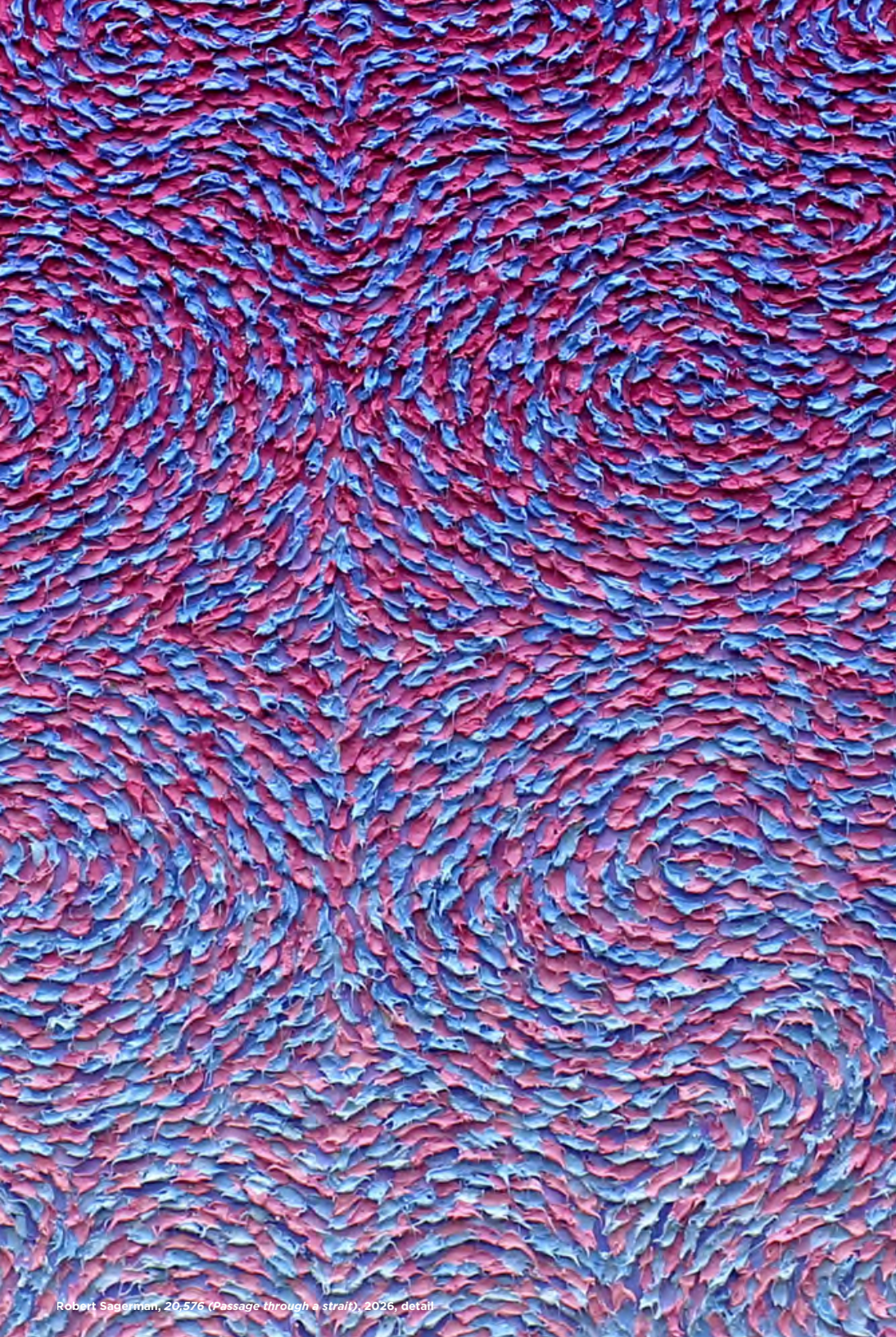




ROBERT SAGERMAN
Edifice, Fount, Rippling Spaces
April 15 - May 30

cris worley
FINE ARTS



ROBERT SAGERMAN

Edifice, Fount, Rippling Spaces

April 15 - May 30, 2026

Opening Reception: April 15, 5-8pm

Cris Worley Fine Arts is proud to present strong voices in the contemporary art world by announcing Robert Sagerman's fifth solo exhibition of paintings, entitled, *Edifice, Fount, Rippling Spaces*. The exhibition runs April 15th - May 30th, with an opening reception on Wednesday, April 15th from 5-8pm. The artist will be in attendance. The opening reception runs in tandem with the Dallas Art Fair sponsored Design District Gallery Night. Galleries at 1845 Levee St will offer an Ice Cream Social for our guests.

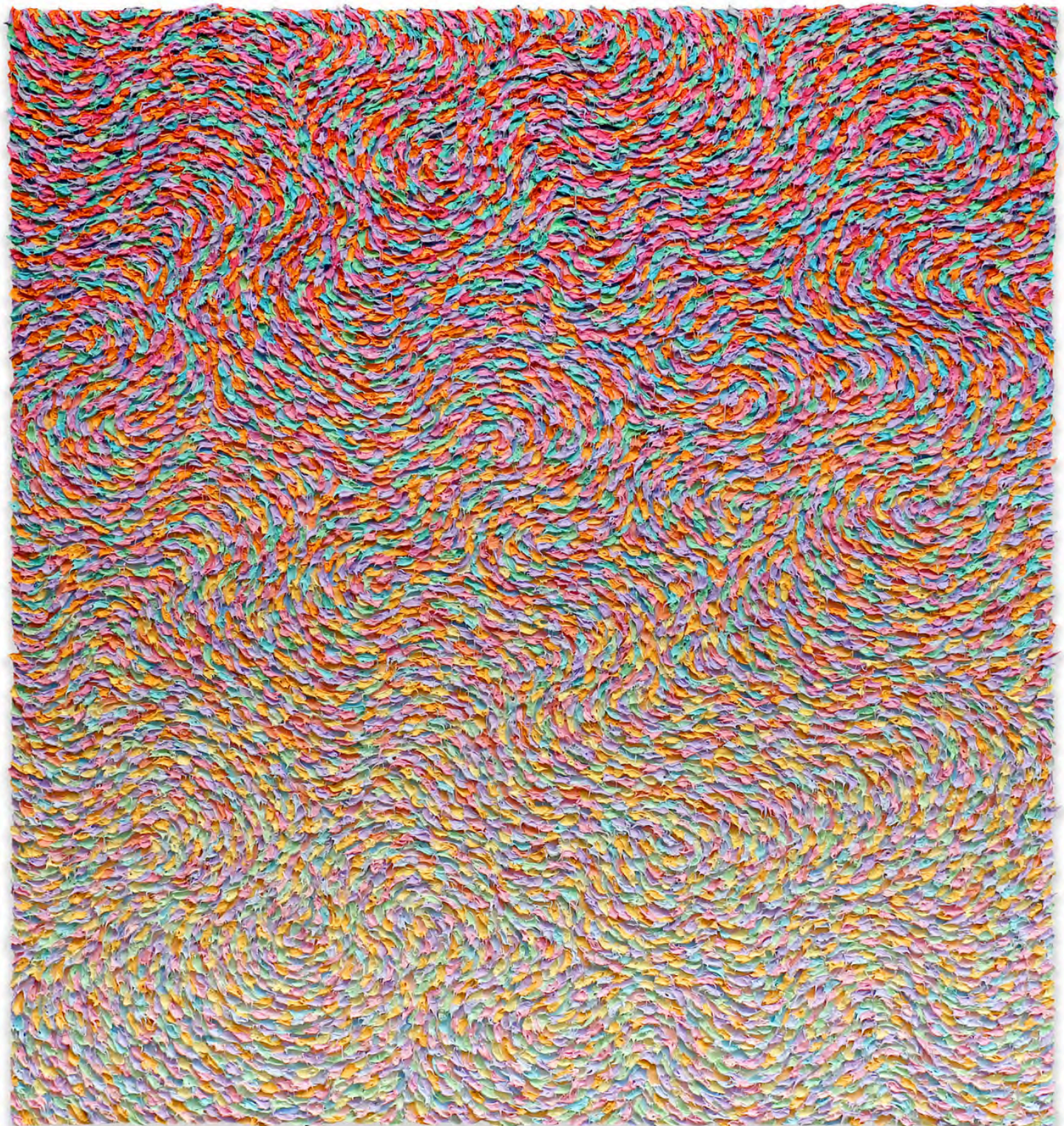
Edifice, Fount, Rippling Spaces brings together a new body of work by painter Robert Sagerman, whose practice merges rigorous process with meditative inquiry. Sagerman's paintings emerge from a disciplined studio ritual that transforms the act of painting into a sustained state of contemplation. Built through thousands—often tens of thousands—of palette-knife strokes, each work develops slowly as densely layered impasto accumulates across the canvas. The surfaces are so physically rich that Sagerman hand-mills his own oil paints from elemental pigments, allowing for precise control over color, material, and structure.

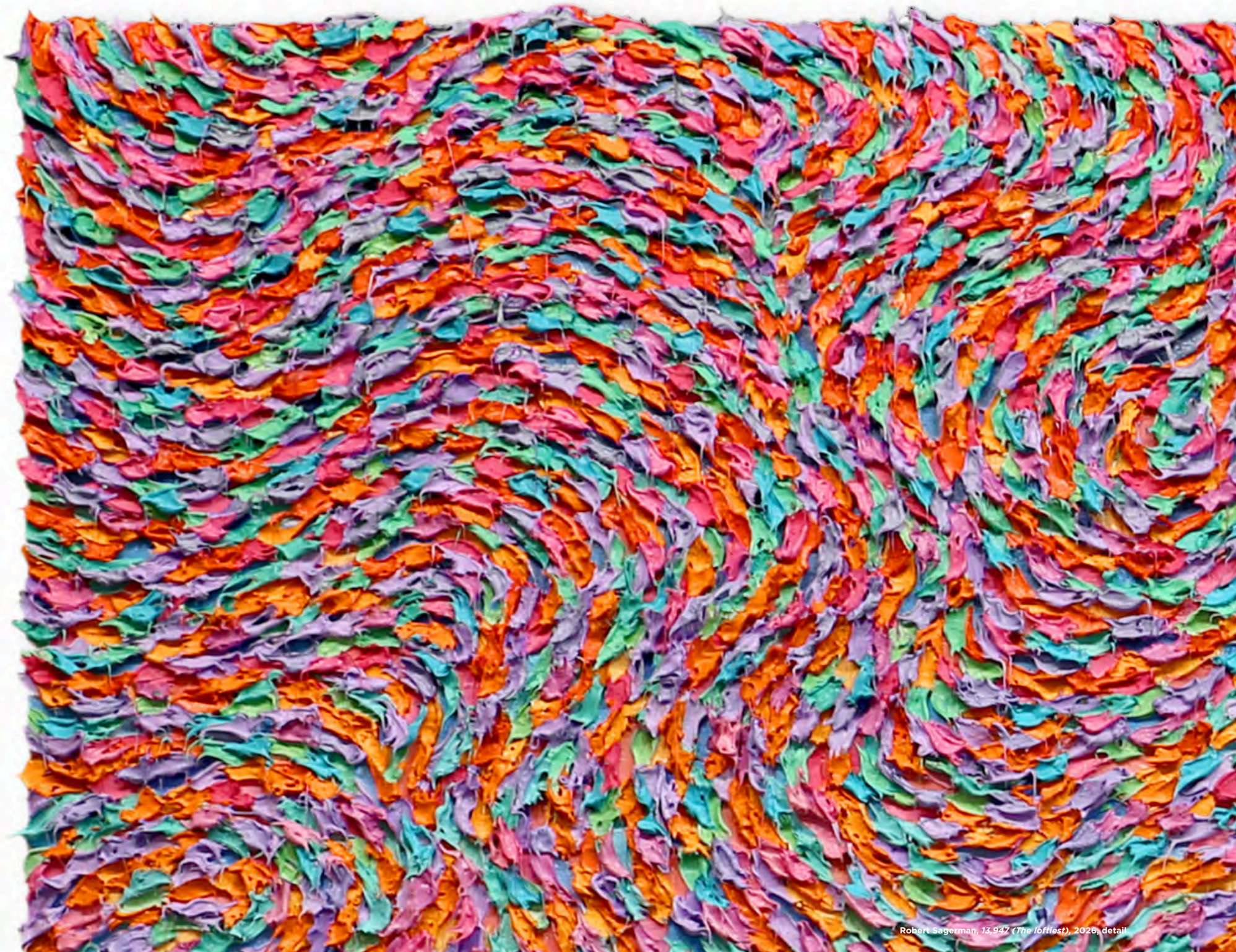
Underlying this material intensity is an equally structured conceptual framework. Sagerman maintains a detailed ledger for every painting, carefully recording the exact pigments used and the total number of strokes applied. The final stroke count becomes the title of the work, linking the painting's physical formation directly to its conceptual identity. This methodical practice reflects the artist's long-standing engagement with the contemplative traditions of Jewish mysticism, particularly Kabbalist thought.

The exhibition's title, *Edifice, Fount, Rippling Spaces*, points to the philosophical foundations of Sagerman's work. The "edifice" suggests both the structural substrate of a painting and a medieval Kabbalist metaphor for the layered spiritual architecture that mediates between the material world and underlying immateriality. The "fount" refers to the generative interface between these realms and also resonates through a linguistic echo in Hebrew: ma'ayan ("fount") shares its root letters with 'iyun, meaning "contemplation." Sagerman draws on this poetic resonance to evoke the internal states through which perception, reflection, and material form converge. The resulting "rippling spaces" are visual and experiential fields—paintings that embody the dynamic movement between physical process and contemplative awareness.

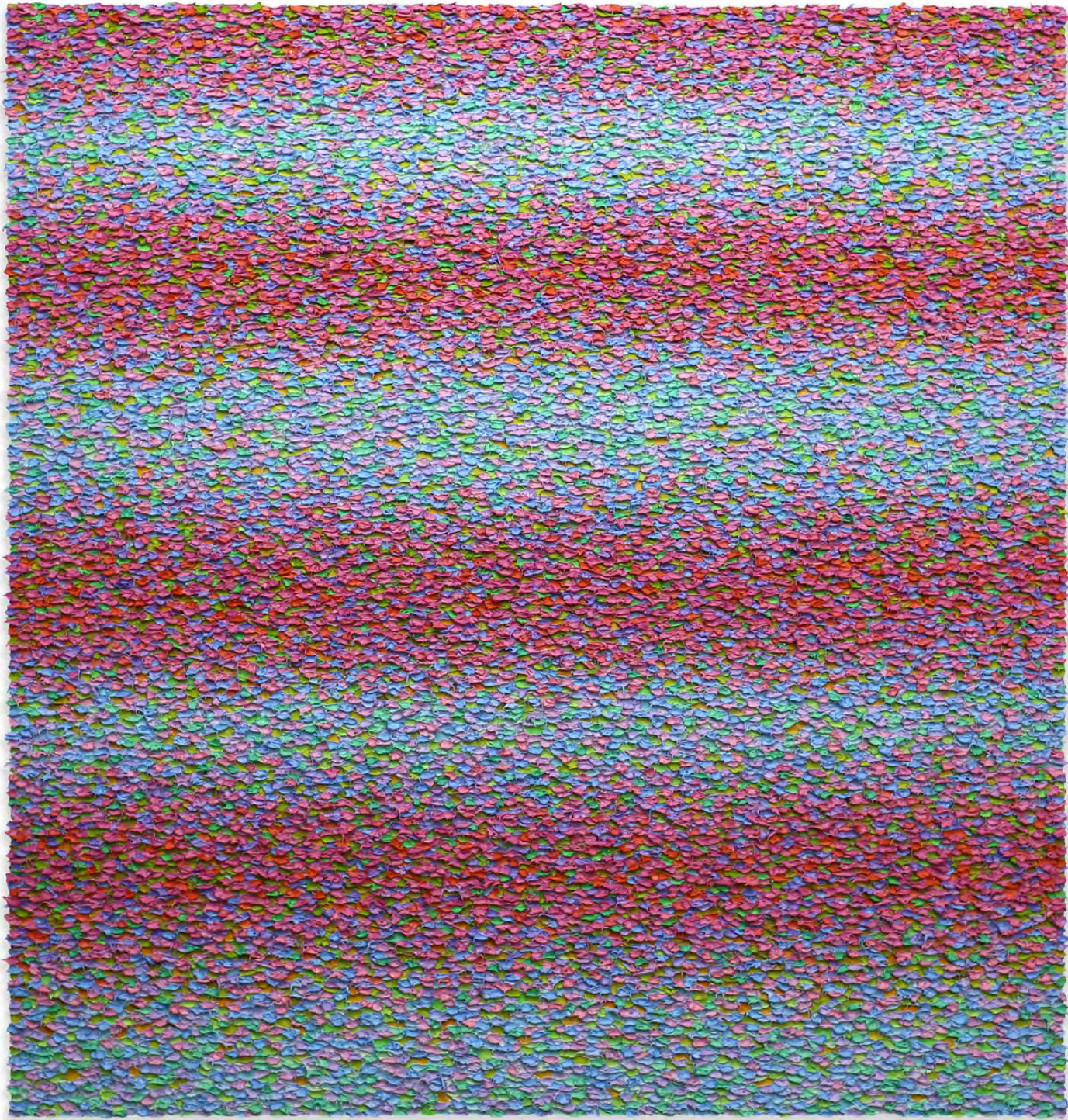
Through this union of structure, repetition, and intuition, Sagerman seeks to cultivate what he describes as a state of simple communion within the act of making. While the conceptual and philosophical frameworks informing the work are complex, the paintings ultimately offer viewers a direct, immersive encounter with color, texture, and time—an invitation to experience painting itself as a space of attentive presence.

Robert Sagerman
13,947 (*The loftiest*), 2026
oil on linen
39h x 35w in
RSa091
\$16,000





Robert Sagerman, 13.947 (*The loftiest*), 2026, detail



Robert Sagerman

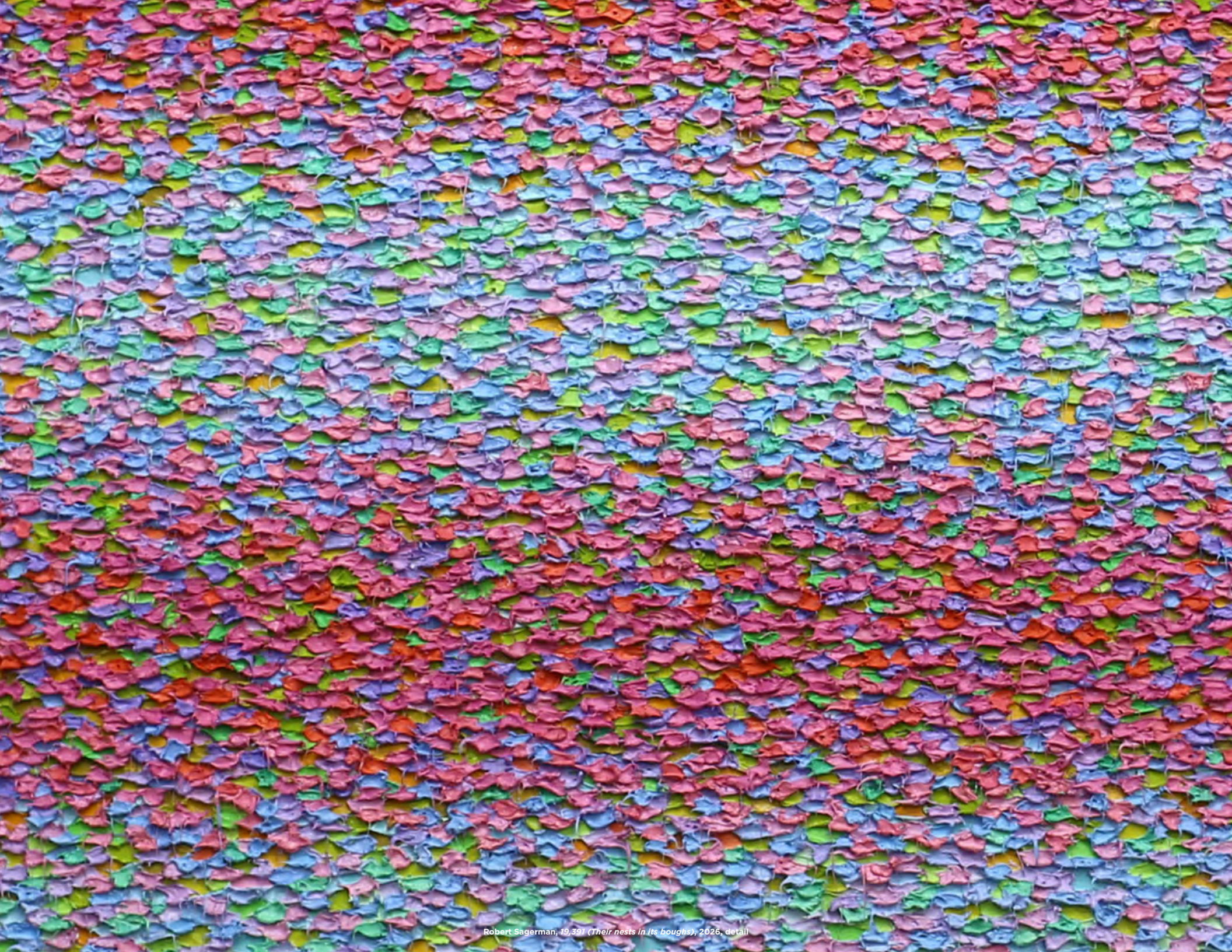
19,391 (Their nests in its boughs), 2026

oil on linen

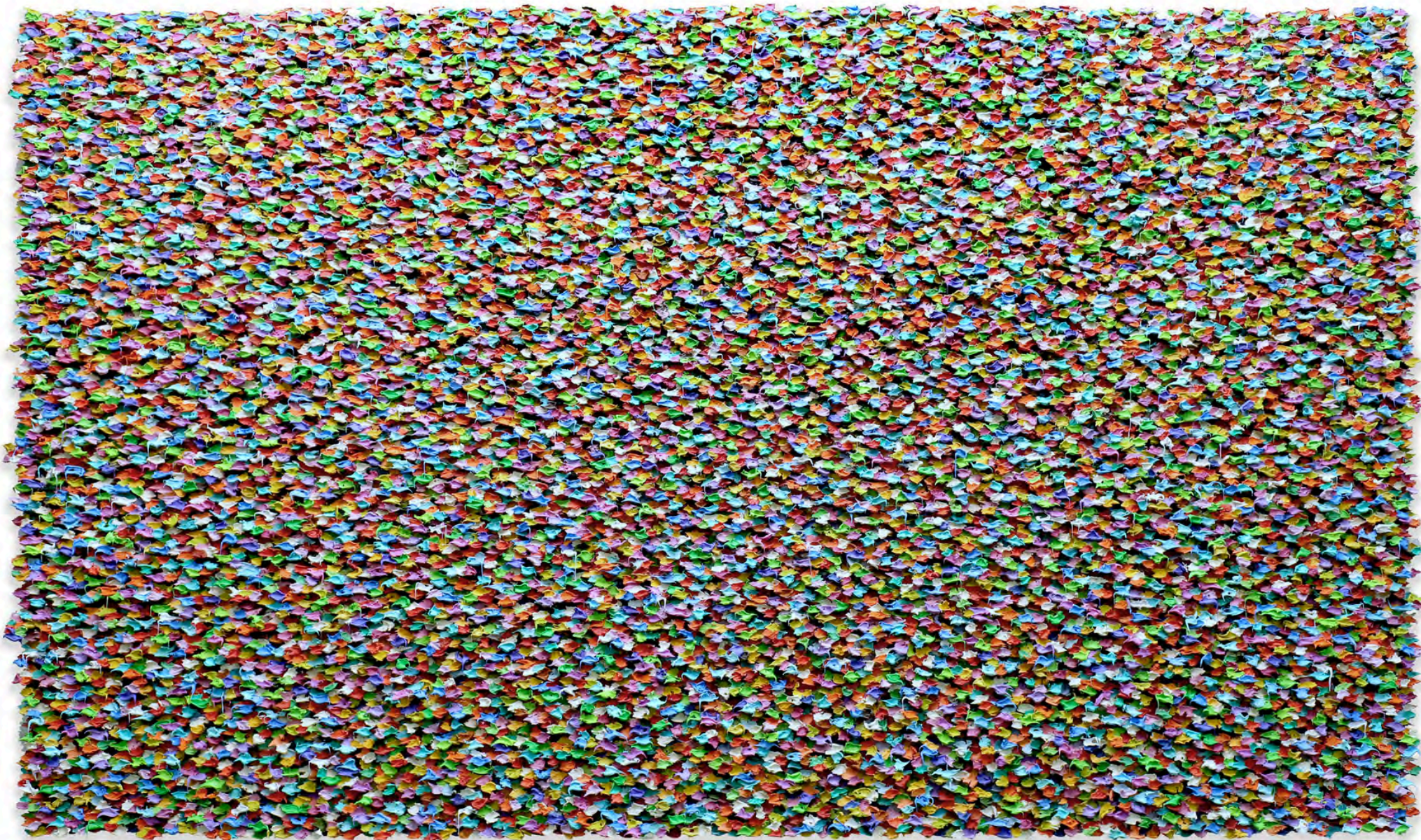
48h x 46w in

RSa092

\$20,000



Robert Sagerman, 19 391 (*Their nests in its boughs*), 2026, detail



Robert Sagerman

17,759, 2018

oil on linen

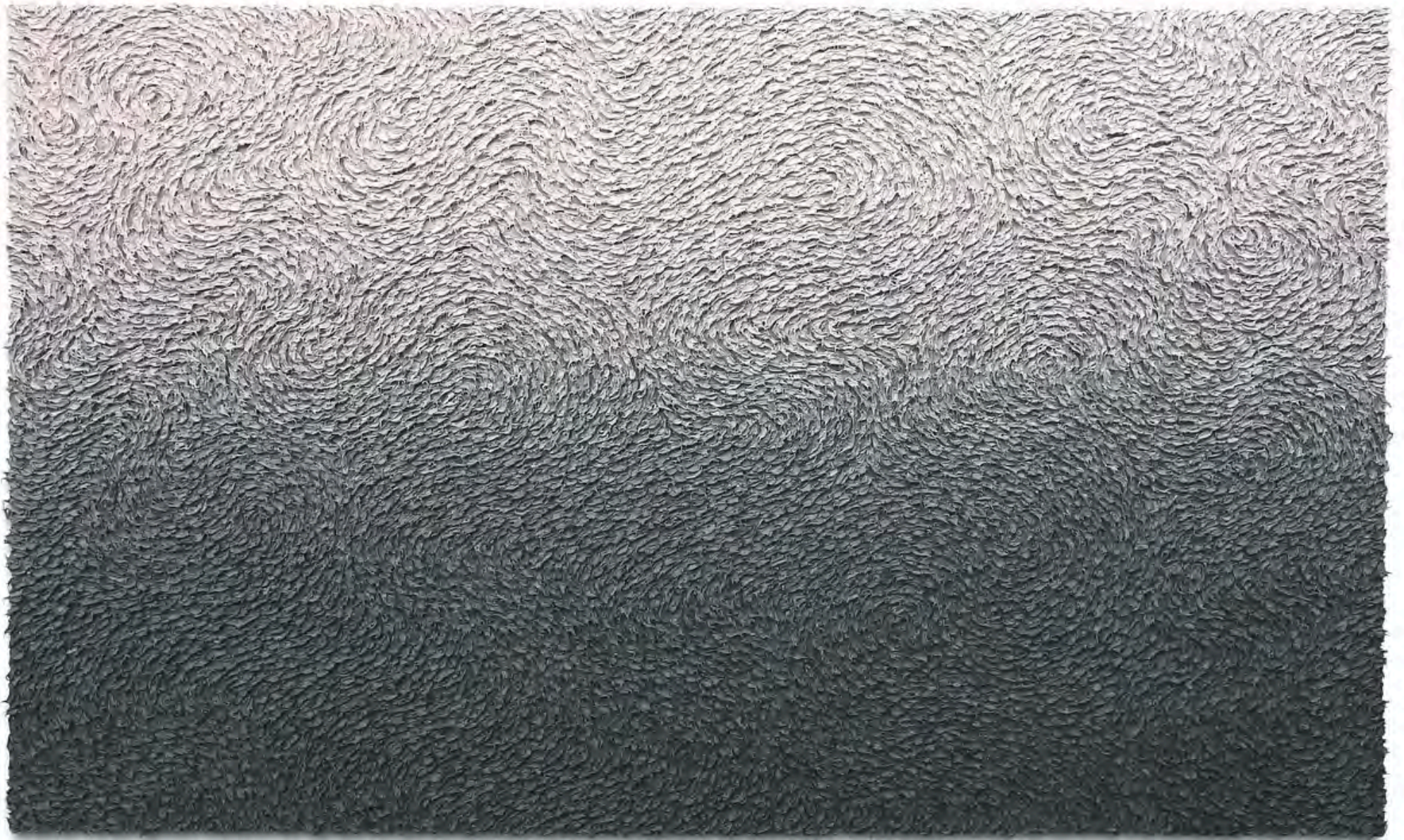
36h x 60w in

RSa093

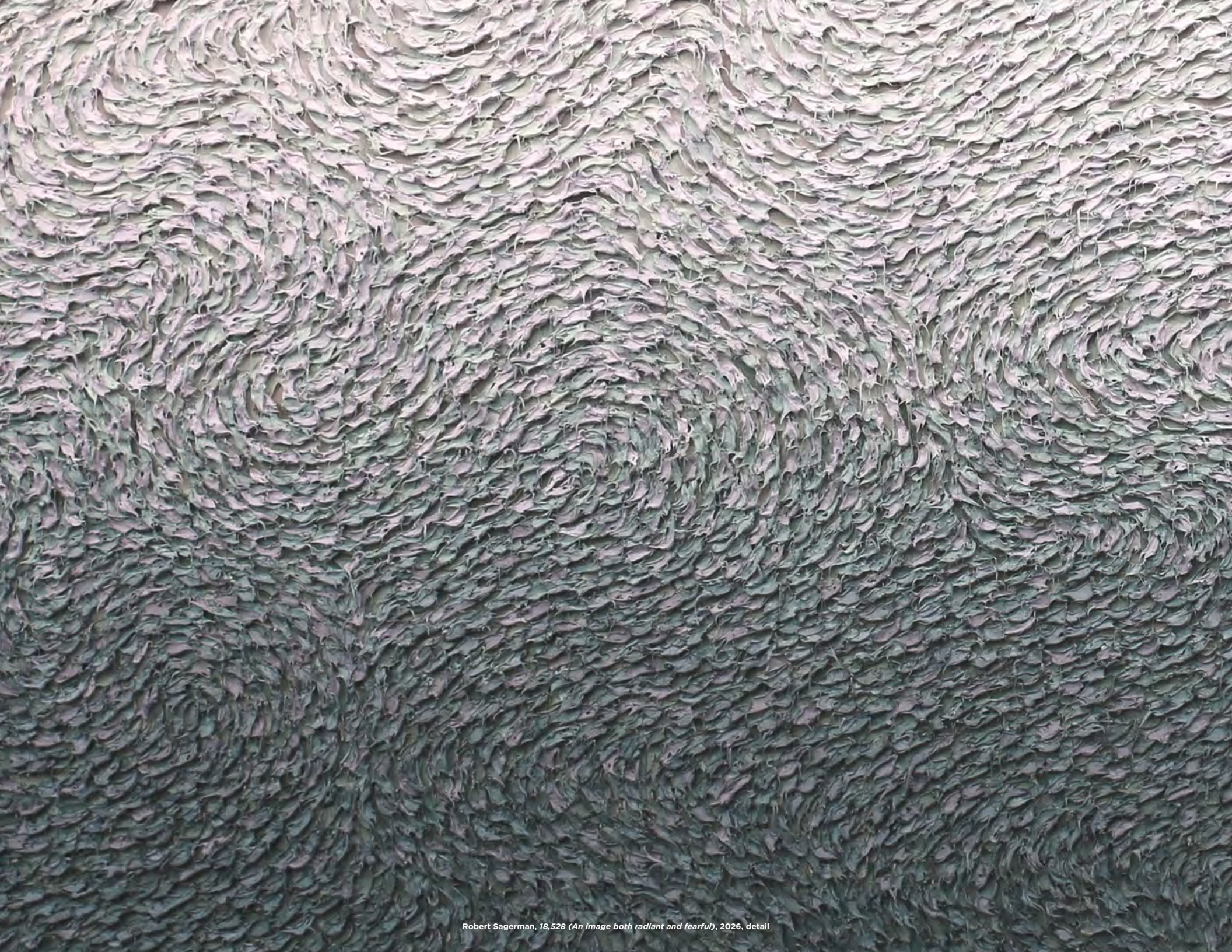
\$20,000



Robert Sagerman, *17,759*, 2018, detail

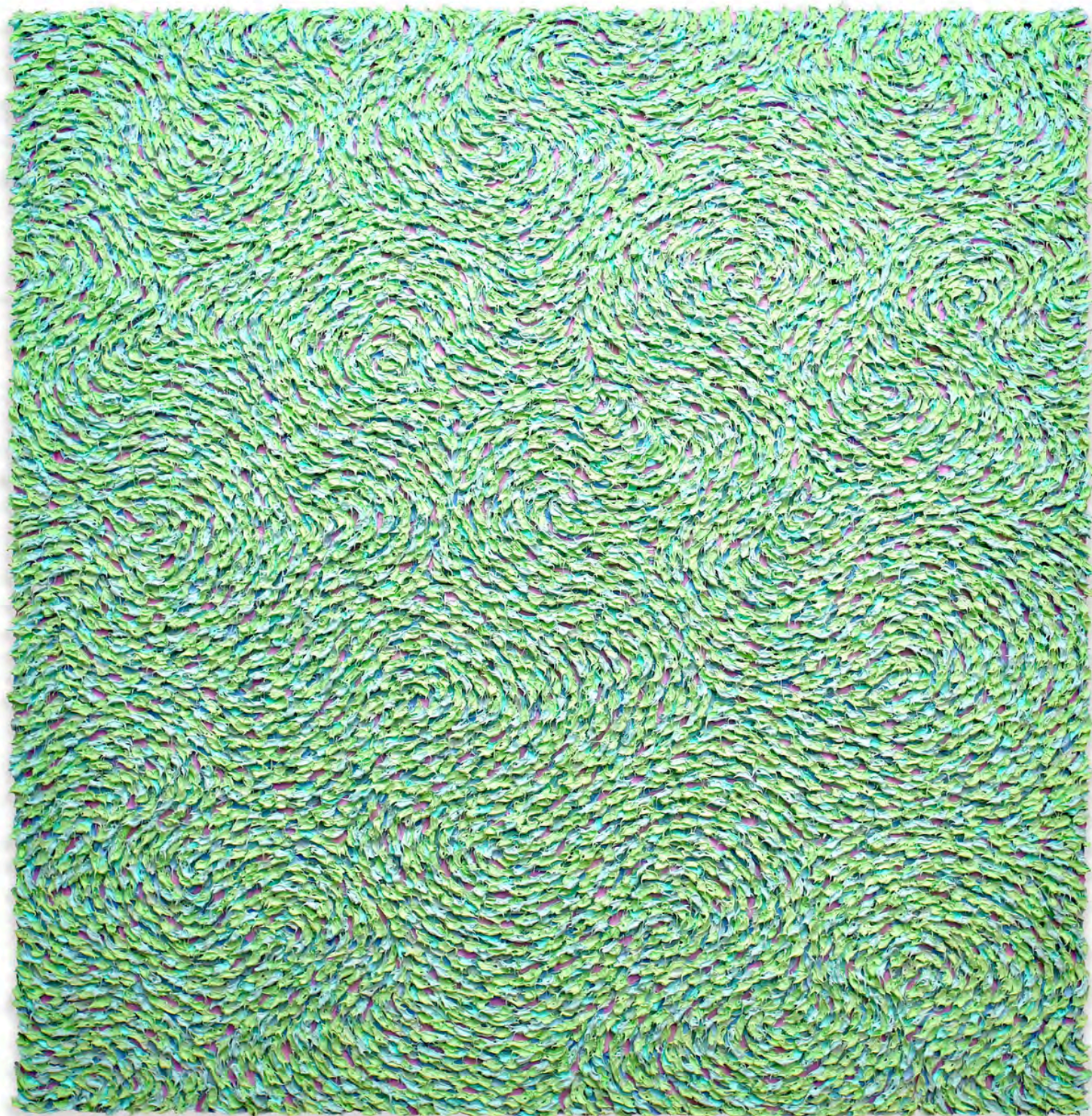


Robert Sagerman
18,528 (An image both radiant and fearful),
2026
oil on linen
36h x 60w in
RSa094
\$20,000

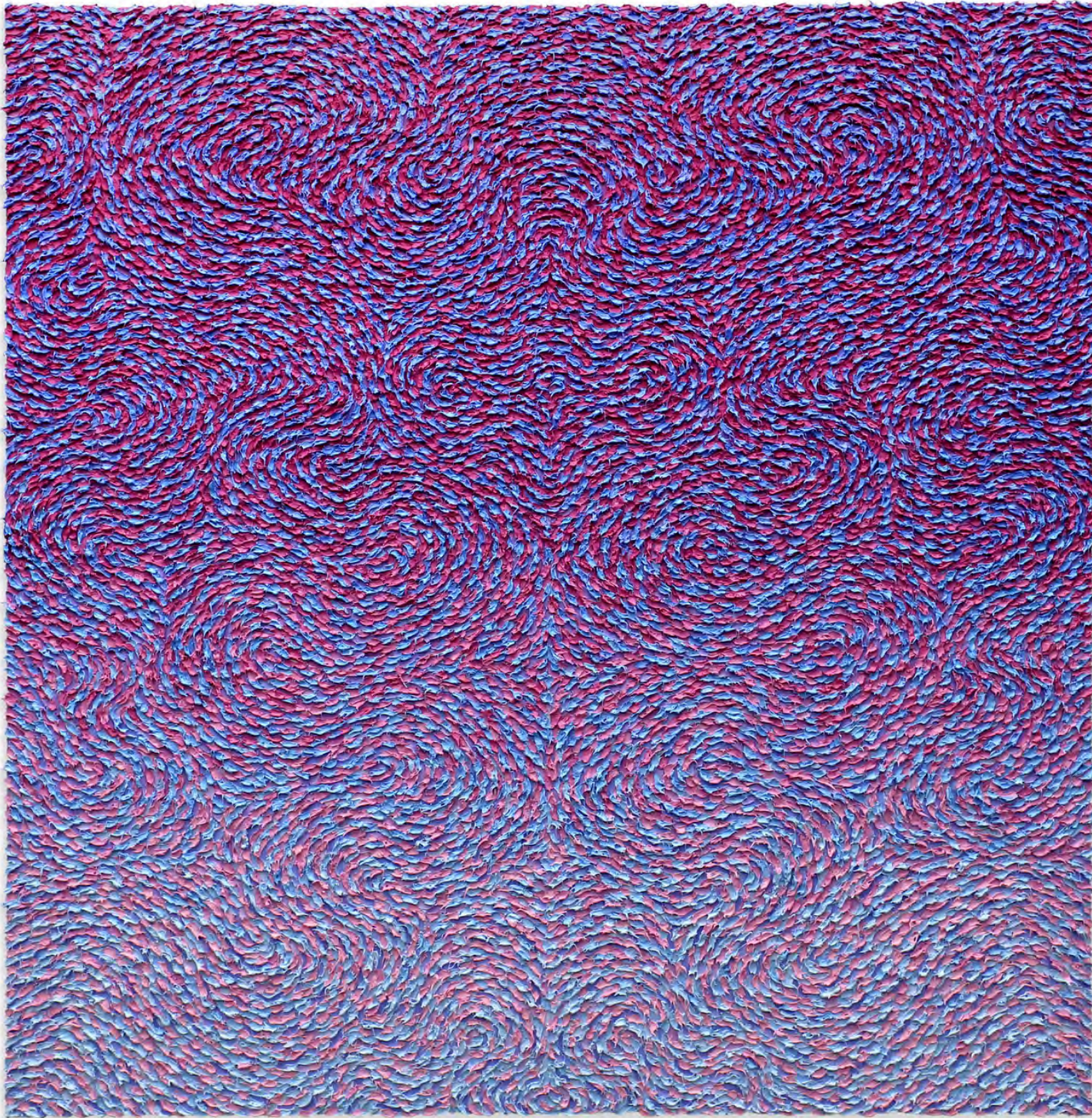


Robert Sagerman, 18,528 (*An image both radiant and fearful*), 2026, detail

Robert Sagerman
18,859, 2025
oil on linen
48h x 46w in
RSa095
\$20,000







Robert Sagerman

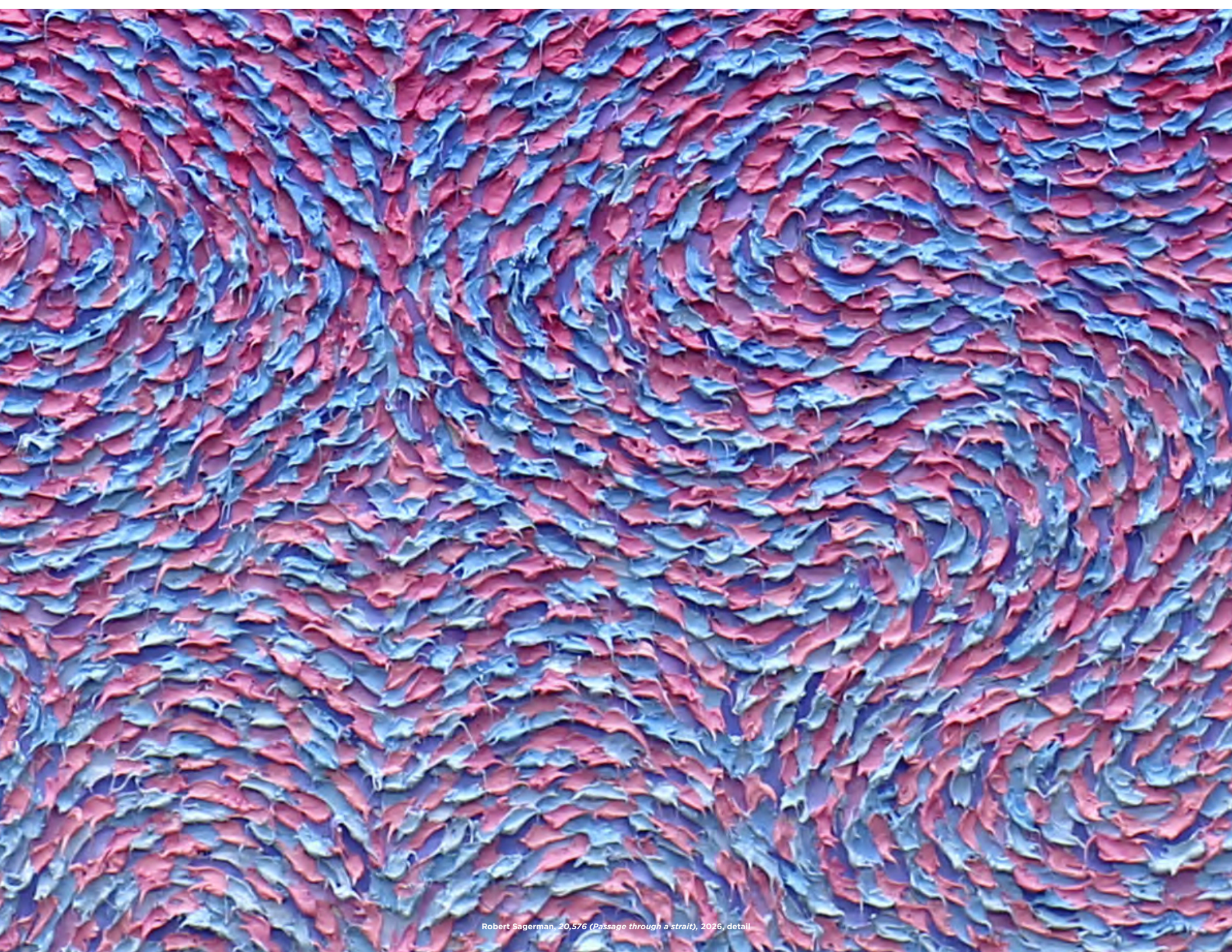
20,576 (Passage through a strait), 2026

oil on linen

48h x 46w in

RSa096

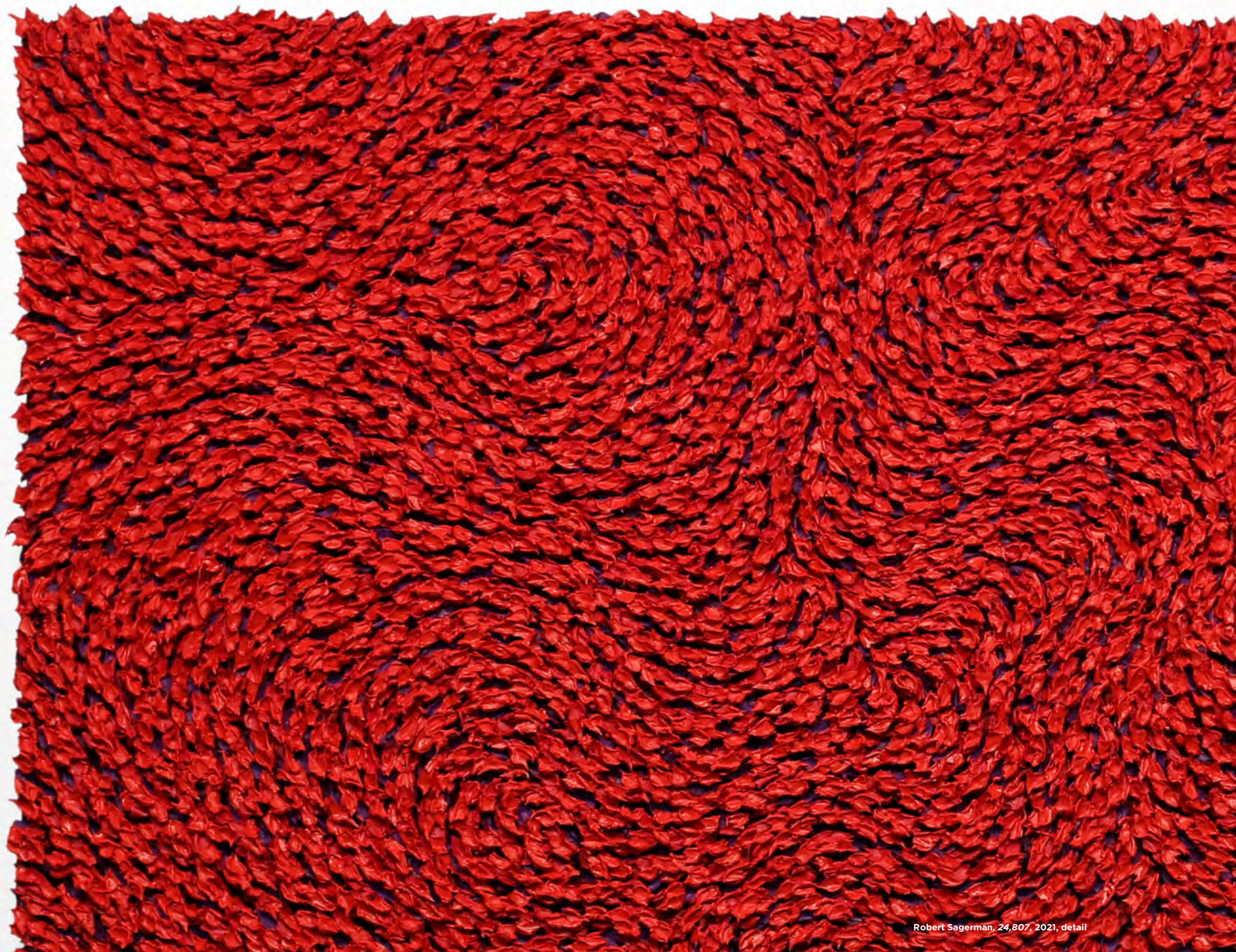
\$20,000



Robert Rauschenberg, 20,576 (*Passage through a strait*), 2026, detail

Robert Sagerman
24,807, 2021
oil on linen
39h x 35w in
RSa097
\$16,000

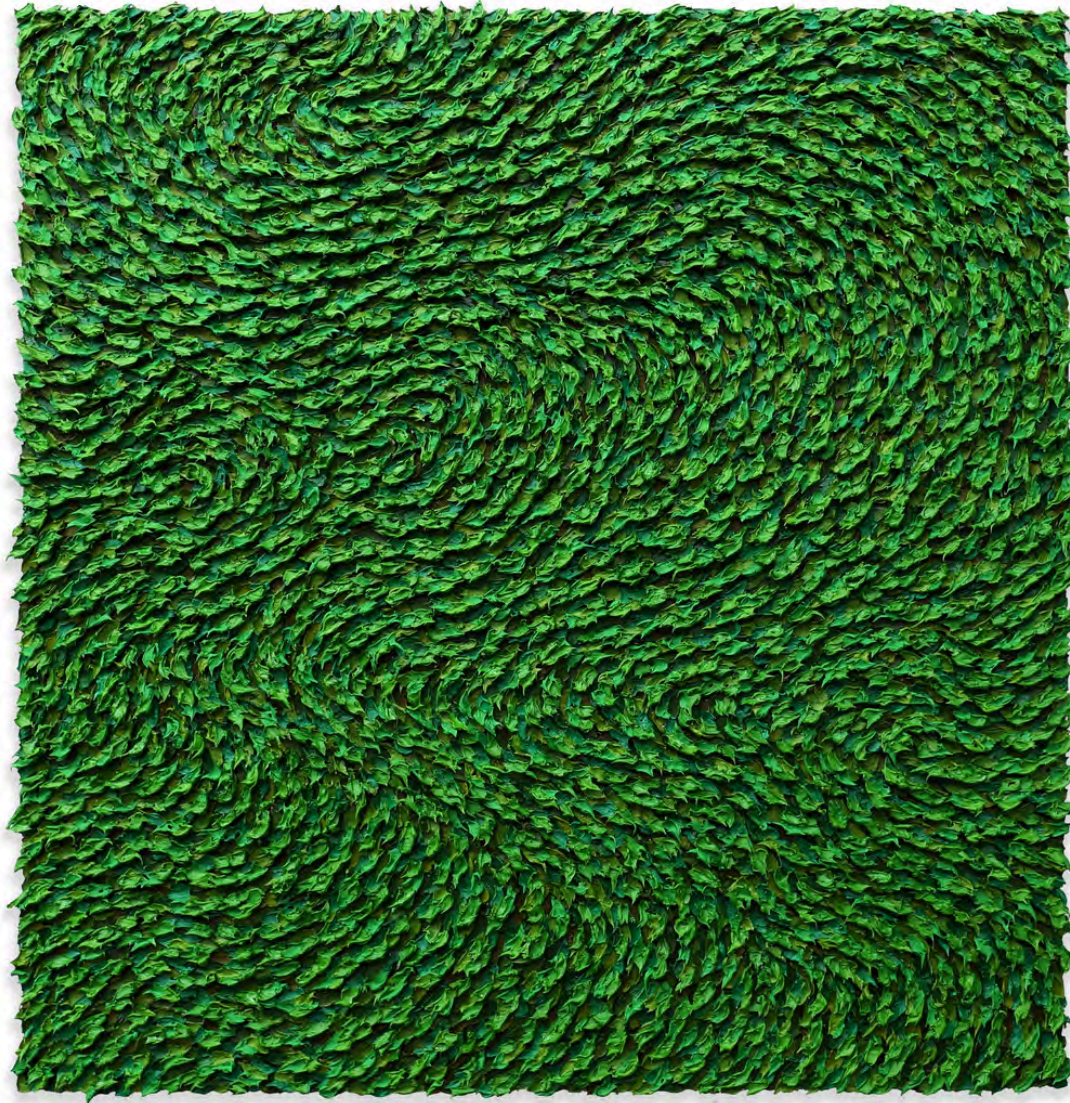




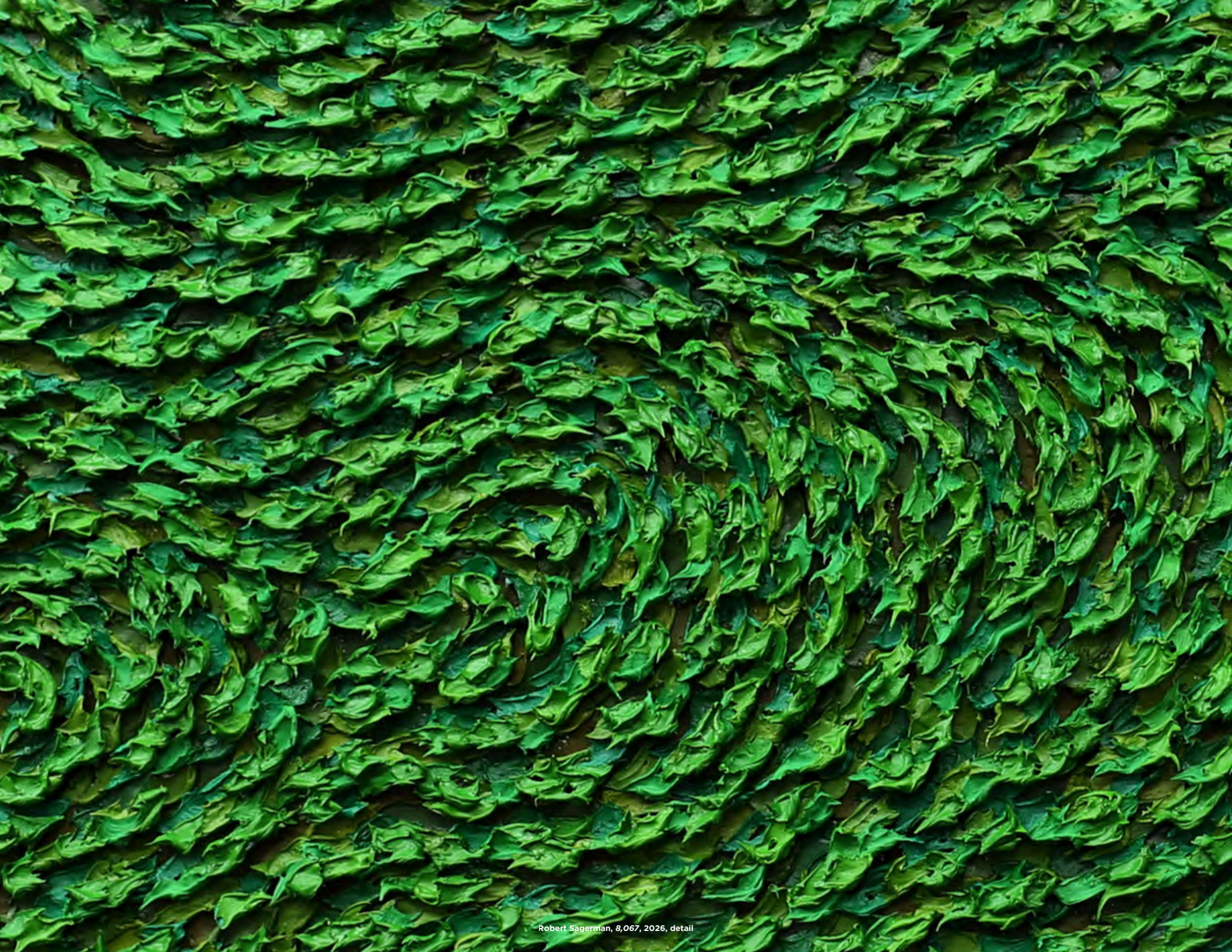


Robert Sagerman
7,460, 2026
pigment and polymer on panel
26h x 25w in
RSa101
\$8,000

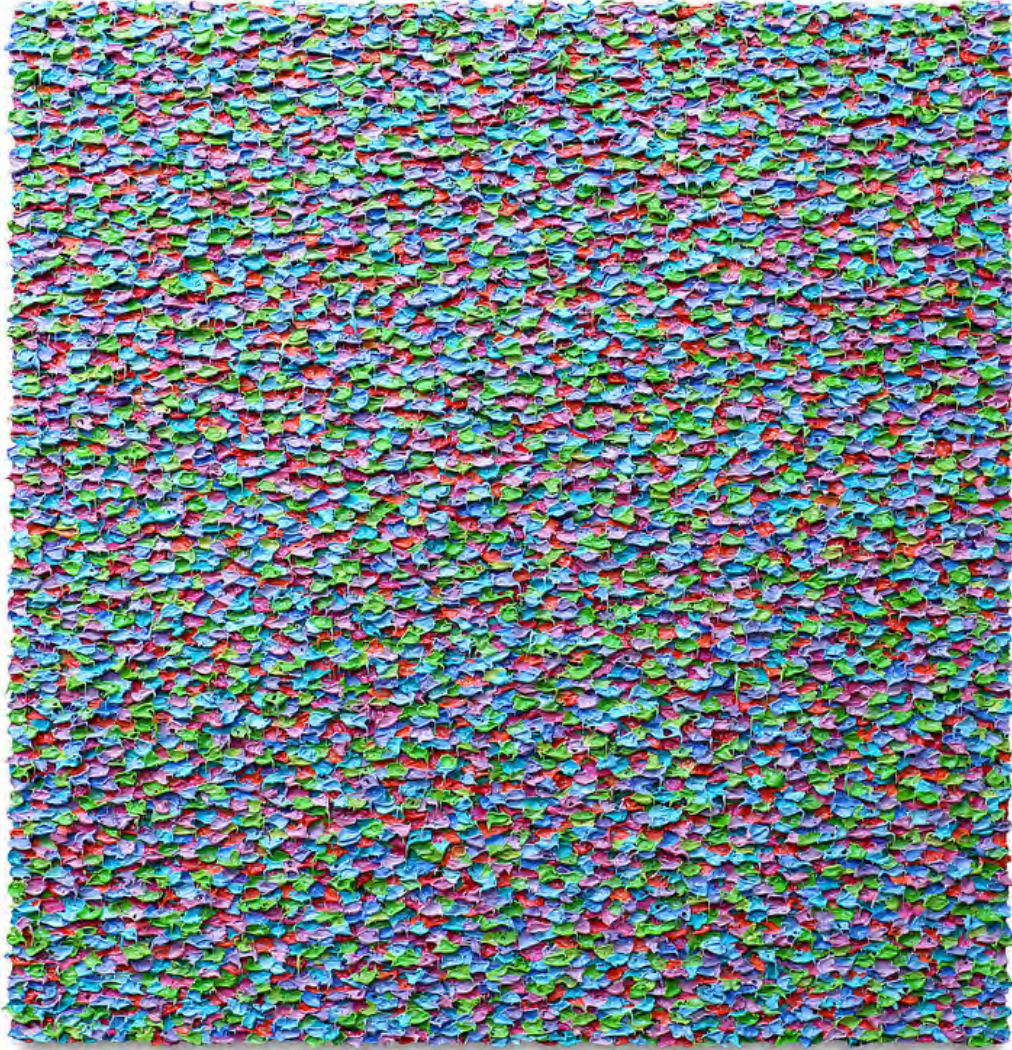




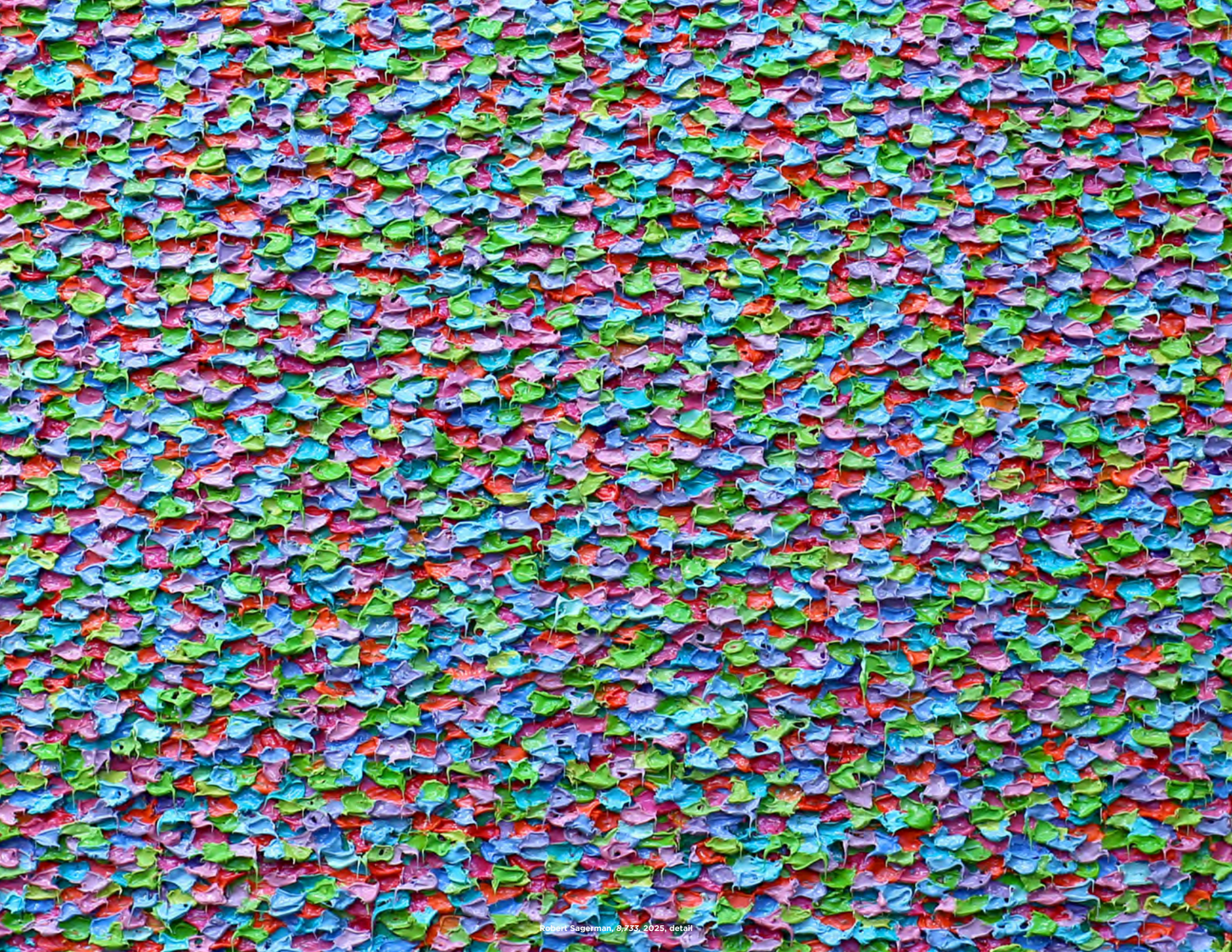
Robert Sagerman
8,067, 2026
pigment and polymer on panel
26h x 25w in
RSa100
\$8,000



Robert Sagerman, 8,067, 2026, detail



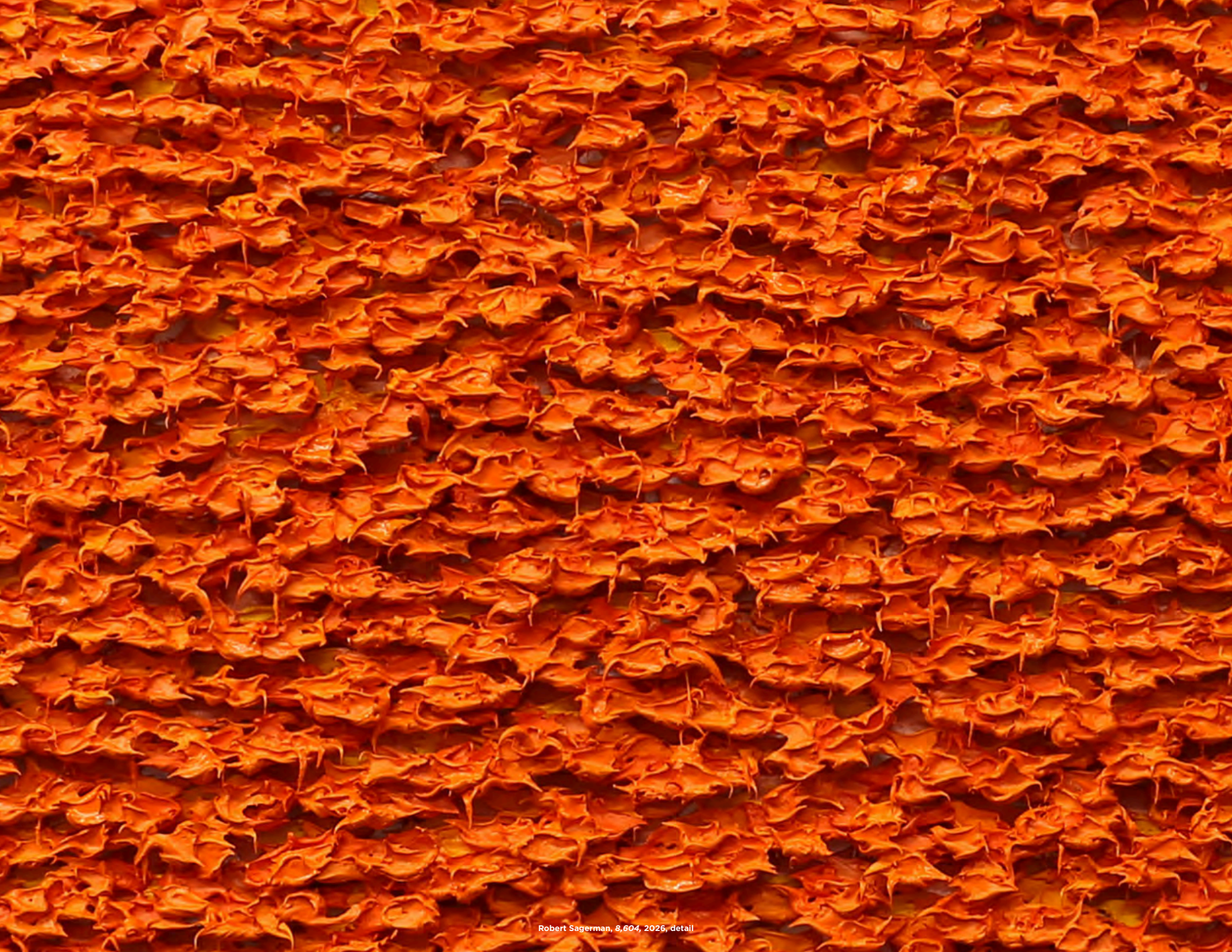
Robert Sagerman
8,733, 2025
pigment and polymer on panel
26h x 25w in
RSa099
\$8,000



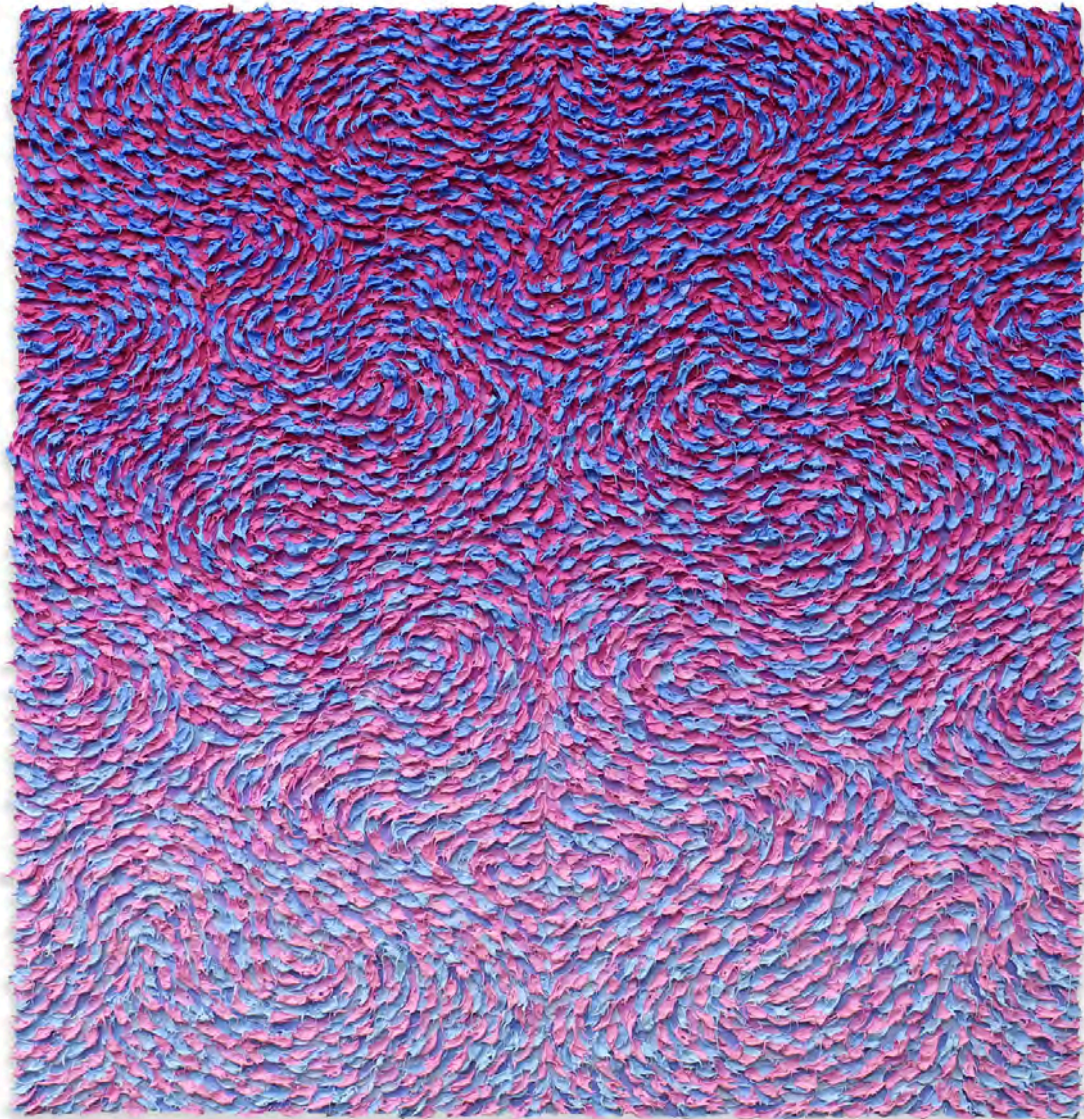
Robert Sagelman, 8,733, 2025, detail



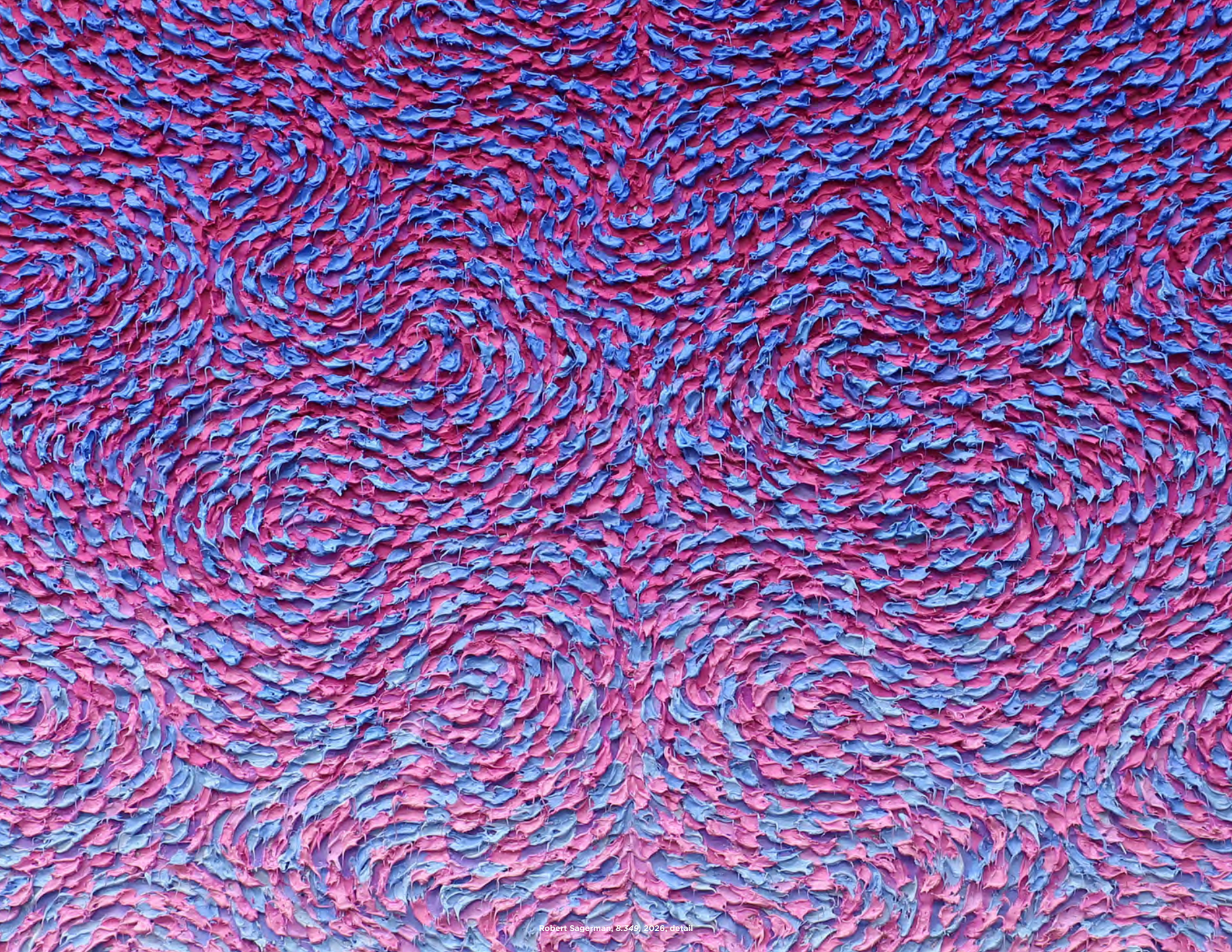
Robert Sagerman
8,604, 2026
pigment and polymer on panel
26h x 25w in
RSa098
\$8,000



Robert Sagerman, 8,604, 2026, detail



Robert Sagerman
8,349, 2026
oil on linen
26h x 25w in
RSa090
\$8,000



Robert Sagerman, 8-349, 2026, detail

Robert Sagerman - b. 1966

Turning process driven artmaking into a transcendental experience, Sagerman's densely formed impasto paintings evolve from thousands upon thousands of strokes meticulously made with a palette knife, the title of each work corresponding to the number of marks within. His work is densely layered, creating depth on the two-dimensional canvas. Sagerman's work almost appears to move when we look at it, as he layers colors that create this profound contrast on the canvas.

So layered are the canvases, that the artist hand mills his own oil paint from elemental pigments. In his studio, we see his multi-step process, as he creates the medium himself, then methodologically applies the paint to the canvas. To Sagerman, the medium is not simply its color, but a combination of substances. The artist also works in silicone. To Sagerman, the application of mediums is always building upon his past work, as he sees a kind of "limitless" aspect to his work.

Sagerman notes how the viewer is drawn into certain sections within the canvas, yet also can view this work as a whole. He also discusses the oblique view of his work, which grants another perspective of the work. As a result, Sagerman's work carries multiple views, almost creating smaller works within the larger one. For the artist, these multiple views grant new ways of engaging with the work, heightening the enigmatic quality.

For over thirty years, Sagerman's disciplined art practice directly correlates to his personal interest in the practices of Kabbalist Mysticism, an area in which he is a published Ph.D. Each individual mark or stroke draws from this meditative practice of counting in kabbalistic tradition. Sagerman sees this "Divine Presence" as his subject matter in his paintings, as the repetition allows him to enter this religious practice where his "mind slips into a kind of absorbed quietude." When looking at his work, the viewer enters the infinite and endless aspects of Sagerman's work, as one is confronted with the many thousands of purposeful marks made on the canvas.

