

SUSAN SCHWALB

A GATHERING QUIET: METALPOINT PAINTINGS AND DRAWINGS



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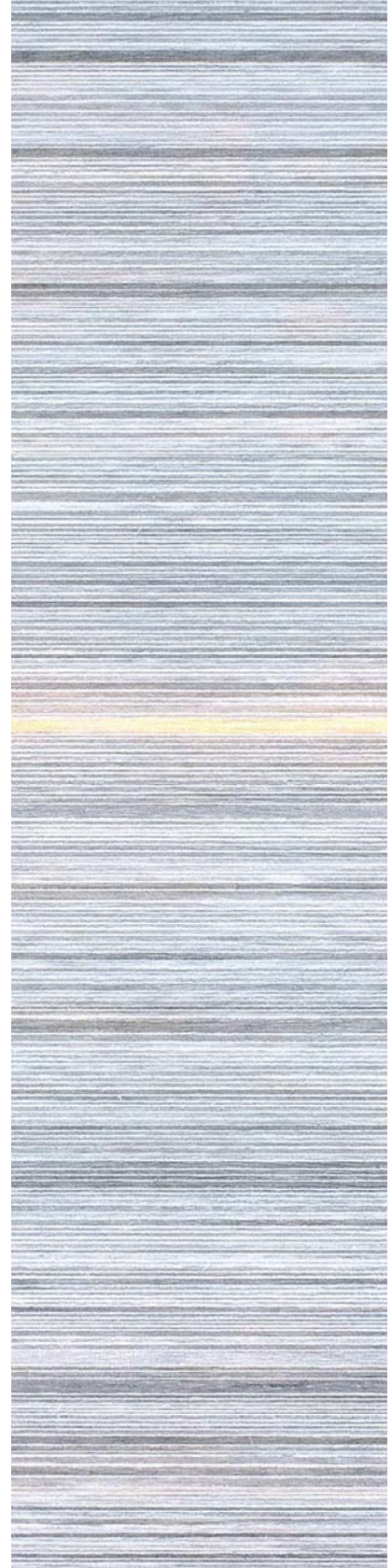
Galerie Murlot would like to thank
Aurélie Barthaux-Naderzad and Joanna Szymkowiak.

Published by
Galerie Murlot
16 East 79th Street
New York, NY 10075
212 288 8808
info@galeriemurlot.com
www.galeriemurlot.com
for the exhibition

A GATHERING QUIET:
METALPOINT PAINTINGS AND DRAWINGS
SUSAN SCHWALB
25 January – 12 March 2011

Photographs by
Jacqueline Boyland

Image: *A Gathering Quiet II* (detail)



SUSAN SCHWALB

As the art critic for The Boston Globe for over two decades, I had the distinct pleasure of writing repeatedly about the work of Susan Schwalb, an artist who, since 1975, has worked primarily in silverpoint, a meticulous, unforgiving medium. I remember that in the heyday of neo-expressionism, when it seemed that many artists merely threw paint onto canvases, it was always a relief to encounter her contemplative works. They made me slow down to study them. For me, they provided the luxury of time.

I once wrote that Schwalb created a “union of the sensuous and the spiritual.” She is a perfectionist, but one who also takes chances. Occasionally she would burn part of a drawing with a candle. She could control the silverpoint process, but the flame was altogether another matter. I was excited to see these works that combined such extremes.

A casual viewer of Schwalb’s recent works might mutter “minimalism” and move on. Big mistake. These complex pictures have so many layers, literally and figuratively, that the viewer’s pleasure increases with each moment spent with them – perhaps a reflection of the great effort required for Schwalb’s chosen medium.

Silverpoint came to prominence in the Renaissance, in works by the likes of Leonardo and Raphael. Schwalb is a leader in the small but growing number of 21st century artists who have enthusiastically revived and perpetuated this labor-intensive process.

To prepare a panel for a work, she coats it first with sealer and then with several layers of gesso. Preparing this ground can take a month. Only then, using a stylus, does she fill the incised lines with thin traces of silver, which give the works their characteristic glow. It is virtually impossible to erase and

correct the results. If Schwalb thinks that she has made a mistake, she's likely to toss the piece and start over.

In the current works she starts with a wooden panel, gouging a great many thin horizontal lines into it. (Schwalb's stripes are reminiscent of those of another distinguished female artist, Agnes Martin.) The lines are hand-made, which means they have individual personalities. Not that they can stray far into the gestural. Silverpoint does not lend itself to expressionist tendencies.

Schwalb doesn't frame her panel paintings, and the edges taper into the wall, so you don't notice how they're held there. They appear to float, so much so that they seem almost able to navigate the wall of their own volition. The thickness of the panel and its support, and the multiple layering, also make these enchanting works into reliefs, something beyond flat painting.

There is a visual hum to them, thanks to all those horizontal lines, which can almost read as multiple musical staves. They seem to move. A new triptych, "Morning Mist," looks as if it's changing keys as it goes from left to right, adding to its drama and sense of progress. The central panel, unlike its self-confident neighbors, is a troubled haze that looks like it can't decide what to do.

Seen at a distance, the works are quietly commanding. There are more rewards in store for viewers who come close. The layers of paint – generally pale pastels in these new works, toned-down peaches, blues, pinks and the palest of golds – have been sanded and scrubbed so that one color bleeds through the colors on top. Schwalb has also recently experimented with black paintings, and the results look like twinkling coal.

These paintings also suggest landscape, the most basic form of which is a horizontal line across a rectangle, signifying the separation of sky and earth. She complicates this in "A Gathering Quiet II," in which a thin pale yellow line streaks across the center of the otherwise bluish piece, like the first light of dawn. Because of the similarity of what's above and beneath, this could almost be a reflection of the dawn sky in the sea.

Schwalb generally prefers to work in series. Once she has an idea for a piece, the theme tends to spawn variations. Her "Diary, 2006," a series of small-scale drawings made in the wake of cancer treatments, is reminiscent, in its methodical record-keeping, of the "Date" paintings of the Japanese conceptual artist On Kawara and the "Counting" drawings of Jonathan Borofsky. Yet Schwalb's work has a lyricism absent from the work of these artists.

Layering, line and light are Schwalb's signatures. While her works are essentially abstract, the carefully chosen titles do provoke certain readings. Aspects of her art suggest movement, change, and even weather and time of day, especially in the recent diptychs and the triptych. The diptych "Night Vapors" hints at a sunset, a last flash of glory, with the left panel thick with impenetrable horizontal lines and the right one having them thinned out, the sun preparing to lay low.

The light ultimately turns Schwalb's works into serene, meditative statements that remind me of the light and stillness in the paintings of a master from centuries ago: Johannes Vermeer. As with Vermeer's works, Schwalb's command the viewer's leisurely gaze.

Christine Temin was the art critic for The Boston Globe for over two decades and now is a freelance writer.

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WORKS

A Gathering Quiet II 2010 silverpoint, acrylic on wood 24 x 24 x 2 inches



A Gathering Quiet V 2010 silverpoint, acrylic on wood 24 x 24 x 2 inches



A Sudden Stillness II 2010 silverpoint, acrylic on wood 24 x 49.5 x 2 inches



Interlunar Vibrations II 2010 silverpoint and black gesso on wood 12 x 12 x 1.5 inches



Morning Mist 2010 silverpoint, acrylic on wood 16 x 52 x 1.5 inches



Night Vapors 2010 silverpoint, acrylic on wood 12 x 26 x 1.5 inches







Toccata I 2010 silverpoint, acrylic on wood 30 x 30 x 2 inches



Toccata II 2010 silverpoint, acrylic on wood 30 x 30 x 2 inches



Madrigal #10 2010 copperpoint, bronze on white Pike paper 12 x 12 inches

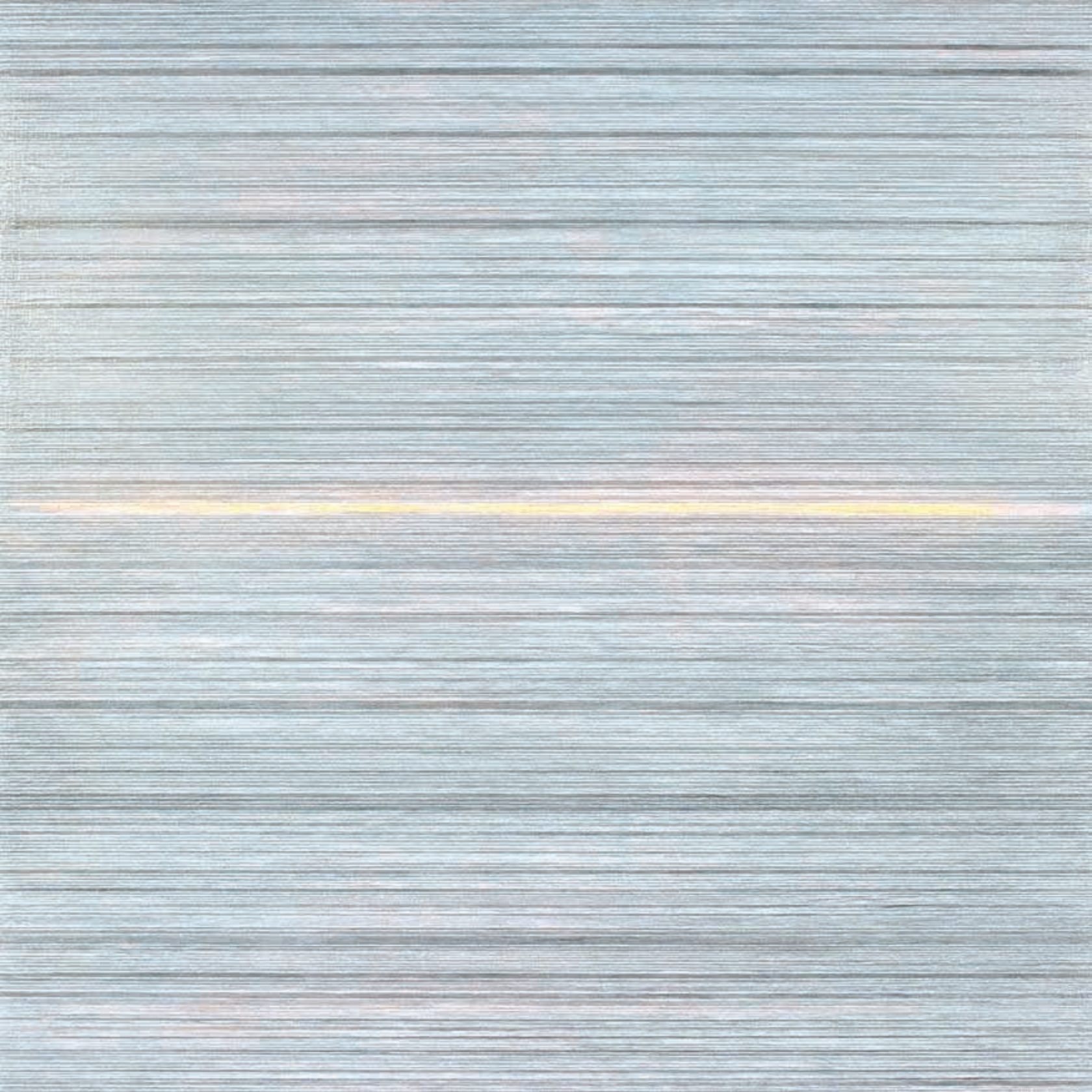
Toccata #42 2010 copperpoint on clay coated paper 18 x 18 inches





Time Suspended #3: Fifty Quiet Moments (detail) 2010
mixed metal point on white Pike paper 3.5 x 3.5 inches (drawings) 4.5 x 4.5 x 2 inches (box)
pictured above: box with 5 drawings
pictured right: detail, 9 drawings from the full set of 50





SUSAN SCHWALB

EDUCATION

BFA Carnegie-Mellon University, Pittsburgh, PA

High School of Music and Art, New York, NY

SOLO EXHIBITIONS (SELECTED)

- 2011 Galerie Mourlot, NYC *A Gathering Quiet*
- 2009 Simon Gallery, Morristown, NJ *Interior Voyages: Recent Silverpoint Paintings*
- 2008 Galerie Mourlot, NYC *Music of Silence: Recent Metalpoint Paintings and Drawings*
- 2006 Page Bond Gallery, Richmond, VA *Metalpoint Paintings*
Winfisky Gallery, Salem State College, Salem, MA *Atmospheric Disturbances*
Simon Gallery, Morristown, NJ *Atmospheric Disturbances*
- 2005 Solomon Fine Art, Seattle, WA *Shards of Memory: Recent Metalpoint Paintings*
Robert Steele Gallery, NYC *Drawn in Metal*
- 2004 Cervini Haas Gallery, Scottsdale, AZ *Red Mesa*
- 2003 Robert Steele Gallery, NYC *Afterimage: Recent Metalpoint Paintings and Drawings*
Simon Gallery, Morristown, NJ *Recent Metalpoint Paintings and Drawings*
- 2002 Adair Margo Gallery, El Paso, TX *Let There Be Light*
Cervini Haas Gallery, Scottsdale, AZ *Palimpsest: Recent Metalpoint Paintings*
- 2001 M.Y. Art Prospects, NYC *Palimpsest: Recent Metalpoint Paintings*
- 1999 Andrea Marquit Fine Arts, Boston, MA *Moments of Resonance: Recent Metalpoint Drawings and Paintings*
- 1998 Birke Art Gallery, Marshall University, Huntington, WV *Improvisations on Outer Space: Recent Metallic Works on Paper*
- 1997 Arthur B. Mazmanian Art Gallery, Framingham State College, Framingham, MA *Improvisations on Outer Space: Recent Metallic Paintings and Silverpoint Drawings*
- 1996 Andrea Marquit Fine Arts, Boston, MA *Galaxies & Other Matter: Recent Metallic Paintings*
Watson Gallery, Wheaton College, Norton, MA *Intervals: Silverpoint Paintings*
- 1994 American Cultural Center, Jerusalem, Israel *Silverpoint Drawings*
Andrea Marquit Fine Arts, Boston, MA *Intervals: Silverpoint Paintings*
- 1992 B'nai B'rith Klutznick National Jewish Museum, Washington DC *The Creation Series*
(tour: May Museum of Judaica, Lawrence, NY; Chase/Freedman Gallery, Greater Hartford JCC, West Hartford, CT; Robert I. Kahn Gallery, Congregation Emanu El, Houston, TX)
- 1990 Yeshiva University Museum, NYC *The Creation Series: 15 Years of Silverpoint*
- 1989 Brad Cooper Gallery, Tampa, FL *Silverpoint Drawings*
SOHO 20 Gallery, Invitational Space, NYC *Silverpoint Drawings*
- 1986 Saint Peter's Church, NYC *Large-Scale Silverpoint Drawings*
- 1985 SOHO 20 Gallery, Invitational Space, NYC *Recent Silverpoint Drawings*
Simmons College, Boston, MA *Recent Silverpoint Drawings*
- 1983 U.S. Embassy Exhibition Program, sponsored by the United States Information Agency,
The American Center in Belgrade, Banja Luka, & Skopje, Yugoslavia *Silverpoint Drawings 1978-1982*

- 1978 Loyola University, Chicago, IL *Orchid Series/Silverpoint Drawings*
 1977 Rutgers University, Newark, NJ *Orchid Series/Silverpoint Drawings*
 Douglass College, New Brunswick, NJ *Women Artists Series Year Seven, Orchid Series/Silverpoint Drawings*

GROUP EXHIBITIONS (SELECTED)

- 2010 Etherington Fine Art, Marfa, TX *New Work by Gallery Artists*
 Scripps College, Claremont, CA *Luminous Lines: Contemporary Drawings in Metalpoint*
 Academy Art Museum, Easton, MD *Modern Drawings: Tracing 100 Years*
 RISD Museum of Art, Providence, RI *The Primacy of Paper: Recent Works from the Collection*
- 2009 Blank Space Gallery, NYC *Preview 2010*
 Simmons College, Boston, MA *Some Things the World Gave: Jan Lhormer and Susan Schwalb*
 Evansville Museum of Arts and Sciences, Evansville, IN *Luster of Silver*
 Kentler International Drawing Space, Brooklyn, NY *Reinventing Silverpoint: An Ancient Technique for the 21st Century*
- 2008 The Art Complex Museum, Duxbury, MA *Artists and Books*
 Soprafina Gallery, Boston MA *Equilibrium: Susan Schwalb & Nan Tull*
 OK Harris Gallery, New York, NY *No Chromophobia*
 Galerie Mourlot, Los Angeles, CA *Winter Group Show*
- 2007 Gráficas Gallery, Tucson, NM *Control/Chance: Susan Schwalb, Valerie Constantino & Rainer Gross*
 Thorne-Sagendorph Art Gallery, Keene College, NH *In Residence: Artists and the MacDowell Colony Experience* (tour: The Art Gallery, University of New Hampshire, Durham, NH)
 G.A.S.P. Gallery Artists Studio Projects, Brookline, MA *Abstraction Updated: Deborah Muirhead, Susan Schwalb & Suzanne Volmer*
 Michele Mosko Fine Art, Denver, CO *Red, Black and Red All Over*
- 2006 Kentler International Drawing Space, Brooklyn, NY *Figure/Ground*
 Huntington Museum of Art, Huntington, WV *Never Done: Works by Women Artists from the Puzzuoli Miller Collection*
 Solomon Fine Art, Seattle, WA *Words to Live By*
 District of Columbia Art Center, Washington DC *From Sea to Shining Sea*
 Telfair Museum of Art, Savannah, GA *The Luster of Silver: Contemporary Metalpoint Drawings*
- 2005 Erie Art Museum, Erie, PA *Boundaries: Book Arts Between the Traditional and the Experimental*
- 2004 Arkansas Arts Center, Little Rock, AR *National Drawing Invitational*
 Danforth Museum of Art, Framingham, MA *New Faces: New Visions*
 The Art Store, Charleston, WV *Drawing Invitational*
- 2003 The National Museum of Women in the Arts, Washington DC *Insomnia: Landscapes of the Night*
 Brad Cooper Gallery, Tampa, FL *Visions of Passage*
- 2002 Fitchburg Art Museum, Fitchburg, MA *A Nation Mourns & Artists Respond*
 Museum of Fine Arts, Houston, TX *Recent Acquisitions*
 Kenise Barnes Fine Art, Larchmont, NY *Ordinate/Coordinate*
 Palace of the Legion of Honor, San Francisco, CA *Recent Acquisitions of Contemporary Works on Paper, Part II: Everywhere but California*
- 2001 Dorsky Gallery, NYC *At the Edge: The Horizon Line in Contemporary Art*
 Norton Museum of Art, West Palm Beach, FL *Burn: Artists Play with Fire*
 Jim Kempner Fine Arts, NYC *Minimalennialism*
- 2000 The Rose Art Museum, Waltham, MA *Visual Memoirs: Selected Paintings and Drawings*
 The Fogg Art Museum, Harvard University, Cambridge, MA *A Decade of Collecting: Recent Acquisitions of Prints and Drawings*
- 2000-01 College of Santa Fe, Santa Fe, NM *Jewish Artists: On the Edge*

- Hebrew Union College, NYC *Living in the Moment: Contemporary Artists Celebrate Jewish Time*
- 1999 Fuller Museum of Art, Brockton, MA *Ninth Triennial*
- 1998 Margaret Thatcher Projects, NYC *Vibration*
- The National Museum of Women in the Arts, Washington DC *Book As Art X*
- Eich Space, NYC *Portfolio Series*
- Künstlerhaus, Vienna, Austria *Pierogi 2000 NY-Flatfiles*
- 1997 The Brooklyn Museum, Brooklyn, NY *Current Undercurrent: Working in Brooklyn*
- Wynn Kramarsky Inc., NYC *Recent Acquisitions*
- Jeffery Coploff Fine Art Ltd., NYC *Sizzle and The Art Exchange*
- Boston Center for the Arts, Mills Gallery, Boston, MA *The Drawing Show*
- 1996 Arkansas Art Center, Little Rock, AR *Large Drawings and Objects: Structural Foundations of Clarity*
- Rutgers University, New Brunswick, NJ *25 Years of Feminism, 25 Years of Women's Art*
- 1994 Fogg Art Museum, Harvard University, Cambridge, MA *Power, Pleasure, Pain: Contemporary Women Artists and the Female Body*
- Suffolk Community College, Selden, NY *Contemporary Metalpoint Drawing*
- 1993 Museum of Contemporary Religious Art, Saint Louis University, St Louis, MO *Sanctuaries: Recovering the Holy in Contemporary Art*
- Yeshiva University Museum, NYC *Aishet Hayil—Woman of Valor*
- 1992 Arkansas Arts Center, Little Rock, AR *Silverpoint Etcetera: Contemporary American Metalpoint Drawings*
- Pino Molica Gallery, NYC (tour: Rome, Italy) *Europa-America: "360" E-VENTI*
- 1991 Elaine Benson Gallery, Bridgehampton, NY *Drawings*
- Andrea Marquit Fine Arts, Boston, MA *Viewpoints*
- 1990 Watson Gallery, Wheaton College, Norton, MA *Spirituality in Contemporary Art by Women*
- 1989 Newport Art Museum, Newport, RI *Drawing: Line or Image*
- 1988 The Arkansas Arts Center, Little Rock, AR *American Abstract Drawings 1930-1987*
- 1987 Leslie Cecil Gallery, NYC *Contemporary Silverpoint Drawing*
- Brad Cooper Gallery, Tampa, FL *Four Artists*
- 1986 DeCordova and Dana Museum and Park, Lincoln, MA *Saints and Sinners: Contemporary Responses to Religion*
- 1985 The Norton Museum of Art, West Palm Beach, FL *The Fine Line: Drawing with Silver in America*
- The Woman's Building, Los Angeles, CA *Artist as Shaman*
- 1982 The Alternative Museum, NYC *Sacred Artifacts, Objects of Devotion*
- The Jewish Museum, NYC *Jewish Themes/Contemporary American Artists*
- 1981 Roanoke Museum of Fine Arts, Roanoke, VA *Virginia Images*
- Pratt Manhattan Center, NYC *Religion Into Art*
- 1980-83 The Portsmouth Community Arts Center, Portsmouth, VA (Smithsonian Traveling Exhibition) *American Drawings III*
- 1980 Columbia College, Columbia, MO *National Exhibition Works on/of Paper, Paper in Particular*
- Art Colloquium, Salem, MA *Five Artists: Process and Product*
- Just Above Mid-Town/Downtown Gallery, NYC *Outlaw Esthetics*
- Rockland Center for the Arts, West Nyack, NY *Fire and Water/Paper as Art*
- Frank Marino Gallery, NYC *Aspects of Fire*
- 1979 Centre Cultural Municipal Jacques Prévert, Villeparisis, France *8 Année Travaux sur Papier Objets*
- Western Carolina University, Cullowhee, NC *Drawing Invitational: Six Women*
- 1978 Franklin and Marshall College, Lancaster, PA *Women Working in Art*
- Weatherspoon Art Gallery, University of North Carolina *Art on Paper*
- 1975 The Brooklyn Museum, NYC *Works on Paper: Women Artists*

PUBLIC COLLECTIONS (SELECTED)

Academy Art Museum, Easton, MD
Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, CA
Arkansas Arts Center, Little Rock, AR
The Ashmolean Museum, Oxford, UK
Athenaeum Music and Arts Library, La Jolla, CA
B'nai B'rith Klutznick National Jewish Museum, Washington DC
The British Museum, London, England
The Brooklyn Museum of Art, Brooklyn, NY
Boston Public Library, Boston, MA
The Columbus Museum, Columbus, GA
Danforth Museum of Art, Framingham, MA
Davis Museum and Cultural Center, Wellesley College, Wellesley, MA
The Fogg Art Museum, Harvard University, Cambridge, MA
The Hebrew University of Jerusalem, Israel
The Houghton Library, Harvard University, Cambridge, MA
The Israel Museum, Jerusalem, Israel
Kupferstichkabinett - Staatliche Museen zu Berlin, Germany
The Library of Congress, Washington DC
Minneapolis Institute of Art, Minneapolis, MN
Museum of Art/Rhode Island School of Design, Providence, RI
Museum of Contemporary Religious Art, St. Louis, MO
Museum of Fine Arts, Boston, MA
Museum of Fine Arts, Houston, Texas
The Museum of Modern Art, Belgrade, Serbia
The Museum of Modern Art (MOMA), New York, NY
The National Gallery of Art, Washington DC
The National Museum of Women in the Arts, Washington DC
The National September 11 Memorial & Museum, New York, NY
The Norton Museum of Art, West Palm Beach, FL
The Old Jail Art Center, Albany, TX
The Rose Art Museum, Brandeis University, Waltham, MA
Telfair Art Museum, Savannah, GA
Victoria and Albert Museum, London, UK
Weatherspoon Art Gallery, University of North Carolina at Greensboro
Wesleyan University, Davison Art Center, Middletown, CT
West Virginia University, Morgantown, WV
Yale University Art Gallery, New Haven, CT
Yeshiva University Museum, New York, NY

CORPORATE COLLECTIONS (SELECTED)

The Art Hotel, New York, NY
Beth Israel Hospital, Boston, MA
Bromberg & Sunstein, Boston, MA
Chase Manhattan Bank, New York, NY
Coventry Capital Ltd, London, England
C.S.C. Index, Chicago, IL
Crown Plaza Ravinia Hotel, Atlanta, GA
Fidelity Investments, Boston, MA
Independence Investments Associates, Inc., Boston, MA
The Liberty Hotel, Boston, MA
Mckee Nelson LLP, New York, NY
Mount Auburn Hospital, Cambridge, MA
Office Environments of New England, Boston, MA
Pfizer Inc., New York, NY
PriceWaterhouseCoopers LLP, Florham Park, NJ
The Ritz-Carlton, Boston Common, Boston, MA
Robinson & McElwee PLLC, Charleston, WV
Sonesta International Hotels Corp., Boston, MA
West Bay Lagoon Hotel, Doha, Qatar

FELLOWSHIPS/GRANTS

1994 Artist-in-Residence, Mishkenot Sha'ananim, Jerusalem, Israel
 Artist-in Residence, Tel Aviv Artists' Studios, Tel Aviv, Israel
2010/07;'92;'73 The Virginia Center for the Creative Arts, Sweet Briar, VA
1989;'85;'77 Exhibitions Grant, Committee for the Visual Arts, Inc.– Artists Space, New York, NY
1989;'75;'74 The MacDowell Colony, Peterborough, NH
1981 Yaddo, Saratoga Springs, NY
1980 International Communications Agency Travel Grant, Copenhagen, Denmark

BIBLIOGRAPHY (SELECTED)

Bard, Elin A. *Drawings at Benson*, Dan's Papers, 6/14/91
Beck-Friedman, Tova *Susan Schwalb, Drawn in Metal*, The New York Art World 11/05
Breslow, Stephen *Four Women Artists: Thompson/Schwalb/Pachner/Hirt*, Atlanta Art Papers, March/April '88
Broude, Norma and Garrard, Mary (ed), *"The Power of Feminist Art: The American Movement of the 1970s, History and Impact,"* Harry Abrams, 1994
Cohen, Joyce *Galaxies and Other Matter and Intervals*, Art New England, August/September '96
Dreishpoon, Douglas *The Fine Line: Drawing with Silver*, Arts Magazine, 9/85
Earley, Sandra *Art: The Siren Song of Silverpoint*, The Wall Street Journal, 9/11/85
Eshoo, Amy *560 Broadway- A New York Drawing Collection at Work, 1991-2006*, Yale University Press, 2007
Faxon, Alicia *Susan Schwalb: Moments of Resonance*, Art New England, June/July '99
Faxon, Alicia *Drawing: Line or Image*, New Art Examiner, 1/90
Faxon, Alicia and Moore, Sylvia *Pilgrims and Pioneers: New England Women in the Arts*, Midmarch Arts Books, '87
Franklin, Valerie *Drawing Invitational: Six Women*, The Arts Journal, 11/79

Glueck, Grace *Imagery from the Jewish Consciousness*, The New York Times, 6/6/82

Gregoricus, Jason *Female Artists Hang at the Fogg*, Cambridge Chronicle, 12/9/93

Harrison, Helen A. *Contemporary Metalpoint Drawings*, The New York Times, 4/3/94

Heller, Jules and Nancy G. *American Women Artists of the Twentieth Century*, Garland Publishing Co., '95

Hightower, Marvin *The Female Body as Seen by Its Inhabitants*, Harvard Gazette, 4/15/94

Horowitz, Stash *Arts Alive: World Series*, Back Bay Courant, 4/30/96

Katz, Sonia *Susan Schwalb*, The New Art Examiner, 11/78

Kohen, Helen L. *Silverpoint Makes for Golden Exhibit*, The Miami Herald, 4/21/85

Kurtis, Arlene *Norton Mounts First Exhibit of Silverpoint Art*, Palm Beach Jewish World, 3/29/85

Langdon, Ann *The Creation Series*, Art New England, December '92 / January '93

Langer, Cassandra *The Creation Series: 15 Years of Silverpoint*, Women Artists News, Fall '90

Lubell, Ellen *Pocket Art*, SOHO News, 12/28/78

Mandel, Elizabeth *Intricate Enigma: a look at silverpoint, then and now* ArtsEditor.com 1/25/2010

Marter, Joan *Susan Schwalb*, Womanart, Winter '77-'78

Marxer, Donna *Illuminations*, Women Artists News, Fall '89

Mathews-Berenson, Margaret *The Light Touch*, American Artist Drawing, Spring, '04

McQuaid, Cate *Public Eyes: Light Grids: Gallery on the MBTA*, The Boston Globe, 3/4/99

McQuaid, Cate *Natural Deceptions: Rejoicing Stars*, The Boston Globe, 5/2/96

Miller, Lynn and Swenson, *Sally Lives and Works, Talks with Women Artists*, Scarecrow Press, '81

Moore, Sylvia *Evocative Images at NYC's Fordham University*, Women Artists News, 5/80

Orenstein, Gloria Feman *Evocative Images*, Arts Magazine, 5/80

Orenstein, Gloria Feman *The Reflowering of the Goddess*, The Athene Series, Pergamon Press, '90

Orenstein, Gloria Feman *Vision and Visibility: Contemporary Jewish Women Artists Visualize the Invisible*, Femspec, Vol.4 Iss. 2, Lexington Press, '04

Ronnen, Meir *Something Out Of Nothing*, The Jerusalem Post, 4/29/94

Russell, Gloria *Subtlety of Silverpoint*, The Sunday Republican, 1/12/86

Schwendenwien, Jude *From Religious Symbols to Detailed Abstractions*, The Hartford Courant, 10/25/92

Soltes, Ori Z. *Fixing the World: Jewish American Painters in the Twentieth Century*, Brandeis University Press/University Press of New England, 2003

Soltes, Ori Z., *Heilige Zeichen*, Parthas Verlag, Berlin, Germany 2007

Stapen, Nancy *Exploring Feminine Identity*, The Boston Herald, 2/8/87

Taylor, Robert *'Saints and Sinners' Compelling*, The Boston Globe, 12/7/86

Temin, Christine *Drawing with a Loose Definition at the BCA*, The Boston Globe, 12/6/97

Temin, Christine *Cosmic Topics Land in Framingham*, The Boston Globe, 9/11/97

Temin, Christine *Our Art, Ourselves—Provocative Show Explores the Ways Women See Women*, The Boston Globe, 3/30/94

Temin, Christine *Silverpoint's Delicate Power*, The Boston Globe, 11/14/85

Tufts, Eleanor *American Women Artists, Past, and Present, A Selected Bibliography Guide*, Garland Publishing Company, 1984

Vankleeck, Richard *Art in Asheville, Fine Exhibit at WCU*, Asheville Citizen Times, 12/1/79

Walentini, Joseph *Susan Schwalb*, Abstract Art Online Vol. VI, No. 3 (www.abartonline.com), 12/4/03

Watkins, Eileen *Tweed Show Revives 'The Spiritual in Art'*, The Star-Ledger, 12/10/82

Waterman, Jill *Delicate Understandings*, ArtsMedia, 6/15- 7/15/00

Wolff, Theodore F. *Jewish Images of the '70s in American Art*, The Christian Science Monitor, 6/21/82

Zimmer, William *Aspects of Fire*, SOHO News, 11/5/80

Politika Express, Belgrade 8/5/83 *"Inflammable" Drawings by Susan Schwalb*