



G I L A H   Y E L I N   H I R S C H

Front Cover: *Exaltation*, 1999, Oil on Canvas, 70 ½" × 70 ½"

Back Cover: *Grace (Chessed)*, 2000, Oil on Canvas, 85" × 85"

The Traveling Exhibition  
2005–2009

G I L A H   Y E L I N   H I R S C H

Limes Gallery, Komarno, Slovakia, 2005

Temporary Contemporary Gallery, Krakow, Poland, 2005

Artoteka, Bratislava, Slovakia, 2006

Soviart, Kiev, Ukraine, 2006

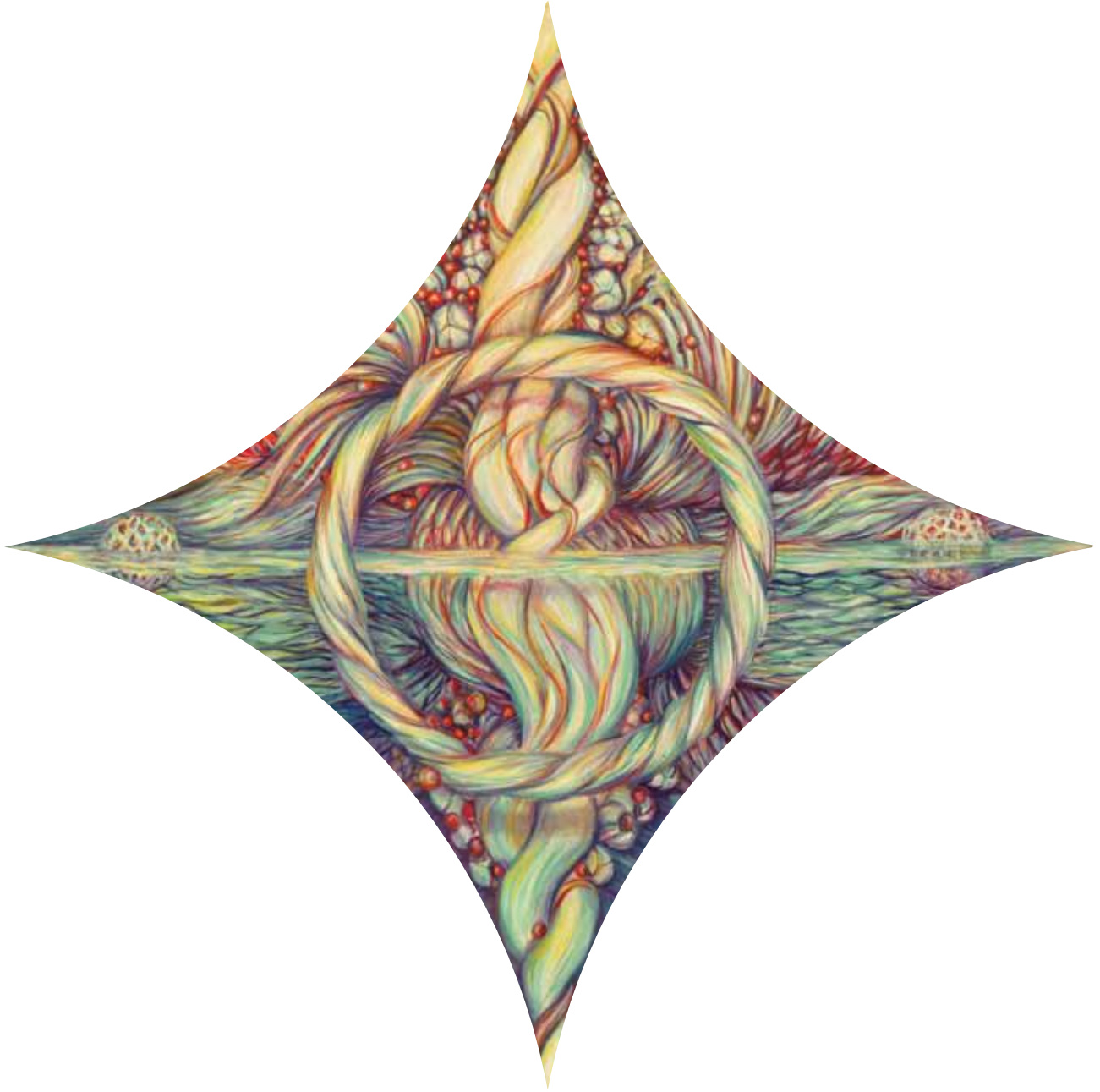
Piano Nobile Gallery, Krakow, Poland, 2007

Symbol Galeria, Budapest, Hungary, 2009

## Light as Space: The Paintings of Gilah Yelin Hirsch

Gilah Yelin Hirsch's organic and lyrical style started with her full-frame, lush food paintings in the late sixties. Since then she has continued to deeply explore natural and spiritual phenomena in her image-rich paintings. All of her series are autobiographical and relate to her state of being as well as to her extensive travels and environments. The work in this exhibition ranges from the intense paintings of the late nineties, the *Diamond Series*, in which she visualizes her intricate internal injuries from a near-fatal car crash on a remote island in the Pacific; to the *Patince Series*, painted in Slovakia during a residency at the International Artists Symposium in 2004, in which she delves into nature's more mystical imagery; to the *Column Series*, documenting another evolution of her latest fertile flow of imagery that grew out of concentrated sessions in her Venice studio in 2005.

A terrible auto accident in 1999 on Queen Charlotte Island, Canada, left Hirsch severely injured. She healed herself with an outpouring of poetic images in the *Diamond Series*, the title referring to the shape of the canvases. Hirsch's work has always been about healing through creativity, and this time she focused her passion into these paintings to help her recovery, which was nothing short of miraculous. She depicted her wounded self in a mystical way — the body turned inside out. The wrenching physical pain she went through is played out in a cohesive, interwoven tapestry of metaphoric internal organs. The rib cage plays a prominent role in creating a new structure for her broken skeleton and crushed cells, as well as her heart that was literally flattened by the impact of the crash. In the spirit of the anguished paintings by Frida Kahlo which more



*Equipoise*, 1997  
Oil on Wood  
38" x 38"





*Delicately Tangled in the Sway*, 1998  
Oil on Canvas  
42" x 42"

literally show Kahlo's stylized pain, Hirsch says "she visually reconstructed the body from the inside out." In *Light as Space as Skin*, her surface shimmers with the iridescent delicate colors of veins, while the open wound creates a deep abyss of blood corpuscles and torn ligaments, the result of a shocked body beginning to heal itself. The fragile but beautiful *Who Will Live and Who Will Die* is a metaphor for the grievous injuries to Hirsch's rib cage and heart. Here the horns of the rib cage encompass the vessel of her heart, and arteries intertwine and knit together. In *Grace (Chessed)*, one of the most dynamic of her *Diamond Series* paintings, arteries and tendons spiral out of her body and the wound begins to close, delicate hues of turquoise, yellow, green and purple emphasizing the inherent fragility of life. In *Gratitude (Hodaya)*, Hirsch's images coalesce into a joyous dance of healing as the wound pulls together and the body becomes whole — almost like an undersea landscape — as all the arteries and veins undulate in a unified rhythm. She has conquered the pain and has survived, with her innate beauty intact.

During the whirl of the International Artists Forum in 2004 in Patince, Slovakia, Hirsch immersed herself in the mystical and Cabalistic in nature resulting in an effusion of lyrical paintings. In *I Was Lured More Deeply into the Magic*, Hirsch sums up her enigmatic riddle: while a serpent slithers down a pole, an engraved column that echoes the form of a Hebrew letter hovers over a glimmering pond. Hirsch has spent years researching the very beginnings of the Hebrew alphabet and uses these ancient forms as an infrastructure for these paintings. Sometimes only traces of the archetypal letters are found, but they are present and deepen the meaning, as in *The Eternal Union*. Reminiscent of the Hebrew letters spelling the word *chai*, meaning "life," Hebrew letters frame a spiraling core. The composition is rendered in an efflorescent light similar to the interior of a conch shell, while the dynamic rhythms of her images create an inner

energy. In *It Remains to be Found*, Hirsch creates an over-all surface of meandering veins which also could be a cracked, dry desert in which Hebrew letters appear intermittently and the entirety is embraced by a human-like diagonal form that evokes the Hebrew letter *Aleph*. In *The Heavens Open to Earth*, crossed leafy stems rotate through a rich soup of life. All is surrounded by an arch of white feathers.

Hirsch's elegant *Column Series* combine the mystical with the mythological to create a plethora of iconic images. Jewel-like in their intricacy and complexity, they become contemporary "miniature" paintings with dense layers of meaning and symbolism. Built on the rich and ancient infrastructure of the column, her vertically oriented pieces have rectangular insets that depict temples, pyramids, mystical signs and plants. Rendered in the most delicate of colors, ranging from a pearly white to a luminous green, the mysterious symbols fill the frame and speak to the depth of her imagination and ability.

A palimpsest is an ancient manuscript page or scroll that has been written on, scraped off and used again. In her painting of the same name, Hirsch stacks triangles on top of each other. The surface of the uppermost pyramid is energized and glows with a ghostly array of the Hebrew letters of the word *YEHAHA*. The detailed surfaces shine with an infinite variety of patterns like a bejeweled banner. Her magnificent *Kingdom (Mayim/Shamayim)*, is one of the most noteworthy of her *Column Series* in its delicacy and richness of imagery. Her monumental yet organic forms allude to a heaven that is universal, held in the interwoven umbilical cord that bursts into flower, or caught in the lustrous drops of water that glisten in her white triangular veils. All symbols revolve around a joyous rebirth. Hirsch writes, "It is no accident that the Hebrew word for heaven, *shamayim*, has the word *mayim*, (Hebrew: water) embedded within it." The infinite resurrection of life each Spring, replete with the rains





*Exaltation*, 1999  
Oil on Canvas  
70 ½" × 70 ½"



*Light as Space as Skin*, 2000  
Oil on Canvas  
68" x 68"

and the symbols of fecundity throughout antiquity referring to this miracle, coalesce in her lushly articulated painting. In Hirsch's layered *Temple at Midnight*, the surface resembles a heavily embroidered piece of brocade in which images metamorphose and change into symbolic icons. The work is anchored by the meandering leaves of a plant that bind the two diptych halves together. Each panel becomes a tableau of spiritual identity, whether an altar or a temple is depicted. Embraced by pervasive pattern and decoration, intensity is added to an already rich vision.

From her literal rebirth after her terrible accident, to her actual and symbolic journeys, Hirsch's paintings follow her meandering path through a life that is characterized by creativity and passion. Her paintings reflect her interest in the mystical and the universal as she articulates the mysteries of life drawn from her heritage, and delves into her essential beliefs within the context of nature. Her luminous canvases glow with an inner light, the essence of her spirit.

Kathy Zimmerer, 2008

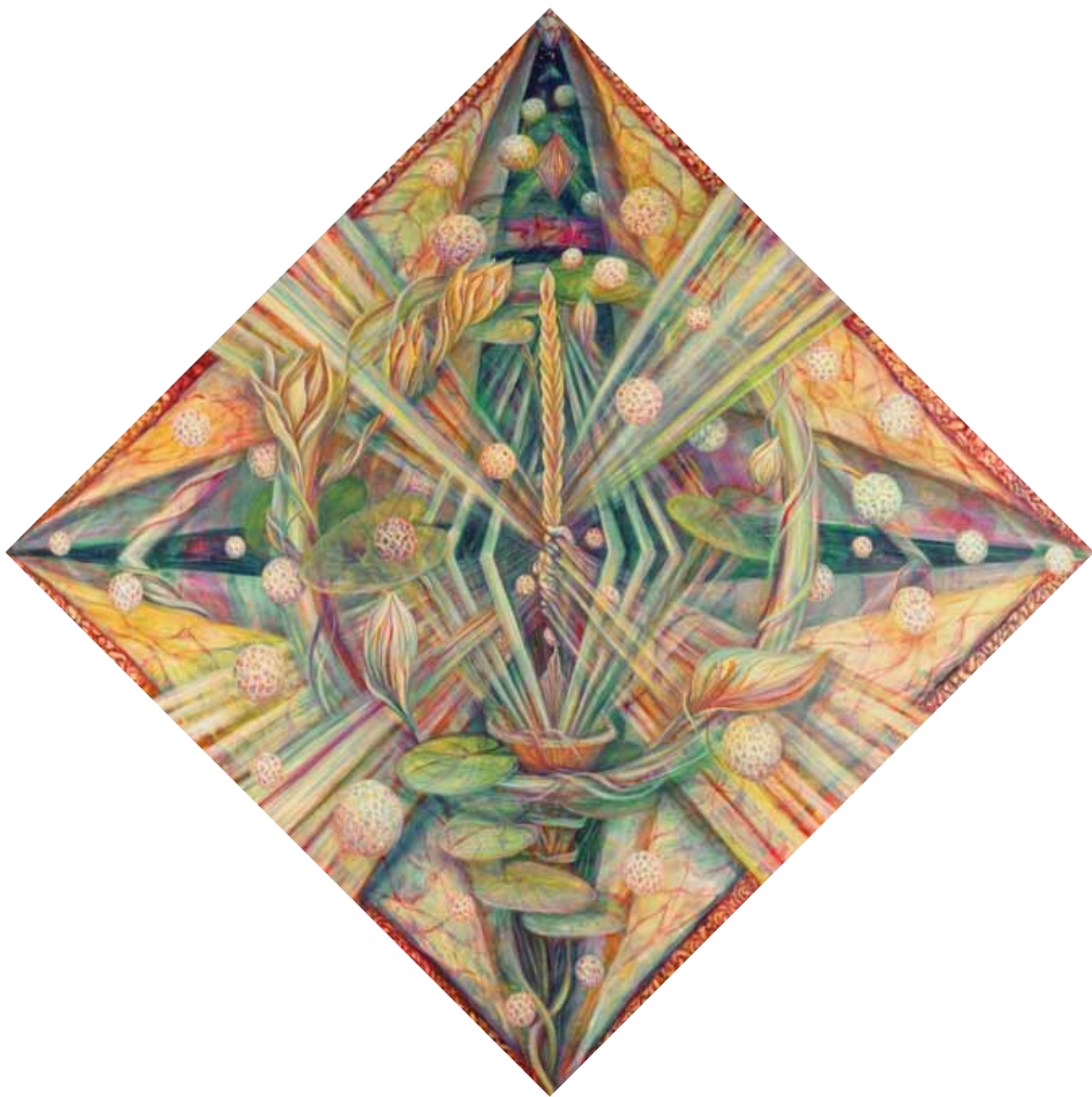
*Director, University Art Gallery*

*California State University, Dominguez Hills*



*Who Will Live and Who Will Die, 1999*  
Oil on Canvas  
85" × 85"

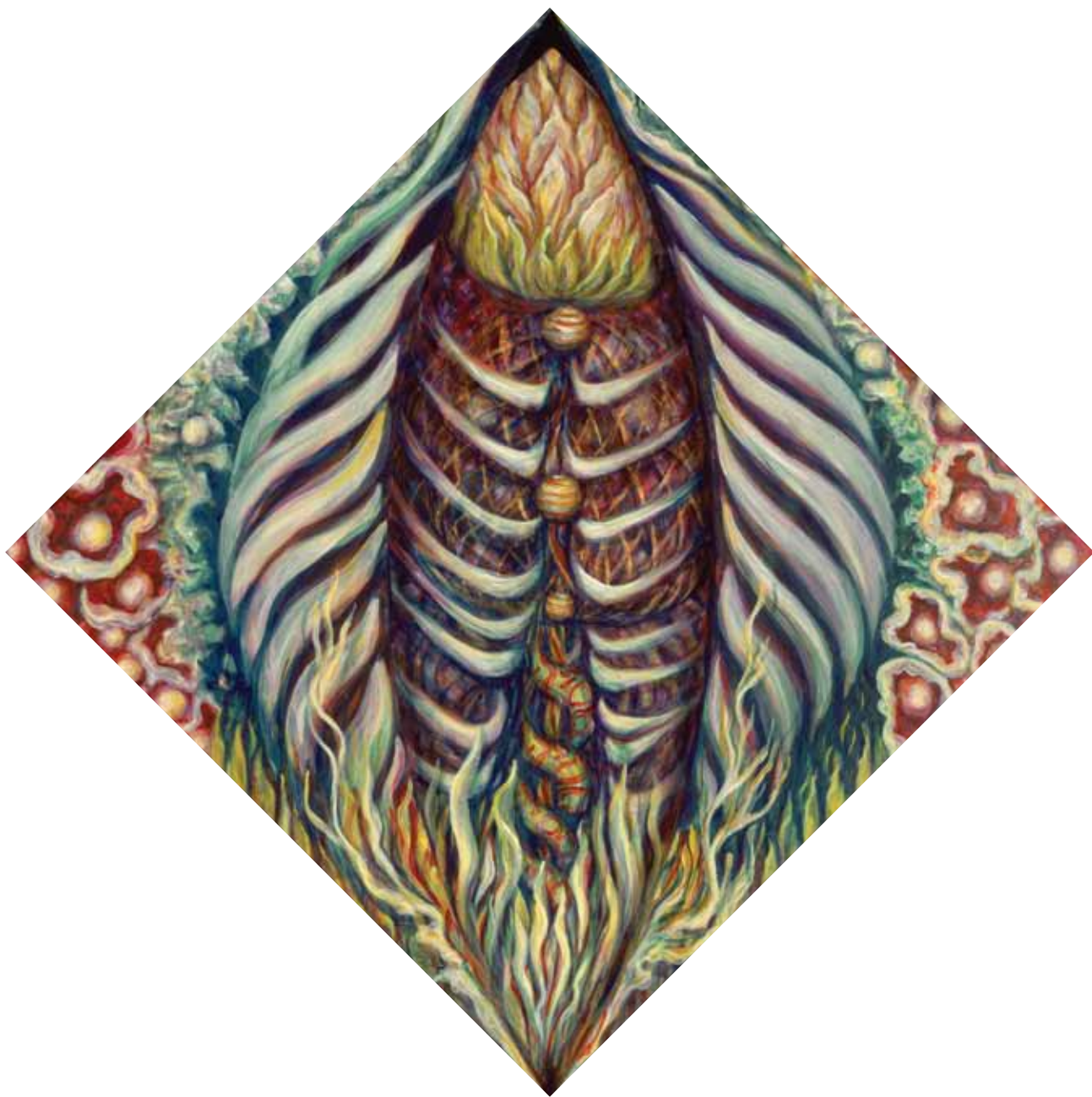




*Grace (Chessed)*, 2000  
Oil on Canvas  
85" × 85"



*Wind/Spirit*, 2000  
Oil on Canvas  
17" x 17"



*Refuge Chassiah, 2000*  
Oil on Wood  
27" × 27"





*Gratitude*, 2000  
Oil on Canvas  
85" × 85"

# The Hermeneutic Alchemical Paintings of Gilah Yelin Hirsch

The art of Gilah Yelin Hirsch explores our inner space and the layers which clothe the essence of our innermost soul. These paintings show both a path and a method to investigate the finest substance of our beings.

Hirsch's images reveal many levels of knowing and pose various questions. A visual paradox is suggested in which the paintings may be considered abstract but possess a convincing materiality and corporeality — the paradox of a hyper-realistic abstraction, or of an abstract reality which is totally material.

On another level, if we perceive the depicted elements as alluding to concrete material realities, they may be fragments of spatial realities, parts of a monumental continuous universe whose objects and narratives are coded in the paintings' physical plane. These images are further accented by hermeneutic elements — such as generating and enhancing *bodhicitta* (Tibetan: compassion), or evoking the will of the *Mekubal* (Hebrew: recipient of esoteric knowledge), in order to mystically and consciously unite us with the divine. These elements aspire to reveal the transcendental in all things and in every form, and by doing so, elevate the viewer spiritually to unite the mind with its causal force.

Because Hirsch's archetypal mythology is articulated through imagery found in several spiritual traditions, such as Mahayana Buddhism, Cabala, spiritual psychology and philosophy of consciousness, her paintings are both stimulating and calming. They suggest that what we experience is not only a single moment

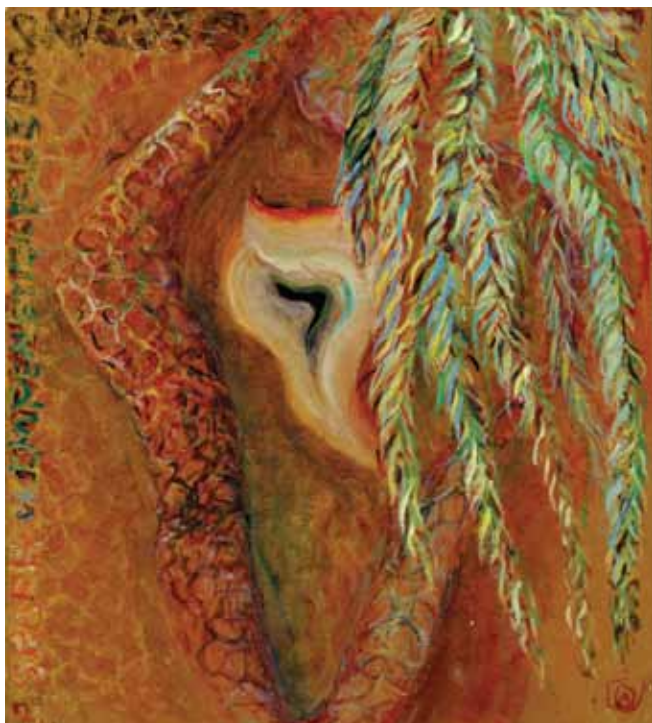
of clarity in life but that each moment is also symbolic of the spiritual continuum in which we exist. To achieve this complexity, the artist incorporates her interest in alchemy into several aspects of her work. The alchemical qualities of the media used in painting are obvious: the materials are transmuted to create new realities. Although the paintings exhibit different stylistic characteristics, they all summon archetypal keys to our world's place in the realm of universal spirituality. The paintings not only evoke parallel realities and refractions of time, but very much reflect the source of all alternative manifestations.

The transformation of substances in the artist's pursuit is like that of the alchemist's in another sense: what occurs in this process is an allegory for what transpires in the heart and mind of the practitioner. However, in this case, the mission of the painter is not materialistic. The outcome must be noble, pure, strong and valuable, a quest for health, harmony, mental perfection or a transcendental state in which every impurity is transfigured. This process makes tangible realities of supernal ideas. For Hirsch, this alchemical metamorphosis alludes to the possibility of physical and spiritual regeneration.

The work of Gilah Yelin Hirsch is difficult to categorize. She has been able to develop a personal vocabulary that relies on and emphasizes the hope and beauty of spiritual and physical transformation. Her approach to technique and symbolic history has a powerful conceptual rationale. Harmony, sensuality, and optimism are fully formed and grounded in utopian visions rather than remaining superficial concepts. Above all, her paintings are far-reaching and thought provoking, and they engage the viewer in dialogues on various levels, with fruitful philosophical speculation about mind and reality itself.

Johanna Domokos, 2008

*Bielefeld, Germany*



*A Spark of Impenetrable Darkness*, 2004  
 Acrylic on Archival Board  
 9 ½" × 10 ¾"



*Returning to the Past*, 2004  
 Acrylic on Archival Board  
 9 ½" × 10 ¾"





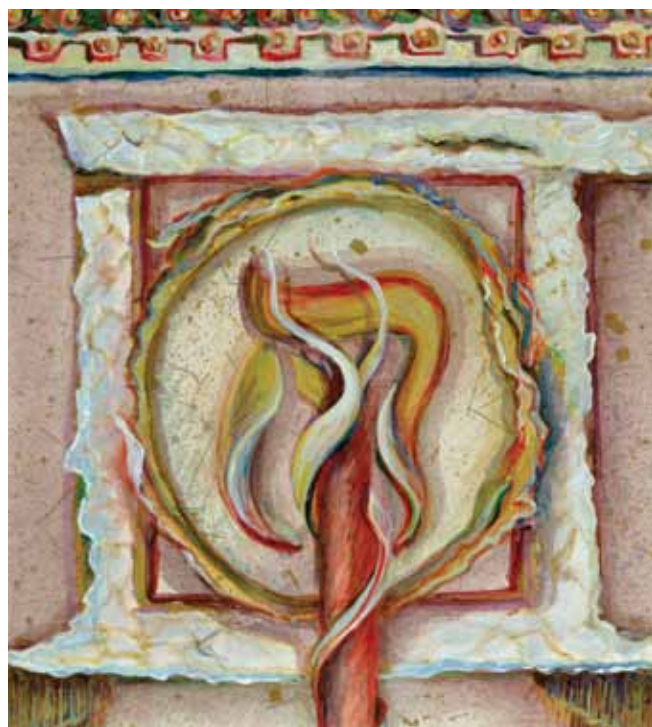
*Emanations in the Landscape, 2004*  
 Acrylic on Archival Board  
 9 1/2" x 10 3/4"



*I Will Miss You Most of All, 2004*  
 Acrylic on Archival Board  
 9 1/2" x 10 3/4"



*It Remains to Be Found*, 2004  
Acrylic on Archival Board  
9 1/2" x 10 3/4"



*The Eternal Union*, 2004  
Acrylic on Archival Board  
9 1/2" x 10 3/4"





*I Am Lured More Deeply into the Magic...*, 2004  
Acrylic on Archival Board  
9 1/2" x 10 3/4"



*That Such A Thing...*, 2004  
Acrylic on Archival Board  
9 1/2" x 10 3/4"





*The Heavens Open to Earth, 2004*  
 Acrylic on Archival Board  
 9 ½" × 10 ¾"



*Twelve Fell To Earth, 2004*  
 Acrylic on Archival Board  
 4 ¾" × 5 ¾"



*Palimpsest*, 2005  
Acrylic on Canvas  
72" x 18"



*The Temple at Midnight*, 2005  
Acrylic on Canvas  
72" x 18"

# The Traveling Exhibition

## 2005–2009

In the Fall of 2004 I was invited to attend the International Painters' Symposium in Patince, Slovakia. We were twenty-two painters speaking thirteen languages. While we worked many hours daily in our own studios, we ate together at what I came to call "the table of Babel." The warp and weft of English, French, Hebrew, Spanish, Slovak, Polish, Russian, Slovenian, Czech, Hungarian, Greek, Arabic and Farsi had all of us often swimming in a comically gurgling linguistic sea of misconceptions, mistranslations, misunderstandings, mispronunciations and downright errors unavoidable in cross-language discussions translated many times from one end of the table to the other, or two or three times from the initiator of the comment to the intended recipient. However, visual comprehension, emotional understanding and gut feelings were immediate and clear despite geographic origins and structures of alphabets.

While I gradually grew to know the interesting artists from many countries new to me, I immediately immersed myself into the landscape. Murmured messages of time and history emanating from vestigial ruins of myriad cultures harmonized and haunted the countryside. Despite the contemporary resort setting of the symposium, shades of Roman soldiers lurked in the ruins, accompanied by familiars of Alexander the Great, the Crusaders, and the Austro-Hungarian monarchy. Muted voices of millions of Jewish souls who perished in the Holocaust whispered in the wind and cried in the rain. Each evening I was transported by the music of the artists who shared natural gifts cultivated from childhood — Gypsy, Flamenco, jazz, rock, blues, laments, lullabies, and



folk songs were performed in native tongues and on indigenous instruments, enhancing a sense of heightened creative spirit.

Within this rich context I walked the landscape daily and generated ten small paintings, the *Patince Series*. Shapes in nature evoked Cabalistic Hebrew letter



*Gilah Yelin Hirsch, Solo Exhibition, Limes Gallery, 2005*  
Komarno, Slovakia

forms, luring me deeper into history and my own mystical past. Something between an icon and haiku, each image became a concentrated state of mind.

At the end of the three-week symposium, an exhibition of all the work created was mounted in the magnificent Limes Galleria, a former Baroque cathedral,



Kingdom, "Mayim/Shamayim," 2005  
Acrylic on Canvas  
62" x 32"





*Birdman's Proposal*, 1999  
Oil on Canvas  
36" Diameter

now a museum in the city of Komarno. Although my paintings were small in scale in that immense space, I was invited to have a comprehensive solo exhibition there the following Fall.

A year later, in 2005, thirty-one of my paintings were shipped in two great crates from Los Angeles to Bratislava. On arrival, the crates were impounded by customs and I was told that they had to be ransomed. Eventually the work was claimed and harbored by the U.S. Embassy, and the exhibition was sponsored and opened by U.S. Embassy representatives.

Word of mouth brought many viewers, including clergy, curators and ambassadors from various countries, to see the paintings. The exhibition was extended and soon arrangements were made for the show to travel. In time the crates were moved from Komarno, Slovakia to Krakow, Poland, to Kiev, Ukraine, to Bratislava, Slovakia, again to Krakow, back to Bratislava, and then to Budapest, Hungary. In each country and context I was gratified that the paintings seemed to reach people at a deep emotional level and that viewers returned to experience the work many times.

Parallel to the outpouring of support toward the paintings was my own growing connection to the origins and roots of my lineage. Although I was born in Montreal, Canada, my father's family (Yelin) were rabbis for many generations in Bialystok, Poland, while my mother's family (Borodensky) hailed from Chernobyl, once Russia, now Ukraine. I felt a sense of home, both emotional and intellectual, in Eastern and Central Europe, and understood why my work touched a common chord within these cultures.

The exhibition is essentially composed of four series of works ranging in time from 1997–2005: anthropomorphic/mystical landscapes derived from



experiences in Ireland, France and the United States; the *Diamond Series*,<sup>1</sup> mostly painted after a near lethal car accident on Queen Charlotte Island, Canada, June 29, 1999, in order to visually reconstruct my body from the inside out; the *Patince Series* dealing primarily with mystical and Cabalistic forms as I found them in nature; and the *Column Series*, the last pieces to be included, painted in my studio in Venice, California.

When asked where the images in my paintings come from, I sometimes respond with a mythic, spiritual reference: they are the products of lovemaking between the *Ruach* (Hebrew: wind/spirit) and the *Shekinah* (Hebrew: the feminine aspect of God (Yehavah)). Although most people are not familiar with this esoteric reference, it can be understood as vision emanating from deepest soul. (Following other models, I can say that these images are intuitive, or that I follow the creative spirit, or that I mine the subconscious...). My role in this almost voyeuristic venture is to be patient, allow for the unknown to be realized in its own time, be ready to make extreme changes, be alert to the susurrant call or the trumpeted request of the image, and create the appropriate response — from the subtlest of washes to the boldest of patterns.

Messages in letters and words, usually in Hebrew, sometimes in other languages, are often intrinsically encrypted within the images, becoming the structure of pattern or architecture (*Palimpsest*), or standing alone as solitary gateways of form (*The Impenetrable Spark of Darkness*). Each Hebrew letter alone or in combination embodies a Cabalistic state of consciousness of the universe. All the *Diamond Series* canvases painted after the accident in 1999 incorporate Hebrew words (*Who Will Live and Who Will Die*, *Gratitude*, *Grace*, *Light as Space as Skin*, *Wind/Spirit*, *Refuge*). Since childhood I have been fascinated by the power of the Hebrew alphabet as cosmic evocative form. As an adult I developed a theory on



*Entering Earth*, 1997  
Oil on Canvas  
90" x 26"



*Erin*, 1998  
Oil on Canvas  
72" × 48"

the origin of the Hebrew alphabet and all subsequent alphabets as based in five patterns in nature that reflect the neurons and neural processes of perception and cognition (*Cosmography: The Writing of the Universe*).<sup>2</sup>

I approach each work as a mystery that has to be discovered and revealed. The path of wonder and fascination leads me from one image to the next, not obliterating the last, but incorporating it into the subsequent history. Perhaps it can be seen as text and commentary being built upon itself. Or from another perspective, much as a life is known in its uniqueness only in its wake, so the images can be known only when concluded, the history of the image/personality intermittently revealed and concealed in the many layers of conception, growth and behavior.

How does the process work? I begin with a random stroke of any line, shape or color. I wait until I am propelled to respond to this call. Not knowing where this is leading, I am swayed by what I feel and see, not by what I know. I follow this process for weeks and months, dropping transparent and translucent washes over existing images so that many layers are added, some obscuring, while others revealing evocative form. I often turn the canvas to allow for greater freshness of vision. Time passes while the image gestates, changing continuously. Much like life, the new image evolves and is realized through infinite layers of experience. And yes, I (ego) join the *Ruach* and the *Shekinah* in the process of pro-creation by adding my own daily experiences, memories, dreams and associations to the layers in imagery, or words, or both.

Having no concept as to what the image will become, I must sit with it daily for long periods. In fact, half the work is simply contemplating the current image at any time. What is it asking of me? It is often demanding, "I need more light here, more dark here, tickle me here or there; perhaps this is not the appropriate

direction after all... Drop a wash, a veil of light over the whole thing; start another layer to add to the visual history..."

Friends come to see the work. "What are you thinking? What are you looking at? Does it have a title?" The title grows along with the image. Stroke by stroke, wash by wash, through layers of time and space, the image grows into itself. I am drawn into the infinite configuration of mysterious spaces.

Some months into the process, the illusion seems to stabilize. The title simultaneously takes form. Both are surprising. By adding light, dark, contrast, texture, volume, the vision is wrestled into itself and begins to "breathe." Shy in its immanence, powerful in its presence, a new reality is born, emerging reluctantly but irrevocably from the layers of possibility. This quest is endlessly riveting and revealing.

Gilah Yelin Hirsch, 2009

*Venice, California*

<sup>1</sup> For a detailed discussion of the *Diamond Series*, please refer to "Proprioception, Reflection, Recognition: The Positive Affect of Paradigmatic Form — A Personal Foray into Art, Healing and the Mystery of the White Spheres," *International Journal of Healing and Caring* (Spring Edition), Editor Dan Benor, M.D.

<sup>2</sup> *Cosmography: The Writing of the Universe*, DVD, 1995.



*Yearning*, 1997  
Acrylic on Canvas  
48" × 38"





*Jadis*, 1999  
Oil on Canvas  
72" × 48"



## *Selected Resume of Gilah Yelin Hirsch*

### *Education*

- 1967 B.A. University of California, Berkeley, CA  
 1970 M.F.A. University of California, Los Angeles, CA

### *Selected Solo Exhibitions*

- 2009 Symbol Galeria, Budapest, Hungary  
 2007 Piano Nobile Gallery, Krakow, Poland  
 2006 Artoteka Gallery, Bratislava, Slovakia  
 Soviart Gallery, Kiev, Ukraine  
 2005 Limes Galeria, Komarno, Slovakia  
 Temporary Contemporary Gallery, Krakow, Poland  
 2002 *Surface, Color, Light*, Lois Neiter Fine Arts Gallery, Los Angeles, CA  
 1996 *The Calligraphic Mark — Between Word, Image and Gesture*, Irvine Fine Arts Center, Irvine, CA  
 1995 Kresge Chapel, Claremont, CA, one year installation  
 School of Process Studies and the Graduate School of Theology, Claremont, CA  
 1994 Santa Monica Central Public Library, Santa Monica, CA  
 New York Open Center, New York City, NY  
 1993 The Fielding Institute, Santa Barbara, CA  
 1992/93 *Nature as Home III*, Medical Plaza, one year installation, University of California, Irvine, CA  
 1991/92 *The MacDowell Hay Bale Series*, Medical Plaza, one year installation, University of California, Irvine, CA  
 1990/91 *Nature As Home*, Medical Plaza, one year installation, University of California, Irvine, CA  
*Nature As Home*, The Grand Promenade Los Angeles, CA  
 1988/89 Merging One Gallery, Santa Monica, CA  
 SPARC (Social and Public Art Resource Center), Venice, CA  
 1988 Alligator Gallery, San Francisco, CA  
 1984 Reed Whipple Cultural Center, Las Vegas, NV  
 Turnbull Lutjeans Kogan Gallery (TLK), Costa Mesa, CA  
 1981 Space Gallery, Los Angeles, CA  
 1978 The Woman's Building, Los Angeles, CA

- 1975 Lyn Kienholz Gallery, Los Angeles, CA  
 1974 *Introductions*, Downey Museum of Art, Downey, CA  
 Kirkland College, Clinton, NY  
 California State University Dominguez Hills, Carson (Los Angeles), CA  
 1972 Tibor de Nagy Gallery, New York, NY  
 1970 University of California Los Angeles, Frederick Wight Gallery, Los Angeles, CA  
*New Talent Exhibition*, San Pedro Municipal Gallery, Los Angeles, CA  
 1969 Los Angeles County Museum of Art, Lytton Gallery, Los Angeles, CA

### *Selected Group Exhibitions*

- 2009 *The Big Questions: Elizabeth Bloom and Gilah Yelin Hirsch*, University of Southern California Hillel and Hebrew Union College, Los Angeles, CA  
*Rachel Rosenthal's 83rd Birthday Bash*, Track 16 Gallery, Bergamot Station, Santa Monica, CA  
*Mary H. Dana Women Artists Series*, Institute for Women and Art, Rutgers University, New Brunswick, NJ  
*The Art of Language*, Zimmer Museum, Los Angeles, CA  
*Insight/Inside LA*, Jose Druidis Biada Art Gallery, Mount Saint Mary's College, Los Angeles, CA  
*Digital Media Art Wall*, St. John's Health Center, Santa Monica, CA  
*Incognito 2009 (2008, 2007, 2006, 2005, 2004)* Santa Monica Museum of Art, Santa Monica, CA  
 2008 *Jewish Magic: Folklore and Fantasy*, Eugene and Elinor Friend Center for the Arts, Jewish Community Center of San Francisco, San Francisco, CA  
*The World In Their Eye, Art Department Faculty (2005, 2002, 1996, 1993, 1990, 1987, 1984, 1979, 1977, 1976, 1975, 1973)*, California State University Dominguez Hills, Carson (Los Angeles), CA  
 2007 *Healing: A Contemporary Exploration*, Lakaye Gallery, Los Angeles, CA, in conjunction with *Healing: A Cultural Exploration*, Craft and Folk Art Museum, Los Angeles, CA  
*Southern California Women Artists: Then and Now*, Track 16 Gallery, Bergamot Station, Santa Monica, CA  
*A Chocolate Affair*, Gilmore Adobe, Friends of Hebrew University, Los Angeles, CA  
*For the Arts*, Track 16 Gallery, Bergamot Station, Santa Monica, CA

2006	<i>Makor/Source</i> , University of California Los Angeles Hillel and University of Southern California Hillel, Los Angeles, CA	1993	<i>Sacred Spaces: Women and the Land</i> , Thomas Center Gallery, Department of Cultural and Nature Operations, Gainesville, FL
2005	<i>Sympat 2005</i> , (2004) Patince, Slovakia		<i>Fresno Museum Invitational Exhibition</i> , Fresno, CA
	<i>11th International Sympat</i> , Limes Gallery, Komarno, Slovakia		<i>Art in the Garden</i> , Women's Center, Los Angeles, CA
	<i>Too Jewish — Not Jewish Enough</i> , Gotthelf Gallery, San Diego Center for Jewish Culture, San Diego, CA, The Jewish Federation, Los Angeles, CA (2004)	1992	<i>Small Treasures</i> , Merging One Gallery, Santa Monica, CA
	<i>Nature, The New Jewish Community Center at Milken, West Hills, CA</i>		<i>Art Bank Collection</i> , Santa Monica Museum of Art, Santa Monica, CA
2004	<i>Sympat 2004</i> , Limes Galeria, Komarno, Slovakia	1991	<i>Art as a Healing Force</i> , Bolinas Museum, Bolinas, CA
2003	<i>LAPD/NYPD</i> , Rosamund Felsen Gallery, Bergamot Station, Los Angeles, CA		<i>Addictions</i> , Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
2003/02	<i>The Chai Show</i> , University of Judaism, Los Angeles, CA		<i>Choice!</i> , Margo Leavin Gallery, Los Angeles, CA
2000	<i>Visions Toward Wellness</i> , Hera Gallery, Wakefield, RI; Atrium Gallery, Providence, RI; New Haven Public Library, New Haven, CT; Princeton University, New Haven, CT; Macy Gallery, Columbia University, New York City, NY		<i>Contemporary Artists</i> , Vons Corporation, Marina del Rey, CA
1998	<i>Invitational Exhibition</i> , Oakgrove Krishnamurti School, Ojai, CA	1989	<i>Landscape Visions</i> , Chancellor's Headquarters of California State University System, Long Beach, CA
1997	<i>Cosmography: The Writing of the Universe</i> , University Library, Faculty Publications Exhibition, California State University, Dominguez Hills, Carson (Los Angeles), CA		<i>Life Changes and the Jewish Experience</i> , The Jewish Federation, Los Angeles, CA
1996	<i>The Inner Lives of Women — Psyche, Spirit, Soul</i> , Spring Street Gallery, Los Angeles, CA		<i>American and Korean Women Artists</i> , Modern Gallery, Los Angeles, CA
	<i>Calligraphic</i> , Irvine Fine Arts Center, Irvine, CA	1987	<i>New Jewish Agenda</i> , University of California Los Angeles Hillel, CA
	<i>The Language of Nature</i> , University of Judaism, with Patrick Percy, Los Angeles, CA		<i>Art Match</i> , Pacific Oaks, Pasadena, CA
	Dorland Mountain Arts Colony, Temecula, CA		<i>Visual Dialog: Landscapes</i> , Solo Gallery, New York, NY
1995	<i>Landscape</i> , Spring Gallery, Santa Monica, CA		<i>Letter Forms</i> , with Anna Homler and Deborah Jackson, Women's Building, Los Angeles, CA
	<i>Landscape: The Continuum</i> , Barnsdall Municipal Gallery, Los Angeles, CA		<i>Gilah Yelin Hirsch, Irene Vincent and Michael Wingo</i> , Orange County Center for Contemporary Art, Santa Ana, CA
	<i>Light and Space</i> , Daniel Beckerman Gallery, with Gerda Mathon, Redlands, CA	1986	<i>Showcase '86 — Contemporary Works</i> , California State Polytechnic University, Pomona, CA
	Louise Towne Gallery, Los Angeles, CA		<i>Through the Eyes of an Artist</i> , Loyola Marymount University, Los Angeles, CA
	<i>Gilah Yelin Hirsch and Jill Ansell</i> , Mythos Gallery, Burbank, CA		<i>Turning to the Landscape</i> , Atelier Gallery, University of Southern California Los Angeles, CA
1994	<i>Artists of the Spirit</i> , Walton Art Center, Fayetteville, AR		<i>Two Views of Nature</i> , with Amy Goldman, Harbor College Art Gallery, Los Angeles, CA
	<i>Invitational Exhibition</i> , Orange County Center for the Arts, Irvine, CA	1985	<i>The Spiritual Eye: Religious Imagery in Contemporary Los Angeles</i> , Loyola Law School, Los Angeles, CA
	<i>Inaugural Exhibition</i> , Women's Clinic Los Angeles, Los Angeles, CA		<i>Selections from the Santa Monica City Art Bank</i> , Santa Monica Library, Santa Monica, CA
			<i>Artists' Forum</i> , travelling exhibition of selected faculty work of the California State University's 19 campuses
		1984	<i>WCA '84</i> , Wilson Gallery, Lehigh University Art Galleries, Bethlehem, PA

	<i>Women in the Mainstream</i> , 1984 World Exposition, Inc, Women's Pavilion, National Women's Art Exhibition, New Orleans, LA		<i>Last Picture Show</i> , Los Angeles County Museum of Art, Art Rental Gallery, CA
	<i>Contemporary Women Visionaries</i> , Collins Gallery, St. Peter's Episcopal Church, San Francisco, CA		<i>Organic/Inorganic</i> , Los Angeles County Museum of Art, Art Rental Gallery, CA
	<i>Olympic Exhibition</i> , Los Angeles Design Center, Los Angeles, CA		<i>The Female Experience</i> , Aerospace Corporation, Los Angeles, CA
	<i>A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors</i> , Design Center of Los Angeles, CA	1974	Ellie Blankfort Gallery, Los Angeles, CA
	<i>Tamarind 25th Anniversary Exhibition</i> , Frederick Wight Gallery, University of California Los Angeles, CA		Silvan Simone Gallery, Los Angeles, CA
1983	<i>Art/Soul/Psyche</i> , Stella Pblaris Gallery, Los Angeles, CA		Tibor de Nagy Gallery, New York, NY, Houston, TX
1982	<i>Tradition in Transition</i> , Gilah Yelin Hirsch, Bruria Finkel, Beth Ames Swarz and Michele Zackheim, University of California Irvine, CA		<i>Fine Art of Food</i> , Scripps College, Claremont, CA
1981	<i>Small Image Competition</i> , Santa Barbara City College, Santa Barbara, CA		<i>Los Angeles Women Artists</i> , Cerritos College, Cerritos, CA
	<i>Professor's Choice</i> , Claremont Colleges, Claremont, CA	1973	Los Angeles County Museum of Art, Art Rental Gallery, CA (1973, 1972, 1970, 1969)
	<i>Artist Spaces</i> , Southwest Fine Arts Gallery, University of Las Vegas, NV		<i>Whitney Annual</i> , Whitney Museum of Art, New York, NY
	<i>Ten Los Angeles Artists</i> , California State University Bakersfield, CA		<i>Inaugural Exhibition</i> , Womanspace, Los Angeles, CA
	<i>Visionary Art</i> , Inner Perceptions, Los Angeles, CA		<i>Female Sexuality/Female Identity</i> , Womanspace, Los Angeles, CA
1980	<i>ERA</i> , Mount St. Mary's College, Los Angeles, CA		<i>Eight Los Angeles Women Artists</i> , Santa Monica College, Santa Monica, CA
1979	<i>Intimate Statements</i> , University of New Mexico, Albuquerque, NM		<i>Rare Day</i> , St. Augustine-by-the-Sea, Santa Monica, CA
1978	<i>Metamagic</i> , California State University Dominguez Hills, Carson (Los Angeles), CA		Whitney Museum of Art, Art Rental Gallery, New York, NY
	<i>Fine Art of Food</i> , Vons Corporation, Los Angeles, CA		Silvan Simone Gallery, Los Angeles, CA
1977	<i>Extended Media</i> , Falkirk Cultural Center, San Rafael, CA		Cerritos College, Cerritos, CA
	<i>Neue Gesellschaft fur Bildende Kunst</i> , Berlin, West Germany	1972	<i>Faculty Exhibition</i> , Santa Monica College, Santa Monica, CA
	<i>Gilah Yelin Hirsch, Bruria Finkel, Nancy Spero and Hella Hammid</i> , Woman's Building, Los Angeles, CA		<i>Southern California Attitudes '72</i> , Pasadena Art Museum, Pasadena, CA
1976	<i>Small Image Exhibition</i> , California State University Los Angeles, CA		<i>Unmanly Art</i> , Suffolk Museum, Stony Brook, NY
	<i>Imagination</i> , Los Angeles Institute of Contemporary Art, Los Angeles, CA		<i>The Realist Revival</i> , New York Cultural Center, New York, NY
	<i>Los Angeles Art Scene</i> , Comsky Gallery, Los Angeles, CA	1971	<i>Downey Museum Annual</i> , Downey, CA
1975	<i>American Women Printmakers</i> , Gallery 210, University of Missouri, St. Louis, MO	1970	<i>Huntington Beach Prospectus '70</i> , Huntington Beach, CA
	Equinox Gallery, Vancouver, Canada		<i>Painting 1970</i> , Fullerton Junior College, Fullerton, CA
	<i>Feast for the Eyes</i> , Von's Corporation, Cheviot Hills, CA	1968	<i>International Print Competition</i> , Chapel Hill, NC
			<i>Two Women</i> , Kerkhoff Gallery University of California, Los Angeles, CA

## Performance

- 2004 *Painting is Hell: Reality Performance*, with Rachel Rosenthal, Highways, Santa Monica, CA
- 1986 *Crossovers*, Stella Polaris Gallery, Los Angeles, CA, "Deer Deer," reading
- 1983 *The Heart and Dagger Poetry Show*, short story reading, Factory Place, Los Angeles, CA
- 1979 *Mother Tapes*, video performance with Rachel Rosenthal, Social Public Art Resource Center (SPARC), Venice, CA
- Doors of Perception*, Synesthesia of music, poetry and visual art performance, with Steven Nachmanovich and John Marron, Berkeley Moving Arts, Berkeley, CA
- 1978 *Doors of Perception*, performance with Steven Nachmanovitch, I.D.E.A., Los Angeles, CA

## Filmography

*Cosmography: The Writing of the Universe*, 1995

## Selected Photography

- 2001 *Traditions in Architecture: Africa, America, Asia and Oceania*, 4.2 p.95, Dora P. Crouch & June G. Johnson, Oxford University Press
- 1999 *Solimar Magazine*, Spring 1999, Special Preview Issue, "Bringing the Himalayas Home"
- 1989 *Cosmography: The Writing of the Universe*, photography for video
- Interactive Production Associates*, television, "Tell Me Why" Santa Monica, CA
- The Jewish Federation Gallery*, Los Angeles, CA, "Life Changes and the Jewish Experience"
- 1987 *In Search Of The Sacred*, multi-media presentation
- First Light Video Publications*, logo photograph
- 1986 *Los Angeles Herald Examiner*, Dec. 7, "Kyoto: City of Spiritual Business"
- 1984 *Rachel Rosenthal D.B.D. Workshops*, documentary photography
- L.A.C.E. Gallery*, Rachel Rosenthal performance documentation
- 1980 *Philo Records*, "Songs of Robert Burns," album portrait of composer Serge Hovey

## Global Competition

- 2009 *Women of the Book*, Jerusalem, Israel

## Selected Public, Corporate and Major Private Collections

- Alexander Braun Collection, Budapest and Siofok-Torek, Hungary
- Bank of America National Banks, USA
- Cedars-Sinai Medical Center Art Collection, Los Angeles, CA
- Claremont Graduate School of Theology and Center for Process Studies, Peterson/Hirsch Collection, CA
- Charles A. Wustum Museum of Fine Arts, Racine, WI
- Dalfen and Associates, Ottawa, Canada
- Diana Zlotnick, Studio City, CA
- Drs. Melinda and Edward Wortz, Pasadena, CA
- Gibraltar Savings and Loan National Headquarters, Simi Valley, CA
- Greenberg and Lusker Law Firm, Century City, CA
- Irell and Manella, Century City, CA
- Laguna Art Museum, Laguna, CA
- National Endowment for the Arts, Comptroller of the Currency, Washington, D.C.
- Santa Monica City Art Bank, Santa Monica, CA
- Sterling Winthrop Corporation, National Headquarters, Philadelphia, PA
- St. Vincent's Hospital Art Collection, Los Angeles, CA
- Tyrone Guthrie Center for the Arts, Annaghmakerrig, Ireland
- University of California Los Angeles Medical Center Art Collection, Los Angeles, CA
- Sympat Collection, Slovakia
- Security Pacific National Banks, USA
- Skirball Museum, Los Angeles, CA
- Women's Clinic of Los Angeles, CA
- Wosk Collection, Santa Monica, CA

## Residencies/Fellowships/Visiting Artist

- 2005 International Sympat, Patince, Slovakia (2004)
- 2003 Dorland Mountain Arts Colony, Temecula, CA (1995, 1991, 1983, 1981)
- 1993 The Tyrone Guthrie Centre for the Arts, Annaghmakerrig, Ireland
- 1992 Rockefeller Foundation Bellagio Study and Conference Center, Bellagio, Italy



- 1990 The Rim Institute, Payson, AZ (1989)
- 1989 California State University Humboldt Summer Arts, Humboldt, CA
- 1987 MacDowell Colony, Peterborough, NH
- 1985 Banff Center for the Arts, Leighton Artist Colony, Banff, Alberta, Canada
- 1984 Syracuse University, Syracuse, NY
- 1979 St. Martin's Academy of Art, London, England
- 1976 Artist Proof, Larkspur, CA
- 1973 Tamarind Institute of Lithography, Albuquerque, NM

### Grants

- 2009 California State University Dominguez Hills, Carson (Los Angeles), CA, Center for Teaching and Learning (2000), Research and Creative Activity, (2003, 1999, 1998, 1997), College of Arts and Science (2004, 2003, 2000 [two], 1999, 1998, 1974)
- 2008 California Community Foundation/Fieldmouse Foundation, Los Angeles, CA
- 2007 Takahashi Foundation, San Francisco, CA  
Wosk Family, Santa Monica, CA  
Panavision Inc, Los Angeles, CA (2006)
- 2006 United States Embassy, Ukraine, Poland, Slovakia  
Mountain Recreation Conservation Authority, Los Angeles, CA  
CLASS Foundation, Longmont, CO
- 1985 National Endowment for the Arts, Senior Visual Artist

### Awards

- 1989 California State University Dominguez Hills, Carson (Los Angeles), CA, Foundation Research Award (1987) Meritorious Performance and Professional Promise Award (1988)
- 1986 California State University System, CA, Distinguished Artist
- 1970 Los Angeles Municipal New Talent Competition Award, Los Angeles, CA
- 1969 University of California Los Angeles Art Council Award, Los Angeles, CA (1968)

### Selected Lectures and Presentations

Altos de Chavon, Dominican Republic; American Jewish University, Los Angeles, CA; Barnsdall Municipal Gallery, Los Angeles, CA; Bastyr University, Seattle, WA; Blaisdell Institute, Claremont, CA; Center for a Postmodern World, Santa Barbara, CA; Claremont Graduate School of Theology, CA; Center for Process Studies, Claremont, CA; College Art Association, Los Angeles, CA, New York, NY, San Francisco, CA; College of Santa Fe, NM; De Young Museum, San Francisco, CA; Esalen Institute, Big Sur, CA; Haverford College, PA; Hebrew Union College, Los Angeles, CA; Hollyhock Institute, Cortes Island, BC, Canada; Indira Gandhi Center for the Arts, New Delhi, India; Institute of Semitic Studies, Princeton, NJ; International Society for the Study of Subtle Energy & Energy Medicine, Boulder, CO; Japanese Cultural Center, Los Angeles, CA; Kirkland College, Clinton, NY; Loyola Marymount University, Los Angeles, CA; Menninger Foundation/Life Science Foundation/Center for Environment and Energy Medicine Foundation Council Grove Conferences, KS; New Harmony, IN; New York Open Center, NY; Pitzer College, Claremont, CA; Arcosanti, AZ; Rensselaer Polytechnic Institute, Troy, NY; Rim Institute, Payson, AZ; Rockefeller Conference and Study Center, Bellagio, Italy; Santa Barbara Museum of Art, CA; Santa Monica Museum, Santa Monica, CA; Science of Consciousness Conference, Tucson, AZ; Skirball Museum, Los Angeles, CA; University of California Berkeley, Irvine, Santa Barbara, CA; Syracuse University, Syracuse, NY; The Society for the Study of Science in Religion, Kansas City, KS; The Tyrone Guthrie Centre for the Arts, Annamaghkerrig, Ireland; University of Alaska, Anchorage, AK; University of Judaism, Los Angeles, CA; University of New Mexico, Albuquerque, NM; University of Skovde, Sweden; University of Southern California, Hillel, Los Angeles, CA; Virginia Tech University, Blacksburg, VA; Walton Art Center, Fayetteville, AR; Woman's Building, Los Angeles, CA; Yale University School of Divinity, CT

### Selected Reviews

- 2009 *Kiallitas (Orszagos)*, Budapest, Hungary
- 2006 *Ennik SME*, "Ako sa oznacuju babtko a matka: Maju Slovenky obavy z vymey diefata v prodniet? Unikatna vystava vsestrannej maliarky," Priloha Zdravie, Bratislava, Slovakia, Rocnik 15, 21 Jul.  
*Kommepcahtb Weekend*, "Kocmorpadbnnr" Lnnbi Ennh Xnpuu b Ranepee, "Cosmography," Kiev, Ukraine, 11 Abrycta  
*Delo*, "Kapthhbi Bmecto Nekapctb," Tatnana Komapoba, Kiev, Ukraine, 15 Anrycra
- 2005 *Dziennik Polski*, "Sztuka tajemna," Andrzej Warzecha, Krakow, Poland, 16 Listopada  
*Dziennik Polski*, "Wszystko procz kovminow," Krakow, Poland, 7 Listopada

- 1996 *Brain/Mind: A Bulletin of Breakthroughs*, "Cosmography: The Writing of the Universe," Aug., Vol. 21, No. 11
- 1991 *Los Angeles Times*, Calendar Section, "Artists Get Real in Santa Barbara," "Addictions" at the Santa Barbara Contemporary Arts Forum, Suzanne Muchnic, Nov. 2
- American Artist*, "Art and Healing," M. Stephen Doherty, Apr.
- Artweek*, "An End to Denial," "Addictions," Santa Barbara Contemporary Arts Forum, Michael W. Darling, Nov. 28
- 1990 *Los Angeles Times*, "Intuition," Kathleen Doheny, Aug. 19
- Southwest Art Magazine*, "The Moving Spirit," Mary Nelson, Apr.
- 1989 *Artscene*, Merging One and SPARC Galleries, Bill Lazarow, Jan., Vol. 8, No. 5
- Artweek*, "Finding Patterns of Harmony," Merging One and SPARC Galleries, Betty Ann Brown, Jan. 7, 1989, Vol. 20, No. 1
- 1987 *Artscene*, "Gilah Yelin Hirsch, Irene Vincent and Michael Wingo," Orange County Center for Contemporary Art, Kathy Zimmerer-McKelvie
- 1986 *Long Beach Independent Press-Telegram*, "What Experts Look for in a Work of Art," Jun. 1
- Daily Breeze*, "Gilah Hirsch: Portrait of the Artist as an Inquisitive Soul," John Bogart, Jan. 20
- 1984 *Artweek*, "Illuminations of Nature," Dorland Pond Series, simultaneous exhibitions at Turnbull Lutjeans Kogan (TLK) Gallery, Costa Mesa, CA, and the Reed Whipple Cultural Center, Las Vegas, NV, Ruth Weisberg, Nov. 17
- Los Angeles Herald*, California Living, Sep. 17
- 1982 *Artweek*, "In Search of the Shekinah," "Tradition in Transition," University of California Irvine, CA, David Rubin, Feb. 13
- 1981 *Artnews*, solo exhibition at Space Gallery, Melinda Wortz, Sep.
- Artweek*, "Melding of Body and Spirit," solo exhibition Space Gallery, Los Angeles, CA, Ruth Weisberg, Jun. 6
- Los Angeles Times*, "Art in the Galleries," solo exhibition Space Gallery, Los Angeles, CA, Suzanne Muchnic, May 29
- 1978 *Artnews*, "From Metamagic to Mother Earth," Melinda Wortz, Sep.
- Los Angeles Times*, "Subgroups and Stray Ideas," Suzanne Muchnic, Mar. 6
- 1977 *Heresies*, "In Her Image," Deena Metzger, May
- Pacific Sun*, "Women Artists at Falkirk Exhibit," Tom Cervenak, Oct. 14
- Independent Journal*, "Falkirk Exhibit, A Quality Show," Beverly Terwoman, Sep. 22
- 1975 *Artweek*, "Women's Art Experiences," Melinda Wortz, Sep. 6
- 1974 *Artweek*, "Ironic L.A. Artist Course Wraps Up," Nov.
- 1973 *Artweek*, "Gilah Hirsch," MDP, Nov. 17
- Womanspace Magazine*, "Female Sexuality, Female Identity," Barbara Smith
- 1972 *The Village Voice*, solo exhibition, Tibor de Nagy, New York, NY, John Perreault, Oct. 5
- Art News*, solo exhibition, Tibor de Nagy, New York, NY, James R. Mellow, Oct.
- Arts Magazine*, solo exhibition, Tibor de Nagy, New York, NY, Nov.
- Los Angeles Times*, Calendar Section, "17 Artists, 17 Approaches," Pasadena Museum of Art, CA, Henry Seldis, Oct. 22
- New York Times*, solo exhibition, Tibor de Nagy Gallery, New York, NY, Hilton Kramer, Sep. 30
- 1970 *Los Angeles Times*, "Art News: New Talent VII," Municipal Gallery of San Pedro, Los Angeles New Talent Award exhibition, Jul. 26,

### Selected Bibliography

- 2009 *Jewish Journal* (Los Angeles, CA), Volume 24, Number 28, 8–14 Elul, 5769; Aug. 28–Sept. 4, The Calendar, Sunday Pick, Dikla Kadosh
- 2007 *Nashim: A Journal of Jewish Women's Studies and Gender Issues*, 2007, "Torah Study, Feminism and Spiritual Quest in the Work of Five American Jewish Women Artists: Helene Aylon, Bruria Finkel, Gilah Yelin Hirsch, Ruth Weisberg and Cheselyn Amato," Gloria Feman Orenstein
- Subtle Energy and Energy Medicine*, Vol. 16, No. 3, cover and p. X1, publisher ISSSEEM, CO
- Los Angeles Times*, "Pardon Our Dust: Move Every Few Years? Not This Artist," Kathy Price-Robinson, Jun. 24, 2007
- 2006 *Feminists Who Changed America 1963–1975*, editor Barbara J. Love, forward by Nancy F. Colt, University of Illinois Press, Chicago and Urbana, IL
- 2005 *Women, Trauma and Visual Expression*, Amy Stacey Curtis
- Die Welt*, Berlin, Germany, Nov. 17
- Berliner Morgenpost*, Berlin, Germany, Nov. 17

- 2004 *Sympat 2004*, 10th International Art Symposium, Patince, Slovakia  
*Pro Arte Danubii*, Komarno, Slovakia
- 2003 *The Press-Enterprise*, "Splendor in the Air: Life at an Artist Retreat," Jul. 20
- 2002 *God, Literature and Process Thought*, editor Darren J. N. Middleton, Ashgate Publishing, Mar.
- 1998 *The Healing Power of Art*, Barbara Ganim, Random House
- 1996 *Focus on Art*, Spring 1996, Vol. 1, No. 1
- 1995 *An Artist's Book of Inspiration*, editor Astrid Fitzgerald, Lindisfarne Press, first edition 1995, (2005)  
*Body Mind Spirit*, "The Power of Art to Heal," Barbara Ganim, Apr./May 1995, Vol. 14, No. 3  
*Space, Structure and Form: Interweaving Art, Math and Nature in Three Dimensions*, Rochelle Newman and Donna Fowler, Pythagorean Press, Space Odyssey Series
- 1994 *Artists of the Spirit: New Prophets in Art and Mysticism*, Mary Carol Nelson, Arcus Press  
*The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, editors Norma Broude and Mary Garrard  
*Writing Your Way to Wholeness: Creative Exercises in Personal Growth*, Terre Ouweland, Resource Publications, Dec.
- 1993 *Cosmopolitan*, (International Edition), "Traveling through the Twilight Zone of Intuition," Melina Gerosa, Apr.
- 1992 *Common Boundary*, "The Artist as Enchanter: Restoring Mystery to Our Too Rational World," Suzi Gablik, Vol. 10, #2 Mar./Apr. p. 21  
*The Quest, Journal of Philosophy, Science, Religion and the Arts*, editor William Metzger, Autumn
- 1991 *Subtle Energies: Journal of the International Society for the Study of Subtle Energies and Energy Medicine*, Vol. 2, No. 1, ISSSEEM, CO
- 1990 *Los Angeles Times*, "Intuition," Kathleen Doheny, Aug. 19  
*Southwest Art*, "The Moving Spirit," Mary Carol Nelson, Apr.  
*The Reflowering of the Goddess*, Gloria Feman Orenstein, Athene Series of Pergamon Press, Sept.
- 1989 *Yesterday and Tomorrow: Women Artists of California*, editor Sylvia Moore, Midmarsh Publications, Oct.  
*The Once and Future Goddess*, Elinor Gadon, Harper and Row, Nov.
- 1988 *Tikkun*, A Bimonthly Jewish Critique of Politics, Culture and Society, Mar./Apr.  
*Minding the Earth*, "Making Tracks," *Cosmography: The Writing of the Universe*, Joseph Meeker, Latham Foundation, publisher
- 1986 *Wilderness*, "Some Earthly Speculations," Joseph Meeker, Spring  
*Long Beach Independent Press-Telegram*, "What Experts Look for in a Work of Art," Jun. 1  
*Daily Breeze*, "Gilah Hirsch: Portrait of the Artist as an Inquisitive Soul," John Bogert, Jan. 20
- 1985 *Minding the Earth Journal*, "Making Tracks," Joseph Meeker, Jun.
- 1984 *Los Angeles Herald Examiner*, California Living section, Sept. 17
- 1982 *Yellow Silk — A Journal of Erotic Art*, Spring, Vol. 3
- 1979 *Cats and Artists*, Melinda Wortz and Ruth Askey, calendar
- 1977 *By Our Own Hands*, Faith Wilding  
*Chrysalis*, "Women Artists," Vol. 1  
*Visual Dialog*, "Women Artists: Realities," Gwen Stone, Fall 1977, Vol. 3  
*Heresies*, "Female Experiences in Art — The Impact of Women's Art in a Work Environment," Ruth Iskin, Jan.
- 1975 *A Woman's Sensibility*, California Institute of the Arts, Valencia, CA  
*Human Behavior*, "The Underground Culture," Deena Metzger, Apr.
- 1972 *Los Angeles Herald-Examiner*, Women's World, Closing the Gap Between Artist and Public, May
- Selected Film, Television, Radio and Video**
- 2009 *Artscene Visual Radio Podcasts*, "The Art of Outrage," interview, Peter Clothier, Nov.  
*University of Southern California and Rutgers University*, "Women Artists Archive Project," video interview artist's studio  
*Haverford College*, Haverford, PA, "Global Dialog Forum," interview, Nassim Haremein, Ashok Gungadean, host
- 2008 *YouTube*, "Therapeutic Art — Watts Health Center Mural"
- 2007 *KCSN Radio*, Northridge, CA, "Art News with Molly Barnes"

- 2006 *Slovak Television*, "Chaos and Harmony," documentary on Gilah Yelin Hirsch
- 1997 *Joseph Campbell Foundation Website*, "In the Moment," "Cosmography: The Writing of the Universe"
- 1994 *Santa Monica Museum*, Santa Monica, CA, premier of Gilah Yelin Hirsch video, "Cosmography: The Writing of the Universe"
- 1993 *The New Age*, film (Michael Tolkien)  
*CBC Radio Canada*, "Cross Canada Check-In," interview, Royal Orr, Apr. 11
- 1990 *KUPD Radio*, Phoenix, "Conference on Knowing," Rim Institute, Payson, AZ  
*Los Angeles Times*, "Conference on Knowing," Aug. 19
- 1986 *Group W Cable TV*, "The Goddess in Contemporary Art"
- 1984 *Channel 10 TV*, Las Vegas, NV, "The Paul Terry Show," interview
- 1981 *San Francisco Women's Building and National Building, Haifa, Israel*, "Sand Gathering Ritual," video with Helene Aylon  
*Social Public Art Resource Center*, Venice, CA, "Venice Women in Art," video
- 1978 *KIEV Radio*, Los Angeles, CA, "Paul Wallich Show," interview  
*KABC TV*, Los Angeles, CA, "AM," art of Gilah Yelin Hirsch  
*KPFK Radio*, Los Angeles, CA, interview, Ruth Ziony  
*KCBS TV*, Los Angeles, national syndication, "Fine Art of Food," interview Ralph Story
- 1977 *Public Broadcasting Service (PBS)*, "Robert McNeil Report," consultant for artists' rights and residual rights contracts
- 1976 *KCET TV*, Los Angeles, CA, Women's Arts Video Program
- 1970 *KNBC TV*, Los Angeles and NBC national affiliates, featured exhibition, interview, Ray Duncan
- 2005 *Jeffrey Hessing*, Pucker Gallery, Boston, MA, "Riffin' in the Landscape"
- 2002 *Waxwing Editions*, online literary and arts magazine, "Diamond Series," Spring, [www.waxwingeditions.com](http://www.waxwingeditions.com)  
*The International Journal of Healing and Caring*, Spring, editor Dan Benor, MD, "Proprioception, Reflection, Recognition: The Positive Affect of Paradigmatic Form — A Personal Foray into Art, Healing and the Mystery of the White Spheres", [http://www.wholistichealingresearch.com/may\\_2002\\_v2\\_n2.html](http://www.wholistichealingresearch.com/may_2002_v2_n2.html)
- 1999 *Solimar Magazine*, Spring, special preview, "Bringing the Himalayas Home"
- Gold Coast Review*, online literary and arts magazine, California State University San Bernardino, CA, "Paintings"
- 1997 *Focus on Art*, Spring, Vol. 2, No. 1, "Gilah Yelin Hirsch on Beauty, Form, Creativity"
- 1996 *An Artist's Book of Inspiration*, Lindisfarne Press, editor Astrid Fitzgerald, selections from "The Nature of Beauty"
- 1992 *The Quest: Philosophy, Science, Religion, The Arts, Autumn*, Vol. 5, 13, editor William Metzger, "The Illusion of Potential: The Delusion of the Creative Person in Relationship"
- 1990 *American Women Artists: The 20th Century*, Knoxville Museum of Art, Knoxville, TN, "Ruth Weisberg"
- 1986 *Los Angeles Herald Examiner*, "Kyoto: The City of Spiritual Business," Dec.
- 1985 *Womens' Art Journal*, Winter, "Persistence of Time and Memory: The Art of Ruth Weisberg"
- 1984 *Images and Issues Magazine*, Winter, "Ruth Weisberg"
- 1983 *Pitzer College*, Claremont, CA, Philosophy of Ecology course text, "Thin Air"
- 1978 *Women's Studies: An Interdisciplinary Journal*, Vol. 6, 75-87, New York, NY, "Emily Carr"  
*California State University Dominguez Hills*, Carson (Los Angeles) CA, "Metamagic," exhibition curator and catalog writer/designer  
*Artweek*, "Bruria Finkel," Oct.
- 1976 *Feminist Art Journal* 51, No 2, Summer, 28-31, "Emily Carr"
- 1972 *Artweek*, "Joan of Art Seminars"

### Published Articles

- 2009 *Bridges Magazine*, Issue 3, p. 4, "Conversation with Kuno: A Lesson in Compassion and Forgiveness," with Celia Coates and Lucia Thornton, ISSSEEM, CO  
*Journal of Institute of Ethnology and Anthropology*, "Eskimos Have No Word or Concept for 'Future:' Cultural Suicide in Nunavut," (in Russian) Russian Academy of Sciences, Center for Medical Anthropology, Moscow, Russia
- 2008 *Winston Hewitt* website, "Appreciation of Winston Hewitt"

Hirsch holds the position of Professor of Art at California State University Dominguez Hills, Carson (Los Angeles), and resides in Venice, California.

For further information please visit [www.gilah.com](http://www.gilah.com).



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