' visual sense is jarred as he/she reaches to lift a non-existent transparent sheet which appears to cover the photograph's objects.

Using cultural and social elements from traditional African life as a reference, Conwill's works provide a linkage between traditional and contemporary experiences and events. Although working with man-made materials, Conwill achieves an organic and natural finished surface which, through content, describes, instructs, performs rituals and enlightens, a documentation of history through time.

Personal and private responses to environment are embodied in most of the works on exhibit. However, these aspects are more evident in the works of Houston Conwill, Wendy Ehlers, Barbara E. Harris, Roni Hoffman, Creighton Michael and Gini Hamilton.

An almost autobiographical description occurs in the works of Wendy Ward Ehlers, Barbara E. Harris and Gini Hamilton. Ehlers, utilizing materials from an everyday existence provides the viewer with a perspective of one

particular aspect of her life. Harris' combinations of stone and lace provides a very personal view of this artist's perspective and relation to environment. Hamilton's works combine the emotional and intellectual in a subtly pronounced yet prominent co-existence. Hamilton creates a "diary" through her interweavings of soft and hard materials and emotionally provocative surfaces.

Personal commentaries appear in the works of Roni Hoffman and Creighton Michael. For Hoffman, the focus is on animals with a concern for their care and the quality of life. For Michael the concerns are focused toward man's humanity (or inhumanity) to man.

Through the use of materials and ultimate content of the works, this exhibition will provide the viewer with an opportunity to experience his/her own environment from the intimate perspective of the artists.

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Cathy Billian

- (3) "CinderWarp (Regolithic Plaza for an Interior Site)"

"The regolithic installation in the gap cast series are auto-biographical plaques for interior and exterior urban sites. Organic forms are created from melted soil and volcanic materials collected at personally significant locations I have traveled to. These chunks are seen protruding from architectural surfaces in a collaboration that suggests, metaphorically, a fusion of the rational world (of humanly created spaces) with the presence of the natural world (my personal source energy and optimism)."

Houston Conwill

- (4) "Silence" 1979
(5) "Untitled" 1979

"There is a wisdom to our madness. We are obsessed in our search for visual/verbal utterance beyond the realm of historical time/space. Art is prayer."

Wendy Ward Ehlers

- (6) "Untitled" 1978
(7) "Untitled" 1978

"The task of washing four loads of laundry a day for a family of seven became an aesthetic reward as I emptied the soft pastel lint from my dryer. It took on different shades and textures with every load and I soon found myself experimenting...I had become a "closet" lint collector. The absurdity of collecting has always fascinated me. The desire to own any object initiated my project to have the most unusual collection in the world..."

Peter Feldstein

- (8) "Untitled" 1978/9
(9) "Untitled" 1978/9
(10) "Untitled" 1978/9
(11) "Untitled" 1978/9

"I am interested in the line between photography, drawing and sculpture. Though the primary medium is photography, my concerns relate more to drawing, to the making of marks and to the way the photography medium renders them. The images are conceived from a camera's eye point of view, arranged and lit through the camera's view finder."

Susan Fitzsimmons

- (12) "Ice After the Fire" 1979
(13) "What's Been Left" 1979

"My work is about recouping losses, forgiving mistakes and continuing on with whatever is at hand."

Gini Hamilton

- (14) "Home Again, Home Again" 1979
(15) "Froggy went a courtin'" 1979
(16) "Sad Sacs" 1979

"I make objects which are notations of private process or ritual of confrontation, passage, celebration, reclamation or mourning. Making objects is the form of my prayer, and the prayer is about being connected yet not connected; about whether, in fact, we are connected to each other or to nature or to any system beyond us or among us."

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David Hammons

(17) "Lenox Avenue Mystic" 1979

"...I make art that no one will buy... outrageous art...it will make people think, think about themselves and what that means. You can't sell this...they won't buy this...old dirty bags, grease, bones, hair...it's about us, it's about me...it isn't negative...we should look at these images and see how positive they are, how strong, how powerful. There's nothing negative about our images, it all depends on who is seeing it...We need to look again..."

Barbara E. Harris

(18) "The Divine Ancestress" 1978

"This piece is part of a series which evolved from my interest in the Archetypal Great Goddess of the Ancient Near East. This work represents my interpretation of these early female dieties as well as a synthesis of my work in stone and fiber."

Cynthia Hawkins

- (19) "Time-like" 1979
- (20) "Space-like" 1979
- (21) "Weightlessness" 1979

"My work is about the utilization of information; the utilization of ideas, through the use of simple, everyday materials - materials not special. My work is somewhere between painting and sculpture. I am able to take from both forms - therefore the work has the widest possible historical reference available to it by not being distinctly either form."

Roni Hoffman

- (22) "Plan Bee"
- (23) "Mouth or Moose-Toe"
- (24) "Pegasus"
- (25) "Homage to Louis Pasteur"
- (26) "Indian Tailor Bird"

"The work that I am showing here is part of a continuing narrative series. Some of the work has mythological overtones and some of it is pure whimsy. I often use materials (thread, embroidery hoops, etc.) traditionally associated with women and their craft, materials that evoke memories of my youth."

Elliot Lable

(27) "Untitled" 1979

"It's work that is somewhere between painting and sculpture. The sculpture being the most literal/real, the painting being the illusionary."

Creighton Michael

(28) "Clean Kill"

"As a little boy I wanted to kill a bird with my slingshot. No matter how hard I tried I always failed until I used a gun."

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Senga Nengudi

- (29) "Further Transitions I" 1979
(30) "Further Transitions II" 1979

"I am working with nylon mesh because it relates to the elasticity of the human body. From tender tight beginnings to sagging and ...the body can only stand as much push and pull until it gives way, never to resume its original shape. After giving birth to my own son, I thought of black wet nurses suckling child after child rested upon their knees, their energies drained...My works are abstracted reflections of used bodies, visual images that serve my aesthetic decisions as well as my ideas."

Howardena Pindell

- (31) "Untitled" 1978

"...I just do my work; as I do my work - things happen and my ideas change."

Randy Williams

- (32) "Untitled" 1979

"Art should be treacherous and romantic; it should imitate philosophy with an absorbing truth. It should confront politics and remain in a constant flux of contradiction. Its foundation should be built on process not product. I attempt this in my art, my failures are my most noble successes."

ACKNOWLEDGMENTS

One of the primary goals of a university art museum such as the Emily Lowe Gallery is to serve as an educational resource for the university community and the general public. It is my hope that this avant-garde exhibition of "Remains" will increase your understanding of some new directions artists are taking today.

The exhibition was organized by Linda Goode-Bryant, who has championed the cause of artists working in the abstract continuum. Her gallery, Just Above Midtown, Inc. has shown some of these works and her insights have been vital to the mounting of this exhibition.

I would also like to thank the artists who provided statements about their art and whose personal observations have enriched the exhibition. They have been cooperative in helping install the exhibition and we are grateful to them.

Finally, the exhibition would not be possible without the continued dedication of the professional staff: Manya Balch, assistant curator; Joan Mann Friedman, education specialist; and Mary Wakeford, secretary of the gallery. I wish to extend my appreciation to them and to the student staff, whose efforts help make our exhibitions possible.

Kevin Consey
Director

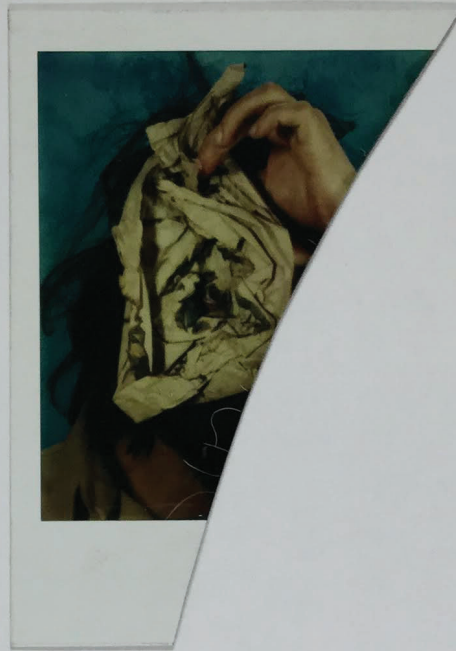
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REMAINS

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BANERJEE

By Randy A. Williams

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I

What philosophers have wanted to be true, artists have made to be true. The artists revise the world of objective inequalities in to a world of subjective questioning. Banerjee is an example of that artist, his work is inseparable from his life style and his environment. His endurance in life can be measured in his art work. His assemblage of personality is child like, he brings to his work a sophistication and an innocence, he is the child that went forth in Walt Whitman's poem " There Was A Child Went Forth" . Banerjee is also an engineer of aesthetic relationships, a skilled technician exploring and building exits and entrances in to and out of art. Banerjee's aesthetics are dissonant, his logic is arrived from an elastic sense, things in his work "are" and they "are not" what they appear to be; it is this confusion that distinguishes Banerjee from so many contemporary artists.

Banerjee's most recent prints has achieved an aesthetic standard that is uncommon by contemporary measures. His extension of the traditional printing technique is baffling, his maneuverability of materials includes, collage, elements of drawing, origami and carbon transfer. This combination of materials combined with found objects and embossing creates a magic free of penalties. The elastic nature of these prints bring with them a found aesthetics, the prints identify their environment, they represent the rejected discards, a world of hardship, yet none of these values are superfluous, they stand raw and unclothed as they escalated the energy of New York City. The fast intrinsic elegance of the city is also eminent in Banerjee's work.

The logical structures in Banerjee's prints are always alternating forms, they serve a simultaneous function, each significant area of the prints have a constructive purpose, each area exist as an intermediate form as well as a pure form. The intermediate forms must state their compositional purpose and they must exist in relationship to the whole print. The pure forms are mischievous and exist with vigor and independence. The assortment of visual syllables in Banerjee's

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IV

prints are explicit, they are child like in their selective description, yet these particular items encompass the feelings of a mature artist.

In many of Banerjee's recent prints he has used or (reused) old plates. The plates themselves are quite beautiful, some of the plates were etched in Paris as early as 1969, and others were etched in New York City in the early seventies. The copper and zinc plates are at times combined with domestic linoleum, these three elements act as the structural foundation for the prints. Banerjee has incorporated his own alchemy with the introduction of carbon cloth and carbon paper. Banerjee described the evolution of his printing process as an enigma; the problem for Banerjee was how to stretch and grow within the boundaries of print making, how to maintain the spontaneity of his works on paper and create works in an edition. The development of Banerjee as a printmaker takes on a drug effect, he has violated every rule in the printmaking handbook, It was essential for him to scrape the bottom of a bewildered history to come up with his articulate prints. He explained the method of his carbon transfers in one of his horizontal prints. He first layed his two etched plates on bed of the printing press in the conventional fashion, he then placed a found piece of linoleum on the same plate bed, a piece of rope was then placed across the bed so that it worked itself comfortably into the composition, a found tin can is then placed on the press bed for a deep embossed effect, the carbon cloth is placed across the two etched plates and the one block of linoleum, a plastic coffee stirrer is placed into the stactic composition. The origami collage is then placed on top of the composition, the collage also has drawing elements of simple lines on the surface of the paper. Because of the collage element the paper can not be placed in water, it must pass through the press dry when the collage is printed it picks up the dry ink from the carbon cloth and the stenciled carbon paper, only the areas where the carbon cloth and carbon paper have contact with the collage element will be printed. After the print is off the press Banerjee then continue to draw on the surface of the printed image. With a consistent

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III

registration Banerjee can make a substantial edition of prints.

Verbally I can not accurately describe the quality of color achieved in these prints, the carbon cloth and the carbon paper creates an eminent soft color surface. This is do to the fact tha the carbon is a dry ink. The blue, the black, the blue - black, the green , and the over lay of these four colors are stunning. Banerjee's colors are a new addition of colors to printing, these colors because of their unreienting nature fit well with the embossed areas of the prints. The color are precise, unlike most prints with there heavy ink, these prints are full of space and air, in some cases the printed inks are lighter than the actual white of the printing paper. In the case where the grains or textures are predominate the carbon cloth cultivates the color into a permanent pigment resting on and in between the surface of the paper with an almost sugical sensitivity. The history or one should say the reused history (the old etching plates), performed well, a second time for the astist.

Most artists have submitted to the techicalization of art materials, they have done so with exasperated confusion, they have do so in order to master their places in history, to hold on to times past. To often the reverse is true, as Banerjee has explained "the materials control the artists". In Banerjee's work he is in control, his methods are not disposable gimmicks that last for the duration of a few works of art; his research in carbon transfer printing is well conceived and executed.

There seems to be no refuse in Banerjee's life and none in his art, all elements of life and objects have a place in his work.

There was a child went forth every day
and the first object he look'd upon
that object he became
and that object became part of him
for the day or a certain part of the day

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June 3, 1977

Mr. William Lieberman
Museum of Modern Art
11 W. 53 Street
New York, New Yqrk
10019

copy

Dear Mr. Lieberman:

From May 31 through June 25, Works On Paper by Banerjee will be on exhibit at Just Above Midtown, Inc. Twenty-six works are presented which reflect his technical approach and development over the past two years. Techniques commonly found in each work integrate the use of origami-collage, fumage, frottage, wood-pen and ink, watercolor, and pencil on paper.

Enclosed you will find a resume and slides of ^{selected} works represented, ~~in this exhibition.~~

I would like to personally invite you to view and share this exhibition. I feel these works may be of interest to you as well as reflect their potential of becoming additions to the Modern's collection.

I am,

Sincerely Yours,

Linda Goode-Bryant
Director

other letters sent to, and changed respectfully:

Laura Miner
Sandra Ruch
Fran Robinson
Mary Lanier
Lois Dickson
Hilton Kramer
Tom Hess
Patterson Sims
Linda Shearer

Henry Gheldzahler
Nelson Rockefeller (curator)
Joseph Hirshhorn

*Anne d' HARNON COURT -
The MUSEUM*

DAVID FINN

Just Above Midtown Gallery 50 West 57 Street. 5th floor. New York. New York 10019

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11/21/87
Linda Bryant
178-80 Franklin St. JAM GALLERY
Nyc 10003 10014 ?



Dear
Linda

Happy + joyful & wonderful Birthday
to you. Hope everything is going well
with your gallery.

You promised me to pay me back
my debt ~~by~~ by April 1980's
today is July 21st. I didn't hear
from you. anything. but if
about time you communicate
you owe me \$355.00 for the
Oct '78 performance and \$500.00
for the lost graphics, total \$
855.00. Please response as
soon as possible. I'm broke
now & it will help a lot.

BANERJEE
ATELIER #3
140 W 44th St.
NYC 10036

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11/21/87

BANERJEE
ATELIER #3
140 W 44th ST.
NYC 10036

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178-80 Franklin St. JAM GALLERY
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BANERJEE
ATELIER #3
140 W 44 ST.
NYC 10036



CERTIFIED
No. 067621
MAIL

LINDA BRYANT
JUST ABOVE MIDTOWN GALLERY
178-80 FRANKLIN ST.
NEW YORK
N.Y. ~~10014~~ 10013

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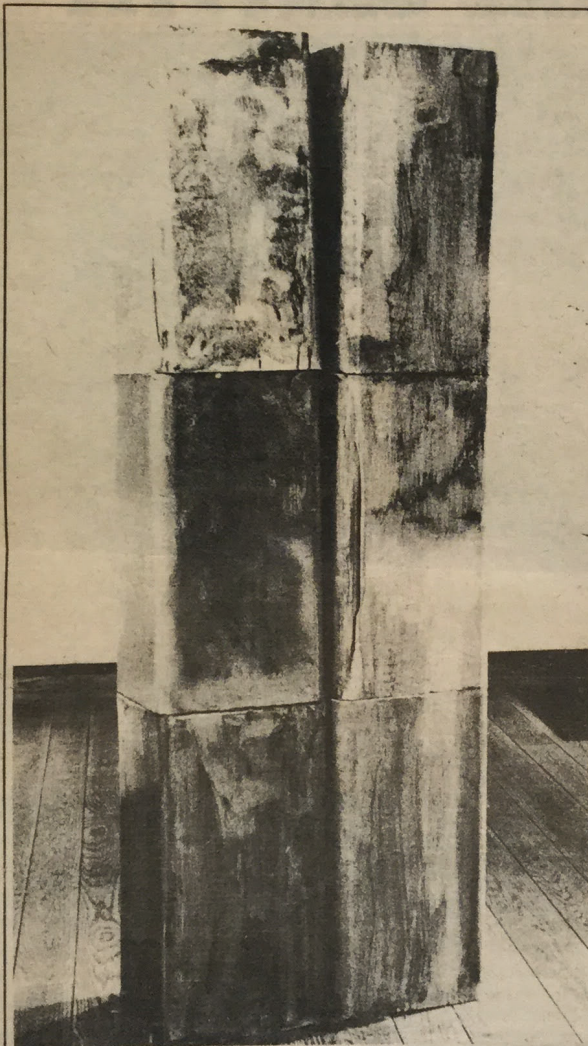
GALLERY GUIDE

By ABRAHAM ILEIN

Inside/Outside—Art from Artists in Prison at the Noho Gallery, 542 LaGuardia Place, is a laudable undertaking with a mixed bag of results. Works of photography, pottery, ceramic sculpture, prints, paintings, etc., are presented in the large galleries. At times, their intensity is positively shocking. One has the sensation of actually being in prison. This comes more from the psychological impact than the actual photos and paintings of prison, of which there are many. Some works are skilled and professional while others just fall apart.

The visit would be worthwhile simply for one long wall of photos by women inmates of Bedford Hills and by men from Greenhaven Prison. They had an excellent instructor in Maggie Sherwood, of the Floating Foundation Prison Workshops, which is publicly funded and experimenting with this program in several prisons throughout New York State. The work is well selected, powerful and imaginative. The photos are of iron gates, the electric chair, other inmates, and also some non-prison scenes and still lifes. Credit for mounting and organizing this show goes to Marilyn Reynolds, artist member, and for Noho for the Arts, itself a non-profit organization (thru June 22).

Banerjee shows work on paper, origami, collage and fumage, at Just Above Midtown, 50 West 57. This young native of Calcutta has an international background of study and exhibition on three continents, notably having studied with Stanley Hayter in Paris. Hayter's work in drawing and printmaking was obviously influential for Banerjee, particularly in regard to his experimentation with materials. He shows several series of painted tissue paper. All these abstractions are done with delicacy and finesse. They are limited in color; for example, brown or aqua may be used to set off the grays and white. The works



What would Helen Frankenthaler's "Clay Sculpture," at Andre Emmerich Gallery, 41 East 57 Street look like? Noted for staining her canvases, she applies paint to the sculpture with a color and dash similar to her paintings, giving it, you guessed it, a "Frankenthaler" look. The stoneware with underglazings or with colored oxide is less typical of her, but she does characterize her work with running lines and edges, as well as with textural effects. Like her paintings, the approach she takes to her forms, as in "Door," "Mattress" and "Shield" is rather unorthodox. However, her abstract paintings allude to landscape, whereas these sculptures refer to objects, except for "Aetna" (through June 30).

appear to be partly done with silk screen, but they are not. All are carefully drawn or painted, creating planes for the objects in space (thru June 25).

Maurice Golubov at the Tibor de Nagy Gallery, 29 West 57, shows complex geometric compositions that harken back to early European geometric art. Deep colors form the foreground against a light-colored background. Two, with more uniformity in color and composition, were #4, dominated by ochre, and #5, dominated by an olive green. In these, the counterpoint of color and the impact of composition were more obvious. All the works are superbly rendered by a veteran artist (thru June 30).

Japanese woodcuts by Hiroshige are shown at Weisbrod and Dy, 906 Madison. These are mainly his noteworthy landscapes. The featured, "The Rapids of Narato" is his famous triptych, all three sections of this copy matching perfectly in color. There is also a famous fan print of peonies and some prints of the famous Hōeidō Tokaidō series, as well as some of the 100 famous views of Edo. The exhibit is remarkable for the fine condition and color of the prints (thru June 18).

Barbara Harrison shows metal wall sculpture at Automation House, 49 East 68. Most are made largely of long brass rods and often a small amount of sheets of aluminum. Three others are constructed of braised and cut sheets of copper and bronze.

These have a good many effects of texture, painted or polished and occasionally with holes eaten through them by acid. These sheets may be geometric with straight edges, or curved. This young artist battles bravely with the red brick walls of Automation House, but only wins in the latter works where they seem to add a warming touch to the metal instead of fighting it (thru June 29).

Down in Soho at the Razor Gallery, 464 West Broadway, John Schiebold shows abstractions noted for their heavy textured paint. The thick paint of usually solid strokes are assembled within a frame of a less thickly painted area.

Except for this description, the work differs little from Milton Resnick's show, recently reviewed here and still being shown at Max Hutchinson. I should mention the color is dark grey or black. The painting is well done, with nuances of light sometimes coming through from behind (thru June 25).

There is an annual group show of gallery artists at the Amos Eno Gallery, 101 Wooster, which is worth seeing for Audrey Rogom's paintings of the old warehouse buildings in Soho—documenting an area and a culture that is nearing its end. They are three water colors and one oil. Otherwise of note, three ladies deal with sexual obsessions, the most successful (or the most obsessed?) being Donna Fried in three monoprint/drawings (thru June 23).

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BANERJEE

Works On Paper

Origami - Collage - Fumage

May 31- June 25

Opening Reception

June 4, 3-6 p.m.

□



Just Above Midtown Gallery
50 West 57th St. N.Y., N.Y. 10019
Tuesday-Saturday 10-6 (212) 757-3442

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BANERJEE

May 31 - June 25

WORKS ON PAPER

- | | | | | |
|-------|--|----------|------------|-----------|
| ✓ 1. | <u>RAM-HORN IN FOLIAGE, E</u> | 1976 | 22½ X 28" | \$500.00 |
| ✓ 2. | <u>HIGH-NOON SUMMER SUITE, #7</u> | 1975 | 20 X 30" | 500.00 |
| ✓ 3. | <u>HIGH-NOON SUMMER SUITE, #5</u> | 1975 | 20 X 30" | 500.00 |
| ✓ 4. | <u>HIGH-NOON SUMMER SUITE, #9</u> | 1975 | 20 X 30" | 500.00 |
| ✓ 5. | <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #16</u> | 1975 | 22½ X 28½" | 450.00 |
| ✓ 6. | <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #10</u> | 1975 | 22½ X 28½" | 450.00 |
| ✓ 7. | <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #14</u> | 1975 | 22½ X 28½" | 450.00 |
| ✓ 8. | <u>MY FEELINGS FOR DU JARDIN DES TUILERIES # 5</u> | 1975 | 22½ X 28½" | 450.00 |
| ✓ 9. | <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #21</u> | 1975 | 22½ X 28½" | 450.00 |
| 10. | <u>NATURE'S GRACE</u> | 1977 | 30 X 44" | 800.00 |
| ✓ 11. | <u>A NEW WAY OF LOOKING AT NATURE - I</u> | 1975 | 20 X 26" | 450.00 |
| ✓ 12. | <u>A NEW WAY OF LOOKING AT NATURE - J</u> | 1975 | 20 X 26" | 450.00 |
| 13. | <u>A NEW WAY OF LOOKING AT NATURE - H</u> | 1975 | 20 X 26" | 450.00 |
| ✓ 14. | <u>A NEW WAY OF LOOKING AT NATURE - E</u> | 1975 | 20 X 26" | 450.00 |
| ✓ 15. | <u>A TRIBUTE TO ABSTRACTIONS IN NATURE #22</u> | 20 X 26" | | 400.00 |
| ✓ 16. | <u>TRIBUTE TO ABSTRACTIONS IN NATURE #7</u> | 20 X 26" | | 400.00 |
| 17. | <u>SNOW CROSSING-PATHS</u> | 1976 | 23 X 29 | (removed) |

Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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BANERJEE MAY 30 - JUNE 25 WORKS ON PAPER

- ✓ 18. RAM-HORN IN FOLIAGE, A 1976 22½ X 28" \$500.00
- ✓ 19. RAM-HORN IN FOLIAGE, C 1976 22½ X 28" 500.00
- 20. ILLCIT ATTEMPT ----- u/U 1977 18 X 23" 500.00
- 21. ILLCIT ATTEMPT ++++ e/U 1977 18 X 23" 500.00
- ✓ 22. NATURE'S FOREVER SPIRIT (series 3/VIII)
1976 22½ X 28½" 450.00
- ✓ 23. NATURE'S FOREVER SPIRIT (series 8/VIII) 450.00
- ✓ 24. LOGGIAS ----- #2 1977 19 X 25" 450.00
- ✓ 25. LOGGIAS ----- #1 1977 19 X 25" 450.00

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BANERJEE: WORKS ON PAPER

MAY 31 - JUNE 25

From May 31 - June 25, Works On Paper by Banerjee will be on exhibit at the Just Above Midtown, Inc.

These works, approximately thirty, will allow examination of the eclectic approach to materials and process which he utilizes, and reflect his development in this area over the past two years.

Techniques commonly found in each work integrate the use of origami-collage, fumage, frottage, wood-pen and ink, watercolor, and pencil on paper. Currently, he is incorporating within these works, a graphic technique which he has developed. This technique is based upon an investigation of the possibilities of expanding the probability of a transfer technique, previously "not utilized" within an edition format.

Banerjee's visual influences have come largely from nature and a symbolism closely related to "primitive" art forms. He utilizes these elements through a visual interpretation which renders itself to lyrical color and line relationships often bound or integrated with rigid patterns and forms implying geometric equations and solutions.

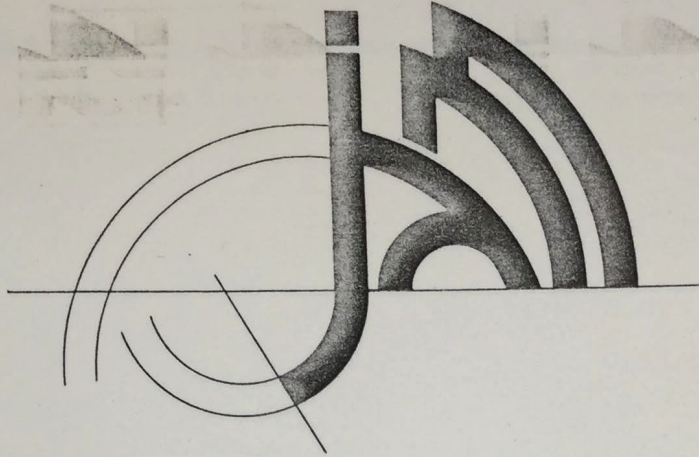
Banerjee has been widely exhibited and published in this country, Europe, and Asia. Collections include: the Museum of Modern Art, Paris; Museum of Modern Art, Barcelona; Museum of Fine Arts, Boston; Brooklyn Museum, New York; Centre National d' Art Contemporain, Paris; Chase Manhattan Bank, New York; and the National Gallery of Modern Art, New Delhi.

Gallery Hours: Tuesday - Saturday 10 - 5

Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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JUST ABOVE MIDTOWN, INC. receives the following works from
BANERJEE from 5/31/77 to 6/26/77.

TITLE	MEDIA	SIZE	CONDITION	VALUE
1. Ram-Horn In Foliage, E			good/glass	500.00
2. High-Noon Summer Suite, #7			good/glass	500.00
3. High-Noon Summer Suite, #5			" "	500.00
4. High-Noon Summer Suite, #9			" "	500.00
5. My Feelings For Du Jardin Des Tuileries #16			" "	450.00
6. My Feelings For Du Jardin Des Tuileries #10			" "	450.00
7. My Feelings For Du Jardin Des Tuileries #14			" "	450.00
8. My Feelings For Du Jardin Des Tuileries # 5			" "	450.00
9. My Feelings For Du Jardin Des Tuileries #21			" "	450.00
10. Nature's Grace			" "	800.00
11. A New Way Of Looking At Nature - I			" "	450.00
12. A New Way Of Looking At Nature - J			" "	450.00
13. A New Way Of Looking At Nature - H			" "	450.00
14. A New Way Of Looking At Nature - E			" "	450.00
15. A Tribute To Abstractions In Nature #2			" "	400.00
16. A Tribute To Abstractions In Nature #7			" "	400.00
17. Snow Crossing-Paths			XxxxxX (removed)	

Signed _____

Just Above Midtown, Inc.

Address _____

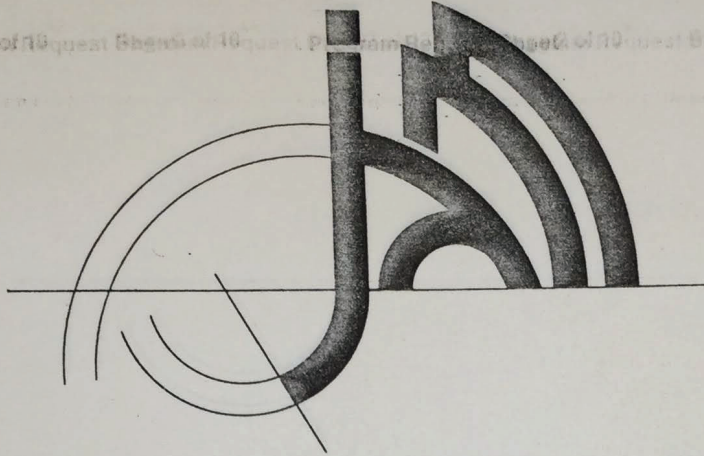
Phone _____

Just Above Midtown, Inc. receives 40% of sale price on all works sold. Artists are responsible for framing and transportation.

Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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JUST ABOVE MIDTOWN, INC. receives the following works from
BANERJEE from 5/31/77 to 6/26/77.

TITLE	MEDIA	SIZE	CONDITION	VALUE
18. Ram-Horn in Foliage, A			good/glass	500.00
19. Ram-Horn In Foliage, C			" "	500.00
20. Illicit Attempt ----- u/U			" "	500.00
21. Illicit Attempt ----- e/U			" "	500.00
22. Nature's Forever Spirit (series 3/VIII)			" "	450.00
23. Natur'es Forever Spirit (series 8/VIII)			" "	450.00
24. Loggias ----- #2			" "	450.00
25. Loggias ----- #1			" "	450.00

Signed [Signature]
Address 1147 W 46 NYC
Phone 245-6039 10036

[Signature]
Just Above Midtown, Inc.

Just Above Midtown, Inc. receives 40% of sale price on all works sold. Artists are responsible for framing and transportation.

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BANERJEE	May 31 - June 25	WORKS ON PAPER
1. <u>RAM-HORN IN FOLIAGE, E</u>	1976 22½ X 28"	\$500.00
2. <u>HIGH-NOON SUMMER SUITE, #7</u>	1975 20 X 30"	500.00
3. <u>HIGH-NOON SUMMER SUITE, #5</u>	1975 20 X 30"	500.00
4. <u>HIGH-NOON SUMMER SUITE, #9</u>	1975 20 X 30"	500.00
5. <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #16</u>	1975 22½ X 28½"	450.00
6. <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #10</u>	1975 22½ X 28½"	450.00
7. <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #14</u>	1975 22½ X 28½"	450.00
8. <u>MY FEELINGS FOR DU JARDIN DES TUILERIES # 5</u>	1975 22½ X 28½"	450.00
9. <u>MY FEELINGS FOR DU JARDIN DES TUILERIES #21</u>	1975 22½ X 28½"	450.00
10. <u>NATURE'S GRACE</u>	1977 30 X 44"	800.00
11. <u>A NEW WAY OF LOOKING AT NATURE - I</u>	1975 20 X 26"	450.00
12. <u>A NEW WAY OF LOOKING AT NATURE - J</u>	1975 20 X 26"	450.00
13. <u>A NEW WAY OF LOOKING AT NATURE - H</u>	1975 20 X 26"	450.00
14. <u>A NEW WAY OF LOOKING AT NATURE - E</u>	1975 20 X 26"	450.00
15. <u>A TRIBUTE TO ABSTRACTIONS IN NATURE #2</u>	20 X 26"	400.00
16. <u>TRIBUTE TO ABSTRACTIONS IN NATURE #7</u>	20 X 26"	400.00
17. <u>SNOW CROSSING-PATHS</u>	1976 23 X 29	(removed)

Just Above Midtown Gallery 50 West 57 Street, 5th floor, New York, New York 10019

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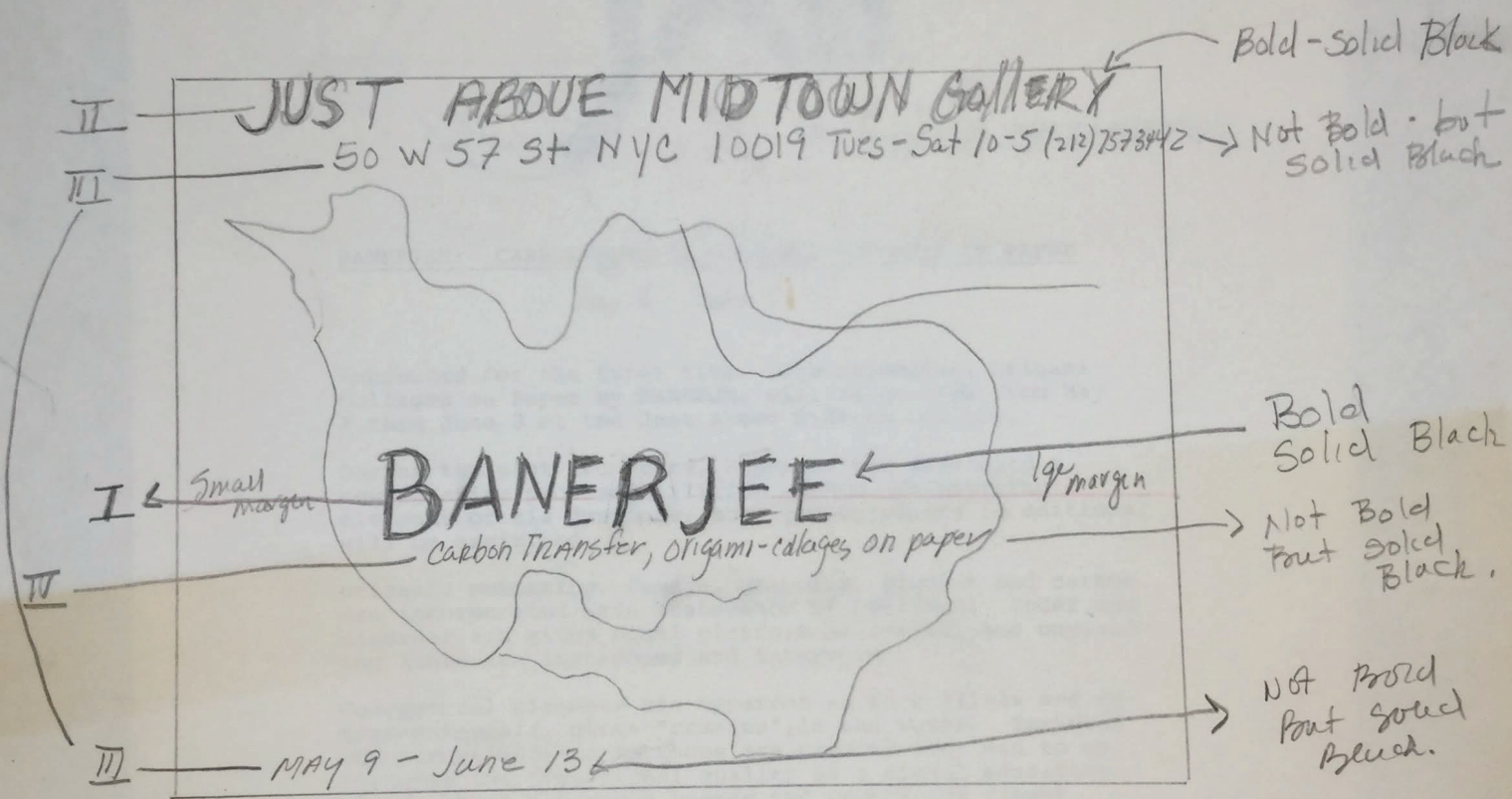


BANERJEE MAY 31 - JUNE 25 WORKS ON PAPER

18.	<u>RAM-HORN IN FOLIAGE, A</u>	1976	22½ X 28"	\$500.00
19.	<u>RAM-HORN IN FOLIAGE, C</u>	1976	22½ X 28"	500.00
20.	<u>ILLICIT ATTEMPT ----- u/U</u>	1977	18 X 23"	500.00
21.	<u>ILLICIT ATTEMPT ----- e/U</u>	1977	18 X 23"	500.00
22.	<u>NATURE'S FOREVER SPIRIT (series 3/VIII)</u> 1976 22½ X 28½"			450.00
23.	<u>NATURE'S FOREVER SPIRIT (series 8/VIII)</u>			450.00
24.	<u>LOGGIAS ----- #2</u>	1977	19 X 25"	450.00
25.	<u>LOGGIAS ----- #1</u>	1977	19 X 25"	450.00

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word STRUCTURE on John Gibson Gallery Advt.
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FOR IMMEDIATE RELEASE/LISTINGS

BANERJEE: CARBONTRANSFER, ORIGAMI-COLLAGES ON PAPER

May 6 - June 3

Exhibited for the first time, Carbontransfer, Origami-Collages on Paper by BANERJEE will be on view from May 9 thru June 3 at the Just Above Midtown Gallery.

During the past two years, Banerjee has developed a new printing process utilizing carbon. Maintaining elements of his drawings, some twenty prints in editions, will be exhibited.

Origami, embossing, fumage, graphite, pigment and carbon are incorporated into statements of contrast. Order and disorder are given equal platform as lyrical and unyielding lines are juxtaposed and interwoven.

Contextual elements are apparent as he utilizes and re-uses materials, often "remains", in the works. Textural and almost tactile surfaces are created and lend to an illusory two dimensional quality as a visual sensation of the three dimension teases and taunts the viewer.

Gallery Hours: Tuesday - Saturday 10 - 5

For further information,

(212) 757-3442

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BANERJEE: CARBONTRANSFER, ORIGAMI-COLLAGES ON PAPER

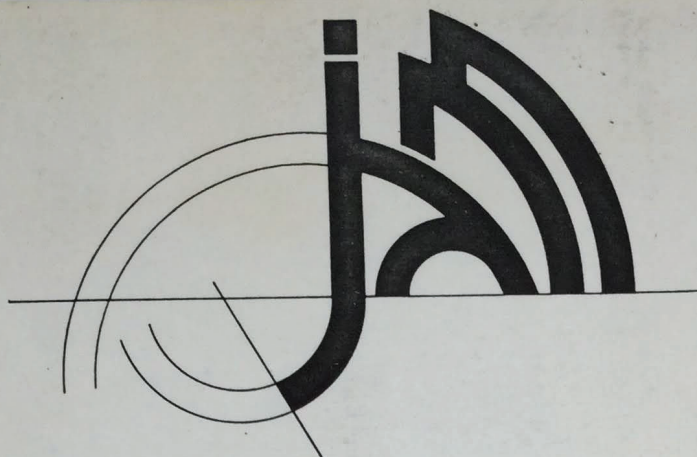
May 9 - June 3, 1978

1. "C" for Cruz, Dennis. 1978. 42X30 1/2"
Edition of 4 \$350.
2. My Formidable Quest Against Darkness. 1977.
50X19". Edition of 9, Working Proof 1. 300.
3. Kowtow To Nature. 1977. 30X44 1/2".
Edition of 9, Working Proof 1. 300.
4. The Poems Filled With Edges. 1977. 26X40".
Edition of 3, Working Proofs 3. 225.
5. But What Runs Beneath The Sea?. 1977. 18 1/2X
30". (a little variation in size of height)
Edition of 10 150.
6. Nature Transalpine-----To Yeats. 1977. 20X26".
Edition of 11, Working Proof 1. 200.
7. Mizzly Mystery. 1977. 22X23 1/2". Edition
of 9, Working Proof 1. 160.
8. Triform of Pain. 1976. 19X12 1/2". Edition
of 10, A/P 4, Working Proof 1 160.
9. Quaternity. 1976. 12 1/2X19". Edition of
12, A/P 4 160.
10. Astonishing Attempt! 1976. 19X12 1/2".
Edition of 22 A/P 3, Working Proofs 2 150.
11. Tribute to 200 Times 4th of July ('76).
1976. 20X26". Edition of 25 A/P 4
Working Proofs 1 150.

Just Above Midtown Gallery 50 West 57 Street. 5th floor. New York. New York 10019

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BANERJEE: CARBONTRANSFER, ORIGAMI-COLLAGES ON PAPER

12. Extremism Makes The Differences. 1976. 20X26".
Edition of 25 A/P 5, Working Proofs 2 \$150.
13. Transparent Transition (1er). 1976. 25X19"
Edition of 12, A/P 5, Working Proofs 2 150./
14. Dedicated to Abandonment of Traditions -#2.
1976. 12 1/2X19". Unique, Working Proof Only. 300.
15. Dedicated to Abandonment of Traditions -#9.
1976. 12 1/2X19". Unique, Working Proof Only. 300.
16. Dedicated to Abandonment of Traditions -#6.
1976. 12 1/2 X19". Unique, Working Proof Only. 300.
17. Dedicated to Abandonment of Traditions -#7.
1976. 12 1/2X19". Unique, Working Proof Only. 300.
18. Dedicated to Abandonment of Traditions -#3.
1976. 12 1/2X19". Unique, Working Proof Only. 300.

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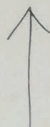
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illus. 47x



1st collage

*

"COMPOSITION"

1964

30x48"

(COLL. TITAGARH PAPER MILL & CO., INDIA)

COLLAGE OF FISH-NET, SAND ETC. ON OIL PAINT
ON CANVAS

BANERJEE

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1973

"NATURE IN MY BACKYARD".

54X50"

Origami-Collage of pillow, cotton, velvet, canvas,
oil stain, pamkin seed, saseme seed, hair and
latex paint on canvas.

BANERJEE



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JUST ABOVE MIDTOWN GALLERY
50 WEST 57th STREET
N.Y., N.Y. 10019, 757-3442

VALUE
450.00

98

ARTIST: **Bannerjee**
TITLE: Myfeelings for Du Jardin des
Tuileries #10 22 x 28 7/11/75
MEDIUM: collage, fumage, pencil on paper
DATE: 4/18/78

ACKNOWLEDGEMENT

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VALUE
450.00

116

ARTIST: Bannerjee
TITLE: A New Way of Looking at Nature-J
8/14/75 20 x 26"
MEDIUM: collage, fumage, watercolor &
DATE: 4/18/78 pencil on paper

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VALUE
450.00

92

ARTIST: Bannerjee
TITLE: A New Way of looking at Nature-E
8/12/75 20 x 26"
MEDIUM: collage, fumage, watercolor, paper
DATE: 4 /18/78 pencil

ACKNOWLEDGEMENT

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VALUE
450.00

89

ARTIST: Bannerjee

TITLE: " A New Way of Looking At Nature I
1975 20 x 26"

MEDIUM: collage, fumage, watercolor & pencil
on paper

DATE: 4/18/78

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VALUE
500.00

107

ARTIST: Bannerjwe

TITLE: "High Noon Summer Suite # 9"
8/3/75 22 x 29"

MEDIUM: collage, fumage, pencil on paper

DATE: 4 /18/ 78

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VALUE
500.00

106

ARTIST: Bannerjee

TITLE: "High Noon Summer Suite #7"

8/3/75 22 x 29"

MEDIA: collage, fumage, pencil on paper

DATE: 4 / 18 / 78

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VALUE
500.00

104

ARTIST: Bannerjee
TITLE: High Noon Summer Suite #5
8/2/75 22 x 29"
MEDIUM: collage, fumage, pencil on paper
DATE: 4 / 18 / 78

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VALUE
450.00

101

ARTIST: Bannerjee
TITLE: My feelings for Du Jardin des
Tuileries # 16 22x28" 7/13/75
MEDIUM: collage, fumage, pencil on paper
DATE: 4/18/78

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JUST ABOVE MIDTOWN GALLERY
50 WEST 57th STREET
N.Y., N.Y. 10019, 757-3442

VALUE
500.00

94

ARTIST: Bannerjee
8-6-76 22.5 x 28"
TITLE: Ram-Horn in Foliage, E
MEDIUM: Origami, collage, fumage, pencil
DATE: 4 / 18 / 78 On paper

ACKNOWLEDGEMENT

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JUST ABOVE MIDTOWN GALLERY
50 WEST 57th STREET
N.Y., N.Y. 10019, 757-3442

VALUE
300.00

216

ARTIST: BANERJEE
TITLE: DEDICATED TO ABANDONMENT OF TRADITIONS
#9. 1976. 12 1/2 X 19". Unique. W.P. only
MEDIUM: Carbontransfer, origami-collage on paper
DATE: 6 / 3 / 78

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JUST ABOVE MIDTOWN GALLERY
50 WEST 57th STREET
N.Y., N.Y. 10019, 757-3442

VALUE
150.00

207

ARTIST: BANERJEE

TITLE: BUT WHAT RUNS BENEATH THE SEA? 1977

18 1/2 X 30". Ed. of 10

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6/3/78

ACKNOWLEDGEMENT

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N.Y., N.Y. 10019, 757-3442

VALUE
300.00

218

ARTIST: BANERJEE

TITLE: DEDICATED TO ABANDONMENT OF TRADITIONS #7
1976. 12 1/2 X 19". Unique, w.p. only

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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VALUE
150.00

214

ARTIST: BANERJEE

TITLE: TRANSPARENT TRANSITION (1er), 1976
25 X 19" Ed. of 12, A/P 5, W.P. 2

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6/ 3/ 78

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JUST ABOVE MIDTOWN GALLERY
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N.Y., N.Y. 10019, 757-3442

VALUE
200.00

206

ARTIST: BANERJEE

TITLE: Nature Transalpine---to Yeats. 1977
20X26". Ed. of 11, w.p. 1

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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N.Y., N.Y. 10019, 757-3442

VALUE
300.00

215

ARTIST: BANERJEE

TITLE: DEDICATED TO ABANDONMENT OF TRADITIONS

#2, 1976. 12 1/2X19", Unique, w.p. only

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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N.Y., N.Y. 10019, 757-3442

VALUE
300.00

203

ARTIST: BANERJEE

TITLE: "KNOWTOWN TO NATURE", 1977.

MEDIUM: Ed. of 9, w.p. 1, 30 X 44 1/2"

DATE: Carbon transfer, Origami-collage on paper
6/3/78

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VALUE
350.00

201

ARTIST: BANERJEE

TITLE: "C FOR CRUZ, DENNIS", 1978

Ed. of 4 42 x 30 1/2"

MEDIUM: Carbontransfer, origami-collage on pap.

DATE: 6 / 3 / 78

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VALUE
300.00

219

ARTIST: BANERJEE

TITLE: DEDICATED TO ABANDONMENT OF TRADITIONS

#3. 1976. 12 1/2 X 19". Unique. w.p. only

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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VALUE
150.00

212

ARTIST: BANERJEE
TITLE: TRIBUTE TO 200 TIMES 4th OF JULY ('76)
1976. 20 X 26". Ed. of 25, A/P 4,
MEDIUM: w.p.1 Carbontransfer, origami-collage
DATE: 6 / 3 / 78

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VALUE
160.00

209

ARTIST: BANERJEE

TITLE: TRIFORM OF PAIN 1976 19 X 12 1/2"
Ed. of 10, A/P 4

MEDIUM Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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JUST ABOVE MIDTOWN GALLERY
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VALUE
160.00

210

ARTIST: BANERJEE

TITLE: QUATERNITY, 1976 12 1/2 x 19"

Ed. of 12, a/p4

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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JUST ABOVE MIDTOWN GALLERY
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VALUE
150.00

211

ARTIST: BANERJEE

TITLE: ASTONISHING ATTEMPT! 1976 19 X 12 1/2"
Ed. of 22, A/P 3, w.p. 2

MEDIUM: Carbontransfer, origami-collage on paper

DATE: 6 / 3 / 78

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VALUE
150.00

213

ARTIST: BANERJEE
TITLE: EXTREMISM MAKES THE DIFFERENCES, 1976
20 X 26", Ed. of 25 A/P 5, w.p. 2
MEDIUM: Carbontransfer, origami-collage on paper
DATE: 6 / 3 / 78

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JUST ABOVE MIDTOWN GALLERY
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VALUE
225.00

204

ARTIST: BANERJEE

TITLE: "THE POEMS FILLED WITH EDGES", 1977
26 X 40". Ed. of 3, w.p. 3

MEDIUM: Carbontransfer, Origami-collages on paper

DATE: 6/3/78

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VALUE
300.00

217

ARTIST: BANERJEE
TITLE: DEDICATED TO THE ABANDONMENT OF TRADI-
TIONS # 6. 1976. 12 1/2 X19" Unique.
MEDIUM: w.p. only.
Carbontransfer, origami-collage on paper
DATE: ~~6 13 78~~

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VALUE
160.00

208

ARTIST: BANERJEE

TITLE: MIZZLY MYSTERY 1977 22 X 23 1/2"

Ed. of 9, w.p. 1


MEDIUM Carbontransfer, origami-collage on paper

DATE: 6/ 3/ 78

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 JUST ABOVE MIDTOWN GALLERY 50 WEST 57th STREET N.Y., N.Y. 10019, 757-3442	VALUE	202
	300.00	

ARTIST: BANERJEE

TITLE: "MY FORMIDABLE QUEST AGAINST DARKNESS"
1977. Ed. of 9, w.p. 1, 50X19"

MEDIUM: Carbontransfer, origami-collage on pap.

DATE: 6 / 3 / 78

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VALUE
500.00

114

ARTIST: Bannerjee
TITLE: Rythhym of rootage series 4/IV
7/27/77 22x 30
MEDIUM: Carbon transfer, origami-collage
DATE: 4 / 19 78

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VALUE
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113

ARTIST: Bannerjee

TITLE: Rythm of Rootage series 3/IV
7/26/77 22 x 30

MEDIUM: carbon transfer, origami-collage

DATE: 4 18 / 78

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VALUE
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112

ARTIST Bannerjee

TITLE: Rythm of Rootage Series 2/IV
7/25/77 22 x 30


MEDIUM: carbon transfer, origami-collage

DATE: 4 18 /78

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ARTIST: Bannerjee			
TITLE: Rythm of Rootage series 1/IV			
7/10/77 22 x 30			
MEDIUM: Carbon transfer, origami-collage			
DATE: 4 / 18 78			
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VALUE
450.00

109

ARTIST: Bannerjee

TITLE: Loggias #1 1.27.77 19 x 25

MEDIUM: collage, fumaage, pencil on paper

DATE: 4/18/78

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VALUE
450.00

110

ARTIST: Bannerjee
TITLE: Loggias #2 1/28/77
19 x 25
MEDIUM: collage, fumage, pencil on paper
DATE: 4 / 18 78

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VALUE
450.00

102

ARTIST: Bannerjee
TITLE: "Nature's Forever Spirit,
series 8/VIII 2/19/76
MEDIUM: collage, fumage, pencil on paper
DATE: 4/18/78 22 x 28

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N.Y., N.Y. 10019, 757-3442

VALUE
450.00


117

ARTIST: Bannerjee
TITLE: Nature's Forever Spirit series
3/VIII 1976 22 x 28"
MEDIUM: collage, fumage, pencil on paper
DATE: 4/18/78

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	JUST ABOVE MIDTOWN GALLERY 50 WEST 57th STREET N.Y., N.Y. 10019, 757-3442	VALUE 450.00	117
Bannerjee Nature's Forever Spirit series 3/VIII 1976 22 x 28" collage, fumage, pencil on paper rd.- 4/18/ XX 78			
ARTIST:	Bannerjee		
TITLE:	Nature's Forever Spirit series		
MEDIUM:	3/VIII 1976 22 x 28"		
DATE:	collage, fumage, pencil on paper		
	4 18 78		
SHIPPING LABEL			


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VALUE					
500.00					
ARTIST: Bannerjee					
TITLE: 8-4-76 22.5 x 28"					
Ram-Horn in Foliage, C					
MEDIUM: Origami, collage, fumage, pencil					
DATE: 4 18 / 78 on paper					
ACKNOWLEDGEMENT					


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VALUE					
500.00					
ARTIST: Bannerjee					
TITLE: Ram-Horn Foliage, A					
8-2-76 22.5 x 28"					
MEDIUM: Origami, collage, fumage, pencil					
DATE: 4/18/78 on paper					
ACKNOWLEDGEMENT					

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	400.00	

ARTIST: Bannerjee
TITLE: Tribute to Abstraction in nature #7
MEDIUM: collage, fumage, watercolor, pencil
DATE: 4/18/78 on paper

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	JUST ABOVE MIDTOWN GALLERY 50 WEST 57th STREET N.Y., N.Y. 10019, 757-3442	VALUE 450.00	118
Bannerjee "Most Unwanted Weeping Willow" series A/D 21.5x26.5" 7/9/77 fumage, collage, pencil on paper 4rcd.- 4/18/78			
ARTIST: Bannerjee TITLE: "Most Unwanted Weeping Willow"--A/D 21.5 x 26.5" 7/9/77 MEDIUM: fumage, collage, pencil on paper DATE: <u>4/18/78</u>			
SHIPPING LABEL			


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VALUE					
400.00					
Bannerjee Tribute to Abstraction in Nature #2 20 x 26" 7/20/75 collage, fumage, watercolor & pencil on paper rcd.- 4/18/78					
ARTIST:	Bannerjee				
TITLE:	Tribute to Abstraction in Nature #2 XXXXXX 20 x 26" 7/20/75				
MEDIUM:	collage, fumage, watercolor &				
DATE:	4 18 78 pencil on paper				
SHIPPING LABEL					


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Bannerjee Most Unwanted Weeping Willow--b/D 7/12/77 21.5 x 26.5" fumage, collage, pencil on paper rcd.- 4/18/78			
ARTIST: Bannerjee			
TITLE: Most Unwanted Weeping Willow--b/D			
7/12/77 21.5 x 26.5"			
MEDIUM: fumage, collage, pencil on paper			
DATE: 4 / 1878			
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Bannerjee Most Unwanted Weeping Willow--c/D 7/14/77 21.5 x 26.5" fumage, collage, pencil on paper rcd.- 4/18/78			
ARTIST: Bannerjee TITLE: Most Unwanted Weeping Willow--c/D 7/14/77 21.5 x 26.5" MEDIUM: fumage, collage, pencil on paper DATE: 4/18/78			
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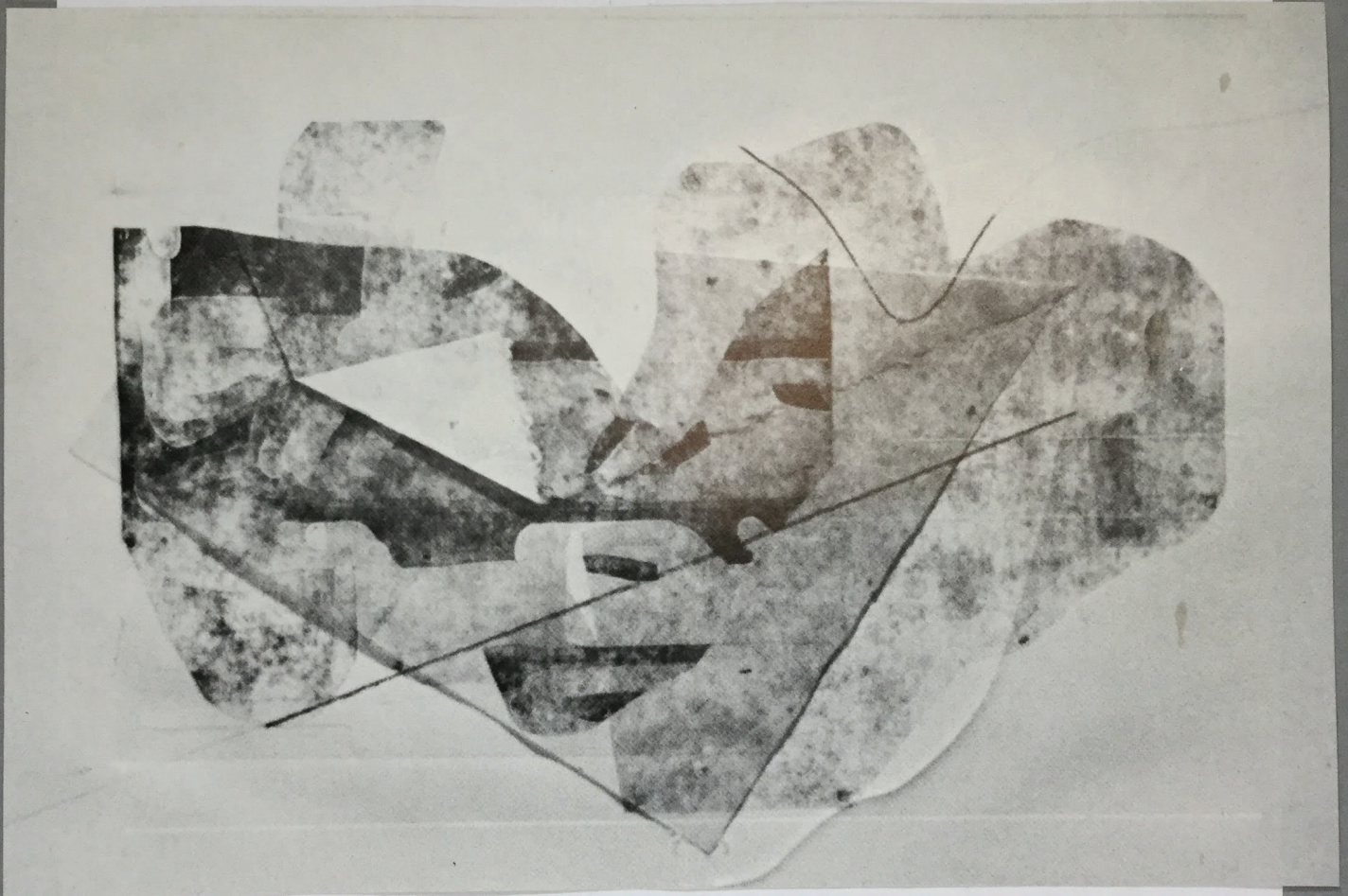
99

ARTIST: Bannerjee
TITLE: My feelings for Du Jardin des
Tuileries #14 22 x 28 7/13/75
MEDIUM: collage, fumage, pencil on paper
DATE: 4/18 78

ACKNOWLEDGEMENT

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