

KIKUO SAITO



KIKUO SAITO

Works on Paper

Jill Newhouse Gallery

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This catalogue accompanies the exhibition

Kikuo Saito: Works on Paper

from November 27 to December 21, 2012

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4 East 81st Street New York, NY 10028

Tel (212) 249-9216

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www.jillnewhouse.com

COVER DETAIL:

Untitled #35, 2011

Oil and crayon on printed paper

13 × 10 inches

IT IS BOTH A personal and professional pleasure to present Kikuo Saito's first exhibition of works on paper. I have been lucky enough to have known Kikuo for many years and to have seen his work evolve. The works presented here span several decades, from the black drawings of the Ash Garden Series to the Alphabet series to the recent landscape watercolors done in Puerto Rico. Each of them reveals what we know to expect in Kikuo's work: the magical use of color, the expressive application of paint, and his deep understanding of form.

My sincere thanks go to Karen Wilkin for her insightful essay in this catalogue and for her intellectual generosity throughout the years I have known her; to Mikiko Ino; to Christa Savino, Gallery Director and to Amy Russo, our assistant. Thanks as well to all the people who help make the gallery and our exhibitions run so smoothly.

Jill Newhouse



Untitled #31, 2012
Oil and crayon on paper, 19¾ x 15½ inches

KIKUO SAITO: WORKS ON PAPER

By Karen Wilkin

At various times in his life as an artist, since he left his native Japan for the U.S., in 1966, Kikuo Saito has explored an astonishing variety of activities and disciplines, employing, with notable success, a remarkable range of approaches and mediums. He has worked with wood, designing and constructing austere furniture. He has worked with actors and dancers, devising, directing, and creating the décor and costumes for ambiguous stage performances (sometimes on his own, sometimes in collaboration with Peter Brook, with Robert Wilson, and with his late wife, the dancer and choreographer, Eva Maier). But mainly, Saito has been—and continues to be—a dedicated, inventive painter who turns pigment on a flat surface into enigmatic images as elegantly constructed as his furniture and as multivalent and evocative as his stage pieces. Yet as a painter, Saito has been equally restless. In addition to the large oil and acrylic canvases for which is known, he has made many series of abstract works on paper, in color and in black and white, in the studio, as well as producing more referential, but no less free-wheeling watercolors, whenever he travels.

Despite this impressive diversity, there are powerful family resemblances throughout Saito's work in all mediums. Characters from his stage pieces have been reincarnated as abstract configurations within his paintings, reborn as the records of animated gestures that retain the individuality of their

sources. The backdrop of a performance has influenced the layout and the component elements of other paintings. The slow rhythms of a stage piece have somehow been transubstantiated into a slow accretion of marks across a surface. And so on. What also unites the majority of Saito's works, whether realized on the stage or on canvas or on paper, is their common mood of meditating, in some way, on written "signs." Whatever their scale, whatever other associations they provoke—anything from tangled, untouched landscape to the urban, built environment, and a lot in between—his wide-ranging abstractions always urge us to a consideration of the instabilities of language, the mutability of alphabets and signs, and the elusiveness of meaning. Sometimes these allusions are overt. One series played refined, often fragmented Roman upper case letters, arranged on a grid, against urgently scrawled painterly incidents. More often, while calligraphic line and eloquent gesture, at various scales, play important roles in Saito's paintings, carrying with them the memory of handwriting, in various ways, they never resolve themselves as legible or intelligible "messages." Perhaps this quality reflects Saito's experience, when he first arrived in New York, of being plunged into a new culture whose signage, press, and printed messages were not only in a language unfamiliar to him but also manifest in wholly alien forms.

Because of their intimate size, scaled to the hand, Saito's works on paper make the often oblique associations of his paintings more visible. It's impossible to spend time with these works without thinking about writing in the broadest sense of the word—with the exception of Japanese calligraphy, which is the one thing that Saito's paintings or works on paper do not evoke.

Wristy marks, fluent brushwork, energetic scrawls, stabs and delicate touches of the brush all make visible the presence of the hand. Many of the works on paper are made on magazine pages whose printed text and headers introduce another kind of lettering, deliberately and selectively cancelled by Saito's gestures. Whether we are confronted by economical configurations of roughly stroked black, stacks of broad, unfettered swipes of muted color, or exuberant bursts of knotted gestures, we are constantly made aware of the way these expressive marks were generated: by animated movements of the hand.

The rapid watercolors that Saito makes when he travels share this quality. In a recent series, made in Sweden, the meeting of water, earth, and sky generated palimpsests of loosely layered marks, evocative of a specific place, clouds formations, and phenomena of light, yet, at the same time, as much about the act of mark-making as any of his abstract works.

This exhibition, which spans the 1990s to the present, allows us to savor the full spectrum of Saito's work and the many ways he responds to the implications of different materials. Yet, despite the apparent variousness that presents itself on first viewing—differences of scale, palette, density, intensity of line—we soon become aware that we are faced with the “handwriting” of a distinctive individual, expressed in multiple ways, depending on his impulse and the physical means at his disposal. The most recent of these works on paper, to my eye, seem to be among Saito's most energetic and animated to date—which is not to say that I prefer them to his more harmonious, restrained earlier work. Far from it. I'd be hard pressed to choose among the various types of this inventive artist's efforts, on paper, on canvas, and on stage.

Untitled #71, 2012

Oil and crayon on paper, 15³/₈ x 12¹/₂ inches



Asb Garden Series #45, 1997
Oil and wax on printed paper, 12³/₄ x 9 inches



ERUJIO... silk
ruffled top and skirt, Valentino shoes;

K. S. 10. 97

Untitled #40, 2012

Oil and crayon on printed paper, 13 x 10 inches



Case

of the new messenger bag

...all that melds fashion and function—a
...been
...end
...now
...to
...Maier
...Bruce Hockema
...relaxes the
...leather trim

PHOTOGRAPH BY [unreadable]

K. SAITO

Untitled #36, 2005
Oil and crayon on paper, 10³/₄ x 14 inches



Untitled #42, 1999
Oil on printed paper, 14 x 10 inches

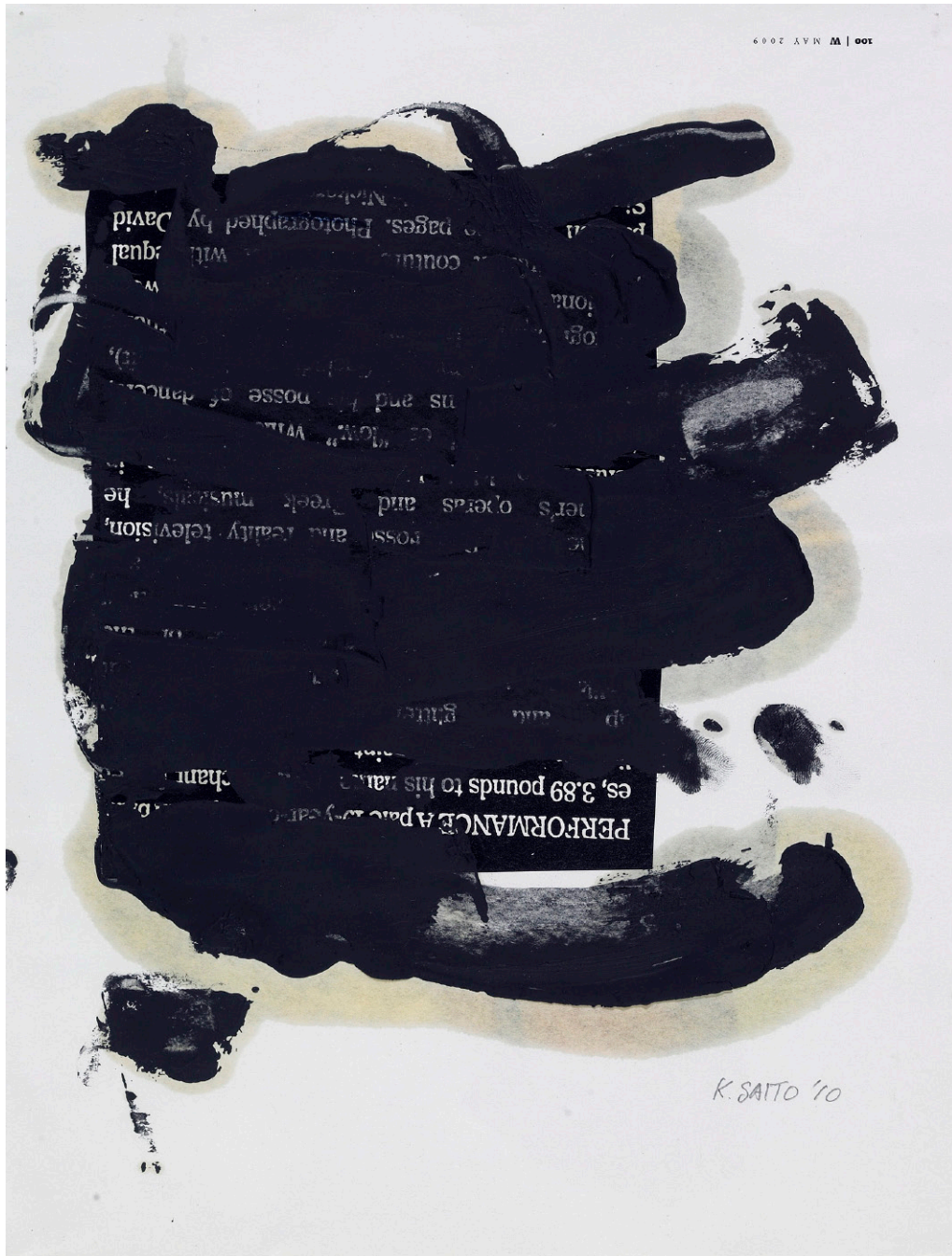


Untitled #35, 2011

Oil and crayon on printed paper, 13 x 10 inches



Asb Garden Series #49, 2010
Oil and wax on printed paper, 13 x 10 inches



K. SAITO '10

Untitled #34, 2012

Oil and crayon on printed paper, 13 x 10 inches



Ash Garden Series #53, 2010
Oil and wax on printed paper, 13 x 10 inches

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*NO PURCHASE NECESSARY. For full rules, including alternate method of entry, visit <http://www.worloriginals.com/join.html> 12:01 AM ET 1/17/10 and ends 11:59 PM ET 6/30/10. Open to legal residents of the 50 United States/DC and Canada (except Quebec), 18 years of age or older as of the date of entry except employees of Sponsor and Administrator, their immediate families and those living in the same household. Odds of winning depend on the number of entries received. Void in the Province of Quebec, outside the 50 United States/DC and Canada and where otherwise prohibited. Prize: \$1,000 American Express gift card. Sponsor: The Conde Nast Publications, 4 Times Square, New York, NY 10036. The Administrator is Vision Critical Communications Inc., Suite 700, 858 Beatty Street, Vancouver, BC, V6B 1C1

K-SATO 10

Untitled #38, 2012

Oil and crayon on printed paper, 12⁷/₈ x 9⁵/₈ inches

Untitled #70, 2012
Oil and crayon on paper, 15³/₈ x 12¹/₈ inches



Asb Garden Series #44, 2008
Oil and wax on printed paper, 13 x 10 inches



Untitled #33, 2005
Oil and crayon, 18 x 13³/₈ inches



Asb Garden Series #50, 2009
Oil and wax on printed paper, 13 x 10 inches

K. SARITO '09



Illustration by M.A.

Untitled #41, 1994
Oil and crayon on printed paper, 14 x 10 inches



K. 8/17/94

...ner.
I un...
... frizzes, with the...
... are notoriously stubborn...

kink into many styling routine—especially when the humidity sou...
As a rule, frizz signals a lack of vitality because the raised, rough...
doesn't lay flat and reflect light. So it's not that frizzy hair is necessarily...
but it just doesn't shine. And that's where a little liquid encouragement can come in...
mighty handy. In fact, there are so many "defrizzers" that help offset the illusion of...
soft and shiny, they've become an entire styling goo subca...

... (and Protects), from the new Paul Mitchell Systems...
... Designed to "simulate the preening action...
of locks, the extra comes in two formulas (regular and extra)...
... damp hair prior to styling similar liquid items. Mitchell's new...
... slicked back all the excesses, as are fine...
... members of the styling spray camp (i.e., Phyto Pro...
... matrix based... Spray Si...
... touch to appear shine.

With any anti-frizz potion, particularly those that deploy silicones as primary...
shine producer, it's important to remember that a little goes a long way. "It's...
finishing tool," says Brenda DuVal, vice president of...
John Paul Mitchell Systems. "That's why...
impaired, however, DuVal...
Creatives Gloss can be applied...
to damp hair to discourage...

... risk being too...
... you div...
... wax is yet another...
to shine. And the newer...
Bumble and bumble's...
Wax—are measurably more...
friendly than their...
... is completely water soluble...
Bumble owner Michael Gordon...
while...
... really easily...
... Wet-Look Groom...

... sculpt...
... en a...
... that...
... potted...
... Chris...

Yasmeen Ghauri...
What...
... hair—...
... weather...

... why I...
... with the...
... or...
... she...
... after...
... Dana Wood

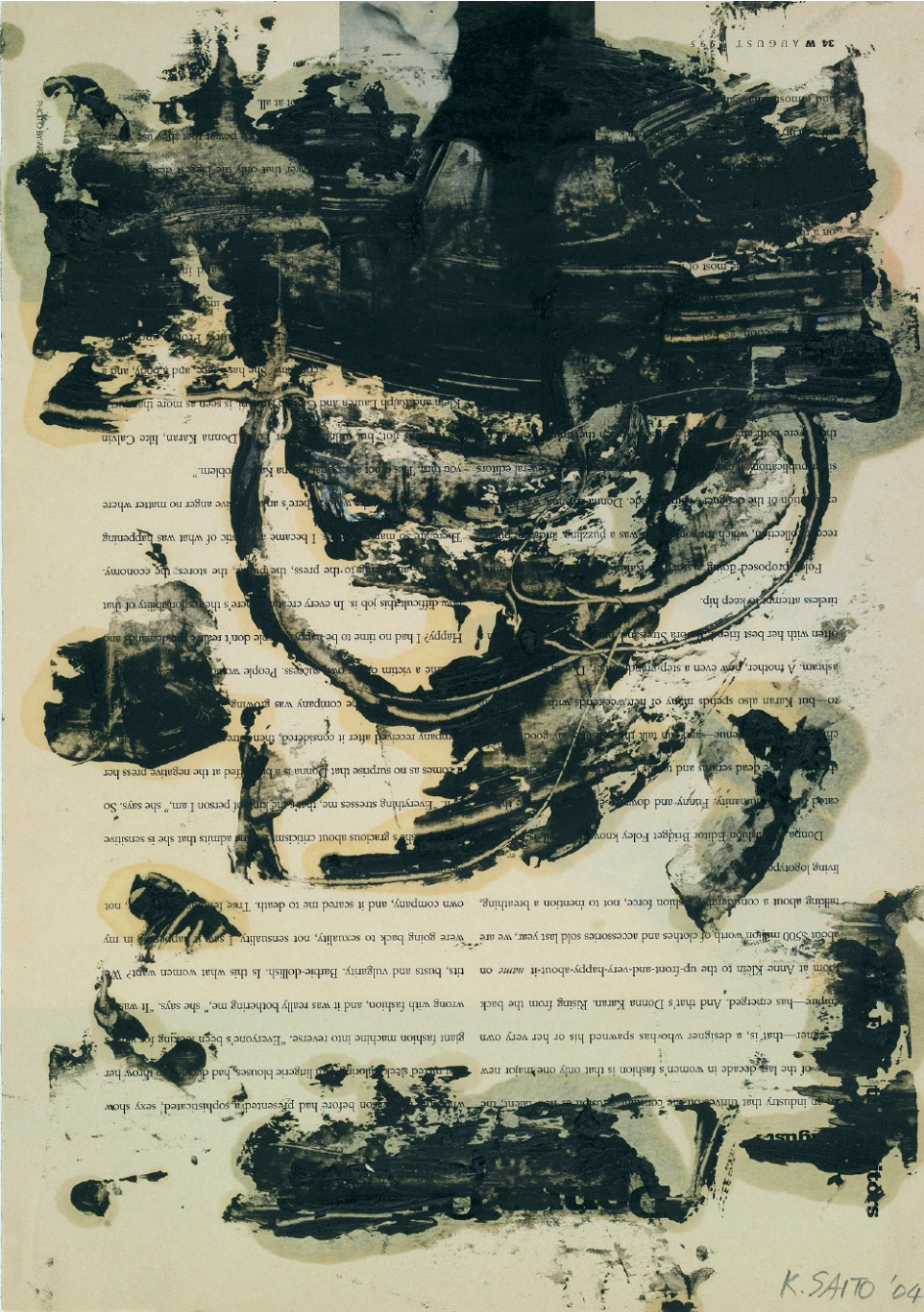
Untitled #39, 2012

Oil on printed paper, 12³/₄ x 9¹/₂ inches

Untitled #37, 2012

Oil and crayon on printed paper, 13 x 10 inches

Asb Garden Series #52, 2004
Oil and wax on printed paper, 14 x 10 inches



Untitled #30, 2012

Oil and crayon on paper, 17 x 22³/₄ inches



Untitled #32, 2012

Oil, crayon, and acrylic on paper, 20⁵/₈ x 15¹/₂ inches





TOP: *Gotland # 72*, 2011
Watercolor on paper, 5³/₈ x 8 inches



ABOVE: *Gotland # 59*, 2011
Watercolor on paper, 6 x 8³/₄ inches

KIKUO SAITO

Born in Tokyo, Japan in 1939, Kikuo Saito moved to New York City in 1966 where he studied at the Art Students League. He pursued work in painting as a studio assistant to prominent artists such as Helen Frankenthaler, Kenneth Noland, and Larry Poons and in set design collaborating with such theater notables as Peter Brook and Robert Wilson. During this period, Saito was known for his own poetic theater pieces comprised of wordless drama, costumes, light, music and dance. By the 1970s, Kikuo Saito concentrated primarily on painting and has been exhibiting regularly since then.

In his painting, Saito integrates the painterly with the calligraphic. Using a fully loaded brush he interweaves rich painterly gestures over delicate washes and an almost hidden grid. Occasionally, Saito includes stenciled letters which suggest an alternative way of seeing or reading and adds a sense of structure to the more unhindered abstract strokes. When working on paper, he often uses his fingers or whole hand to manipulate the medium.

Kikuo Saito was an artist-in-residence at Duke University in 1996 and a past visiting professor at Musashino Art University in Tokyo, Japan. He currently teaches at the Arts Students League and works from of his studio in New York.

Solo Exhibitions

2009

Leslie Feely Fine Art, New York, NY

2006

Gallery Thiele, Linz, Austria

2005

Gallery Camino Real, Boca Raton, FL

Salander-O'Reilly Galleries New York, NY

2002

Stephen Haller Gallery, New York, NY

2000

Gallery Camino Real, Boca Raton, FL

1999

Robert Kidd Gallery, Birmingham, MI

Salander-O'Reilly Galleries, New York, NY

1998

Gallery Camino Real, Boca Raton, FL

1997

Galerie Thiele, Linz Austria

Salander-O'Reilly Galleries, New York, NY

1996

Duke University Museum of Art, Durham, NC

Marita Gilliam Gallery, Raleigh, NC

Galerie BMB, Amsterdam, Holland

1995

Francis Graham-Dixon Gallery, London, England

1994

Second Street Gallery, Charlottesville, VA

1993

Francis Graham-Dixon Gallery, London, England

Blaffer-Robinson Gallery, Houston, TX

"Kikuo Saito: A True Colorist," Fort Lauderdale

Museum, Ft. Lauderdale, FL



Gotland #58, 2011

Watercolor on paper, 6¼ x 8¼ inches



TOP: *Rincon #63*, 2010
Watercolor on paper, 5¾ x 7¾ inches



ABOVE: *Rincon #74*, 2011
Watercolor on paper, 6 x 8¾ inches

Salander-O'Reilly Galleries, New York, NY
Eva Cohon Gallery, Chicago, IL

1992

Gallery Three, Palm Beach, FL
Gallery Camino Real, Boca Raton, FL

1991

Salander-O'Reilly Galleries, Inc., New York, NY
Salander-O'Reilly Galleries, Inc., Beverly Hills, CA

1989

Galerie Don Stewart, Montreal, Canada
Eva Cohon Gallery, Chicago, IL
Francis Graham-Dixon Gallery, London, England
Salander-O'Reilly Galleries, Inc., New York, NY
Waddington & Shiell Galleries, Toronto, Canada

Gallery Camino Real, Boca Raton, FL
Galerie Don Stewart, Montreal, Canada

Images Gallery, Toledo, OH
Eva Cohon Gallery, Chicago, IL

1986

Gallery Camino Real, Boca Raton, FL
Salander-O'Reilly Galleries, Inc., New York, NY

1985

Salander-O'Reilly Galleries, Inc., New York, NY

1984

Il Punto Blu Gallery, Southampton, New York, NY

1983

Hett Gallery, Edmonton, Canada
Salander-O'Reilly Galleries, Inc., New York, NY

1982

Medicine Hat Museum, Alberta, Canada

1981

Galerie Ulysses, Vienna, Austria
Hett Gallery, Edmonton, Canada
Galerie Ninety-Nine, Bay Harbor Islands, FL

1980

S.G. Mathews Gallery, San Antonio, TX

Salander-O'Reilly Galleries, Inc., New York, NY

1979

S.G. Mathews Gallery, San Antonio, TX

William Edward O'Reilly, Inc., New York, NY

1978

William Edward O'Reilly, Inc., New York, NY

S.G. Mathews Gallery, San Antonio, TX

1977

William Edward O'Reilly, Inc., New York, NY

1976

Deitcher/O'Reilly Galleries, New York, NY

Deitcher/O'Reilly Galleries, New York, NY

Group Exhibitions

2010

On Paper: Painted, Printed, Drawn, Jill Newhouse,
New York, NY

2005

Group Show, Yellowbird Gallery, Newburgh, NY

Group Show, Gallerie D'Arte Benucci, Rome

2004

The Art Festival for World Peace, Shanghai

2001

Clement Greenberg: A Critic's Collection, Portland
Art Museum Portland, OR

1998

"Abstraction II," Salander-O'Reilly Galleries,
New York, NY

1996

"Twentieth Anniversary," Robert Kidd Gallery,
Birmingham, MI

"Abstractions," Barbara Scott Gallery, Miami, FL



TOP: *Rincon* #64, 2012

Watercolor on paper, 5 $\frac{3}{8}$ x 7 inches



ABOVE: *Rincon* #73, 2010

Watercolor on paper, 5 $\frac{1}{2}$ x 7 $\frac{1}{4}$ inches

1995

“Olitski, Poons, Saito,” Zeckendorf Towers, New York, NY

Group Show, Steven Haller Gallery, New York, NY

FIAC, Paris Art Fair, Paris, France

“Toys R Art,” Gallery Camino Real, Boca Raton, FL

1994

Group Show, Gallery Camino Real, Boca Raton, FL

Group Show, Vero Beach Centre for the Arts, Vero Beach, FL

1993

Group Show, Schultz Gallery, Milburn, NJ

1992

Group Show, Helander Gallery, Palm Beach, FL

Group Show, C.S. Schulte Gallery, South Orange, NJ

“Five Years,” Francis Graham-Dixon Gallery, London, England

“Abstract Painters Who Paint Landscapes,” Schulte Gallery, South Orange, NJ

1991

“Gallery Selections,” Salander-O’Reilly Galleries, New York, NY

Peter Stuyvesant Foundation Collection, Seville and Zoragoza, Spain

Group Show, Galerie Ulysses, NY

“Inaugural Exhibition,” Salander-O’Reilly Galleries, Berlin, Germany

“15th Anniversary Exhibition,” Robert Kidd Gallery, Birmingham, MI

1990

“Group: 1990,” Salander-O’Reilly Galleries, Inc., New York, NY

Turmac Tobacco Company B.V., Zevenaar, Netherlands

“Art ‘90,” London Contemporary Art Fair, International Art Fair, London, England

“Works on Paper,” Francis Graham-Dixon Gallery, London, England

Group Show, Stewart Fine Arts, Montreal, Canada

1989

“Art for All,” Edmonton Art Gallery, Edmonton, Canada

Group Show, Salander-O’Reilly Galleries, Inc., New York, NY

Group Show, Dubins Gallery, Los Angeles, CA

Group Show, Francis Graham-Dixon Gallery, London, England

“Important Works on Paper,” Meredith Long, Houston, TX

1988

Group Show, Silvermine Gallery, Stamford, CT

“Paperworks,” John Szoke Gallery, New York, NY

Group Show, Salander-O’Reilly Galleries, New York, NY

Group Show, Francis Graham-Dixon Gallery, London, England

1987

“New Abstract Prints,” Associated American Artists, New York, NY

Group Show, John Szoke Gallery, New York, NY

Group Show, Kathleen Laverty Gallery, Edmonton, Canada

Group Show, Waddington & Shiell Galleries, Toronto, Canada

Group Show, Satani Gallery, Tokyo, Japan

1986

Group Show, Robert Kidd Gallery, Birmingham, MI

Group Show, Salander-O’Reilly Galleries, Inc., New York, NY

Group Show, Gallery Camino Real, Boca Raton, FL



Rincon #65, 2012. Watercolor on paper, 6 $\frac{7}{8}$ x 8 inches
Harbor and Sky #55, 2011. Watercolor on paper, 6 x 8 $\frac{3}{8}$ inches

1985

“Private Treasures From San Antonio Collections,”
San Antonio Museum, TX

Group Show, Griffin-Haller Gallery,
Washington Depot, CT

Group Show, Salander-O’Reilly Galleries, Inc.,
New York, NY

“Artist’s Salute the Return of Halley’s Comet,” Bard
College, Annandale-on-Hudson, New York, NY

1984

Group Show, Martha White Gallery, Louisville, KY

Group Show, Hett Gallery, Edmonton, Canada

Group Show, Salander-O’Reilly Galleries, Inc.,
New York, NY

Group Show, Il Punto Blu Gallery, Southampton,
New York, NY

“Artists Choose Artists,” Edmonton Art Gallery,
Edmonton, Canada

1983

Group Show, Salander-O’Reilly Galleries, Inc.,
New York, NY

1982

Group Show, Martha White Gallery, KY

Group Show, Ken Heffel Fine Arts, Vancouver, Canada

“Saito and Roth,” Nicola Jacobs Gallery, London,
England

“Saito, Slone and Zox,” Gallery One, Toronto, Canada

“Contemporary Abstractionists,” Rubiner Gallery,
Royal Oak, Michigan

Basel Art Fair, Basel, Switzerland

1981

“Keller, Saito and Sutton,” Edmonton Art Gallery,
Edmonton, Canada

Basel Art Fair, Basel, Switzerland

Group Show, Watson de Nagy, Houston, TX

IV Medellin Biennial, Medellin, Colombia

Group Show, Clayworks Studio Workshop,
New York, NY

“Uniquely Painted Prints,” Salander-O’Reilly Galleries,
Inc., New York, NY

“Phoenix,” Alte Oper, Frankfurt, Germany

Group Show, Rubiner Gallery, Royal Oak, MI

“Boxer, Olitski, Poons, Saito,” Gallery Ulysses, Vienna,
Austria

Group Show, Douglas Drake Gallery, Kansas City, MO

Group Show, Sarah Y. Rentschler Gallery,
Bridgehampton, NY

Group Show, Ivory Klimpton, San Francisco, CA
1980

“ROSC International Exhibition,” Dublin, Ireland

“Art 80,” Basel Art Fair, Basel, Switzerland

“The Next Generation: A Curator’s Choice,” André
Emmerich, New York, NY

“Inaugural Exhibition,” Salander-O’Reilly Galleries Inc.,
New York, NY

1979

“Painting and Sculpture by Candidates for Art Awards,”
American Academy and Institute for Arts and Letters,
New York, NY

Group Show, Galerie Ninety-Nine, Bay Harbour
Islands, FL

Group Show, Watson de Nagy Gallery, Houston, TX

1978

“Shape and Field,” Tibor de Nagy Gallery,
New York, NY

1977

Group Show, United States Mission to the United
Nations, New York, NY

1976
Group Show, Deitcher/O'Reilly Galleries, New York,
NY

Group Show, Gray Gallery, New York University,
New York, NY

1975
Invitational, Meadow Brook Art Gallery, Oakland
University, Rochester, MI

1973
"Group," LoGuidice Gallery, New York, NY
"Group," Soho Center for the Visual Arts, New York,
NY

1972
"Contemporary Reflections," Aldrich Museum,
Ridgefield, CT

"Four Painters," LoGuidice Gallery, New York, NY

"Group Guest Show," André Emmerich,
New York, NY

"Group Invitation," Musee Galerie, Paris

1970
"Young American Painters," Reese Palley Gallery,
New York, NY

Selected Bibliography

Wilkin, Karen. "Kikuo Saito: Paintings and Works on
Paper", Galerie Thiele, 2006
Katz, Vincent. "Kikuo Saito at Stephen Haller," *Art in
America*, May 2003
Wilkin, Karen. "At the Galleries," *Partisan Review*, New
York, 2003, Vol. 1, pp. 116
Wilkin, Karen. "Black Pictures," *Partisan Review*, New
York, 1999, Vol. 4, pp. 648
"Imagination Completes a Renaissance Masterpiece," *The
New York Times*, March 1996

Twardy, Chuck. "Lateral Movements," *The News &
Observer*, January 26, 1996, p. 21, illustration

Wilkin, Karen. "At the Galleries," *Partisan Review*,
1996, Vol. 3, pp. 483

Wilkin, Karen. "Toy Garden," *Partisan Review*, 1996
Hall, Charles. "Kikuo Saito," *Art Review*, October 1995

Cox, Petey. "Saito's works stand out at Ft. Lauderdale
Museum," *Miami Today*, September 1993

Hall, Charles. "Kikuo Saito," *The Guardian*, February 1993

Falik, Frenchy. "Art Lovers celebrate gallery's opening,"
The Houston Post, May 1993

Santis, Jorge. "A True Colorist", Fort Lauderdale
Museum of Art, 1993

Josephson, Jack. "A Painter of Merit," *Haut Decor*, June-
July 1991, p. 6

Wilkin, Karen. "Kikuo Saito: Paintings", Salander-
O'Reilly Galleries, 1991

Exhibition brochure illustration, *Shizuoka Newspaper*,
January 23, 1991, p. 4

Wilkin, Karen. "Kikuo Saito: Paintings", Salander-
O'Reilly Galleries, 1991

Moffet, Kenworth. "Kikuo Saito," *Moffet's Artletter*,
June 1990

Itakura, Masaaki. Interview of Kikuo Saito on "Art
Beat," *BBC World Service*, 1989

Fujieda, Teruo. "After Minimal Art," *Graphication*,
December 1988

Hubbard, Sue. "Kikuo Saito," *Time Out*, June 1988

Van Alst, Julia. "Unobstrusive Structuring Marks Kikuo
Saito's Art," *The Blade*, June 1987

Moffet, Kenworth. "Kikuo Saito," *Moffet's Artletter*,
May 1986

Klein, Lee Ellen. "Kikuo Saito," *Arts Magazine*,
April 1985

Harrison, Helen A. "Abstract Imagery Marks Group Show," *The New York Times*, November 1984

Long, Robert. "Varied Hue at Punto Blue," *The East Hampton Star*, November 1984

Harrison, Helen A. "Gracefully Blending Western and Oriental Traditions," *The New York Times*, March 1984

Braff, Phyllis. "From the Studio", *The East Hampton Star*, March 1984

Jablons, Pamela. "Collecting with a Tradition," *Diversion*, New York, August 1982

Glown, Ron. "Christensen, Hughto, Saito, Zox, Kenneth Heffel Fine Art, Inc.," *Vanguard*, April 1982

Muehlenbachs, Lelde. "Keller, Saito and Sutton at the Edmonton Art Gallery," *Artmagazine*, September–October 1981

Wilkin, Karen. "The Next Generation: A Curator's Choice," *Art Magazine*, June 1981

Tetransky, Valentin. "Clayworks Group Show," *Arts Magazine*, May 1981

Mecha, Rene. "The Next Generation: A Curator's Choice," *Art International*, March–April 1981

Review of one-person show, *Die Preese*, Vienna, February 1981

Bingham, Russell. "Keller, Saito and Sutton", *The Edmonton Art Gallery*, 1981

Smith, Mary. "Kikuo Saito: Handmade Papers," *Art/World*, March–April 1980

Tuchman, Phyllis. "Kikuo Saito at William Edward O'Reilly," *Art in America*, March 1980, illustration

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Bourdon, David. Review of de Nagy Group Show, *Village Voice*, June 1978

Tannenbaum, Judith. Review of one-person show, *Arts Magazine*, April 1976

Russell, John. Review of one-person show, *New York Times*, February 1976

Bowling, Frank. "Outside the Galleries: Four Artists", *Arts Magazine*, November 1970

Theatrical Productions

2001

"Ash Garden," *La Guardia H.S. of Music & Art and Performing Arts*, New York, NY

1996

"Toy Garden," *The Ark*, Duke University, Durham, NC

"Toy Garden," *La Mama, E.T.C.*, New York, NY

1979

Set for Peter Brook's "Conference of the Birds," Paris

1976

"Water Play," theatre piece at *La Mama, E.T.C.*, New York, NY

1973

"Haftan," theatre piece at *Byrd Hoffman Foundation*, New York, NY

1972

Sixth Festival of the Arts, Shiraz, Iran, worked on sets for Robert Wilson's theatre piece

Work done on sets for Robert Wilson, *Opera Comique*, Paris

Wrote and directed film for National Television, Iran

1967

Set designed for "Sara B. Divine" by Tom Eyen, *Spoletto Festival*, Spoleto, Italy

Set for "Tom Paine," directed by Tom O'Horgan,
La Mama, New York, NY
Set for "Futz," directed by Tom O'Horgan, La Mama,
New York, NY
1966
Setting for modern dance, Iino Hall, Tokyo
1965
Setting for modern dance, Waseda University, Tokyo

Selected Public Collections

The Aldrich Museum, Ridgefield, CT
American Telephone & Telegraph, NY
Bain & Co., Boston, MA
Baxter Corp., Greenfield, IL
Buchanan Ingersoll, Pittsburgh, PA
Carnegie Center, Princeton, NJ
Central Trust Bank, Kansas City, MO
Chevron Oil, Dublin, CA
Contempra Fashions International, Montreal, Canada
Continental Insurance, NY
Core Industries, Bloomfield Hills, MI
Duke University Museum of Art, Durham, NC
The Edmonton Art Gallery, Canada
Estee Lauder, NY
Frost Brother, San Antonio, TX
H & R Block, Kansas City, MO
H. J. Heinz, Pittsburgh, PA
Henly Group, NY
Hines Industrial, Boston, MA
Houston Industries, Houston, TX
Impact Rug Inc., Montreal, Canada
International Business Machines, NY
International Minerals and Chemicals Corp., Chicago, IL
J.P. Morgan Chase Collection, NY

Kitchener-Waterloo Art Gallery, Canada
The Lincoln Savings Bank, NY
Midland Finance Company, Chicago, IL
Mitsui & Co., NY
Mony Financial Services, Teaneck, NJ
The Museum of Modern Art, NY
Northrop, Los Angeles, CA
Pepsico, NY
Pfizer Inc., NY
Queens University, Canada
John and Mable Ringling Museum of Art, Sarasota, FL
Siemens, Germany
Peter Stuyvesant Foundation, Netherlands
TRW Corp., NY
Ulster Museum, Ireland
Unicorp American, NY
University of Lethbridge, Canada
U.S. Equities, Chicago, IL
World Bank, Washington, D.C.

Jill Newhouse Gallery Digital Editions

Fulvio Testa Recent Watercolors (2012)

Lino Mannocci Recent Monotypes and Postcards (2012)

Unknown Corot Unpublished Drawings (2012)

Edouard Vuillard: Portraits Reconsidered (2012)

Josep Santilari Pere Santilari Paintings and Drawings (2011)

Drive / Wendy Mark: New Work (2011)

Auguste Rodin: Intimate Works (2011)

Sculpture, Drawings and Watercolors; Photographs and Letters

On Paper: Painted, Printed, Drawn Curated by Karen Wilkin (2010)

Bonnard, Roussel, Vuillard (2010)

Drawings from the Collection of Curtis O. Baer (2010)

Wolf Kahn: Early Drawings (2009)

Graham Nickson: Italian Skies Recent Watercolors and Early Oil Paintings (2009)

GALLERY DIRECTOR: CHRISTA SAVINO

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