

Thinking Through Drawing

Venue: Cochrane Theatre, Southampton Row, London

(Next to Central Saint Martins College of Art and Design. Nearest Underground station: Holborn)

9.30 Doors open

10.30 Welcome

10.45 Keynote presentation. Joel Fisher

'Notes Towards a Prepositional Drawing'

11.45 Ana Leonor Madeira Rodrigues, Technical University of Lisbon

'Invention, intervention and interaction: the works of Helena Almeida, Lourdes de Castro, Gabriela Albergaria and Inês Teixeira'

12.15 Teresa Carneiro, Drawing Spaces, Lisbon

'Drawing Spaces'

12.45 Lunch break

2.00 Eileen Adams, Director of Power Drawing

'Power Drawing'

3.00 Eduardo Corte-Real, Institute of Visual Arts, Design and Marketing, Lisbon

'A Smooth Guide to Travel Drawing'

3.30 Break

3.45 Plenary discussion.

4.30 Closing remarks and end.

Joel Fisher

'Notes Towards a Prepositional Drawing'

The full potential of drawing is squandered when drawings are seen primarily as things — as nouns. Such a restricted identification of drawing also prevents us from discovering activities that might be understood as drawing in many other human activities. An expanded understanding of drawing effortlessly opens up insights elsewhere.

There are considerably more possibilities when drawing is seen as action — drawing as doing — when drawing functions less as a noun and more as a verb. This expands what drawing can do, but even this can't reveal drawing's full richness.

When we become aware of relational aspects, the possibilities and the nuances multiply. Prepositions are words that express relationships: we need them to identify relative positions. 'Prepositional Drawing' can imagine a drawing toward, or for, or because, or instead, or below, or after... Every preposition establishes a context that does more than surround. There are other ways to think of context than that of a conventional frame.

Ana Leonor Madeira Rodrigues

Technical University of Lisbon

'Invention, intervention and interaction: the works of Helena Almeida, Lourdes de Castro, Gabriela Albergaria and Inês Teixeira'

Drawing is an activity that mobilizes perception, mind, and body in a unique way to establish a specific kind of communication that detours verbalization. Looking at an object in order to draw it implies a disciplined and organized observation; clearly different from a vague glance. It is rather an active looking at what is being drawn, at what one wants to see. In this way, drawing becomes a way of acquiring knowledge and of investigating the visual world.

Drawings consist not only of an actual record of the gesture of drawing but also contain, concealed, all the movements made to obtain that record. And both the lines drawn and the movements needed to accomplish them are recognized by the observer's perception. What the eyes see when looking at a drawing challenges our brain to experience physically gestures and actions. While we ourselves may not be able to accomplish such actions we are nevertheless able to identify what actions were needed to achieve the lines we see. What was drawn undresses itself before our eyes from the undifferentiated whole and acquires a presence and a defined visual percept. However drawing also establishes different levels of results depending on what the drawer is expecting to achieve.

In this presentation, I will explore the creative process of drawing through the works of the Portuguese artists Helena Almeida, Lourdes de Castro, Gabriela Albergaria, and Inês Teixeira.

Eduardo Corte Real

Institute of Visual Arts, Design and Marketing, Lisbon

'A Smooth Guide to Travel Drawing'

In recent years research on drawing, about drawing and through drawing has seen advancements and thrilling results. Taught by institutions since the Florentine Academia del Disegno in 1563, drawing has been practiced both as a methodological tool for countless disciplines and explored as an independent artistic field.

The presentation describes my teaching and research experience since the late 1980s in graduate programmes such as Architecture, Design, Visual Culture and Photography. It charts an enquiry into what drawing is and what drawing research could be. It involves tactics of neutrality and perspicacity in observation drawing and reveals some applications of knowledge in teaching. With reference to my recently published book 'The Smooth Guide to Travel Drawing', and the related blog, I will introduce the 'Double Dry Martini Glass Model for Drawing Research'.

Eileen Adams

Director of Power Drawing

'Power Drawing'

The Campaign for Drawing undertakes advocacy, education and research into the use of drawing as an effective tool for learning, engagement and enjoyment. In her presentation on *Power Drawing*, Eileen Adams reflects on how the Campaign's professional development programme makes connections between research and development. She identifies ways in which educators in schools, museums, galleries and heritage sites have been encouraged to engage in action research to embed the use of drawing in their professional practice, and shows how the results of their efforts are disseminated to develop the field.

Teresa Carneiro

Director, 'Drawing Spaces', Lisbon

'Drawing Spaces'

'Drawing Spaces' is a project space, based in Lisbon, which promotes artistic residencies, formal and informal talks, monthly conferences, and a series of 'Drawing Lessons' presented by artists and invited researches. It gathers national and international participants, which, on many occasions, are encouraged to interact/collaborate together. It also offers, on a regular basis, various workshops and activities directed to students and the general public. Many of these are developed to engage the participants, through drawing practices, in the residency projects; frequently, artists are directly involved in the organization of such activities. The main aim of Drawing Spaces is to promote investigative practices around drawing, in the most opened sense; therefore, we don't tend to separated thinking from drawing, as we consider and explore drawing as a mode of thinking, but also that thinking can function as a mode of drawing while forming ideas. Finally, our aim is also to explore the idea that to think drawing is necessarily an act of 'drawing the thinking of drawing'. Last year we hosted 12 artistic residencies, talks, activities and 'Drawing Lesson'. This presentation will briefly discuss some of these past projects and related conferences/activities/drawing lessons; but also present new projects that have already started, and others which will take place during 2009/2010. I will, therefore, not aim to achieve or present any kind of conclusion by talking about drawing spaces in terms of an opened project; my goal is to present examples of various drawing practices and the ways in which they present themselves as different possibilities to relate drawing to thinking processes.

BIOGRAPHIES

Joel Fisher

Joel Fisher has enjoyed a distinguished career as an artist and his work appears in many major collections. He has had numerous solo and group exhibitions worldwide. Joel Fisher often incubates ideas for his art over long periods. His work has been described as processual and by consequence serial – evolving from seemingly trivial starting points, such as unaccounted for fibres on the surface of handmade paper. Fisher's work reveals a process of finding, making and transforming, given meaning through technical skill, imagination, creativity, artistic quality, and humour. What things are, and how they come about are questions that reoccur in his work. His drawings show an interest in ideas of 'source' as the moment when something changes its mode of existence. His work attaches importance to the most basic ontological issues; embedded in the emerging nature of the drawing is the possibility of a future object. The role of the drawing is to precede and process the sculptural material.

Joel Fisher's CV appears at the end of this document.

Eileen Adams

is a freelance consultant whose work links art, design, environment and education. Her wealth of experience as a teacher, lecturer, examiner, researcher and writer, both in the UK and worldwide, reflects her interest in people's engagement in cultural and artistic life. Her publications focus on different aspects of education for participation, public art and drawing. She is currently Director of *POWER DRAWING*, the professional development programme of the Campaign for Drawing and is a Commissioner for the Design Commission for Wales.

Ana Leonor Madeira Rodrigues

Dr Ana Leonor Madeira Rodrigues is Associate Professor for Drawing and Head of the Department for Drawing, Geometry and CAD at the Faculty for Architecture, Technical University of Lisbon. She is an artist and researcher interested in the cognitive processes of the act of drawing and in its specificity as a mode of non verbal communication. She works mainly with mixed media (photo, video, text) drawing and painting. She held two solo exhibitions in Lisbon this year.

Ana Leonor has published the following books: *O Desenho, Ordem do Pensamento Arquitectónico*, ('Drawing, the Order of Architectonic Thinking'), 2000; *O Desenho*, ('Drawing') 2003; *Queimado Por Azul*, ('Burned by Blue') 2006; *Ensaio nas Margens do Futuro, Sentidos e Significações*, ['Essays at the margins of the Future, Senses and Significations'] Estampa, Lisbon, 2007.

Eduardo Corte-Real

Graduated in Architecture in 1984 and initially taught drawing at Faculdade de Arquitectura da Universidade Tecnica de Lisboa. He concluded his PhD in 1999 after periods of study in Italy (the Gabinetto Disegni e Stampi degli Uffizi) and in the UK (The RIBA Drawings Collection). In 2001 Eduardo Corte-Real published *O Triunfo da Virtude, As Origens do Desenho Arquitectonico* (The Triumph of Virtue, The Origins of Architectural Drawings). Since 1999 he has worked for the IADE, the Institute of Visual Arts, Design and Marketing in Lisbon, where he is Associate Professor, President of the Scientific Board, and researcher at UNIDCOM/IADE. He also coordinates the Masters course in Design and Visual Culture. He is Editor in Chief of the online journal 'The Radical Designist (ThRaD, www.iade.pt/designist).

Teresa Carneiro

Teresa Carneiro is the Director of 'Drawing Spaces', Lisbon, through which she has organized and curated residencies and exhibitions with national and international participants, as well as workshops and conferences where she also participated as a speaker.

(<http://drawingspacesen.weebly.com/index.html>).

She holds a Bachelor in Sculpture by the Faculty of Fine Arts, University of Lisbon; a Specialty in Drawing by the Massana School, Barcelona (with a merit scholarship from the same institution); a Post-Baccalaureate in Fine Arts by the Maryland Institute College of Art, Baltimore; an MA in Drawing by the Wimbledon College of Art, London (with a scholarship from the Gulbenkian Foundation), and has been developing a practice-based PhD in Drawing since 2004 at the School of Fine Art History of Art and Cultural Studies, University of Leeds (with a scholarship from FCT). She worked as a lecturer in Drawing at IADE, Institute of Visual Arts Design and Marketing, Portugal, and as BA dissertation Supervisor at Leeds College of Art and Design, UK. For the past years, she has been running 'Drawing Blocks' for the 'Printed Textiles and Surface Pattern Design' and lecturing at the 'Advanced Drawing Elective' at Leeds College of Art and Design, UK. She has participated in several exhibitions and residencies in the UK, including the project 'failed screws' developed at MEANTIME Gallery, Cheltenham, in November 2008. During August and September 09 she participated in a residency hosted by 'Cultivamos Cultura' (We Cultivate Culture') in the South of Portugal. This project, called 'Communitarian Weaving, S. Luis' was based at the Elderly Centre in S. Luis, Alentejo, and was developed with the participation of the whole community. Forthcoming projects: exhibition of the 'Communitarian Weaving' project at the 'Cultivamos Cultura' space in S. Luis, and, later on, in April 2010, at Cristina Gerra Gallery, Lisbon; residency and exhibition at 'Fábrica dos Talentos' (Talents Factory), Oporto, involving a programme with young single mothers (12-14 years old). Teresa has also participated in various conferences, namely at the 'Creative Practice Practice, Creative Research - Materiality, Process, Performativity', at York St Johns University, April 2009, with the paper 'The indisciplinary of drawing'.

Joel Fisher

PUBLIC COLLECTIONS

Arts Council of Great Britain, London

Art Complex Museum, Duxbury, Mass

Australian National Gallery, Sydney

Kunstmuseum Bern, Switzerland

HYPERLINK "<http://www.artfacts.net/index.php/pageType/instInfo/inst/7142>"Künstlerhaus Palais Thurn & Taxis, Bregenz

The Brooklyn Museum, New York

Butler Institute of Art Youngstown, Ohio

Chase Manhattan Bank, New York

Cincinnati Art Museum, Ohio

Castellani Art Museum, Niagara University

Coburn Gallery, Kenyon College, Gambier, Ohio

FNAC (Fond de la ville de Paris) France

Fogg Art Museum, Harvard University

FRAC Picardie, Amiens

HYPERLINK "<http://www.artfacts.net/index.php/pageType/instInfo/inst/9344>"FRAC - Limousin, Limoges

FRAC Ile de France, Paris France

HYPERLINK "<http://www.artfacts.net/index.php/pageType/instInfo/inst/7390>"FRAC - Ile-de-France Le Plateau, Paris

Museum of Contemporary Art, Ghent, Belgium

Georgia Museum of Fine Arts, Athens, Georgia

Groninger Museum, Groningen, Holland

Hara Museum of Contemporary Art, Tokyo

Kunstmuseum Luzern, Lucern, Switzerland
Malmo Museum, Malmo, Sweden
Moderna Museet, Stockholm, Sweden
HYPERLINK "<http://www.artfacts.net/index.php/pageType/instInfo/inst/2914>"MIT List Visual Arts Center,
Cambridge, MA
Museum of Modern Art, New York
Museum Sztuki W Lodzi, Lodz, Poland
Musée d'Angers Anger, France
Musée d'Art Contemporain de Rochechouart, France
Municipal Art Gallery, Leeds, England
New York Stock Exchange, New York
Neues Museum Weserburg Bremen, Germany
Center Georges Pompidou, Paris
Prudential Life, , New York
Miami Art Museum, Miami Florida
Musée d'Art e Architecture, Toulon
Museum of Fine Art, Richmond, Virginia
Museum of Fine Arts, Charlottesville, Virginia
S.M.A.K Stedelijk Museum voor Actuelle Kunst, Gent
SuHo Memorial Paper Museum, Taipei, Taiwan
Staatliche Museum, Berlin
Stadisches Museum, Monchengladbach, West Germany
Stedelijk Museum, Amsterdam
Tate Gallery, London
Tehran Museum of Contemporary Art, Tehran
The Tokushima Museum of Art, , Japan
University of Alaska : Museum of the North Fairbanks, Alaska
Victoria and Albert Museum, London
Wadsworth Atheneum, Hartford, Ct
Weathspoon Art Gallery, Greensboro, North Carolina

Joel Fisher

SOLO EXHIBITIONS

2009 **Apographs** Centre for Recent Drawings (C\$RD) *

2008 **The Inventory Sculptures : Joel Fisher** Gallery Bernard Bouche, Paris

2007 **The Secret Paintings** Art Affairs Gallery, Amsterdam

2003 **Isography** Artaffairs Gallery, Amsterdam
Secretus & Secerne Hatton Gallery, Newcastle-upon-Tyne

2001 **Summary** European Ceramic Work Centrum (EKWC) 's-Hertogenbosch, Holland
Link Rockefeller Apartments NYC, curated by Joyce Schwartz

2000 **Artist in Residency Exhibition** George Frasier Gallery, Univ of Auckland, N.Z.
Trait Union United Nations, New York. sponsored by the French Association

1999 **Six Touchable Sculptures & a Suite of Drawings"**
Galerie Farideh Cadot, Paris

1998 **Punctuated Memory**
Hubert Winter Gallery at Kontorhaus Berlin
Project Room, Stux Gallery New York

1997 **Sculptures and Wall Projections**, Stux Gallery, New York
Mosaic Evolution" Art Affairs/ Antoinette de Stigter, Amsterdam

1996 **Les Incunables : Chapitre 1-Premières sculptures"** Galerie Farideh Cadot, Paris

1995 **Fingere** Galerie Rochefort, Montreal
The Red Mill Gallery, VSC Johnson, Vermont

1994 **Light" Catchers** Lawrence Markey Gallery, New York
 Galerie Hubert Winter, Vienna
 Bellas Artes, Sante Fe
Circle Galerie Farideh Cadot, Paris
 Ben Shahn Gallery, William Patterson College, New Jersey *

1993 Gallerij S-65, Aalst, Belgium
 Galerie Farideh Cadot, Paris
As If or Other Than Antoinette de Stigter, Amsterdam

1992 C. Grimaldis Gallery, Baltimore
 International Bird Museum, South Hampton, NY

1991 Galeria Comicos / Luis Serpa, Lisbon
 Galerie Hubert Winter, Vienna
 Galerie Raymond Bollag, Zurich *
 Art Affairs / Antoinette De Stigter, Amsterdam
 Barbara Gross Gallerie, Munich *
Forms of Attachment Galerie Farideh Cadot, Paris *

1990 **New Sculptures"** Galerie Farideh Cadot, Paris
Works from London 1979-82 Farideh Cadot Gallery, New York *

1989 C. Grimaldis Gallery, Baltimore
 Nigel Greenwood Gallery, London

Circumstances Diane Brown Gallery, New York
 Galeria Comicos / Luis Serpa, Lisbon, *

1988 Gallery Shimada, Yamaguchi, Japan *
 Gallerij S-65, Aalst, Belgium
Subtle Delusions Diane Brown Gallery, New York

1987 Galerie Farideh Cadot, Paris *
 Galerie Susanna Kulli, St. Gallen,
Unfair to Facts Diane Brown Gallery, New York *
 Matrix Show, University Art Gallery, Berkeley & Santa Barbara

Image and Idol Farideh Cadot Gallery, New York

1986 Dart Gallery, Chicago
 Galerie Farideh Cadot, Paris
 Anders Tornberg Gallery, Lund, Sweden
 Nigel Greenwood Gallery, London

1985 Gallerij S-65, Aalst, Belgium
 Diane Brown Gallery, New York

1984 **Second Furlong** Matt's Gallery, London *
Between two and Three Dimensions" Kunstmuseum Luzern
 Lucern *& Westfalischer Kunstverein, Munster
 Diane Brown Gallery, New York
 Galerie Toni Gerber, Bern

1983 Galerie Farideh Cadot, Paris

1982 **Joel Fisher: Paper works 1970-1982**
 Riverside Studios, London
 Nigel Greenwood Gallery, London

1981 **Breaking the Pattern** Spectro Arts Workshop,
 Newcastle Upon Tyne
 Gallery Michele Lachowsky, Brussels
 LYC Museum, Banks, Cumbria
 Anders Tornberg Gallery, Lund, Sweden

1980 Galerie Toni Gerber, Bern
 Galerie Farideh Cadot, Paris

- New 57 Gallery, Edinburgh *
- 1979 Nigel Greenwood Gallery, London
 Galerie Michele Lachowsky, Brussels
 Graeme Murray Gallery, Edinburgh
 Matt's Gallery, London
 Salvatore Ala, Milano
- 1978 Stedelijk Museum, Amsterdam *
 Nigel Greenwood Gallery, London
Influence Foksal Gallery, Warsaw
- 1977 Max Protech Gallery, New York
 Lia Rumma, Naples
 Palais des Beaux Arts, Brussels
 Cultural Information Centrum, Ghent, Belgium
 Oliver Dowling, Dublin
 Gallery Kiki Maier-Hahn, Dusseldorf
 Museum of Modern Art, Oxford *
 Galerie Akumulatory, Pozan
- 1976 Max Protech Gallery, New York
 Galleria Marilena Bonomo, Bari, Italy *
 Salvatore Ala, Milan
 Nigel Greenwood Gallery, London
 Galleria 2, Stuttgart
- 1975 **An Irrevocable Action** Städtisches Museum, Monchengladbach *
 Max Protech Gallery, Washington, D.C.
 112 Greene Street, New York
 Galerie Ernst, Hanover
 Galerie Folker Skulima, Berlin
 Galleria Forma, Genoa
- 1974 Galerie Folker Skulima, Berlin *
 Galerie Ileana Sonnabend, Paris
 Neue Galerie / Sammlung Ludwig Aachen (Aix-la-Chapelle) *
- 1973 The New Gallery, Cleveland
 Galerie Stampa, Basel
- 1972 Galerie Ileana Sonnabend, Paris
 Galleria Marilena Bonomo, Bari, Italy
- 1971 Victoria and Albert Museum, (Loan & Traveling Exhibit)
 Nigel Greenwood Gallery, London
- 1970 **Grounds** Whitney Museum Art Resource Center, New York **Double Camouflage** Mansfield
 Arts Center, Mansfield Ohio *
- 1968 **Storm Laurels** Robert Bowen Brown Gallery, Kenyon College,
- 1961 Corso's Wine Shop , Salem Ohio

Joel Fisher

GROUP EXHIBITIONS

2009

Andrew Burton, Joel Fisher & Becky Woodhouse Waygood Gallery Newcastle-upon-Tyne
 Helen Day Art Center, Indoor Sculpture Exhibition Stowe, Vermont

2008

des letters entre les lignes Fonds regional d'art contemporain de Picardie France
Smaak & Kraak curated by Andrea Wach and Marc Kohlen, HYPERLINK
"<http://www.tiendschuur.net/>"Tiendschuur, Tegelen, Netherlands
Exposed! 2008 Outdoor Sculpture Show Stowe, Vermont
Recovered Works Vermont Studio Centre, Johnson Vermont

2007

Farideh Cadot Gallery, Paris
Collection Roger & Hilde Matthys MDD Museum Dhondt-Dhaenens, Deurle
Permanent Collection Selection Tate Modern London
Exposed! 2007 Outdoor Sculpture Show in Stowe Vermont
The Connecting Principle University of Newcastle

2006

Anatomy Acts (touring until 2008) *
Exposed! 2006 Outdoor Sculpture Show Stowe Vermont
Matera MUSMA

2005

A Forest Rises: Ecology and Art LipLim Art Museum, Korea *
Situation Bleibtreu Gallery Berlin
Exposed! 2005 Outdoor Sculpture Show Stowe Vermont

2004

Far from the Sea: October Foundation 1998-2003 Vanderbilt University
Small is Beautiful Art Affairs Gallery Amsterdam

2003

Poetiche dello Spazio Il Prisma Galleria d'Arte curated by Victor de Circasia *

2002

The Connecting Principle University of Newcastle
Drawing Invitational FAWC Fellows , Provincetown

2001

From the Ashes C.U.A.N.D.O. benefit New York
Form and Displacement Gallery Korea New York
Le Corp Mis a Nu, Donjon de Vez , France

*

Extra Art: A Survey of Artist's Ephemera 1960-1999
Vor-Sicht Rück-Sicht 8.Triennale Kleinplastik Fellbach. Germany
Paper Museum, Taiwan

2000

The Eye of the Storm Parco La Mandria, Torino Italia
Dream Machines National Touring Exhibition (GB), curated by Susan Hiller *
Double Debut Willoughby Sharp Gallery, New York
Local Papers curated by Fran Kornfeld Williamsburgh Art & Historical Center
Interply PILOT project room, Auckland, New Zealand
Ten Times Over and More anniversary exhibition Art Affairs Gallery
Stock from the Last Century HYPERLINK
"<http://www.artfacts.net/index.php/pageType/instInfo/inst/78>"Art Affairs Gallery

1999

Flowers for the Opening Frontstore, Basel, Switzerland
Exhibition Posters Lawrence Markey Gallery New York

1998

Acts of Faith curated by Willoughby Sharp, A Lubelski Gallery, New York
Heroes and Heroines, curated by Willoughby Sharp New York

1997

Odeurs...une Odysée Passage de Retz, Paris
Frac Picardie exhibition,
VIII Biennale of Prints & Drawings, Taipei

Irredeemable Skeletons Shillam & Smith, London
Habakuk & Co, a curtsy to Max Ernst” Art Affairs Amsterdam
Farideh Cadot Gallery, Paris
@ curated by Willoughby Sharp Satellite Long Island City New York

1996

Contact Prints Galeria Foksal, Warszawa,

Schwere-Ios Landesmuseum, Linz, Museum Budapest *
Graphite auf Papier Thomas von Lintel Galerie, München
Dessins en Séries La Maison de la Culture d’Amiens FRAC Picardie
Blitz Galerie Rochfort in Toronto

Korrekturen/Jahrtausendwende Ausstellung Krems, Austria
In Site Tblinsi, Republic of Georgia
Figure to Object Karsten Schubert Gallery & Firth Street Gallery, London*
Sammlung Toni Gerber in Kunstmuseum Bern Bern, Switzerland*
20th Century American Sculpture at The White House Wash. DC*
Transitions Gallery Farideh Cadot, Paris*

1995

Forme Uniche Della Continuita Nelle Spazio Galeria Serpa Lisbon
Works on Paper Todd Gallery, London
Galerij S 65, Aalst, Belgium

1994

Lawrence Markey Gallery, New York
Grimaldis Gallery Baltimore, Maryland
Site Seeing Bardamu Gallery, New York
Chance, Choice and Irony Todd Gallery London
Chance, Choice and Irony John Hansard Gallery, Southampton *
Across the River and into the Trees (curated by by Collins & Milazzo) Rushmore Festival Woodbury, N.Y.
5th Paper Biennale Leopold Hoesch Museum, Duren, Germany *
L’Art Americain, dans les Collections Publiques Francaise des Province, Musee de Toulon *

1993

Andere Lander-- andere Sitten Nationalgalerie Prague *
Konkrete Kunst im Wandel Galerie Heseler, Munich, Germany
Jour Tranquilles a Clichy organized by Alain Kirili Paris France
Jour Tranquilles a Clichy Tennisport, New York
Parceling Perception Four Walls, New York
Floor Show Anders Tornberg Gallery, Lund, Sweden
Drawings by Sculptors C. Grimaldis Gallery Baltimore
Hyper Cathexis Stux Gallery, New York
Tom Chimes, Joel Fisher, Bill Walton Larry Becker Gallery, Philadelphia
Concurrencies II curated by Lucio Pozzi, William Patterson College, NJ
Celebrating Art & Architecture Federal Reserve Building, Wash DC

1992

Process to Presence:Issues in Sculpture Locks Gallery, Philadelphia
In a Silent Way, Hoogstraten, Belgium
All About Paper Galerij S65, Aalst, Belgium
Singular and Plural, Drawings and prints 1945-1991 The Museum of Fine Arts, Houston, Texas
Floor Show Anders Tornberg Gallery, Lund, Sweden
Joel Fisher, Markus Raetz, Daniel Tremblay Galerie Farideh Cadot, Paris

1991

Ibsenhuset, Skien, Norway
Plaster at Last curated by Alain Kirili, New York Studio School
Oeuvres sur Papier Farideh Cadot Gallery, Paris
Kunst als Grenzebeschreitung: John Cage & die Moderne Neue Pinakothek, München

1990

Castelli, Fisher, Raetz, Rousse, Usle
Galerie Farideh Cadot, Paris
Drawings by Sculptors Baltimore Museum of Art
Between Two Worlds Credit Suisse exhibit, New York *

Hand, Body, House: Approaches to Sculpture Ben Shahn Galleries, Wayne, NJ *
European Paper Artists Glasgow Print Studio, Glasgow, Scotland *
Works on Paper Larry Becker Gallery, Philadelphia

1989

4 Americans- Aspects of Current Sculpture, Brooklyn Museum *
Micro-Sculpture, University of Rhode Island, Kingston
Graeme Murray Gallery, Edinburgh
Major Works Galerie Farideh Cadot, Paris
3 Bildhauer - zeichnungen Galerie Albrecht, Munich
Das Land der Tieferen Einsichten B. Gross Gallery, Munich *
Blick auf Bronzeplastik Hiltrud Jordan Gallery, Koln
Baumgarten Gallery, Washington DC
Judy Youens Gallery, Texas
Willoughby Sharp Gallery
Max Protetch Gallery, New York
Cleveland Center for Contemporary Art
Ut Poesis Museum Kunstmuseum Bern, Switzerland
The Crisis of the Object Galeria Comicos, Lisbon
Diane Brown Gallery, New York

1988

Magasin 3 Stockholm *
Idea/ Image Crown Point Press, New York & San Francisco
Sidaide Halle Sud, Geneve

On The Wall Nigel Greenwood Gallery, London
Marianne Eigeneer & Joel Fisher The Swiss Institute, NY *
Primary Forms, Mediated Structures, Massimo Audiello Gallery, New York
The Inscribed Image Lang & O'Harra Gallery New York

1987

Rudolph Zwirner Gallery, Cologne
C. Grimaldis Gallery, Baltimore, Maryland
The New Poverty curated by Collins and Milazzo, J Gibson Gallery, New York
The Human Form, The Spiritual Vision curated by Ken Tisa, Alexander Wood Gallery, New York
Sculpture Dart Gallery, Chicago
Vessel curated by Tony Stokes, Serpentine Gallery, London
Zeichnungen/Drawings Harry Zellweger, Basel
L'etat des Choses 2 Kunstmuseum Luzern, Lucern, Switzerland
Drawings Mark Richard Gallery, Los Angeles
Recent Sculpture: Fisher, Kendrick, and Lobe Blum Helman Gallery, New York
Inductive Geometries Diane Brown Gallery, New York
Structure to Resemblance: Eight Sculptors Albright Knox Gallery, Buffalo * **Synthesis: An Aspect of Contemporary Sculpture** Fuller Goldeen Gallery, SF

The Ironic Sublime curated by Collins & Milazzo Albrecht Gallery, Munich
Liquid Forms -Bronze, Plaster, & Polyester Moore College, Philadelphia*
Boundaries Sander Gallery, New York
Modern and Contemporart Drawing and Sculpture Cook Fine Art New York
Zeichnungen Galerie Swidbert, Dusseldorf*
Stichting Art Paper 87 Jan van Eyck Akademie (traveled to Maastricht, Arnhem, Duren, Hasselt, Delft)*
Art Cake -private sammeln gegenwartskunst, Kunsthaus Zurich *
Plaster, Bronze, Polyester Moore College, Philadelphia

1986

Sculpture Sein Curated by Harald Szeeman, Kunsthalle Dusseldorf *
Europa-Amerika Museum Ludwig, Koln *
Particulars Baskerville and Watson Gallery, New York
Ultrasurd curated by Collins and Millazo, S.L. Simpson Gallery, Toronto*
Wall Forms Saxon Lee Gallery, Los Angeles
Drawings by Sculptors Nohra Haime Gallery, New York
Archaic Echoes curated by Dorothy White, Muhlenberg College, Allentown, Pa
Time After Time A sculpture show curated by Collins and Milazzo
Abstract Energy Now Islip Art Museum, New York

Admired Objects John Weber Gallery, New York
Bienale des Friedens Kunsthaus Hamburg*
Chamber Sculptures Marilena Bonomo Gallery, Bari*
American Sculpture: A Selection Arnold Herstand Gallery, New York
L'attitude Galeria Comicos, Lisbon
Esculturas Sobre la Pared Galeria Juana de Aizpuru
Wirken und Wirkung (fur Helga Reitzer) DAAD Gallery, Berlin*
Drawings Janet Steinbaum Gallery, San Francisco
Die Sammlung--Toni Gerber Donation Kunstmuseum Bern*
Summer Group Show Dart Gallery, Chicago
1st International Biennale der Papierkunst Leopold Hoesch Museum, Duren, *

1985

Paper: From Surface to Form curated by Tiffany Bell, City Gallery, Department of Cultural Affairs, New York
Spuren Sculpturen und Monumente, ihrer Prazisen Reise curated by Harold Szeeman, Kunsthaus Zurich
K.I.S. '85 Korea " Institute of Contemporary Arts, Kunsan University, Korea
Sculptor's Drawings Scottish Arts Council, Traveling Exhibition
Eine Ausstellung Dusseldorf
Abstract Drawings and Sculpture Gallery Shimada, Yamaguchi, Japan
Smart Art curated by Joseph Masheck, Carpenter Center, Harvard Univ
Papier Musee des Arts Decoratifs, Lausanne
Papier Japonaise--Art with Japanese Paper Halle Sud, Geneva
2nd Ateliers Internationaux des Pays de La Loire, Ouvres Realisees Abbaye Fontevraud, France
Sculptures: Premiere Approche pour un Parc Foundation Cartier, Jouy-en-Josas, France
Sculptor's Drawings Diane Brown Gallery, New York

1984

Id Bette Stoler Gallery, New York
An International Survey of Contemporary Painting and Sculpture Museum of Modern Art, New York
The British Art Show Birmingham, Sheffield, Edinburgh, Southampton
Small Scale Sculpture Matthews Hamilton Gallery, Philadelphia
Artists Weapons Ted Greenwald Gallery, New York

1983

Edges and Shadows: The Sculpture Show Hayward Gallery, London*
Why Sculpture, Part 1 West Surrey College of Art, Farnham, England*
Between curated by Lucio Pozzi, John Weber Gallery, New York
Douceur de L'Avant-Garde Association 'C'est ried de dire' Rennes, France* "
z.b. **Skulptur** Galerie Tanit, Munich, Germany
Paper as Image Arts Council of Great Britain, Traveling Exhibition
Bronze Nigel Greenwood, London
The Sculptural Line — Drawings by Five Sculptors Damon Brandt, New York

1982

Representing Reality: Fragments from the Image Field Crown Point Press, Oakland, California
Medium Papier Städtisches Galerie Villa Zander, Bergisch Gladbach
Choix pour Aujourd'hui Centre Georges Pompidou

1981

New Works of Contemporary Art curated by Graeme Murray Gallery, Fruit Market Gallery, Edinburgh; and Orchard Gallery, Londondary
Substance and Accident with Colin Crumplin, Arnolfini Gallery Bristol,
Ogrod Poznania Galeria MDA, Warsaw, Poland
Aljofre Barroco Citta di Noto, Seracusa, Italy
Bru 81 (trans Art Express) Brussels
Das Papier Leopold Hoesch Museum, Duren (perhaps 83?)

1980

Critic's Choice Hal Bromm Gallery, New York

1979

Pittura-Ambiente, Palazzo Reale, Milano*
Drawings Museum of Art, University of North Carolina, Chapel Hill

1978

The International Drawing Triennale Wroclaw, Poland (Prize) *
Exhibition of Visual Art Limerick, Ireland (Prize)
Paper The Touchstone Gallery, New York

1977

Materials Dominant Penn State University Art Gallery
Work on Paper Galerie Tanit, Munich, Germany
Georgia Museum of Art, Athens, Georgia
American Art in Belgium Collections Palais des Beaux Arts, Brussels
Moving Hal Brom Gallery, New York

1976

Approaching Painting Hallwalls, Buffalo, New York
Considering Painting Venlo, (touring to Schiedam and Utrecht)
Handmade Paper: Prints and Unique Works Museum of Modern Art, New York.
Vos Papiers, SVP Musee de L'Abbaye St Croix, Les Sables d'Olonne

1975

American Drawings Leverskusen Museum, Germany;
Galleria Arieta, Milan;
Nigel Greenwood Gallery, London

1974

Separation Amerika Haus, Berlin,
Drawings and Other Works Paula Cooper Gallery, New York

1973

Seven Penthouse Gallery, Museum of Modern Art, New York
Musee de Beaux Arts, Grenoble
Galerie Ileana Sonnabend, Paris
8e biennale de Paris Paris *
Aspects de L'Art Actuel Paris
30 International Kunster in Berlin Bonn, West Germany *

1972

New York 1972 Paula Cooper Gallery Exhibiton, Greenwich, Ct
420 West Broadway at the Spoleto Festival Spoleto, Italy
documenta V Kassel, West Germany *
Small Series Paula Cooper Gallery, New York

1971

Cover to Cover-The Clothing Piece Paula Cooper Gallery, New York
112 Greene Street, New York
45° 39' N - 73° 36' W, Conceptual Art Saidye Bronfman Center and Sir George Williams University,
Montreal, Canada

1970

Drawings Paula Cooper Gallery, New York
Summer Group Show Paula Cooper Gallery

1961-70 various regional group shows

* = Catalogue