



Adel GORGY



I and Me ... Self Portrait

Adel GORGY

Photographic Works



Portfolios

Abstracting Abstraction...Traces of Pollock, de Kooning and Warhol	9
Again...Seeing Art Anew	31
Rhythms...Winter to Fall	45
Horizon in Time / I and the Sun	59
Colors of Shadow	67
Woman...Contemporary Icons	73
Portraits of Art	80
Provocation	82
Egypt...Land of the Sacred	84
The Other Side of Here	86
Woman and a Moment	88
Woman Eternal	90
Woman and a Sumi Brush	92
About Adel GORGY	96

Refining Vision and Redefining Photography – The Art of Adel Gorgy

By Mary Gregory

There are artists who seek truth, not flinching from what they see, artists who seek beauty, looking only where they find it, and rare individuals and artists who see beauty in everything. Adel Gorgy is one of them, as evinced by the many diverse bodies of work which all display a profound outlook on the world around him.

Whether the subject of his art is nature, humanity, history, spirituality, or as it often is, art, itself, Gorgy both finds and offers new ways of seeing.

Over the course of several years, Gorgy has developed a large body of photographic work in which he revisits and reinterprets the work of renowned artists like Picasso, Monet, Van Gogh, Rembrandt and others. Through a complex process, he extracts the brushstrokes of these artists, and uses them to create completely new abstract compositions. Gorgy titled the first large group of these works *Seeing Art Anew*. While the individual brushstrokes and sometimes the colors of the earlier work may be perceived, the composition and the context have been altered and remade. The new composition is a collaboration—both the hand of the earlier artist and Gorgy's own hand combine to form a new work of art.

In his recent series, *Abstracting Abstraction - Traces of Pollock, de Kooning and Warhol*, Gorgy has turned his eye to masterworks of abstract art. While in *Seeing Art Anew*, the original works were largely realistic or impressionistic, in this group, Gorgy decided to push the limits of his own vision. Abstracting realism stripped the inherent associations from portraits, still-lives and landscapes. What could he achieve by abstracting abstraction?

The origin of the series was a trip to the Pollock-Krasner House on Long Island. There, he encountered vestiges of drips and gestural sweeps of paint on the floor of Pollock's studio. Pollock had left them, and Gorgy chose to reclaim them. In the first pieces of *Abstracting Abstraction*, he recomposed and recontextualized these traces of Pollock into new, original compositions.

It's a style of work that has strong precedents in modern art. Over the past century, artists like Duchamp, Picasso and Magritte have used found objects in their work—sometimes altering them, as in Picasso's bicycle seat/handlebar sculpture, *Bull's Head*, sometimes, just re-envisioning them, as in Rauschenberg's combines.

Andy Warhol and later appropriation artists simply restated existing works, thereby applying new meanings.

And yet, no matter what the message, the delivery must have merit. Art is still the synthesis of what is being said and how it is being said—content and intent, image and meaning.

Adel Gorgy's work is beautiful, complex, and meticulous. In *Abstracting Abstraction*, he takes up to 80 or more images, creating underlays, shades, traces and sometimes not more than a whisper of earlier works, to arrive at a new composition that harmonizes or contrasts with its inspiration, but speaks in a voice wholly that of Adel Gorgy.

In *Song of the Heart* and *Sonnet for Love*, complex sweeping lines, washes of color and tonal fields that may have originated from Pollock or de Kooning are recomposed and remade by Gorgy into a rich and luxurious field that fills the eye and transports the viewer. Gorgy makes no attempt at pictorial reference, but includes all its separate elements—depth, line, and color—joined into a formlessness and timelessness reminiscent of the uncontrolled nature of the universe, itself.

If it is the statement, more than the method, that matters, then Gorgy's work is all the more important, for he is making one of the simplest, most relevant, and obvious statements about art, and that is, "Look." In these pieces, which are the evolution of earlier works, he shows that art is never static. His response to these traces of Pollock, de Kooning and Warhol may have little to do with their vision. The viewer's response to these pieces will be his or her own, and may have little to do with Gorgy's intent. And he welcomes that.

Art belongs to the realm of the spirit. It voices that which is beyond words. Adel Gorgy, in the photographs in *Abstracting Abstraction – Traces of Pollock, de Kooning and Warhol*, and all the other portfolios in this book, expresses both a moment and a journey. There is an initial moment of recognition, followed by a journey of discovery and creativity. The resulting images are compelling, revelatory, original, and above all, beautiful.

Mary Gregory is a New York art critic and novelist.



Traces of Pollock #9

Abstracting Abstraction Traces of Pollock, de Kooning and Warhol

Our senses and minds abstract what we call reality. Art further abstracts this abstraction.

In art, abstraction does not end with the artist; the final touches are those of the viewer. In my recent work "Seeing Art Anew," I have added my own layer of abstraction to the works of Matisse, Cezanne, Monet and Van Gogh, and further abstracted works of Picasso.

In this series, Abstracting Abstraction - Traces of Pollock, de Kooning and Warhol, I chose three artists for what their work means to me in context of my own. And I raise the question - Can an abstract work be further abstracted? Can a conceptual work be abstracted? Can a vision encompass art, nature and self? The answer to these questions is a resounding yes.

For me, Pollock's work is an abstraction of an imaginary landscape that exists only in his mind. It is a vision executed through "action painting" that encompasses time and chance, a mixture of accident and intent. Where he aims his paint is one thing; where it actually falls is another. De Kooning's morphing of lines and adding texture and color to remove the boundaries between representation and abstraction is a visual suspension of disbelief. Warhol's superb ability to make art from the ordinary, to challenge what is customary and expected, and present it regardless of the medium is fascinating and inspiring.

This work is a journal of these journeys into the work of Pollock, de Kooning and Warhol, using my own medium, which is photography. It is a journey into my own world, where I like to believe that all is abstraction and realism is a fiction. I hope the viewer will look at my work freely, and alter it in their minds as Pollock did, morph it as de Kooning did, and discover that nothing is ordinary, as Warhol did.

I invite them to abstract it further, and discover the infinite and the limitless. What they will see is an image and meaning that will have something or nothing to do with what I meant it to be. The final reality of an artwork rests with the viewer, and yet for the artist, his vision and his concept are unscathed. They are different journeys, whose path may or may not cross, but neither is more or less true than the other.

In this work are traces of Pollock, de Kooning and Warhol.

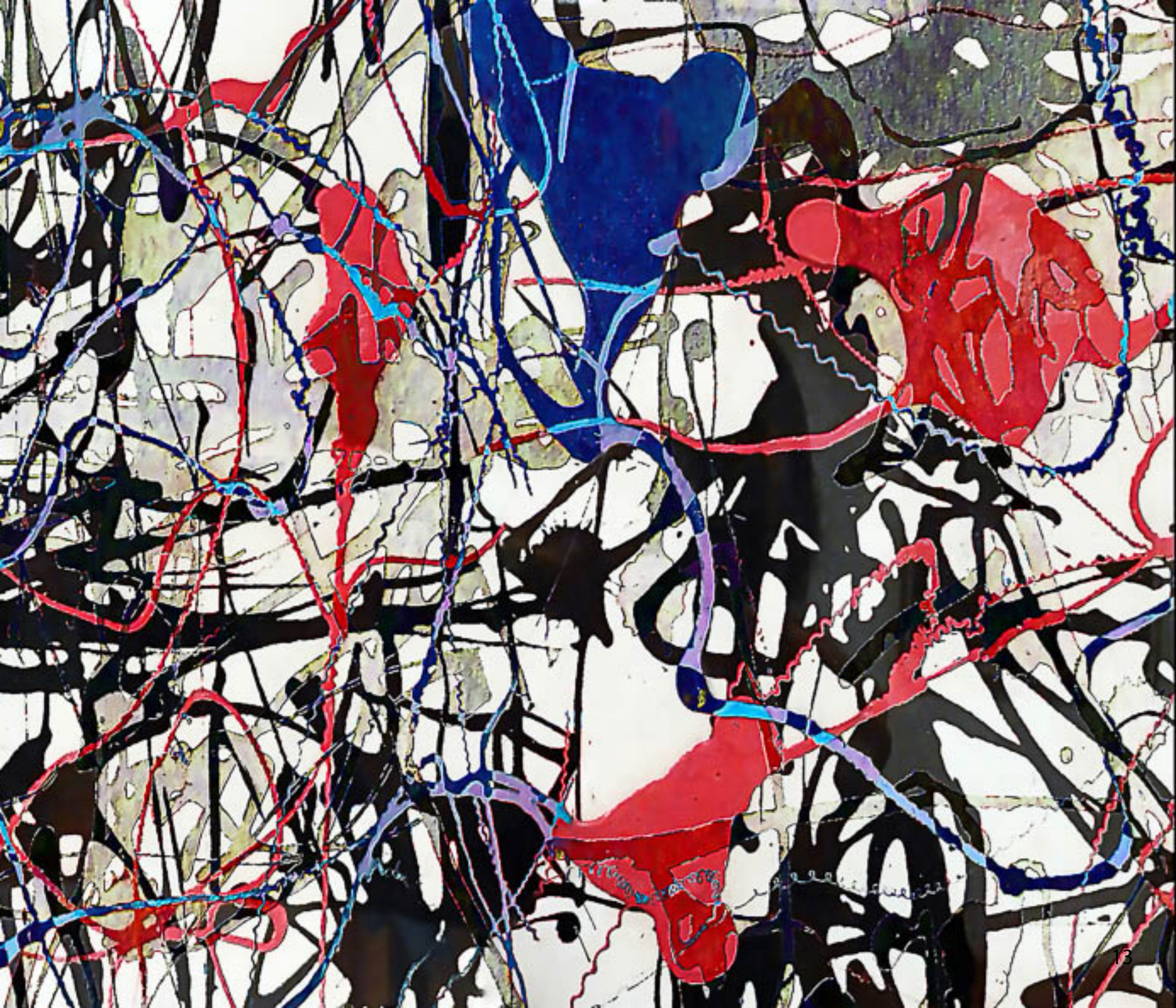


Traces of Pollock #3 ... *Traces of Pollock*



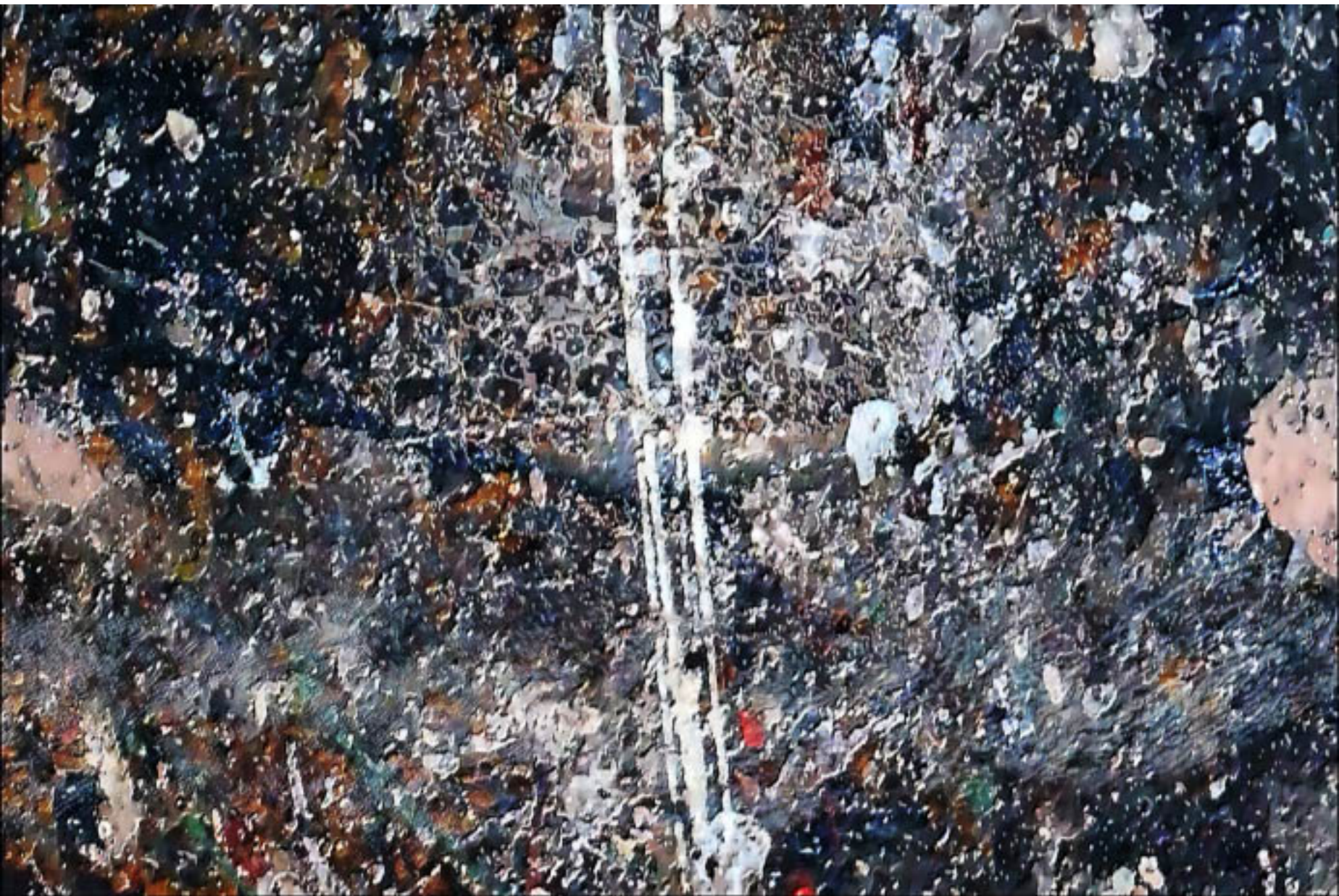
Conversation with Pollock ... *Traces of Pollock*



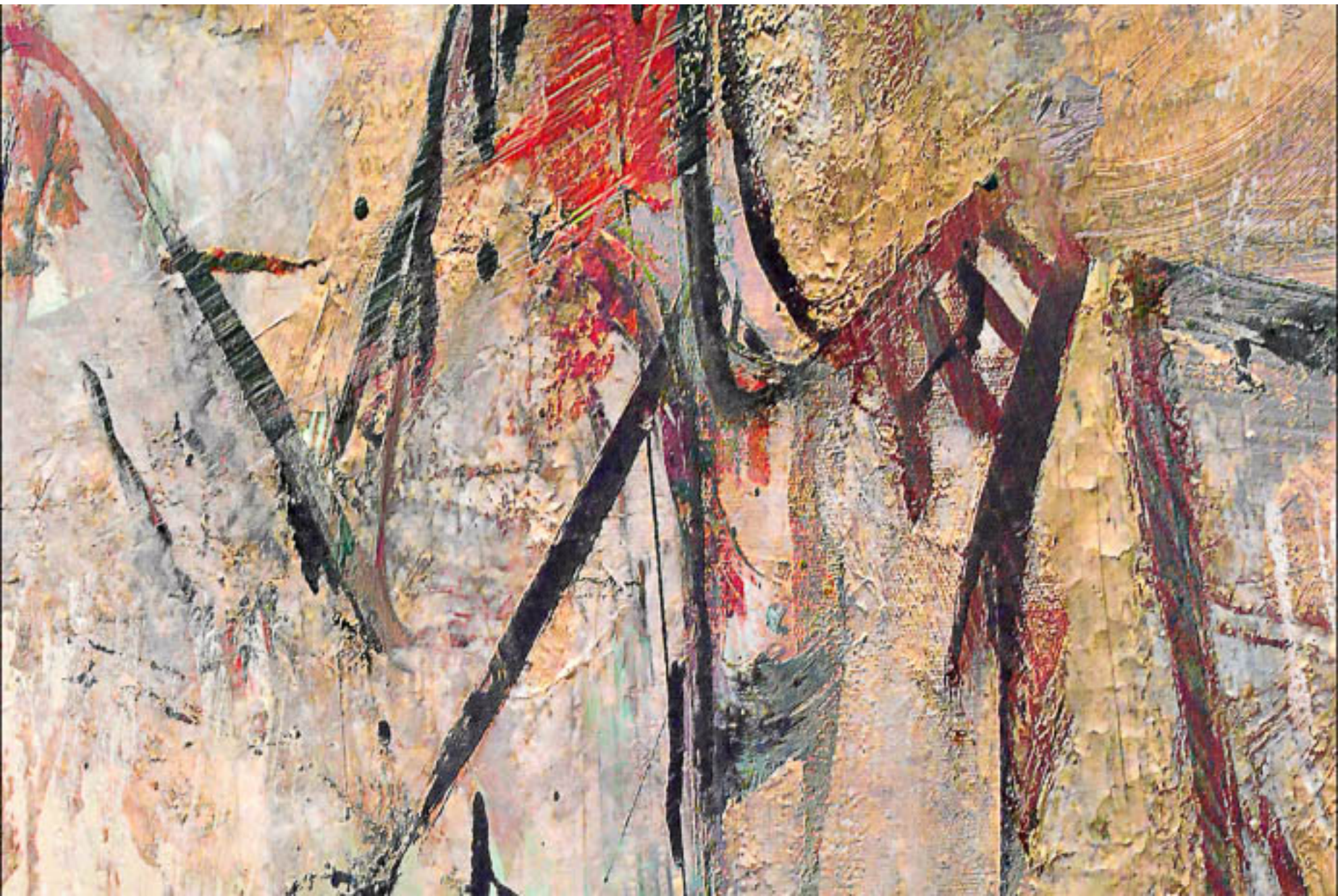




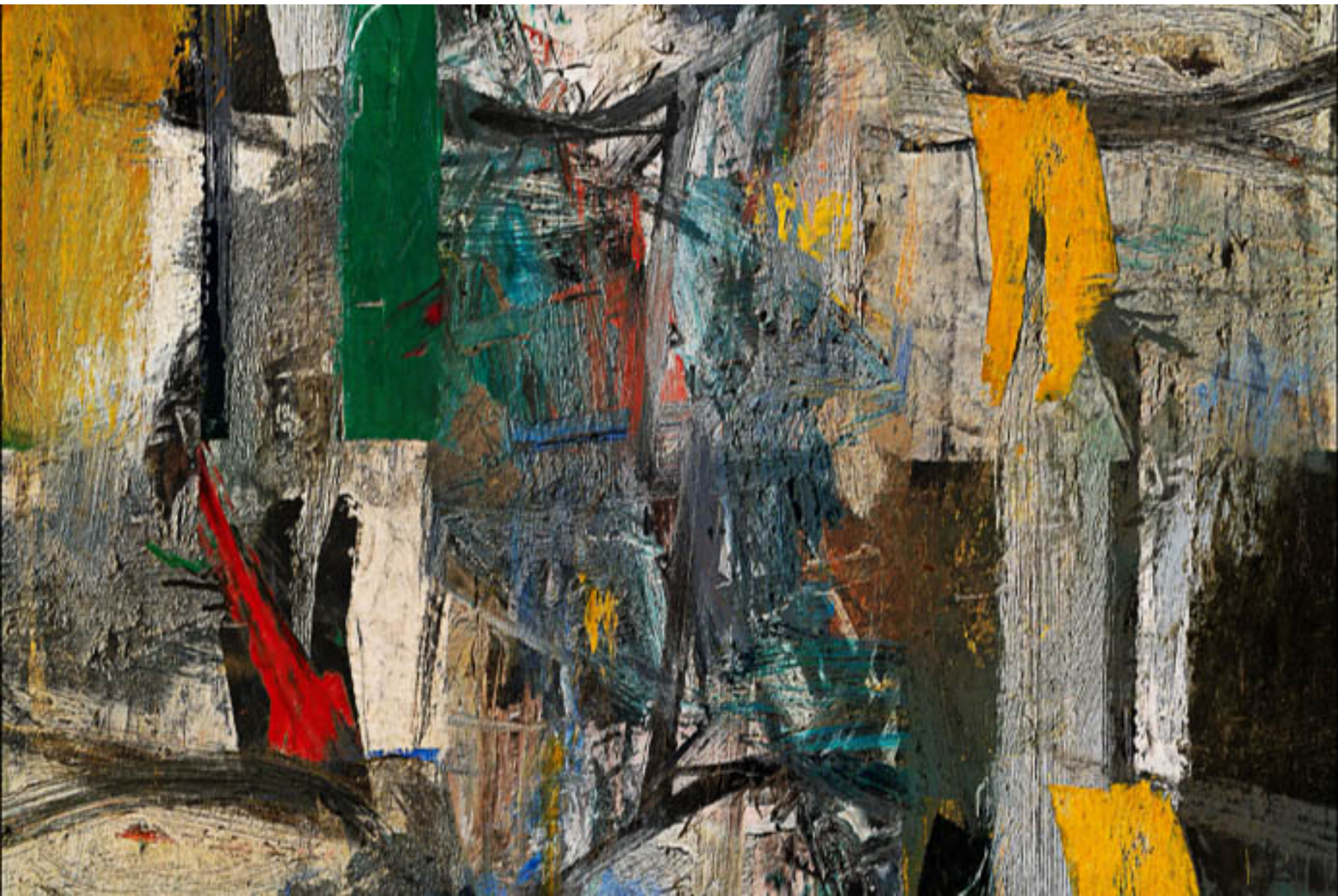
The Color of Dreams ... *Traces of Pollock*



Cosmic Dance ... *Traces of Pollock*



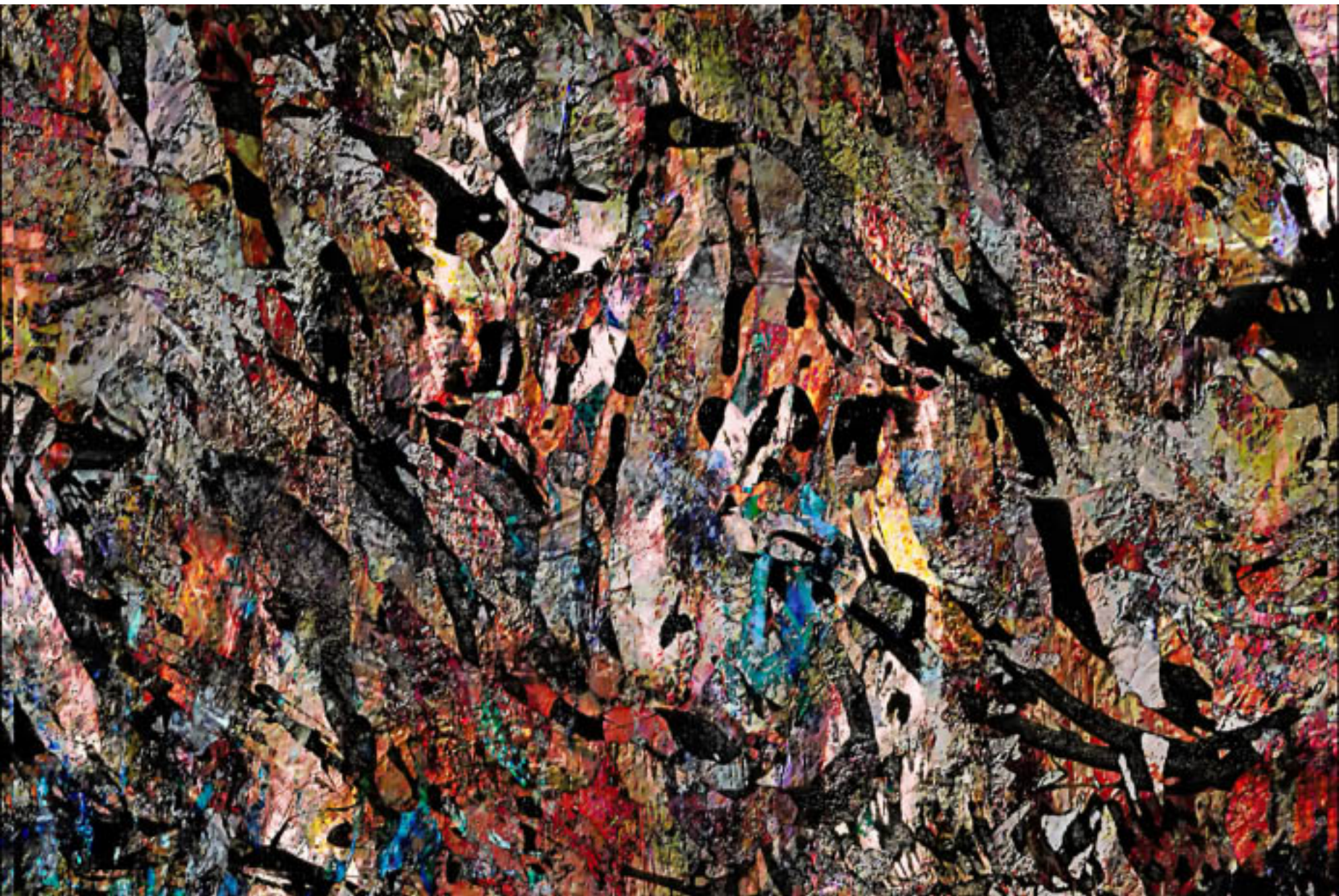
Meeting de Kooning Again ... *Traces of de Kooning*



Echoes of de Kooning ... *Traces of de Kooning*



Song of The Heart



Separation ... *Traces of Pollock and de Kooning*

Next Page: Sonnet for Love ... *Traces of Pollock and de Kooning*





What the critics say

"It can be quite difficult to be an artist and deliver original work. Art inspires art, and when viewing it you can easily see the commonalities between some of the most iconic artworks and contemporary pieces. In "Traces of Pollock, de Kooning and Warhol," artist Adel Gorgy presents abstract photographic pieces that reconstruct works that we are extremely familiar with and asks the viewers to experience it in a whole new way."

Araceli Cruz, The Village Voice

"Don't be fooled. This is not appropriation. It is photographic reconstruction and recontextualization of what Adel Gorgy sees in their work. He translates this insight into intricately detailed photographs."

Regina Kalb, Asia Week Magazine

"Gorgy blurs the lines between traditional and nontraditional art by combining paintings done by renowned artists along with his own photography. He creates something completely unique.

An exhibit unlike any other."

Katherine Aliberti, Suffolk County News

"The artist uses his camera to explore the works of abstract artists in ways that redefine the originals while adding his own distinct viewpoint."

Chris Connolly, The Herald

"It's not so unlike Lee Krasner cutting up her life study drawings to make new abstractions, but with references to art reproduction and the documentary functions of photography."

Dan Bischoff, New Jersey Star Ledger Art Critic

New again

By Nabil Naoum

Renewal, reinvention and reinterpretation are central themes in the abstract works of photographer Adel Gorgy. This is especially true in his recent series, "Abstracting Abstraction," and before it "Again ... Seeing Art Anew."

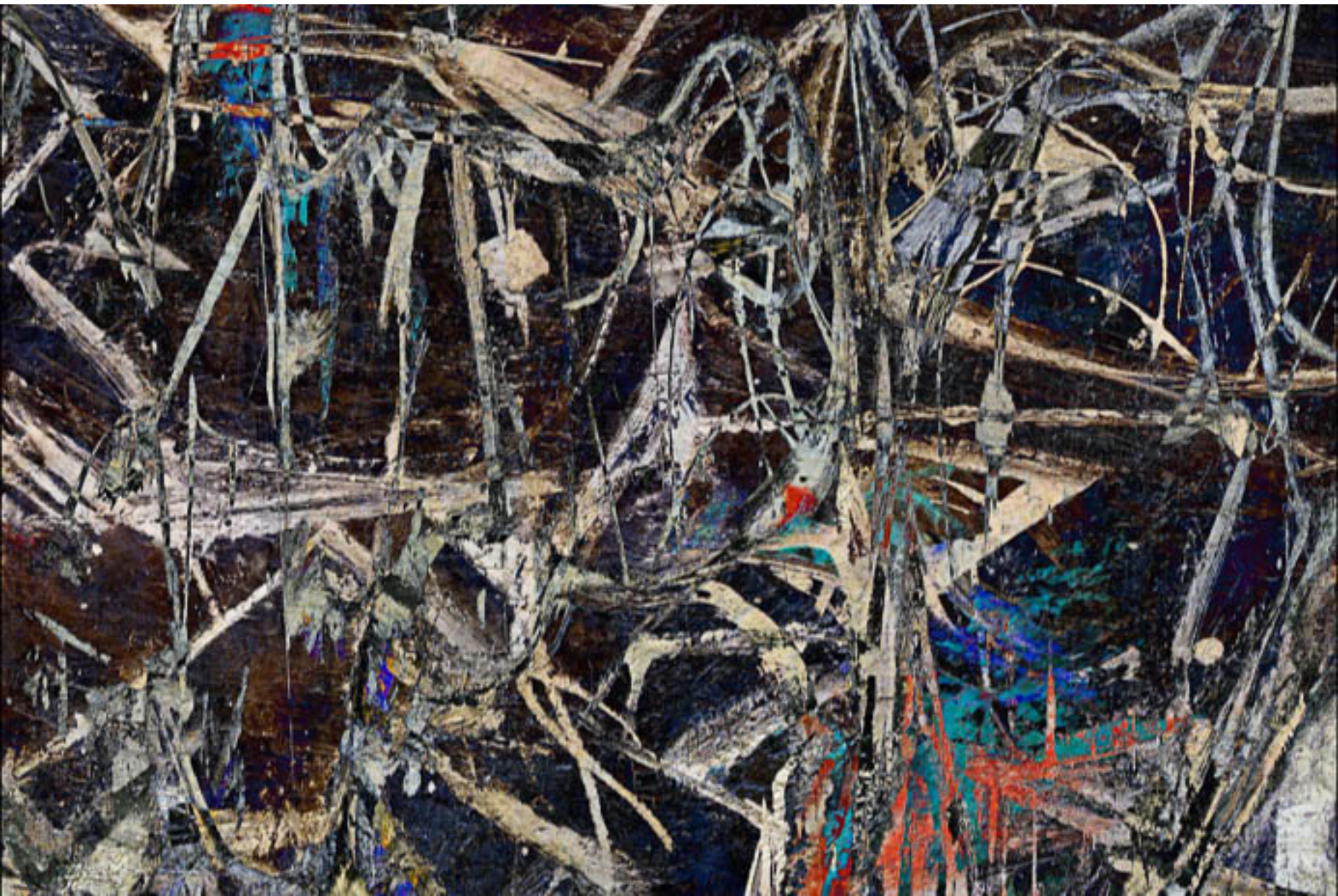
In the first, he is exploring and extrapolating traces of Pollock, de Kooning and Warhol, finding his own way of renewing the work of three masters. Through his alchemical process, Gorgy breathes new life in what is old, by rearranging, cutting, measuring, repeating, twisting, superimposing, and straightening. Under the transforming eye and hands of the artist, "Abstracting Abstraction" and "Traces of Pollock, de Kooning and Warhol" inject new life into renowned works while still keeping some traces of the essence of the old. By abstracting abstraction, revising and re-envisioning Gorgy gives the viewer new ways to see.

In "Forget you Not," from the collection of "Seeing Art Anew," for example, the lyrical figurative painting of Raoul Dufy (The 14th of July at Le Havre) is completely transformed to an abstract geographic landscape. We see the melting colors and the movement of the brush on the canvas exposed, but they are morphed and remade. Gorgy takes core elements and changes them to his vision. This is what Gorgy's work is about.

Gestures, numbers and scratches in white on a dark background in "Sum of Any," Gorgy's response to Twombly, trace labyrinths of fine lines in a mystical way. Gorgy recomposes the trails of traveling meteors, condensing them without ignoring the space in which these atoms cross countless secret dimensions. The equation is there but the answer may be concealed by one artist to be rediscovered and rewritten by the later artist.

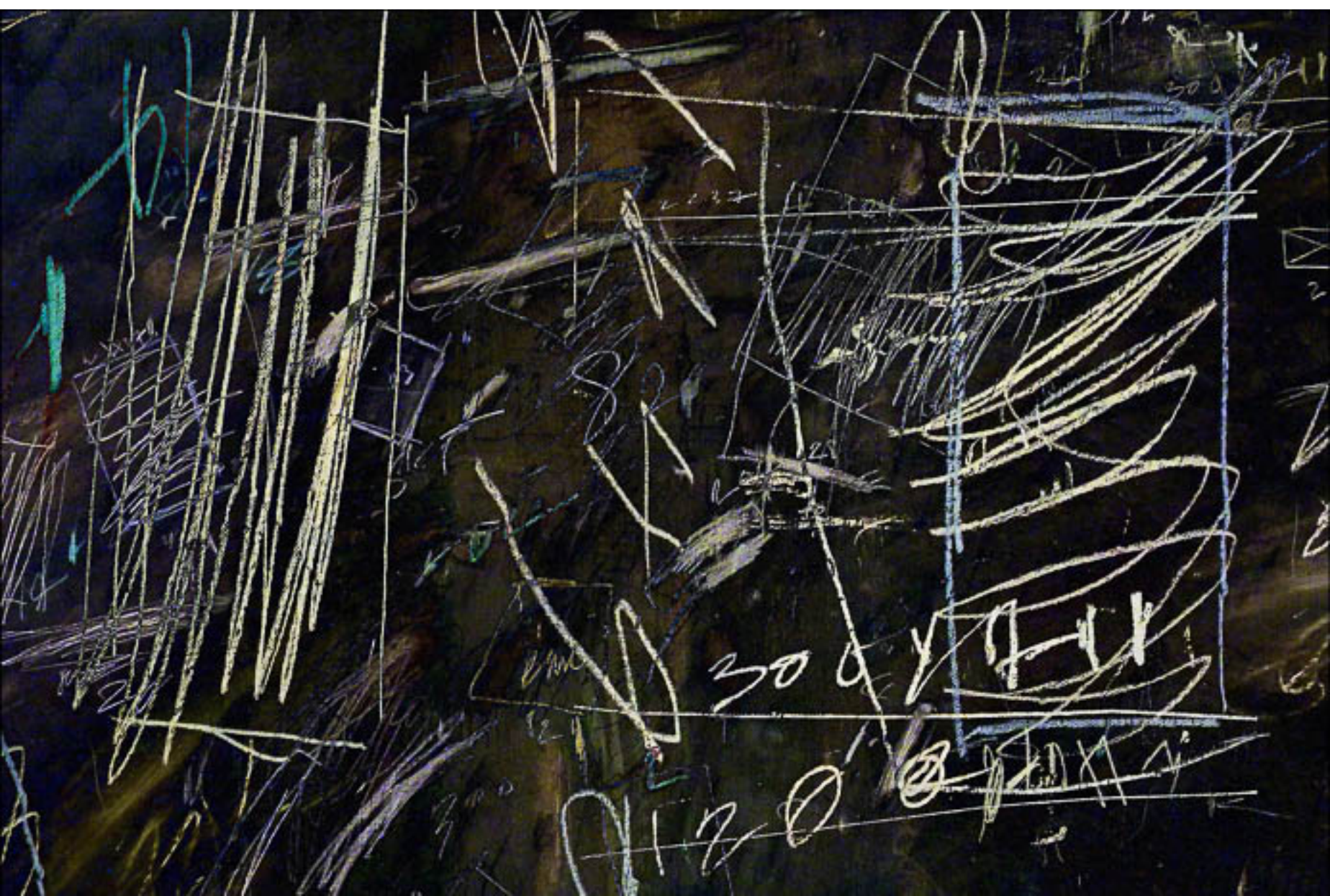
Art about art, which is the body of Gorgy's work, recalls the groundbreaking strides of Marcel Duchamp who, early last century, put figurative on figurative work to new effect. Adel Gorgy in his new series has taken it to abstraction of abstraction.

Nabil Naoum is a novelist, art critic and writer who lives and works in Paris.



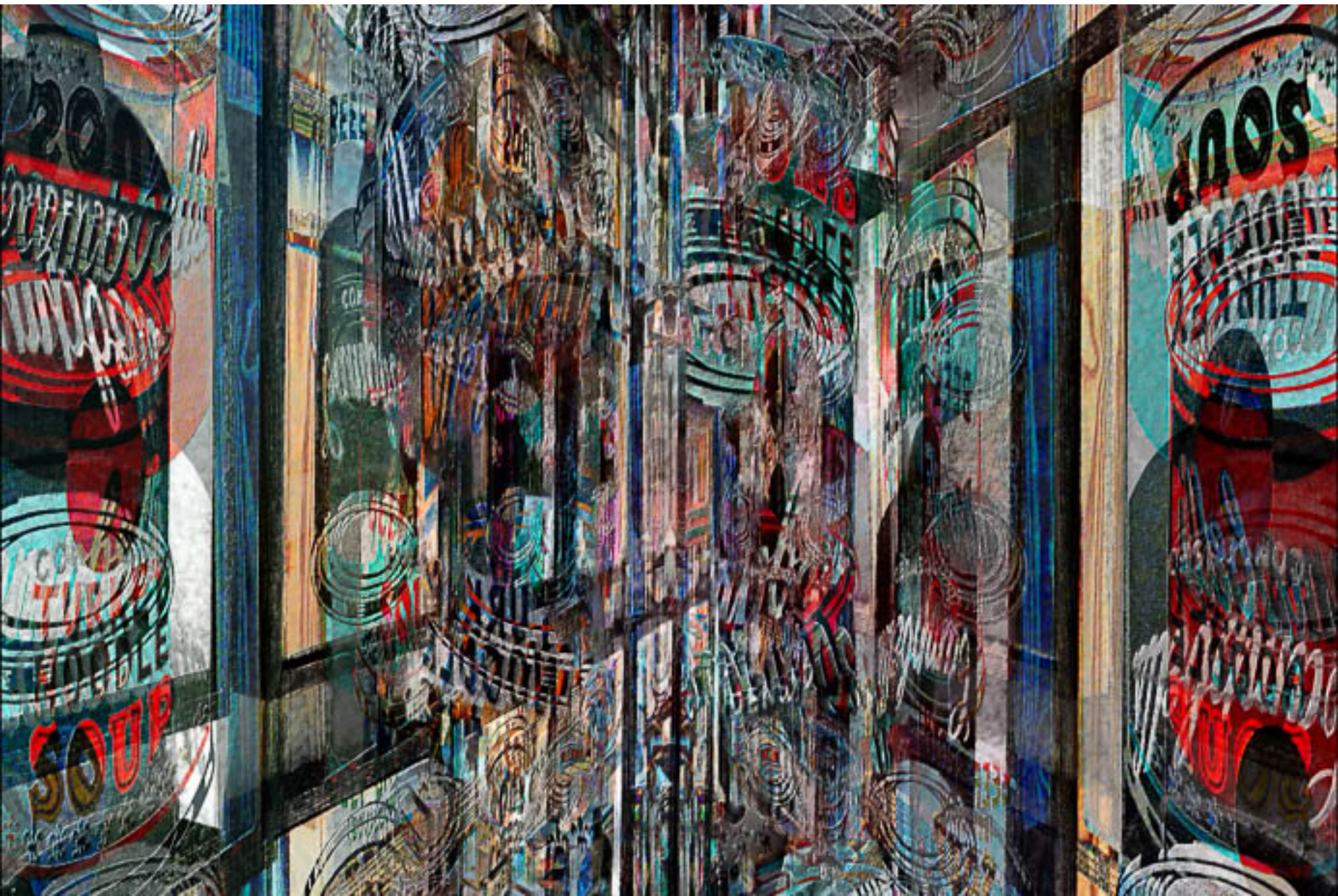
The Road with No End ... *Traces of de Kooning*

"In an arresting work, Sum of Any ... after Twombly (Untitled), Gorgy pares down a sprawling, amorphous work of Twombly to the concise, enigmatic textual scrawls for which his work is known." - ARTslant New York



Sum of Any ... after Twombly

“Warhol, offered flattened, pop art where labels trumped essences. Gorgy gives depth, both visual and conceptual, to both Marilyn Monroe and Campbell's soup cans.” - ARTslant



My Meeting with Warhol ... *Traces of Warhol*

"Gorgy seems to say Marilyn is elusive, compartmentalized, and, though iconic, still personal. In Gorgy's work, she looks out but keeps back more than is revealed." - ARTslant



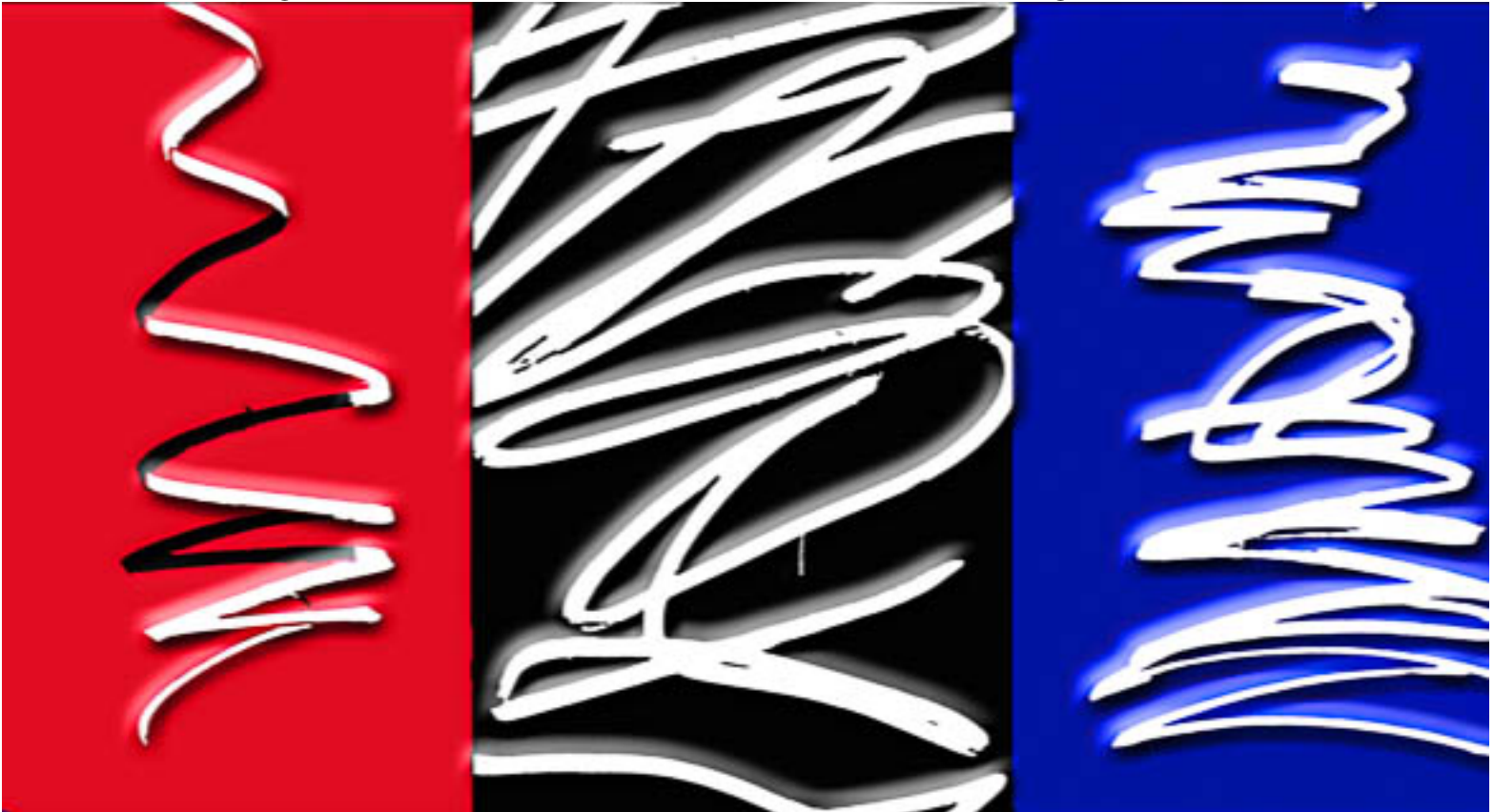
Marilyn Persona ... *Traces of Warhol*



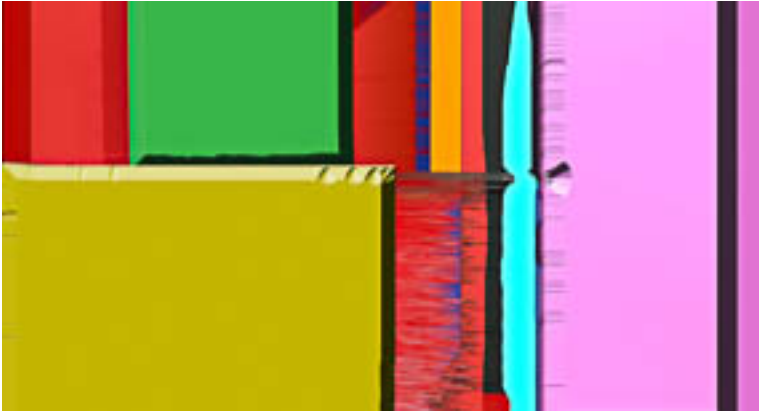
Personal Moon Rising ... Traces of Warhol



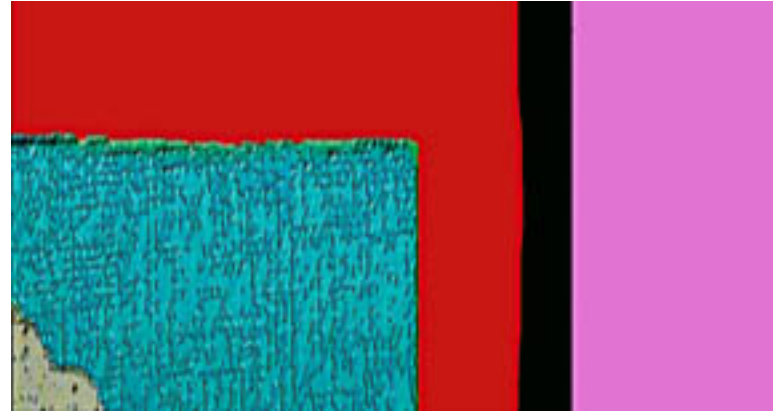
Personal Moon Setting ... Traces of Warhol



Calligraphy of Color #5 ... Traces of Warhol



Geometry of Color #11



Geometry of Color #5



Calligraphy of Color #7 ... Traces of Warhol



Traces of Gottlieb



Traces of Warhol



Traces of de Kooning



Traces of Bonnard

Again...Seeing Art Anew ... Rumi to Picasso
This work is a meditation on art and its possibilities
and a chance to look at art Again and see it Anew

If you do not recognize this painting as a Picasso, Monet, Van Gogh or Matisse, you are right. Though the palette and the brushstrokes are those of the painter, I have recomposed them to create completely new compositions that have never existed and have never been seen before. Beyond the confines of the image there exists a miraculous world of brushstrokes, colors, and textures that inspire and intrigue. It is a world I explore and take to new limits, free of the recognizable representational components.

Each new idea carries the seeds of the next and the memories of the previous. T.S. Eliot said, "We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time."

Picasso dared to interpret the figure into what was considered grotesque, and opened a world of new expressions and beauty. Rumi dared to interpret mystical experiences into verses that could be considered heretical, and brought a new understanding of Divine love. This work dares to visually interpret and recompose great, revered works of art.

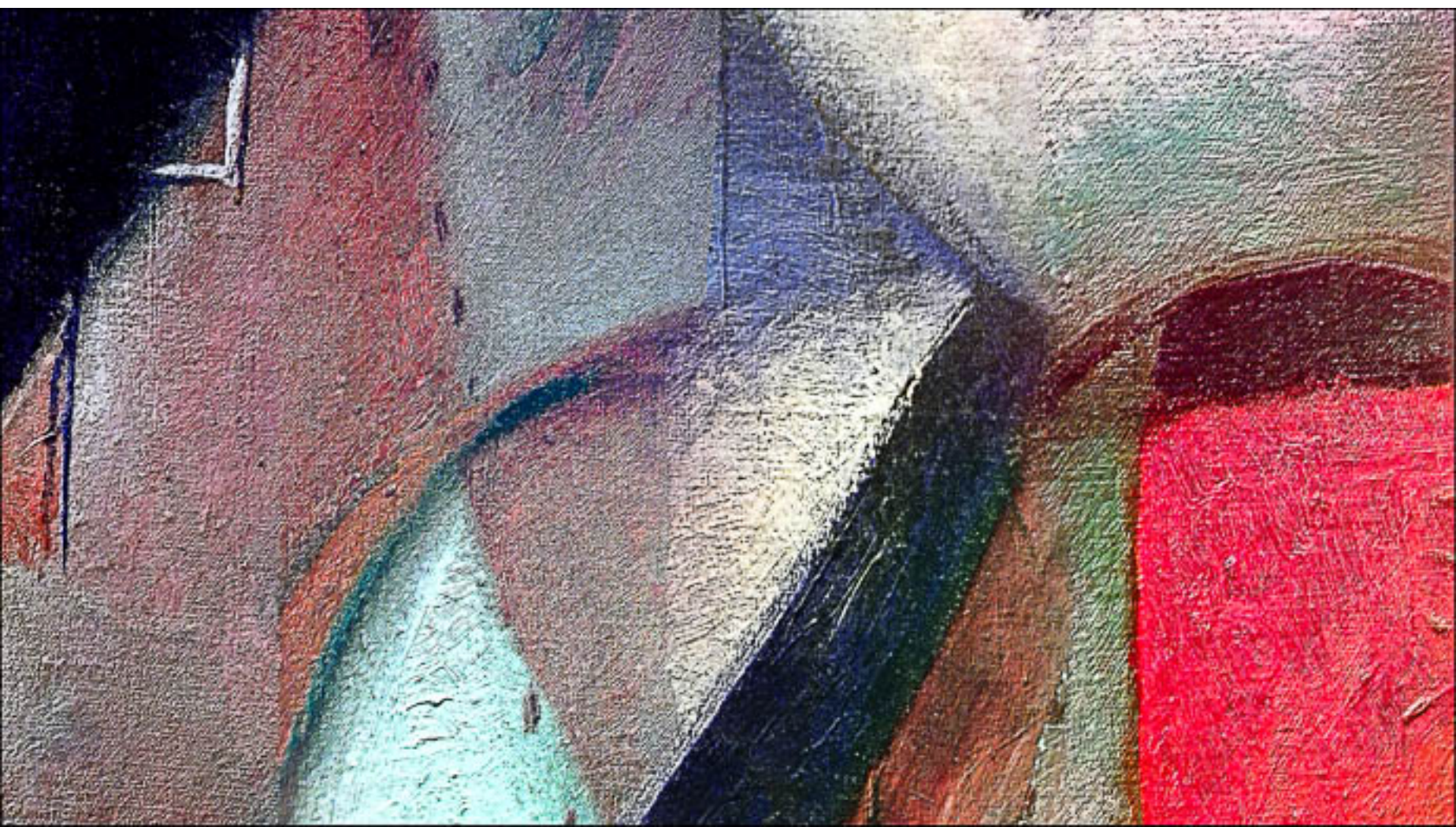
For some, this work will be iconoclastic, appropriation or reconstructivism. For others it will be liberating and inspiring. I, personally, consider it to be artwork whose subject is art, itself. A door is open to a new vision. Some will refuse to enter, others will hesitate, and there are those who will dare. But no one can close the door. And as Rumi says, I am there, knocking from the inside.

"In his photographs, Gorgy adapts selected visual phrases taken from famous paintings as the basis for his new compositions. He interprets and recomposes the revered works of art into large, complex compositions...

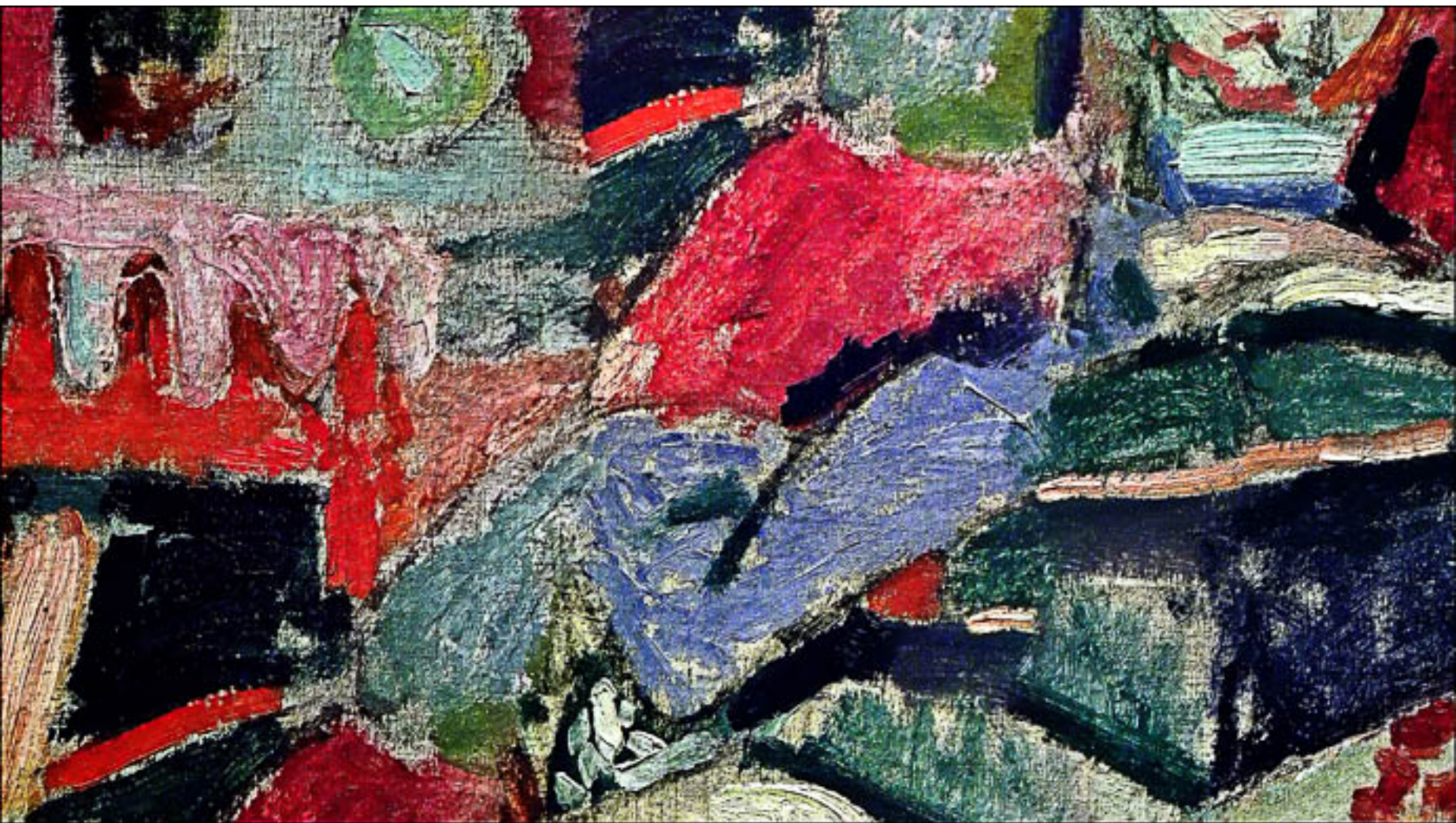


First Kiss ... after Picasso (*Girl Before a Mirror*)

By using a camera to create abstract works of art, Gorgy has become part of a select group of contemporary photographic artists. He uses his photographic skills to experiment with techniques that were once limited to the art forms of painting, drawing, or sculpture." - Jennifer L. Nelson, Art Critic, The Daily Record



Secrets of the Heart ... after Chagall (*I and the Village*)

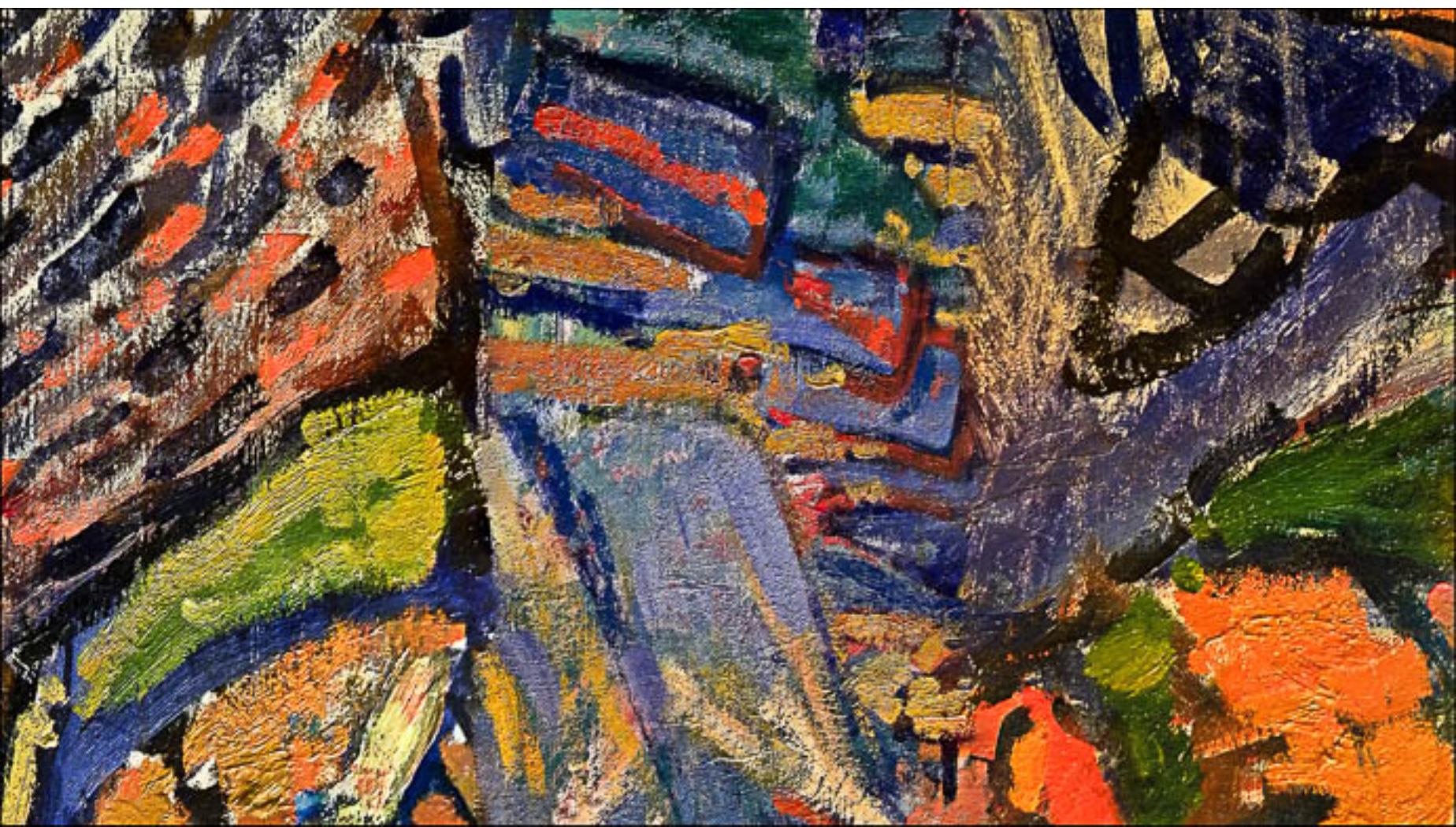


Young Girl Dreams of Love ... *after Matisse (Interior with a Young Girl)*

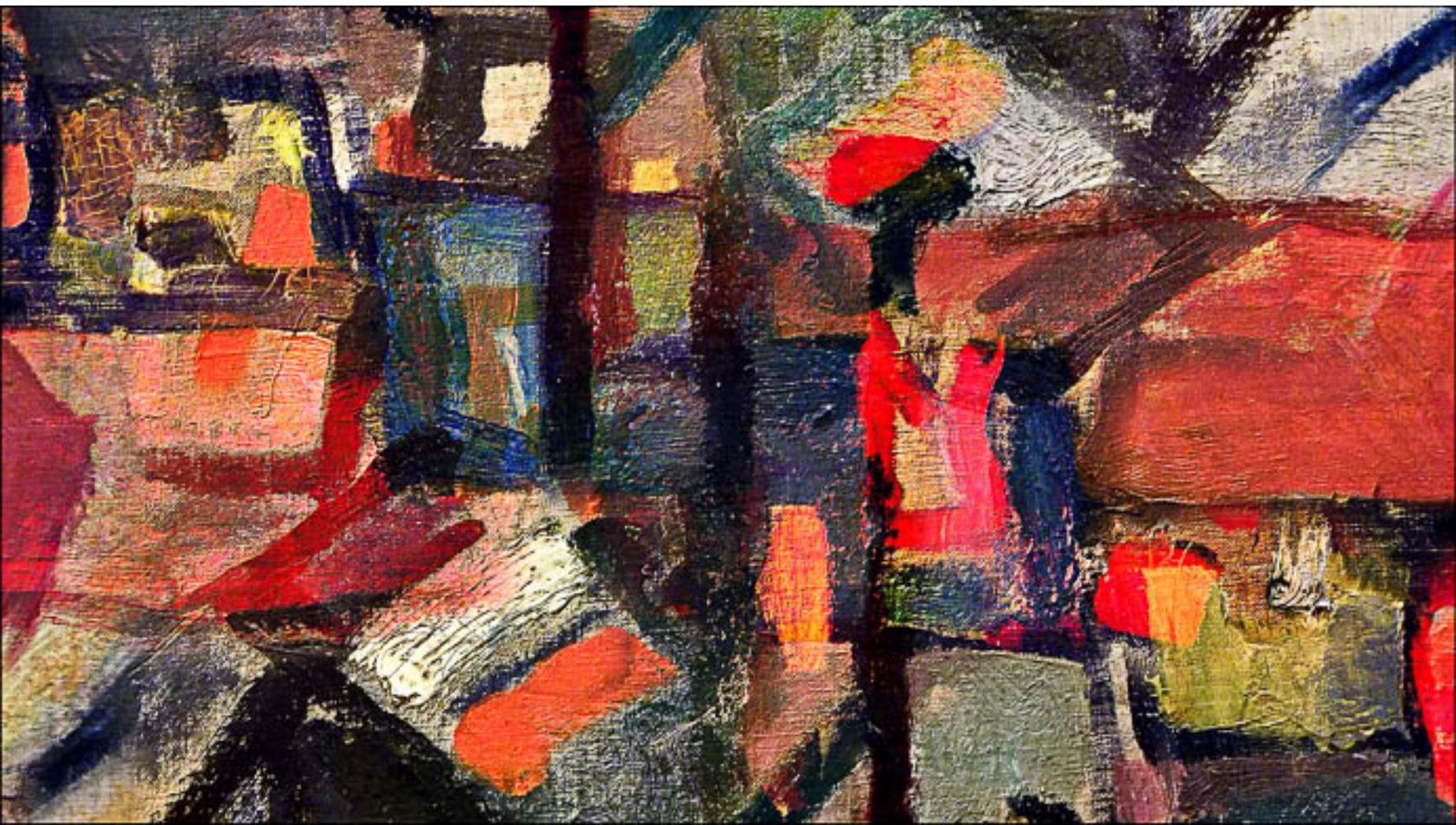


The Cup Contains the Ocean ... *after Matisse (Dance - 1)*

"Adel Gorgy's recent body of work, "Seeing Art Anew," is a collection of photographs whose subject is art, itself. His work transcends the limitations of realism." - ARTslant



Gilded Landscape ... after Derain (*Fishing Boats, Collioure*)



Forget You Not ... after Dufy (*The 14th of July at Le Havre*)

Adel Gorgy's *Seeing Art Anew* is a collection of eye-popping photographs that reinterpret familiar works in unfamiliar ways. - Kevin Coughlin



Beloved ... after Cezanne (*Madame Cezanne in the Conservatory*)



The Mystery Unfolds ... *after Cezanne (Still Life with a Ginger Jar)*

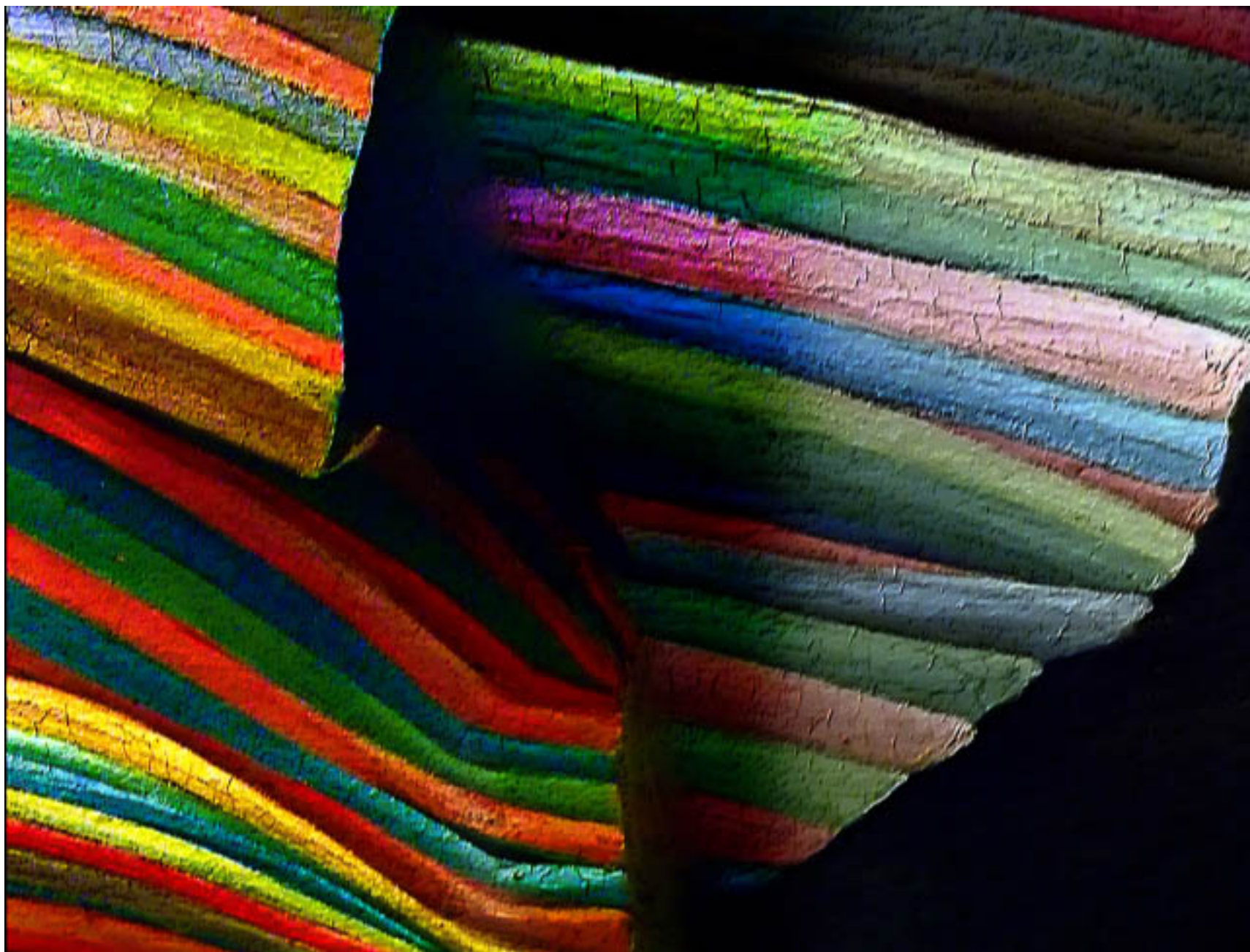


An Open Field of Sunlight ... *after Monet (Haystacks - Effect of Snow and Sun)*

"A section of a Van Gogh portrait becomes a mystical universe of white in "Realm of the Spirit." The compositions are the artist's own creation, his subject being other artworks." - ARTslant



Realm of the Spirit ... after Van Gogh (*Portrait of Madame Roulin and Baby Marcelle*)



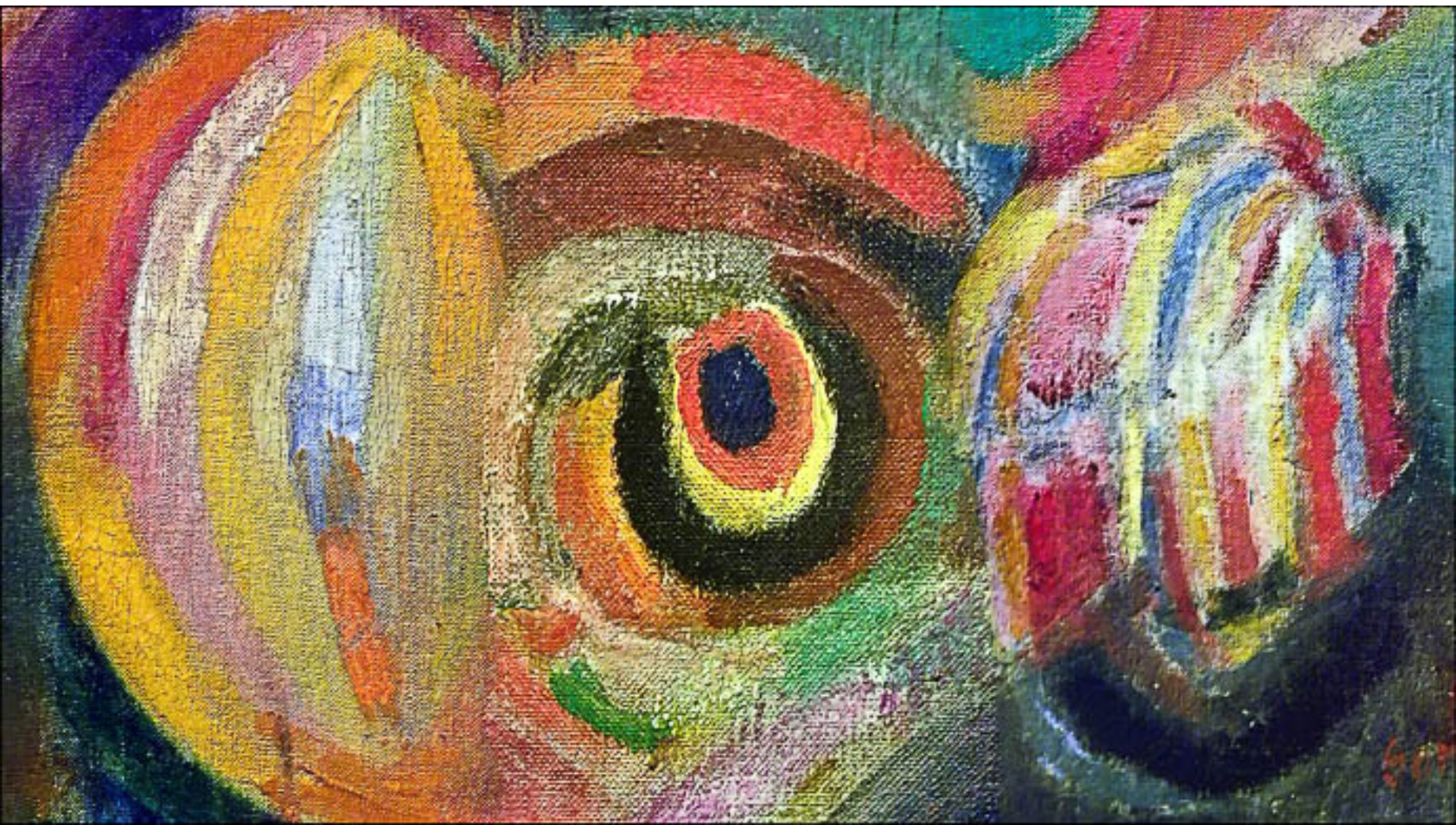
Beauty Dwells in the Dark Folds of Night ... *after Rousseau (The Sleeping Gypsy)*



"Adel Gorgy's *Beauty Dwells in the Dark Folds of Night* is a bold, arresting image, in which brilliantly toned multicolored triangles sit amidst patches of soft black. Gorgy makes complex, intricately detailed photographic images based on works of art, carrying forward what the famous critic Clement Greenberg posited—namely that the crucial subject of all modern art is art, itself. This carries into his current body of work, *Traces of Pollock, de Kooning and Warhol*, in which traces of Pollock can be perceived, but the artist has recomposed, reinterpreted and recontextualized them into a wholly original and beautiful composition"

- ARTslant New York

40 x 67 in., 100 x 169 cm.



The Sun Splits ... after Delaunay (*The Portuguese Marketplace*)

Rhythms...Winter to Fall

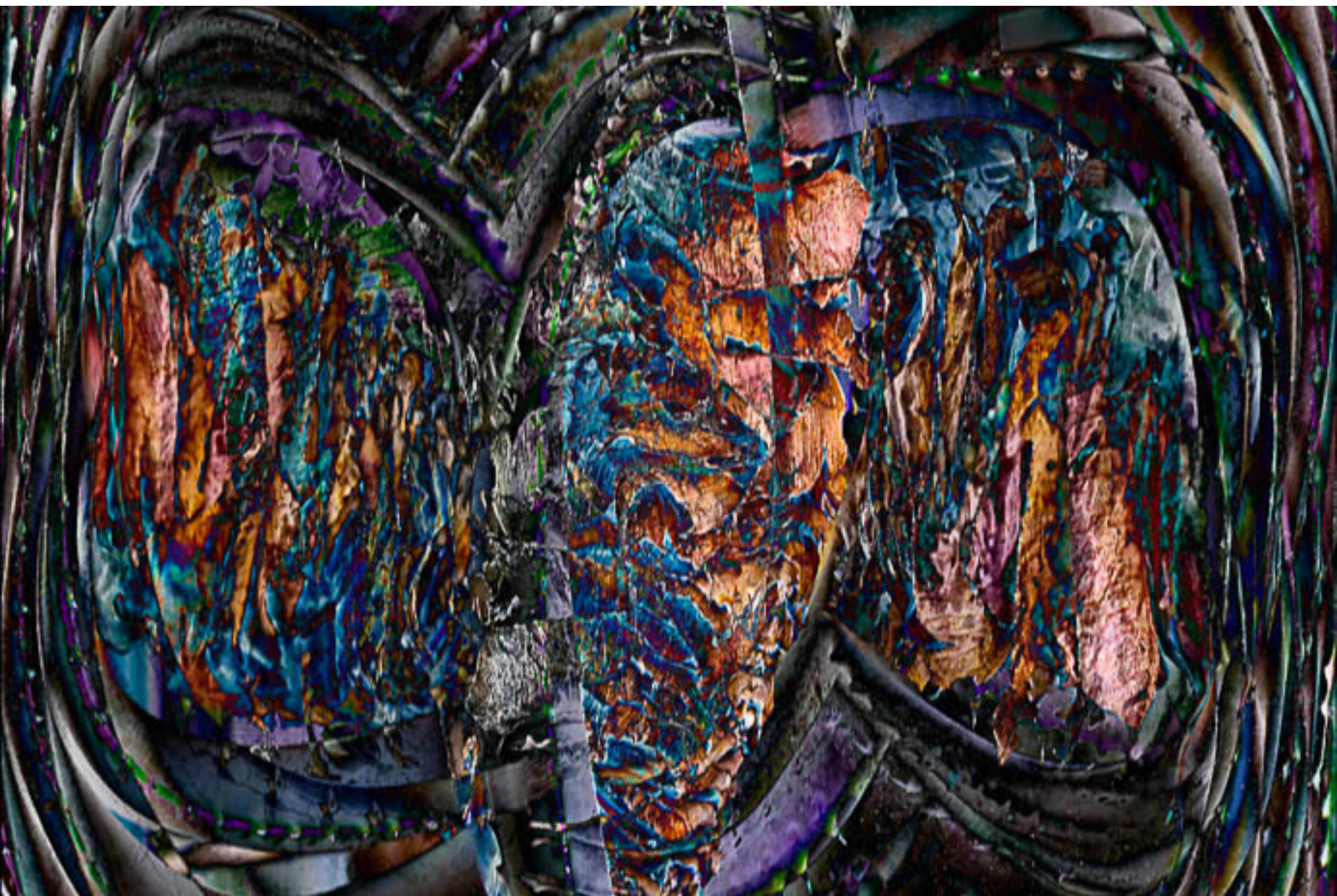
These images are all derived from nature and span a time from Winter to Fall.

Realism describes nature, Impressionism colors it, Expressionism interprets it and Abstraction reduces it. In Rhythms...Winter to Fall, these boundaries are blurred, imaginary or non-existent.

The image is pre-visualized and recomposed, the colors are interpretive, impressionistic or expressive rather than representational, and the image retains little or all of its original self.

The new composition transcends the traditional pictorial photographic conventions. There is no perspective, no foreground or background. The customary designation of top and bottom, or right and left is less critical or even immaterial, thus giving the viewer alternate ways of seeing.

In the end, the medium, the technique and the style fall behind or disappear, and only the image remains.



Cactus of the Heart

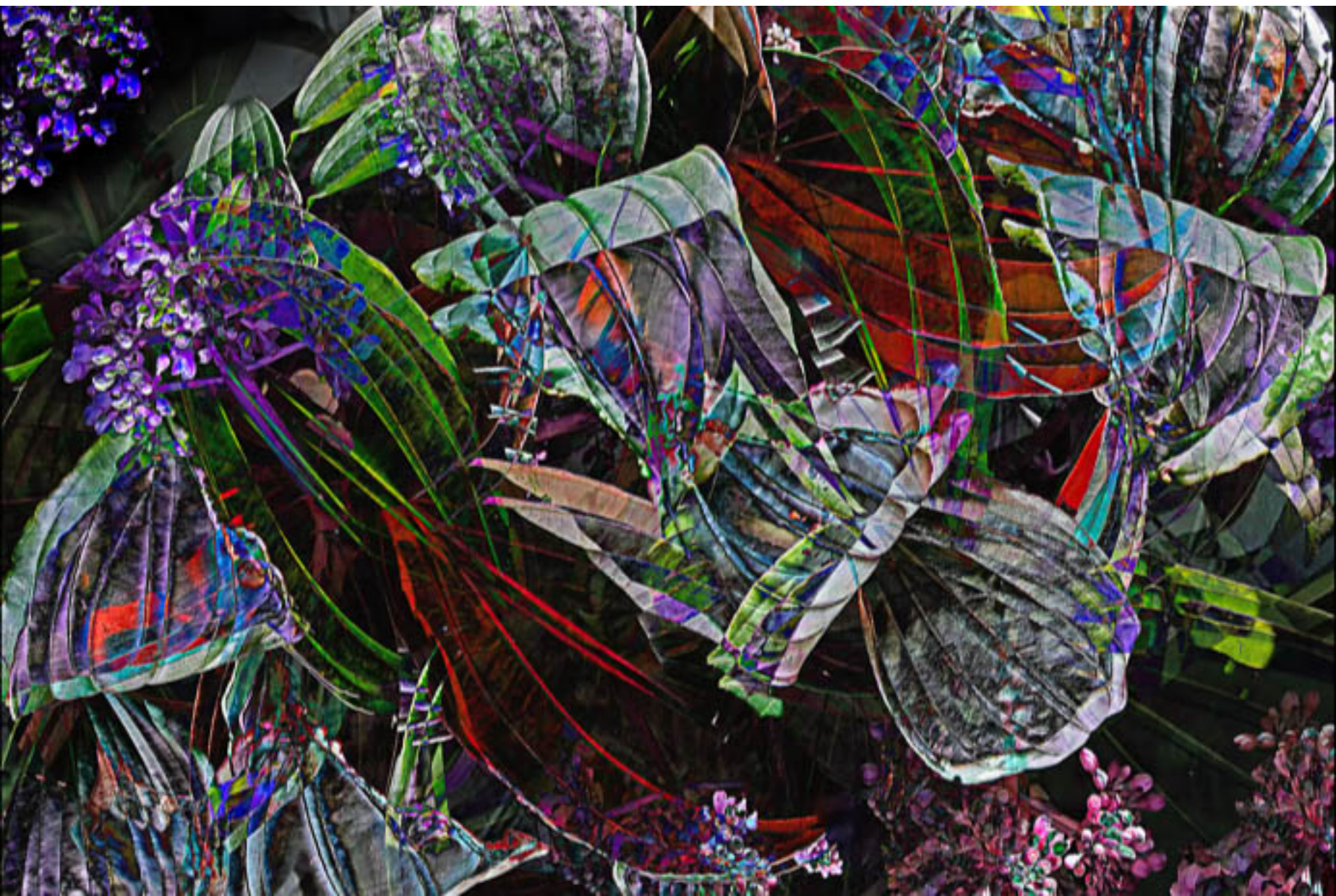
40 x 62 in., 105 x 155 cm.



△ June was Here

▽ Between Spring and Autumn





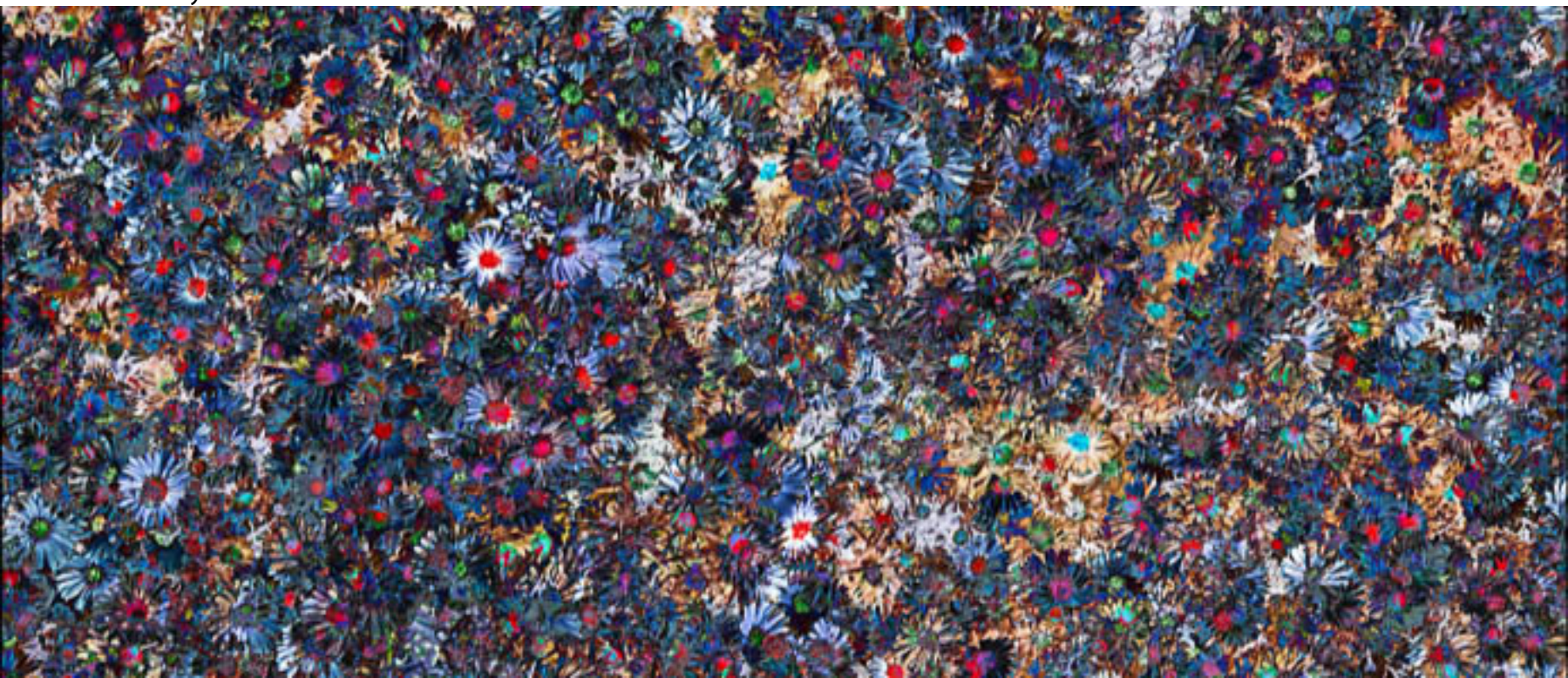
Hawaiian Blue Eyes

40 x 62 in., 105 x 155 cm.



△ Lily Pond

▽ Asters



"Gorgy's photography depicts nature and art in a way that is compelling and original. Autumn leaves and shore shells are transformed into a mystical delight of color." - Eileen Palmer, The Brooklyn Museum



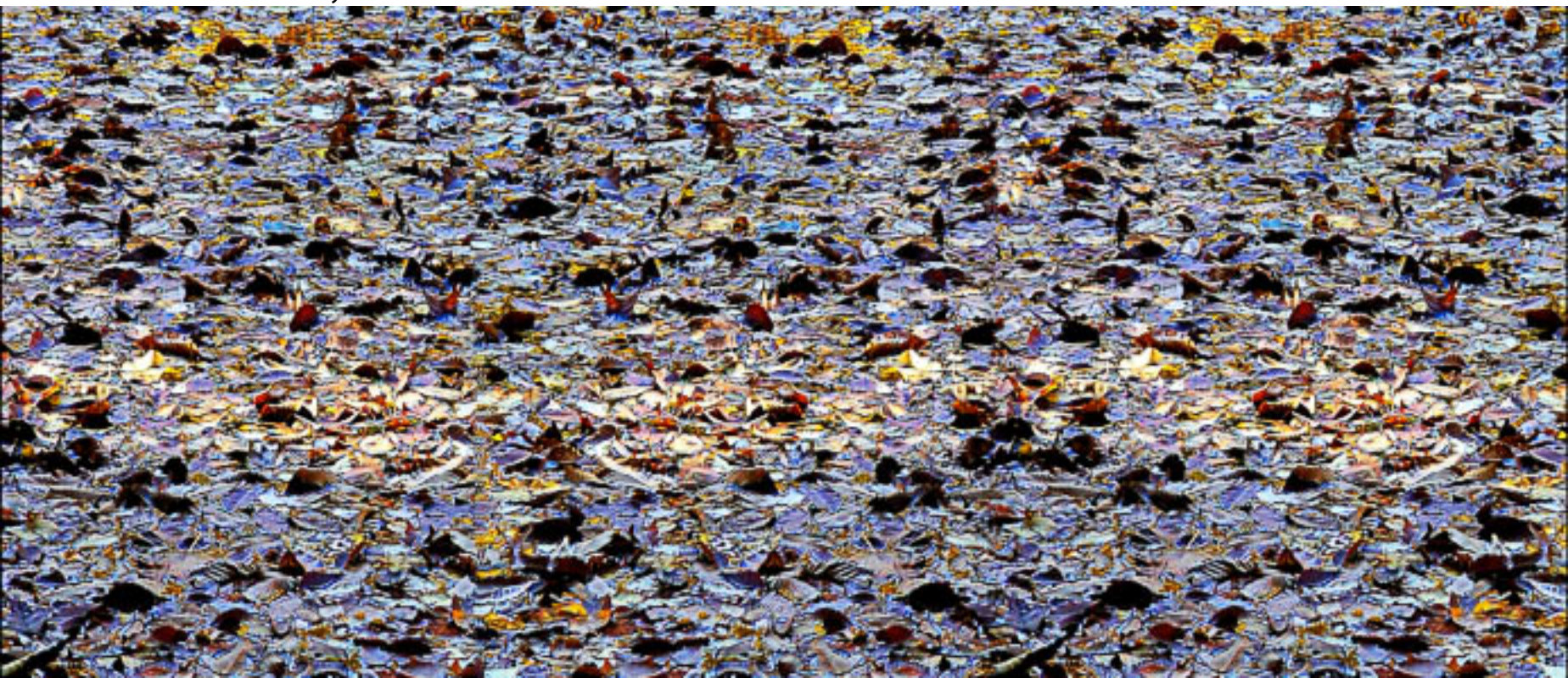
Red Winter

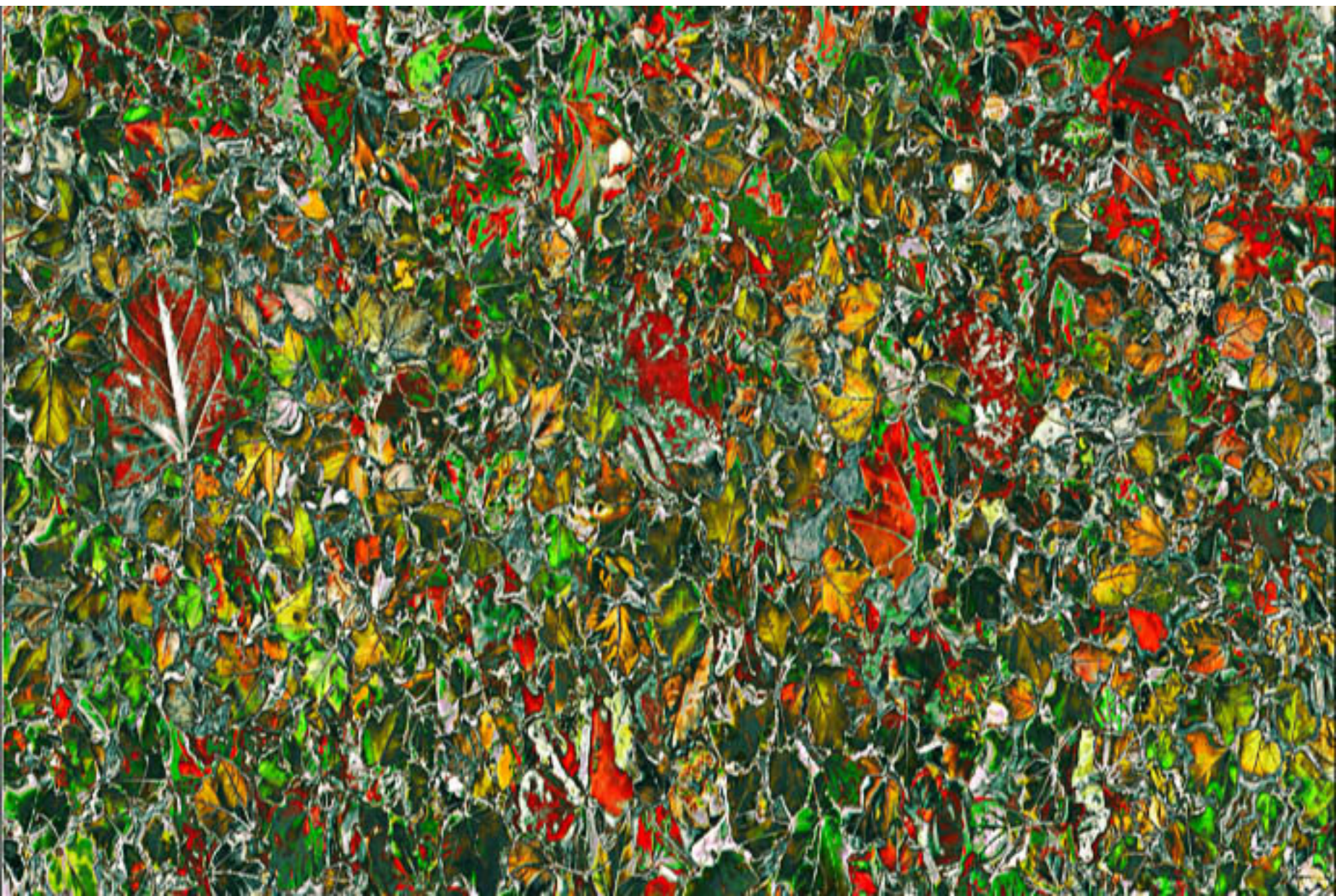
40 x 62 in., 105 x 155 cm.



△ Late Fall at Roslyn Pond

▽ Lake Leaves ... December



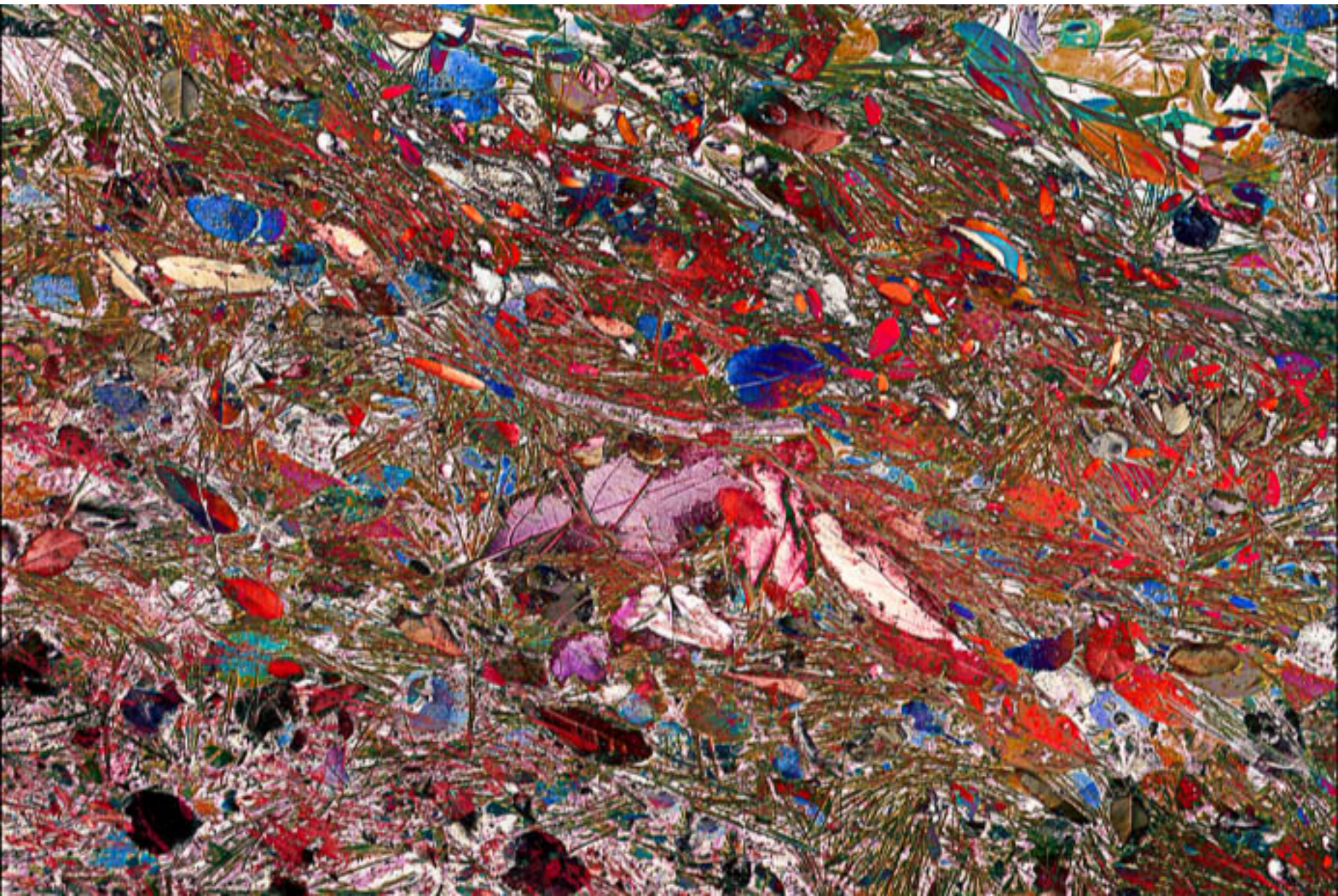




△ Vertical Greens

▽ First Day of Winter





Last Days of Fall

40 x 62 in., 105 x 155 cm.

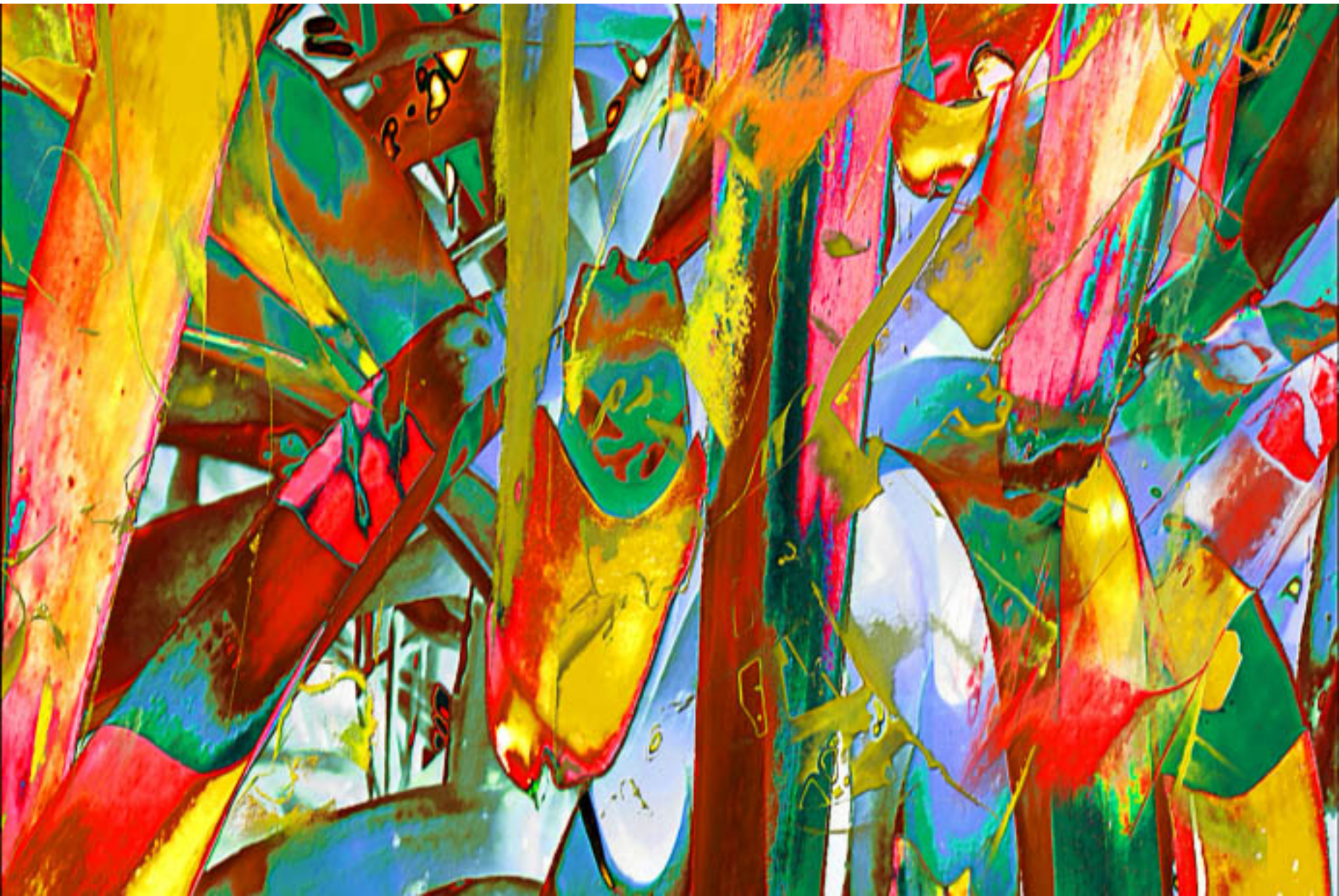


△ Shells in Winter Morning

▽ November Returns



"Adel Gorgy's large-scale photographic images are complex works, woven into harmonious compositions, monumental in scale, and yet, they invite intimate viewing to see the delicate details in a dazzling array of colors." - Mary Gregory



Midsummer Yellow

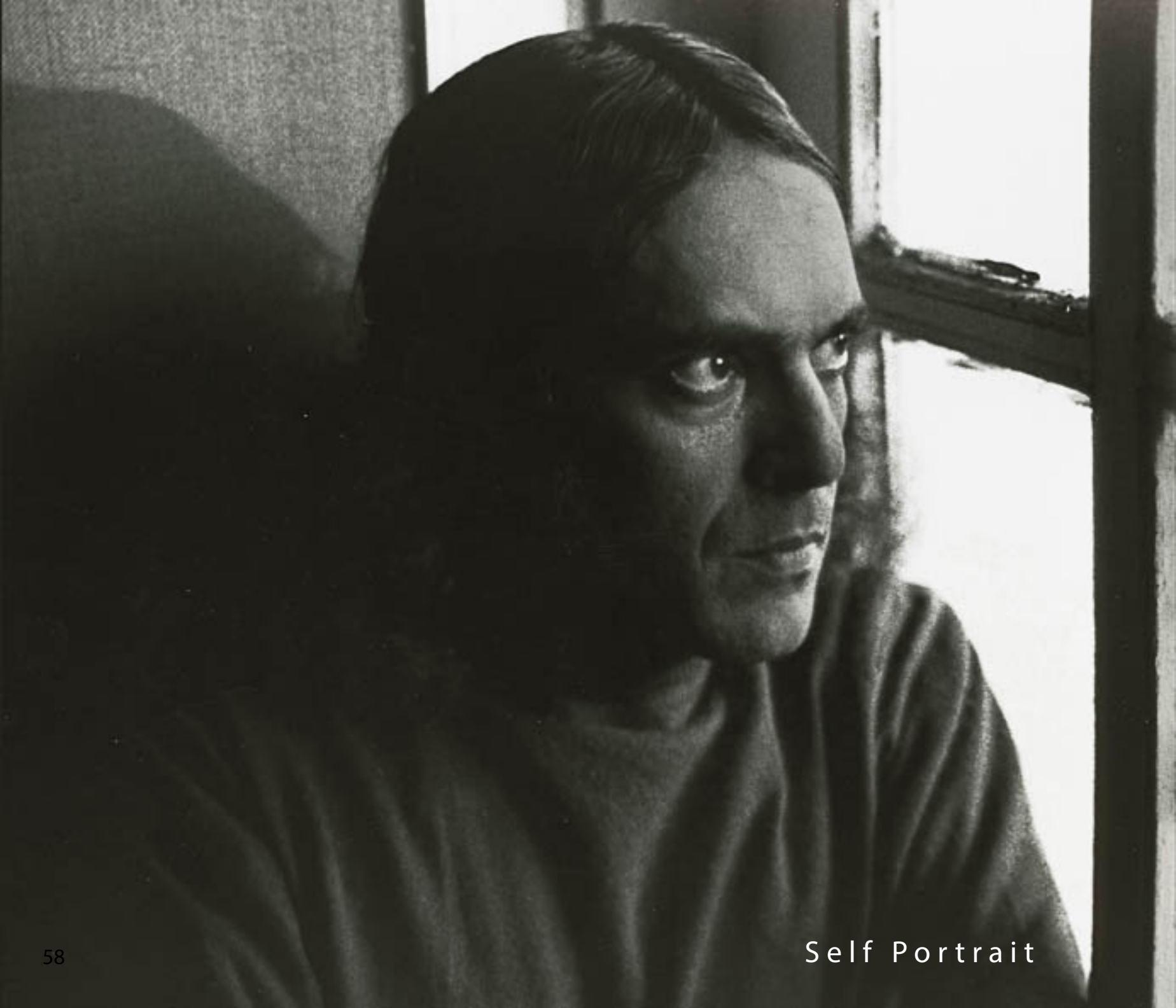
40 x 62 in., 105 x 155 cm.



△ October White

▽ Stones in Silent Stream





Horizon in Time

For years, I photographed the same horizon across the bay. Yet, it is never the same. Its colors reflect the passing or persistence of time.

As unpredictable and elusive as time is, so is a Horizon in Time.

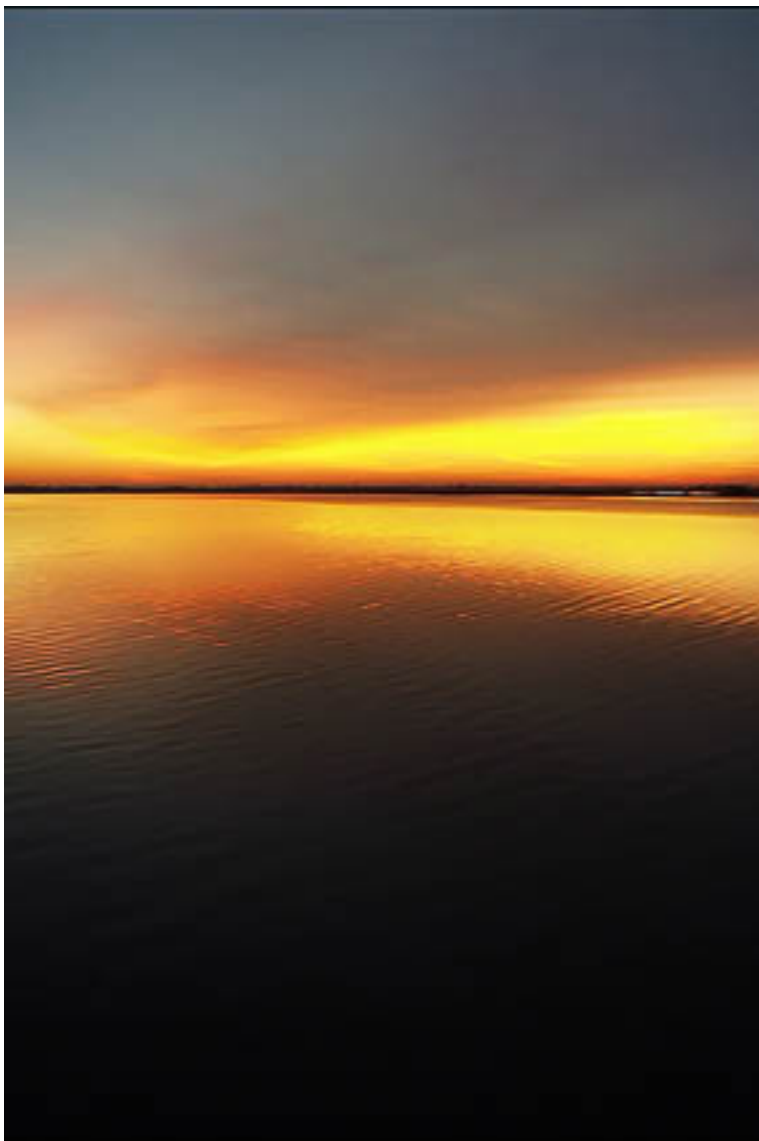
I and the Sun

Over many years, I watched the sun rise and set across the bay. The sun may think of its rising and setting as ordinary, but I know I am witnessing a glimpse of the infinite.

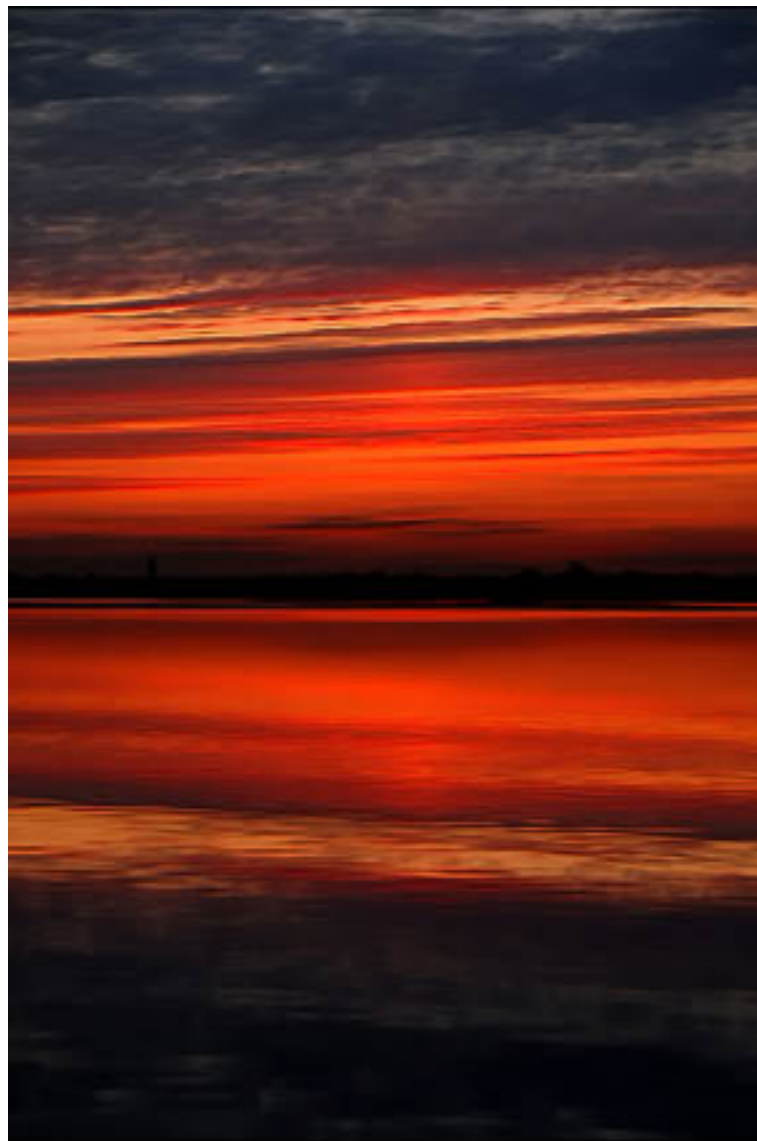
The sun may be totally unaware or indifferent to my presence and my photographs, but maybe not.



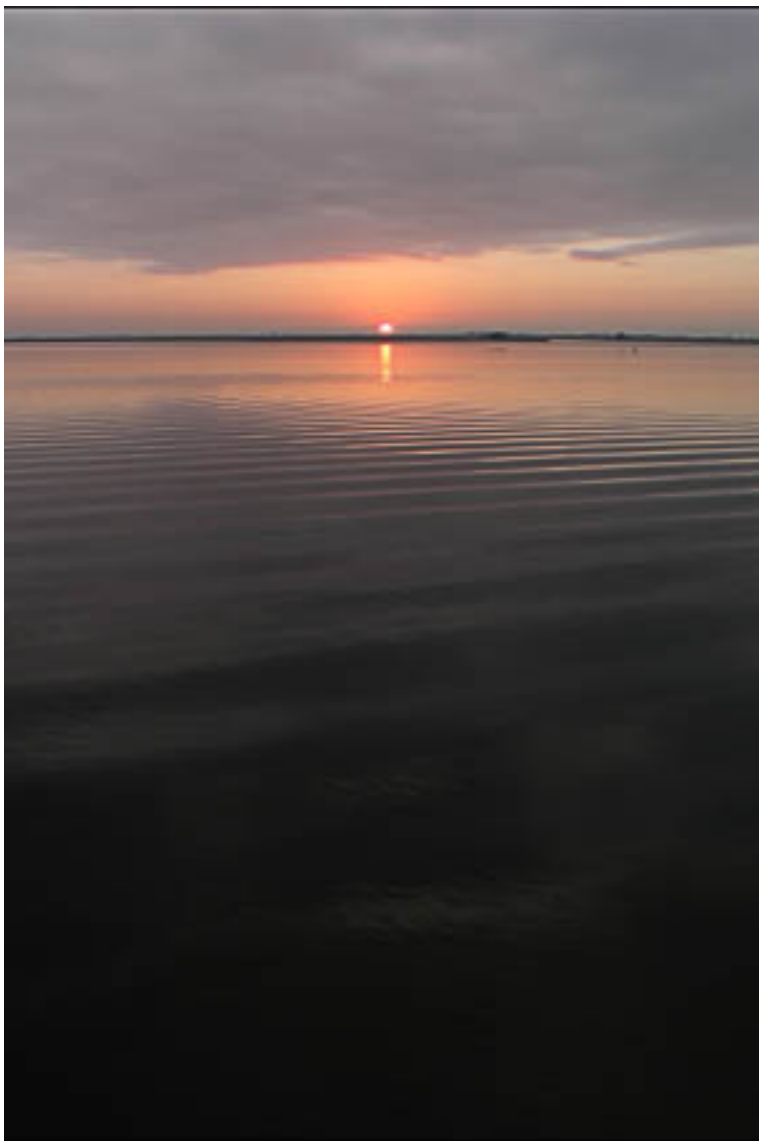
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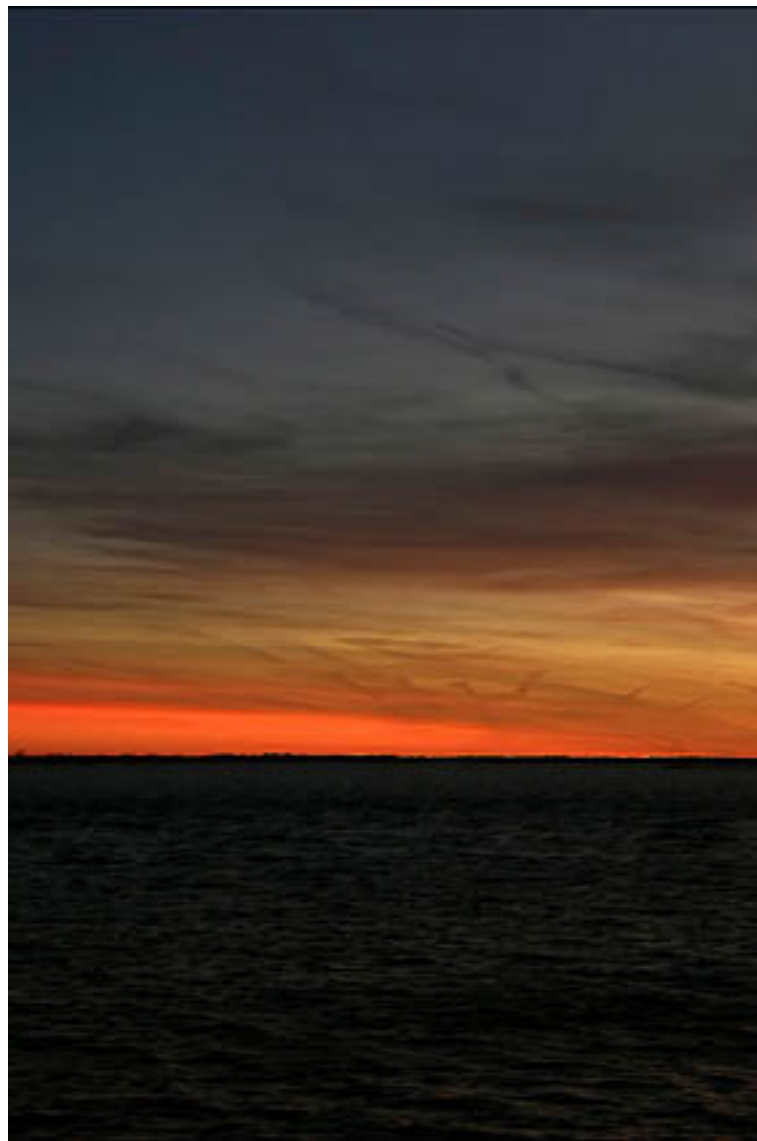
December 13, 2002 6:56 am



January 24, 2008 7:00 am



December 19, 2004 8:17 am



January 9, 2008 5:00 pm



February 8, 2005 8:00 am



December 22, 2004 8:18 am



May 18, 2000 6:28 pm



March 9, 2000 6:41 am

"In photographs of sunrises, called *Horizon in Time* and *I and the Sun*, Gorgy's expert eye captures the abstract beauty in the movement of water and sky." - ARTslant



January 23, 2008 7:08 am



January 5, 2001 7:02 am

Colors of Shadow

Forms, light, colors and shadows shape our world of realism and abstraction.

In the Colors of Shadows, they are inseparable and the dividing line is transparent, opaque or absent.

"Colors of Shadow" belie the fact they came from Gorgy's camera. He captures amazing images of commonplace objects, turning them into works of art." - Tom Sullivan, Clifton Journal Newspaper



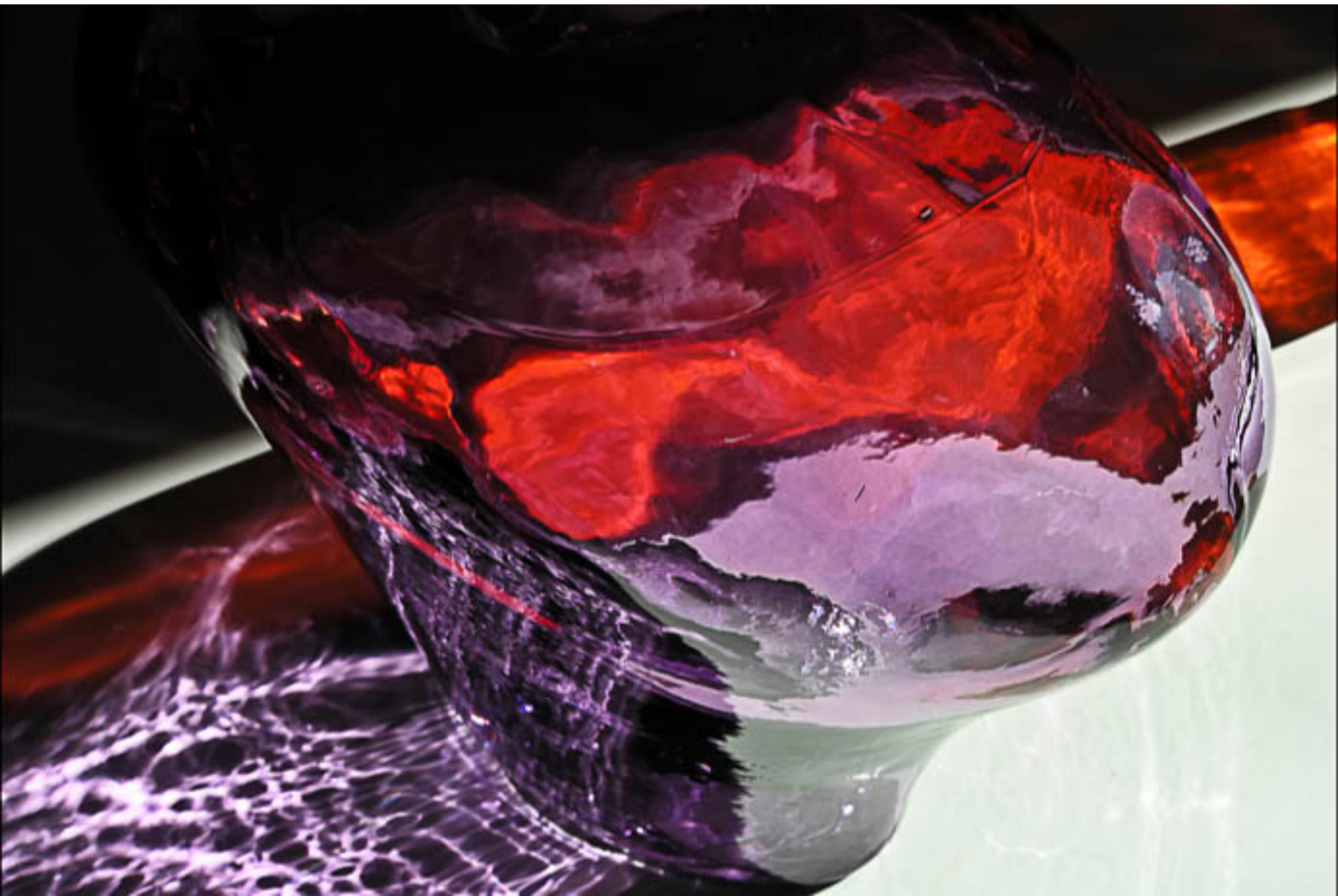
Translucencies in Blue



Red and White Parallel



Blue, Red and Green



Red Echoes



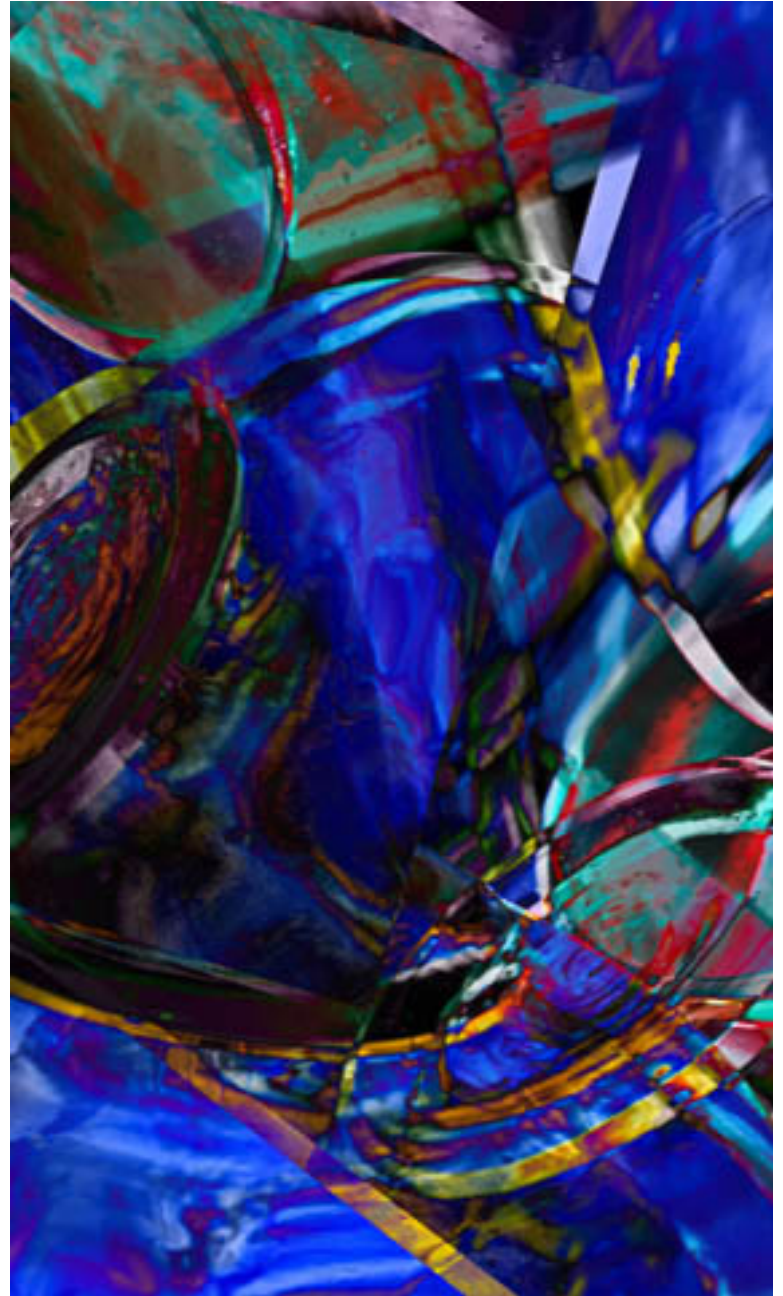
Reflection in Cobalt Blue



Shadows Uncontained



Ruby Red Green



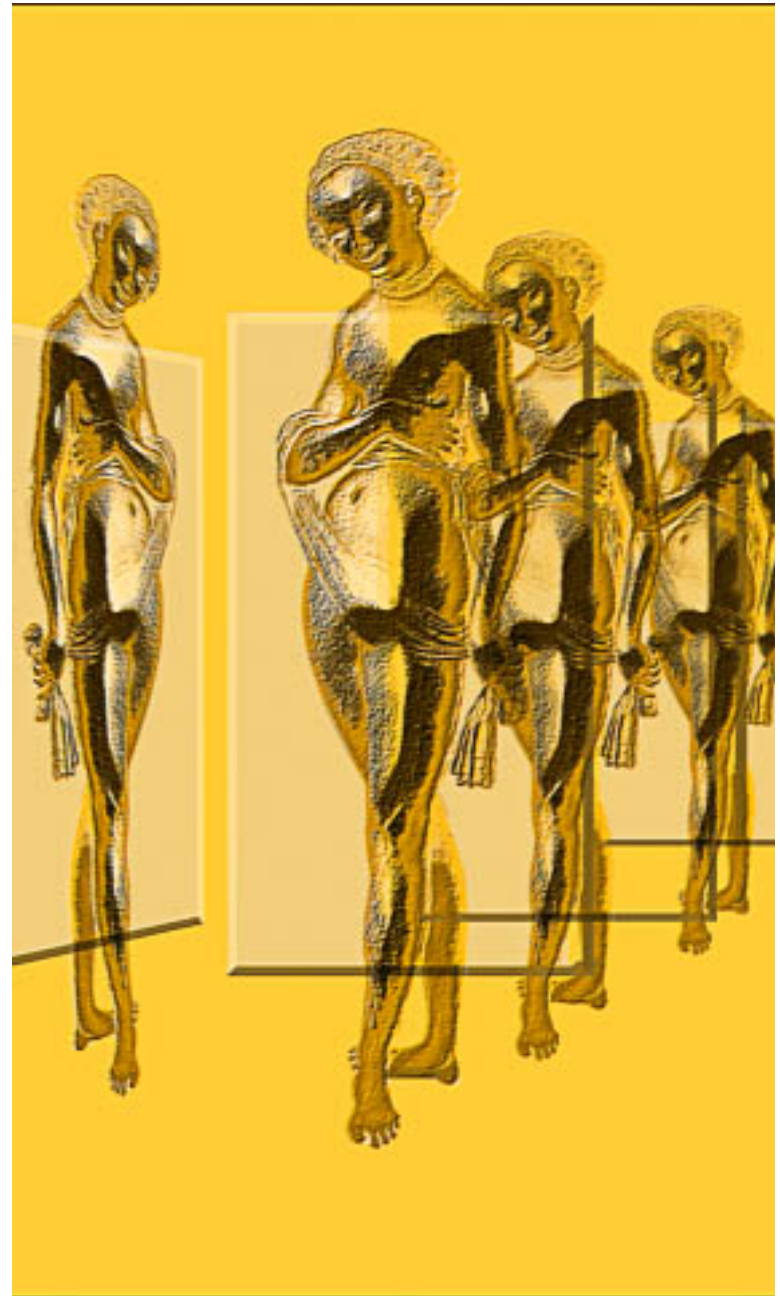
Shadows in Blue

Woman ... Contemporary Icons

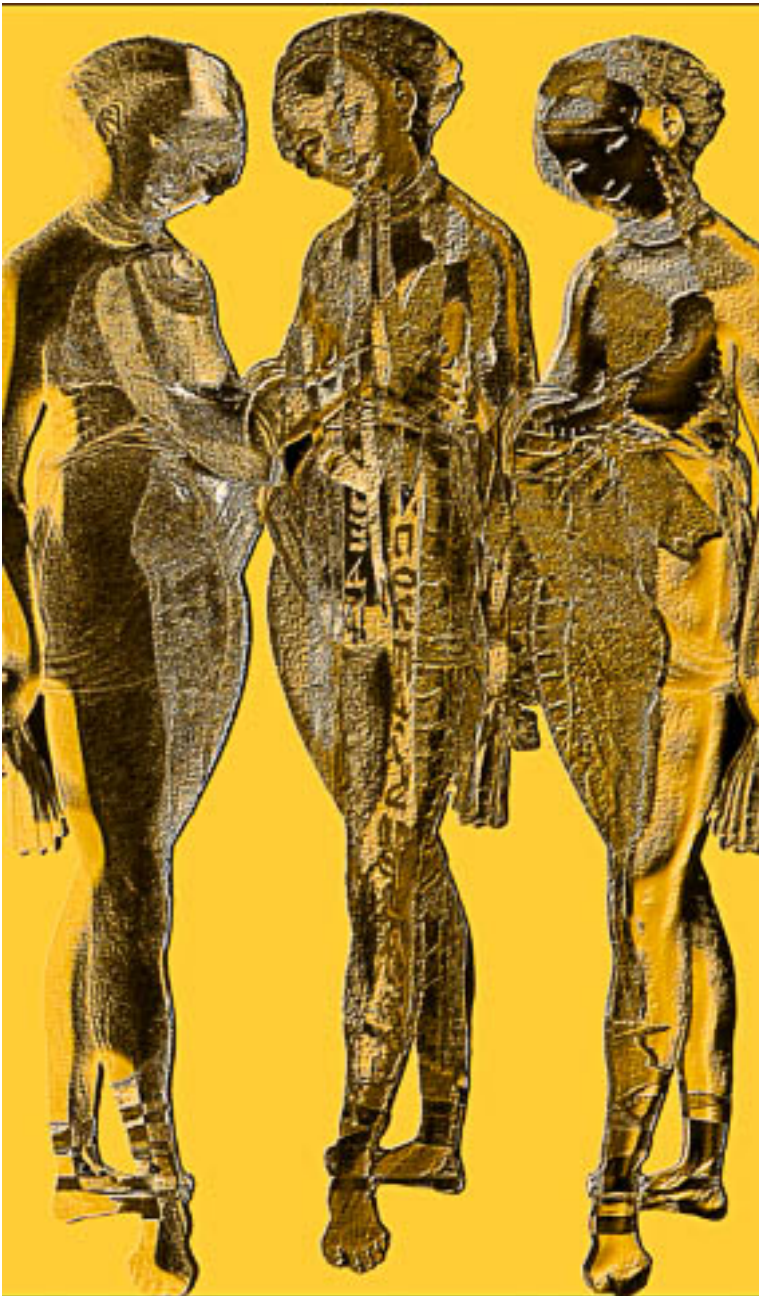
Iconic women do not only predate history, but are also in our everyday life. The goddess, Venus, The Madonna, Cleopatra, and recently, Marilyn are all symbols of the diversity of the woman's mystique. This portfolio, Woman ... Contemporary Icons is not about any woman in the past, but about the woman of today. It is about and for all the women in the world and in our lives. For all the women who shape our experience of being alive.



Woman ... First Icon (after Cranach)



Woman ... Alike and Different (after Cranach)



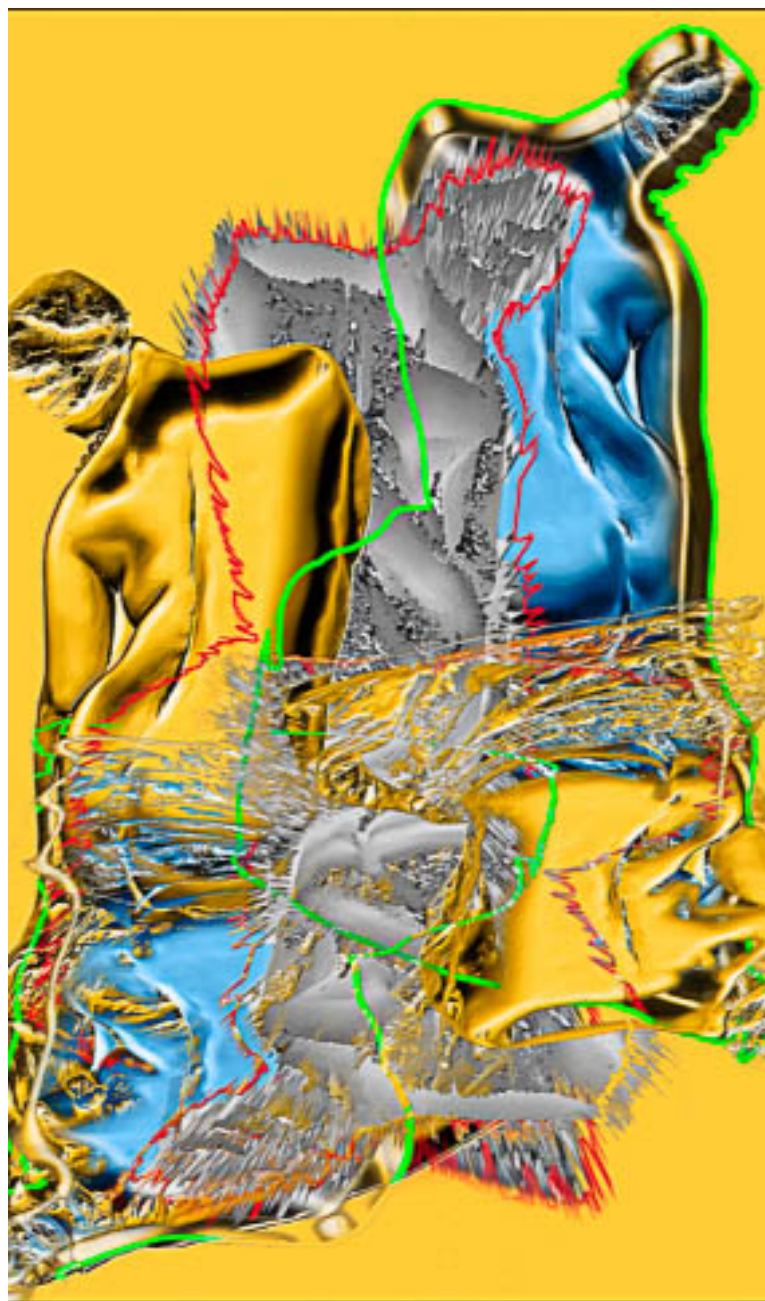
Woman ... Three Graces (after Cranach)



Woman ... Stillness in Red, Black and Gold



Woman ... Out of Shadows



Woman ... Translucencies



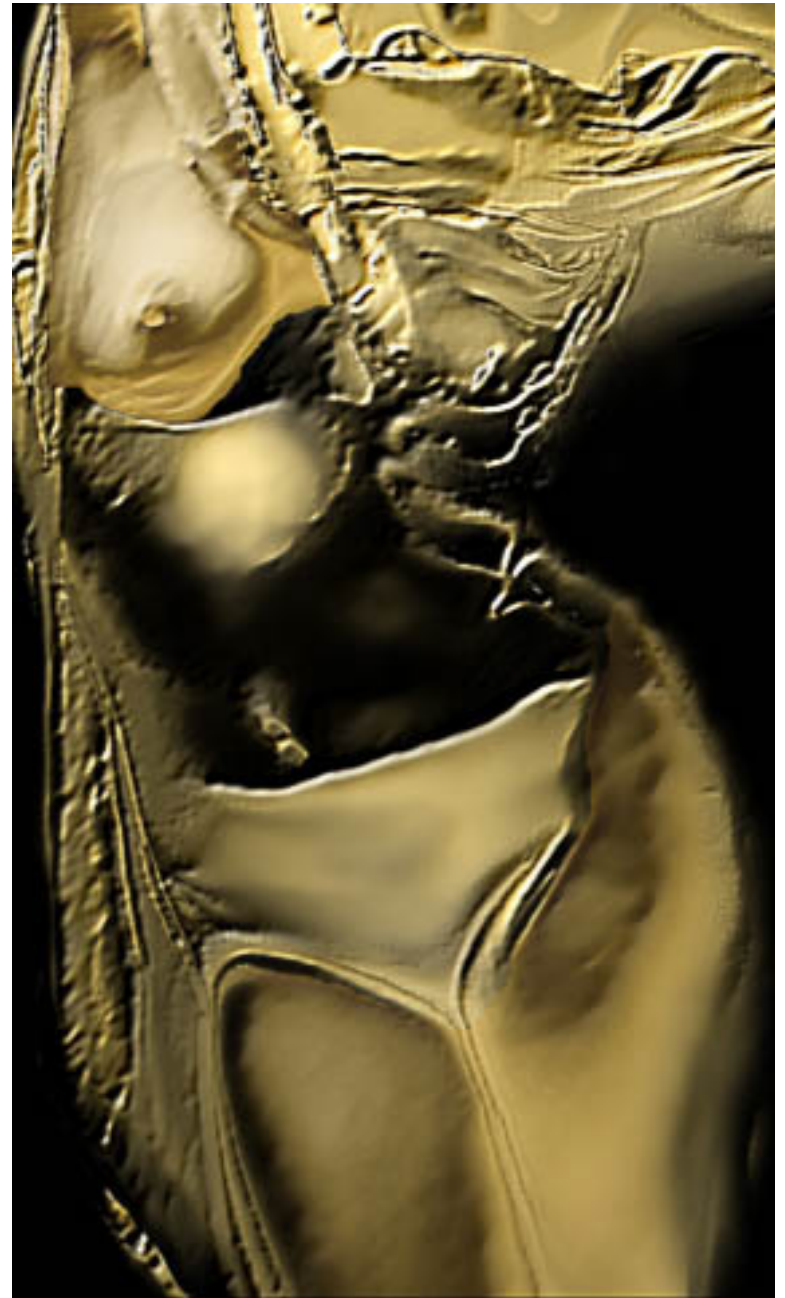
Woman ... The Goddess



Woman ... Contemporary Icon (after Cranach)



Woman ... Icon Silver and Gold (after Cranach)



Woman ... Icon in Gold



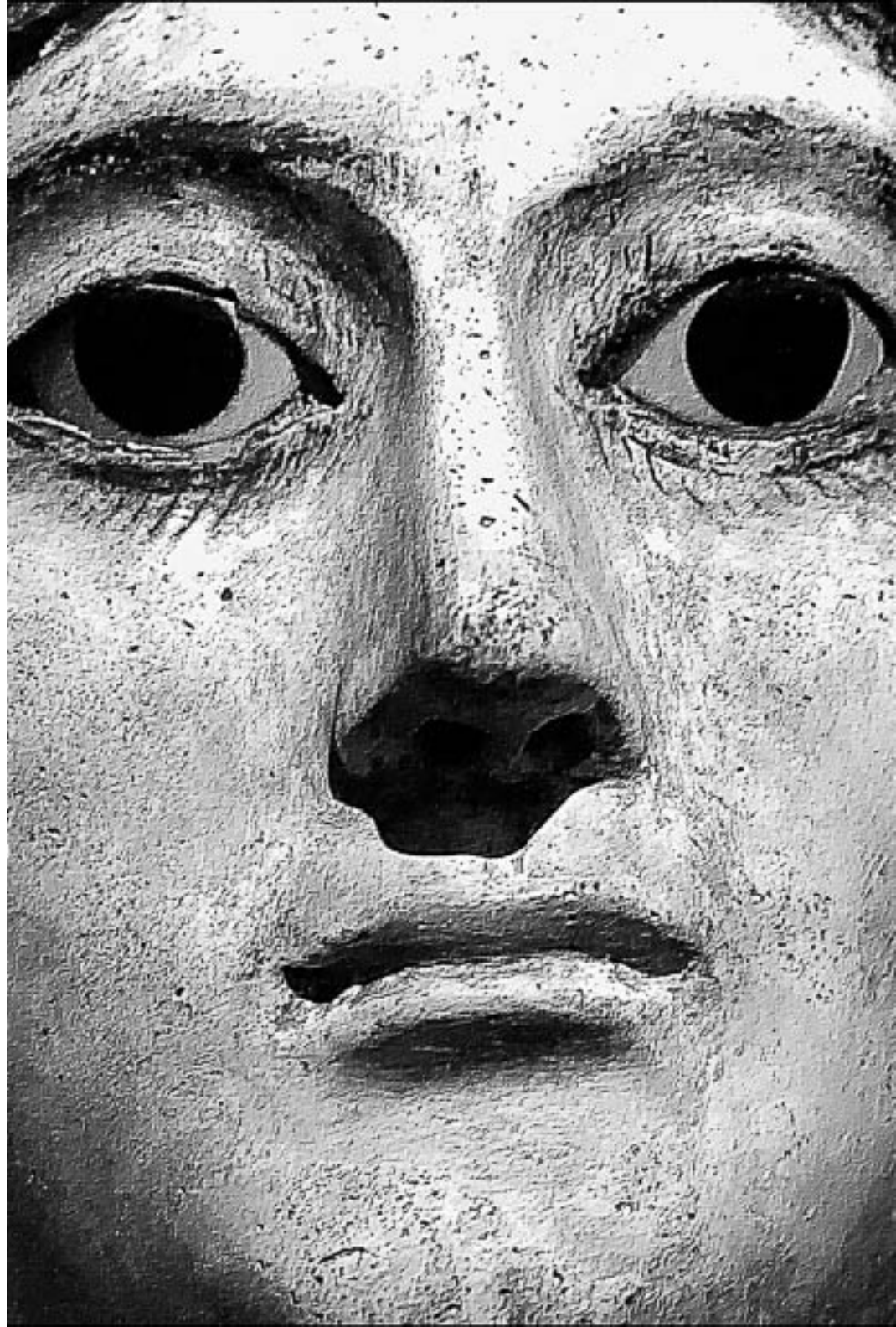
Portraits of Art

A portrait has a life of its own. Once it is complete, it is no longer the artist's perception, but ours, and maybe that of the artwork itself.

We see ourselves either in the artist's eye or in a mirror. Portraits of Art are the way they would see themselves reflected in a mirror. The image is theirs, but the perception and the new reality are ours. The artwork is looking back at us, and we wonder, in whose presence are we, the subject, the artist, the artwork or ourselves?

Left: To Die with Eyes Wide Open
(Metropolitan Museum of Art)

Right: Madonna ... Eyes Speak Premonition
(Metropolitan Museum of Art)





Provocation

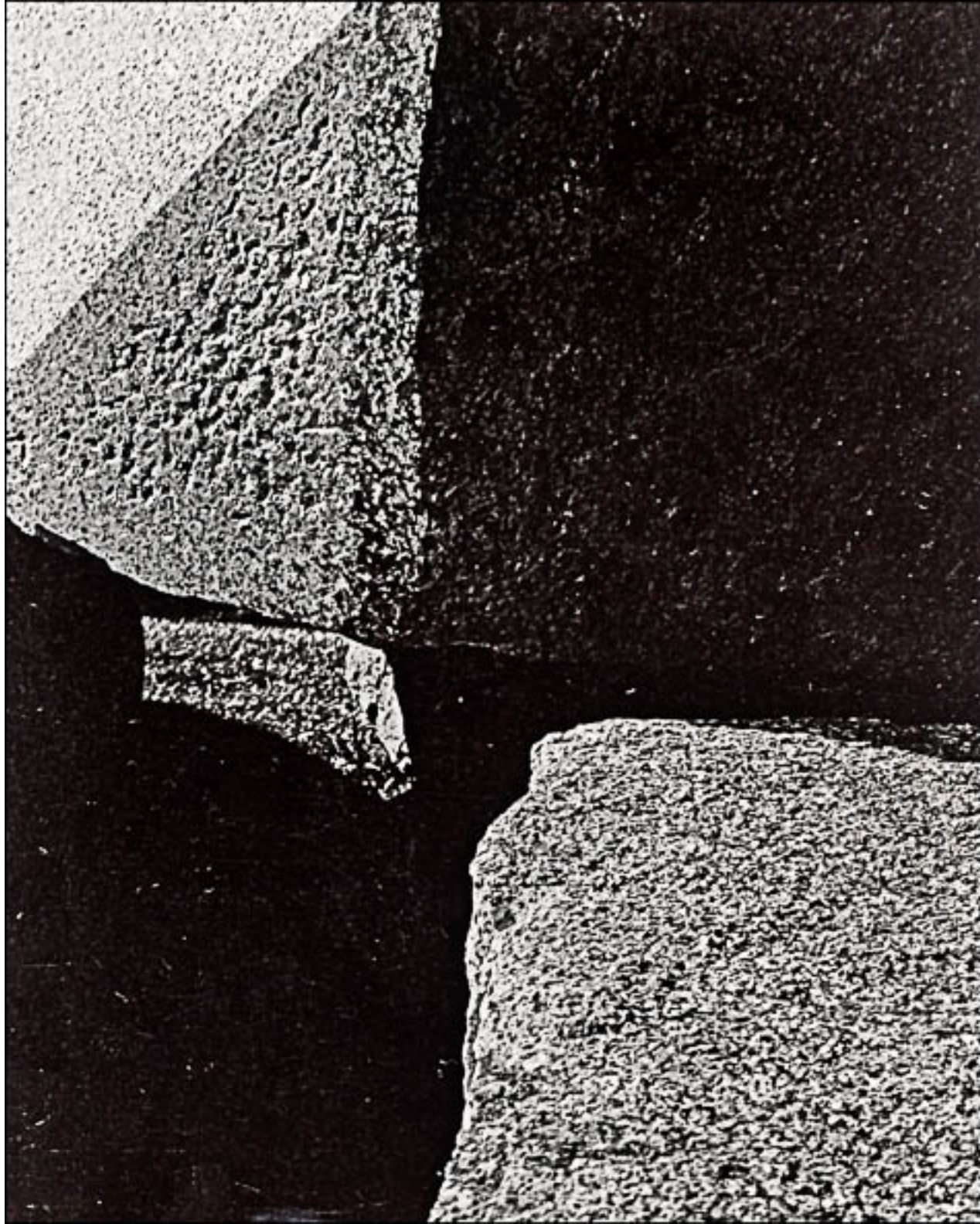
Was Provocation a thought in search of an image or is it an image that provokes a thought?

The answer is as intertwined and inseparable as the present and the past, the image and its meaning.

Left: History of Inspiration
(Storm King Art Center)

Right: Arithmetic of Light and Shadow
(Storm King Art Center)





Egypt Land of the Sacred

From Pharaonic Sakara and Mit Rahina, Ben Ezra Synagogue, Coptic Masr Atika and Islamic Cairo comes this portfolio of one city and four ways to God.

Our Lady of the Fragrant Pot
Coptic Church ... Old Cairo

The Other Side of Here

Like human beings, cities get to be loved, admired, hated, remembered and forgotten. These are places which I have lived in, loved, left behind and gone back to. This portfolio is about the thinnest of lines and the widest of distances, about art and the street. Its vision, emotional and thought content are partial, biased and personal.





Continuum ... Old Cairo



Venice ... Edge Sweeps Shadow



Venice ... Art in Street Scene

Woman and a Moment

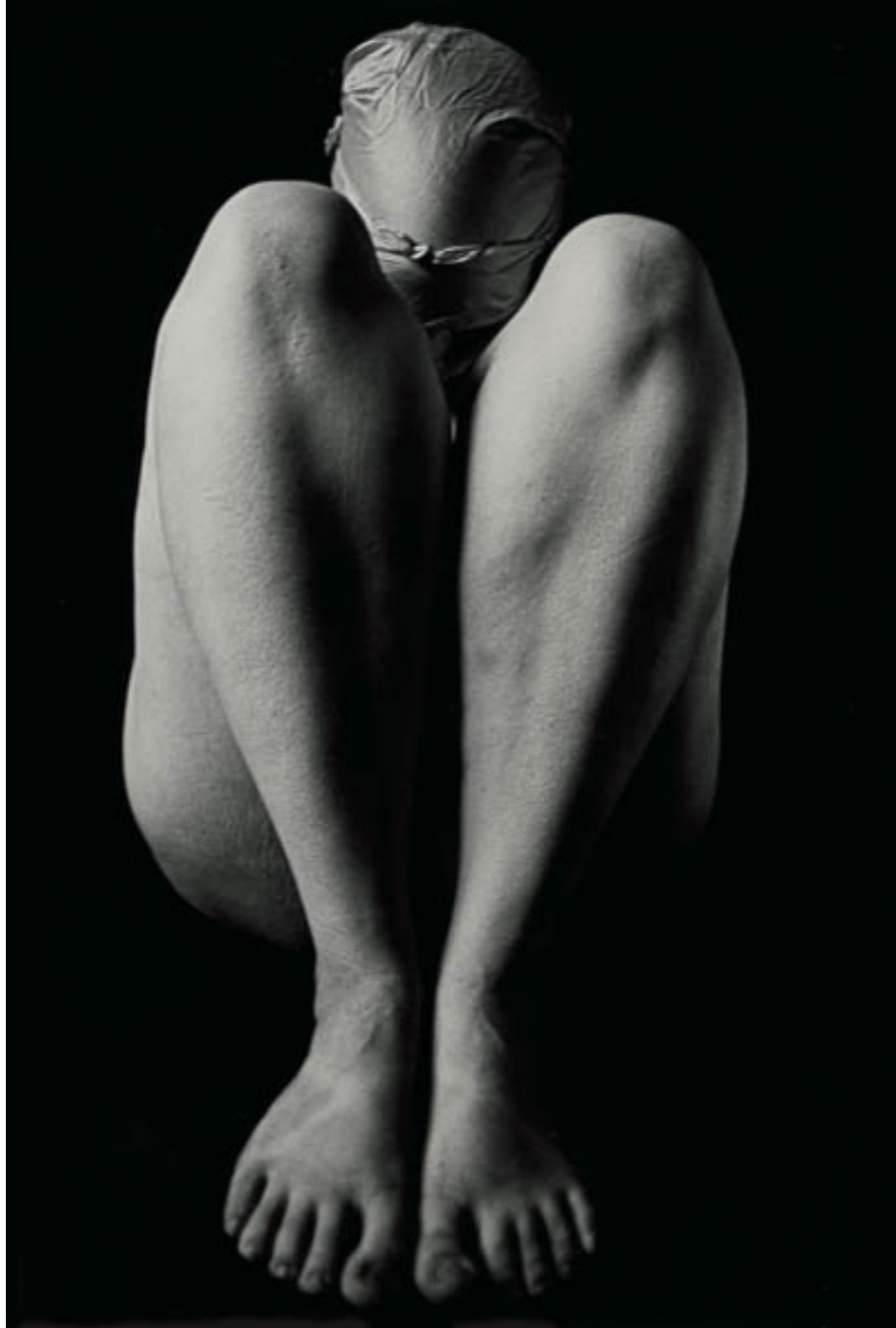
Woman continues to be a sanctuary for art. The search is endless, and the image is a vision and a reflection.

When the photograph is complete, it is a simple statement of the profound and the limitless.

Left: Woman ... Stillness

Middle: Woman ... Deliberate Veil

Right: Woman ... Veiled Bride





Woman Eternal

To the obvious, the concealed, the attainable and the impossible.

There is at least one woman in the life of each of us. Then and now, woman eternal.

Left: Woman ... In a Two Way Mirror

Middle: Woman ... Four Points of Balance

Right: Woman ... In Light of First Moon





Woman and a Sumi Brush

If the discipline of Zen painting can be applied to archery, tea ceremony or flower arrangement, then why not photography?

Using a Sumi brush, and painting with developer as a substitute for ink, these images were completed in moments. No time for hesitancy, doubts or darkroom technique. For that moment, only I, the medium and the image exist.

Woman and a Sumi Brush is about a photographer's dream to be also a Zen painter and the dear friends who helped to achieve it. The work is personal and subjective and the images are about essence and not realism.

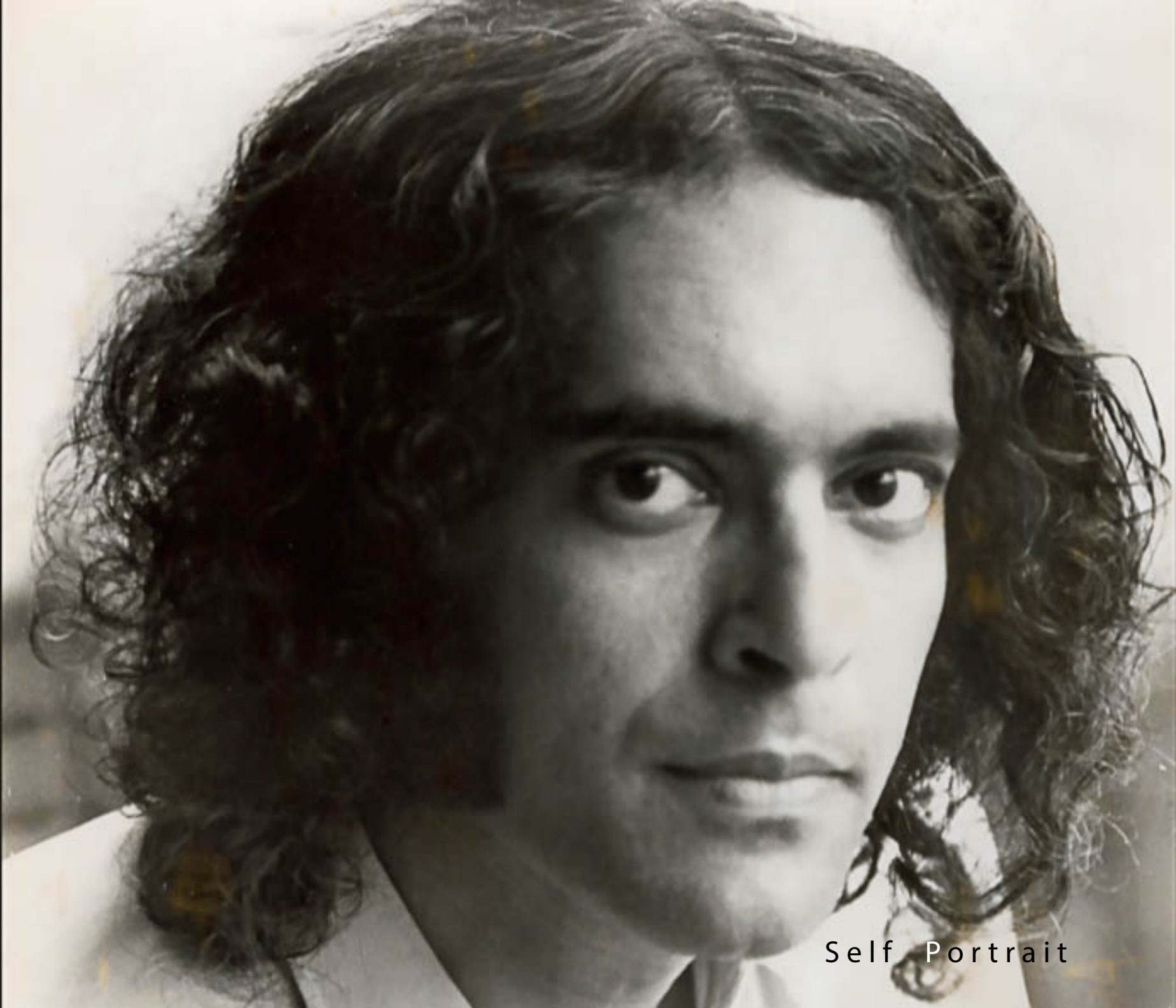
Left: Woman

Middle: The Embrace

Right: Traces of a Woman







Self Portrait



Adel GORGY Solo Exhibition at Able Fine Art NY Gallery, Chelsea, New York



ADEL GORGY

Solo and Two-Person Exhibitions

ADEL GORGY – RETROSPECTIVE, Edward Williams Gallery, NJ, March- May 2015
REVERBERATIONS: Contemporary Abstractions, Able Fine Art Gallery, Seoul, South Korea, Sept. 2014
TWICE ABSTRACTED Abstract Expressions Gallery, Sept.- Nov., 2014
TRACES OF POLLOCK, DE KOONING AND WARHOL, Able Fine Art NY Gallery, Chelsea, NY, Dec. 2013
ABSTRACTING ABSTRACTION - BAFFA Gallery NY October, 2013
SEEING ART ANEW AND OTHER WORKS, Atrium Gallery, NJ Jan. 23 – March 12, 2012
RHYTHMS...WINTER TO FALL AND OTHER WORKS, BAFFA Gallery, NY Oct 1 – 16, 2011
COLORS OF SHADOW AND OTHER WORKS, Clifton Arts Center & Sculpture Park, NJ, Jan. – Feb, 2011

Selected Recent Group Exhibitions

2014 A MOVEABLE FEAST, Therese A. Maloney Gallery, NJ, Feb.-May, 2014
2013 NATURE'S GIFTS, Warwick Museum of Art, RI, Nov-Dec., 2013
HERE, NOT THERE, Arts Guild New Jersey, Nov. – Dec., 2013
PHILLY PHOTO DAY, Philadelphia Photo Arts Center, PA, Nov., 2013
BY THE NUMBERS: MORE OR LESS, Arts Guild New Jersey, October, 2013
KNOCK ON WOOD, Altered Esthetics, MN, Oct.-Nov., 2013
ABSTRACT LIVES, Arts Guild New Jersey, Sept., 2013
ART MEETS POETRY, Arte Citta Amica, Turin, Italy, Sept 27
BY THE BOOK, Arts Guild New Jersey, NJ, Feb.- Mar., 2013
2012 IMAGINE&POESIA, Beausoleil, France, October, 2012
HOLY LIVES, Therese A. Maloney Gallery, NJ, Sept. – Nov. 2012
WHAT'S YOUR FUNCTION, Altered Esthetics, MN, Oct. 2012
ARTE CITTA AMICA, Turin, Italy, Sept. 2012
SAVOR, New Hope Arts Center, PA, Aug. 2012
SPIN 8, Houston Center for Photography, Sept. 2012
COLLECTING EVIDENCE, Altered Esthetics, MN, June 2012
FORMED BY NATURE, Altered Esthetics, MN, May 2012
GARDEN AMERICA: Freedom of Expression, Attleboro Arts Museum, MA, March 2012
BELLES LETTRES, Altered Esthetics, MN, March 2012
THE ABSTRACT UNIVERSE, Therese A. Maloney Gallery, NJ, Jan – April, 2012
2011 THE PRACTICE OF ART, Clifton Arts Center, NJ, Nov. – Dec. 2011
PHILLY PHOTO, Philadelphia Photo Arts Center, PA, Oct. 2011
DRAWING CONNECTIONS, Siena Art Institute, Italy, Sept. and Nov. 2011
SPIN 7, Houston Center for Photography, TX Sept. 2011
HOME, Altered Esthetics, MN, Sept. 2011
THE ELEMENTS, Warwick Museum of Art, RI, August, 2011

SUMMER PHOTO SHOW, Greenpoint Gallery, Brooklyn, NY July, 2011
 WATER, WATER ANYWHERE, Therese A. Maloney Gallery, NJ, June – Sept. 2011
 SUMMER SALON, Gallery 229, KY, May 27 – June 11, 2011
 MOSTRA SUL RISORGIMENTO ITALIANO, Arte Città Amica, Turin, Italy, May – June, 2011
 WHAT IS ART, Altered Esthetics, MN, May, 2011
 MASTER PIECES, Gallery 229, KY, April, 2011
 FLESH AND FORM, Altered Esthetics, Minneapolis, March – April, 2011
 VISUAL PHRASING, Therese A. Maloney Art Gallery, NJ, Jan. – April, 2011
 RESIDENT ARTISTS VII : AGENTS OF ORANGE, Altered Esthetics, MN, Jan., 2011
 2010 TEXT/IMAGE, Arts Guild New Jersey, Nov.- Dec., 2010
 ROBES, Therese A. Maloney Art Gallery, NJ, Sept – Oct, 2010
 OMMAGIO A LAWRENCE FERLINGHETTI, Centro Artistico Culturale, Turin, Italy, Sept 2010

Reviews

Peripheral ARTERies, Featured Interview, January, 2014
 Village Voice, December 3, 2013
 Asia Week Guide, December 3, 2013
 ARTslant – Traces of Pollock, de Kooning and Warhol at Able Fine Art NY Gallery, Dec. 2013
 New York Times, Metropolitan Section Highlight, October 13, 2013
 The Herald Newspaper, October 10, 2013
 ARTslant, Adel Gorgy, Recent Photographs - Abstracting Abstraction, October, 2013
 Suffolk County News, October 17, 2013
 ARTslant, By The Numbers: More or Less, October, 2013
 ARTslant, Abstract Lives, September, 2013
 ARTslant, By The Book, February, 2013
 The Star-Ledger, Dan Bischoff, Jan. 5, 2011
 Daily Record, Jennifer L. Nelson, Jan. 26, 2012
 Morristown Green, Kevin Coughlin, Feb. 6, 2012
 ARTslant- Adel Gorgy - Seeing Art Anew, Atrium Gallery, January, 2012
 New York Times, Arts and Leisure, Long Island, Oct. 9, 2011
 Sayville.com Eileen Palmer, Oct. 27, 2011
 Clifton Journal, Jan. 7, 2011
 Clifton Journal, Tom Sullivan, Jan. 28, 2011
 Clifton Journal, Arts & Leisure, Jan. 28, 2011

Publications

Kress Project Book, Georgia Museum of Art, 2013
 Cyclamens and Swords, April 2014
 Imagine&Poesia, Cross-Cultural Communications, 2013, and 34 collaborations published 2009 - present
 Paterson Literary Review Magazine Spring 2012
 South Loop Review : Creative Non-Fiction + Art, September 2011
 Cross-Cultural Communications Art & Poetry Broadside Series # 1 – 75, 2011-present
 Spectrum Magazine Literary and Art Magazine, June 2011





Adel GORGY Solo Exhibition at Able Fine Art NY Gallery, New York