

PAPER

WALLS

SANDY BLEIFER

WALLS

Paper as an Expression of the Urban Environment

The Walls series, from the early 80's through the 90's, explores connections between my use of paper manipulation and treatment techniques and the nature of architectural elements. Walls are constructed of many layers and different materials, like the strata of the earth, and are a kind of time capsule. My Walls series evolved from low relief collages to highly textured multiple layers, both obscuring and revealing what lies beneath.

Paper as a wrapping material enables these works to project a sense of mystery and surprises from a hidden history. Each wall expresses a mood or personality depending upon its "life experiences."

Paper is uniquely structured to express the nature of a wide variety of surfaces and to bear the effects of age and wear. As such, the Walls testify to the vulnerability as well as the resilience of life itself. The Walls series became metaphors for the chemical and mechanical forces working against our efforts to protect ourselves within buildings. Their resistance to destruction reflects our own determination to survive the forces of nature.

SANDY BLEIFER

Silkscreen Collage

Repurposed Prints from Previous Editions

These early pieces are composed of overprints and trial prints, of treasured scraps of papers, and of disassembled works I no longer believed in but which had components that held value. I am unable to discard a piece of paper because I find each is precious and has an intrinsic capacity for beauty and meaning if put in an appropriate context. I believe that nothing in life goes to waste, but can be interwoven just below the surface to enrich the fabric of ones life.

Life is a process of reevaluating and recycling old ideas. One does not learn new things so much as test old values against new experiences and insights. This was my process of creating the Walls series from old materials in order to give me a sense of continuity with my past. Just as the recycled prints from earlier works formed the foundation for the Walls series, these original compositions were subjected to subsequent reconsideration, enhanced aging techniques, and destructive forces to test their viability and resilience.

Most of the early Walls series were revised several times over several years. I discovered that to give paper the tactile, authentic presence of walls there needed to be some surface treatment that suggested the texture and solidity of building materials. Various treatments were used: burning, watermarking, staining, rust, abrasion, sanding, gashing, heating in the oven, rubbing in color, and burnishing matte surfaces of silkscreens for sheen.

WALLS II

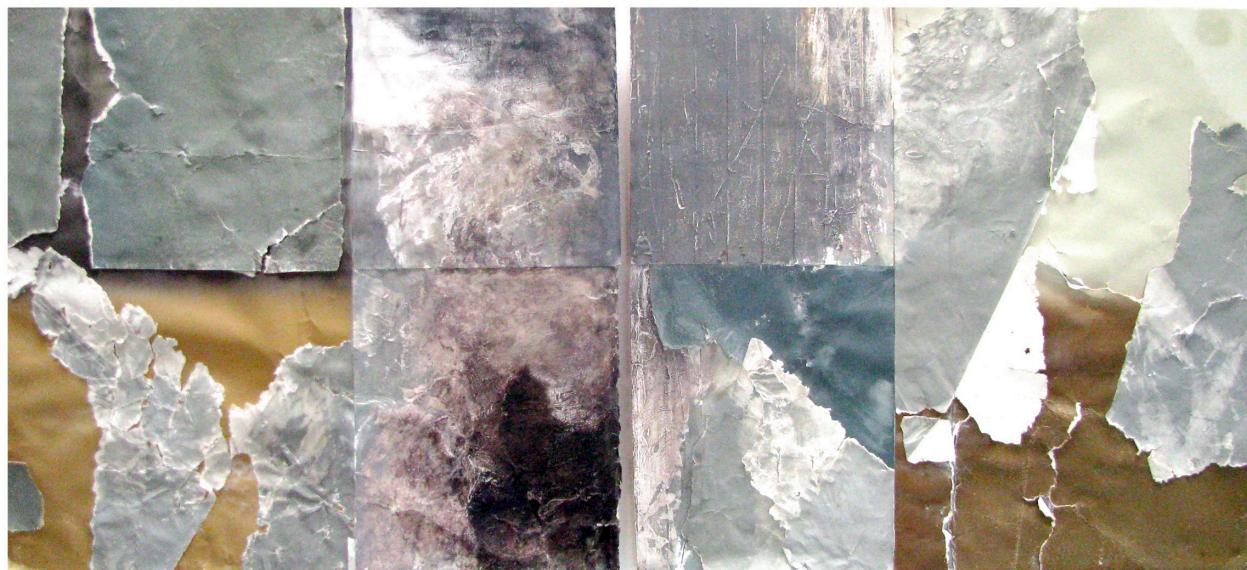
June 1982 (rev. in July)

2 parts, each 26"W x 24"H

Recycled silkscreened overprints from Dunes Diptych / flat colors from Earth Systems IV, unused papers from Freeway Series.

Process Information: The original collage was aged on the roof of my house. The original composition was recomposed from a single piece (35-1/2"x39-1/2") to a diptych.

Concept: I was finally satisfied with the heavily water soaked papers of Walls II to represent old stucco walls, some of which had been repainted in sections or paneled over windows or holes.



WALLS III

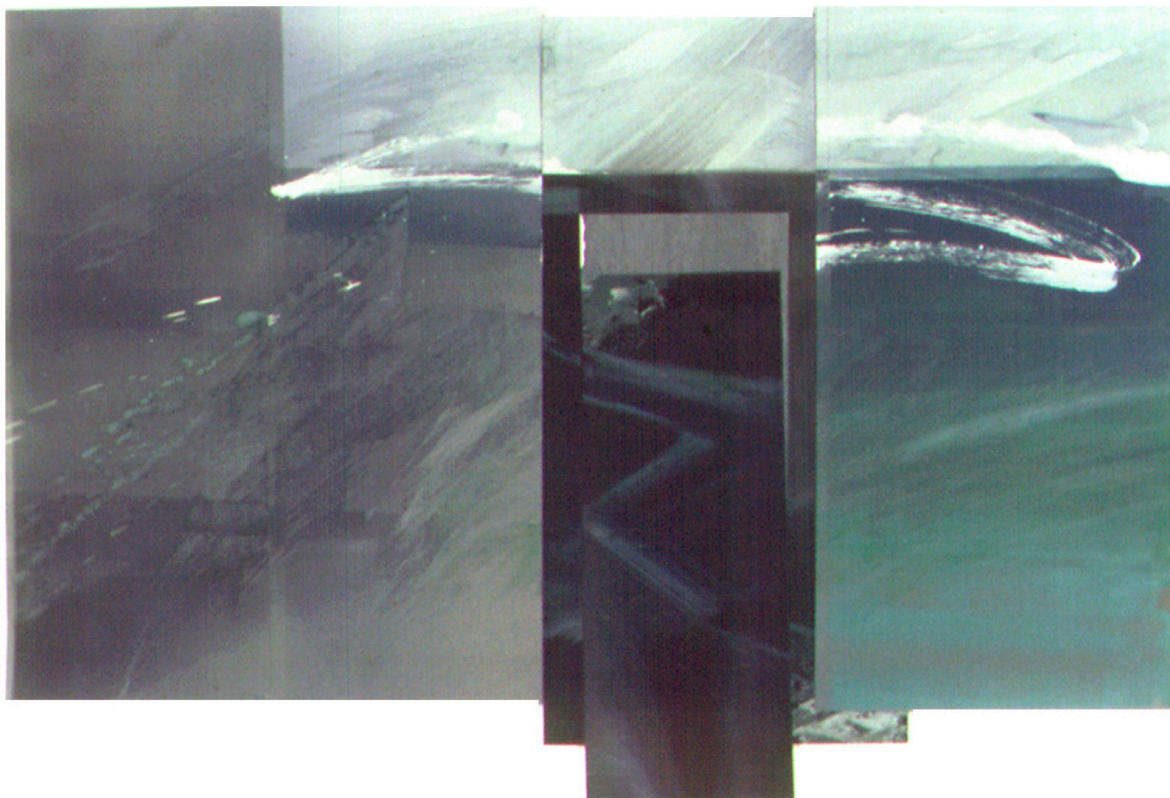
June 1982

42"W x 29"H

Recycled silkscreened overprints from Portraits of the Sea / airbrush and gouache.

Process Information: Collage and over-painting silkscreen prints

Concept: Like Walls I this piece transforms landscape references into a solid surface by creating sharp (machined) edges which referenced solid materials rather than background space. This piece sets up a doorway in the center foreground and establishes the left vertical panel as a wall beyond which the structural elements dissolve into the background space.



WALLS IX

June 1982 (rev. in July)

38-1/2"W x 36"H

Crushed recycled silkscreened overprints (from Earth Systems IV) and others / Japanese papers / pastels / solvents

Process Information: Silkscreened papers burned, crushed, layered and treated with solvents to distress the surfaces.

Concept: To create a sense of an old shack with a wood door of aged panels and "age enhanced" wood posts and lintel and mud coating. A village structure. The striations from Earth Systems IV were made to read as wood grain in the context of this image.



WALLS XXXIII (diptych)

June 1991

53"W x 37-1/2"H x 3"D

Several colors of art papers / acrylic

Process Information: Papers were soaked and crushed while wet and folded to replicate sheet metal. Papers were then torn and layered and painted with acrylic and sanded.

Concept: Paper is meant to simulate sheet metal as you see in many makeshift structures in shantytowns. They were composed as an abstract painting, but because the thin layers of paper underscore the flimsiness of sheet metal shelters, the piece is a social comment on poverty.



WALLS XXXIX

November 1991

37-1/2"W x 37-1/2"H

Recycled Camel Cigarettes billboard

Process Information: The inside (in contact with the metal backing of the billboard) and the outside (printed side) were both used. The pieces were torn, collaged, divided into 4 sections, wrapped around wallboard, recombined and adhered to the backing to project out at different depths.

Concept: This is an art piece made out of a commercial art piece. Billboards become freestanding floating walls and offer the same "blank canvas" for decoration and messaging as walls. Likewise, the elements that affect wall surfaces also impact billboards and the applied papers such as rust and corrosion. The effects of the environment on the paper underscores the destructive nature of the product advertised: Camel Cigarettes.



Handmade Paper

Paper as an Expression of Building Surfaces

Handmade paper is particularly suitable for depicting the character of walls. Both are planar. Both show age and wear by applying the same chemical and mechanical treatments. Both can be layered by additive coatings of materials and paint. This body of work continues the metaphorical use of paper and printing techniques to represent processes of aging and perseverance in life. Old walls, which were my models, have been acted upon by nature and suffer the effects of age and destructive forces. The process of erosion and destruction acts on architectural structures, making walls metaphors for the passage of time and change.

My work is engaged with processes - technically, scientifically, and humanistically. The Wall series was an opportunity to apply my vocabulary of burning, peeling, tearing, scraping, and other chemical and mechanical treatments to man-made objects rather than nature, which had been the major subject of previous work.

WALLS XI

June 1982 (rev. in July)

34-1/2"W x 36"H

Soaked recycled prints, sunburned, slashed cast paper, dirt, Japanese papers, acrylic, coffee, charcoal.

Process Information: Papers were distressed and then collaged, overlaid with Japanese tissue and stained with coffee.

Concept: The idea was of a building comprised of layers of defenses against the inevitable destruction of the elements. The cement, stucco, paneling, and other additions such as metal vents that make up the physical structure of the building cannot be obscured by subsequent patching and a top layer of paint (simulated by the Japanese tissue). All layers are revealed as time and weather take their toll.



WALLS XII: Temple Doorway

June 1982 (rev. in July and subsequent years until 2011)

60-1/4"W x 37-1/2"H

AMTL (Mexican bark paper) / recycled silkscreened overprints / Japanese-calligraphy wrapping papers / cast paper, Tibetan papers / Copperleaf / tissue / acetate / wood / roofing tar.

Process Information: Doorway frame of paper cast in molding patterns. Silkscreen prints folded to simulate panels. Split fountain test silkscreens used for side panels. Darkened with overlays of papers and chemical treatments.

Concept: To create a sense of a massive temple doorway. This piece is essentially a diptych, and so is a double door. In order to make the two-part piece read as a massive temple doorway, I connected the two sides with a 3-dimensional sliding latch.



WALLS XV

January 1986

44"W x 36"H

Handmade paper (tinted cotton lintens), tissue and mixed media

Process Information: A doorway made of a folded panel of handmade paper is set onto a background of recycled silkscreens. Cast paper fragments covered in peeling tissue paper suggest a portal, post and lintel, and a rough plaster wall.

Concept: To pare down the elements of a structure. The papers represent simple building elements in a minimalist composition of a rectangle floating in a frame.



WALLS XVIII

May 1986

35"W x 36"H

Cast paper / black paint on art paper

Process Information: The paper is cast directly on a brick wall and scorched with a propane torch to enhance the texture and add coloration.

Concept: Like most of the Walls pieces, I was able to cast directly onto the building surface with no loss of recognition from the reversed impression. The painted paper that is peeled back reads both as badly peeling paint on part of a wall and as figurative abstraction.



WALLS XXI (diptych)

March 1986 (rev. in 2004)

47"W x 37-1/2"H

Recycled silkscreened overprints from Dunes Diptych / AMTL Mexican bark paper / hand made paper / mixed media

Process Information: The AMTL and hand made paper make up the under layers of the wall. The recycled silkscreens were torn and painted to simulate a thin plaster coating or surface skin that became discolored, perhaps by patching and flaking off in large portions to reveal the under surface.

Concept: Originally I thought of the AMTL as resembling the walls in primitive villages where they are comprised of mud and straw and then the silkscreens resembled thin layers of paint. However, in 2004, after looking at this piece for years, I began to see rock shapes in the AMTL papers, so I enhanced these rocks using charcoal pencils. Now, it is a white-washed plaster wall over a stone wall.



WALLS XXIX (3-part piece)

January 1990

3 parts: 36"W x 18"H, 36"W x 18"H, 24"W x 18"H (Any number of possible arrangements and alignments)

Handmade paper / recycled silkscreened prints / sand / tar / bees wax / copperleaf / burning

Process Information: A patina was added to copperleaf and other metallic papers in order to give the appearance of corrosion. The sand was adhered using beeswax. Using tar papers helped resist heavy burning. The piece is wrapped around the sides of the strainer to add a sense of depth and "objectless." (These pieces should not be framed or matted.)

Concept: These are very dark, brooding objects as "paintings." As walls, and as multiples, they become symbolic of a totally burned out city.



WALLS XXXI (diptych)

January 1991

84"W x 31"H x 5"D

Rusted black Spanish paper / hand made paper / mixed media.

Process Information: Left hand part: The Spanish paper was couched on rusted panels of sheet metal mounted on a shallow strainer as a floating piece of paper. Right hand part: The handmade paper was cast on a brick wall and a stucco wall, layered, wrapped around a very deep strainer, then painted to match the coloration on the panel to the left.

Concept: In looking at the impression of the rusted metal on the black paper, it seemed to depict a brick and stucco wall. I decided to replicate this "accidental" wall image in handmade paper. While the left part is presented as a "painting" (a floated sheet of wrinkled paper) depicting the wall surface, the right hand part is a paper sculpture (its depth representing a chunk of actual wall) mimicking the rust/painting of the wall to its left.



WALLS 55

February 1993

34"W x 39"H

Handmade paper / corrugated archival cardboard / sludge from paper-making equipment / mixed media

Process Information: Handmade paper wrapped around wallboard and adhered to backing. Sludge cleaned out from the filter of my papermaking equipment set into a space between the blocks of handmade paper and the up-righted ends of the cardboard.

Concept: The proportion of the handmade paper rectangles replicate cement building blocks. The globs of pulp replicate simple building construction materials (like mud). I show the interior of the corrugated board to suggest insulation materials like the fiber or plant materials that are often used in primitive structures.



WALLS 57 (Crucifixion)

March 1994

28-1/2"W x 30"H

Handmade paper / wood / sludge from papermaking equipment / burning

Process Information: Handmade paper formed around a mold and separated into 4 parts - scorched at the edges. In the center, a cluster of sludge from the paper-recycling machinery in my studio. A piece of wood that fell off of the roof at Workshop, i.e. was recycled into this piece.

Concept: Only part of the wooden cross is represented with the vertical piece replaced by flesh colored sludge. The negative space is the cross. This piece represents the death and resurrection of my old studio space at Workshop, i.e. into my new working space at my new home in Venice.



WALLS 50 A and B

November 1991

A: 110"W x 31"H / B: 120"W x 34"H

Handmade paper / recycled silkscreened prints / roofing paper / rust / tar / sand / acrylic / burning

Process Information: Silkscreened prints wrapped around wallboard and painted to look like wood. Layers of tar paper and handmade paper that had been rusted were collaged and scorched.

Concept: Each part represents a section of the façade of a different story in the same building. Walls 50-A represents an upper floor with large dirty windows. Walls 50-B is the ground floor with an industrial door and a boarded up window.



WALLS XXXXVI

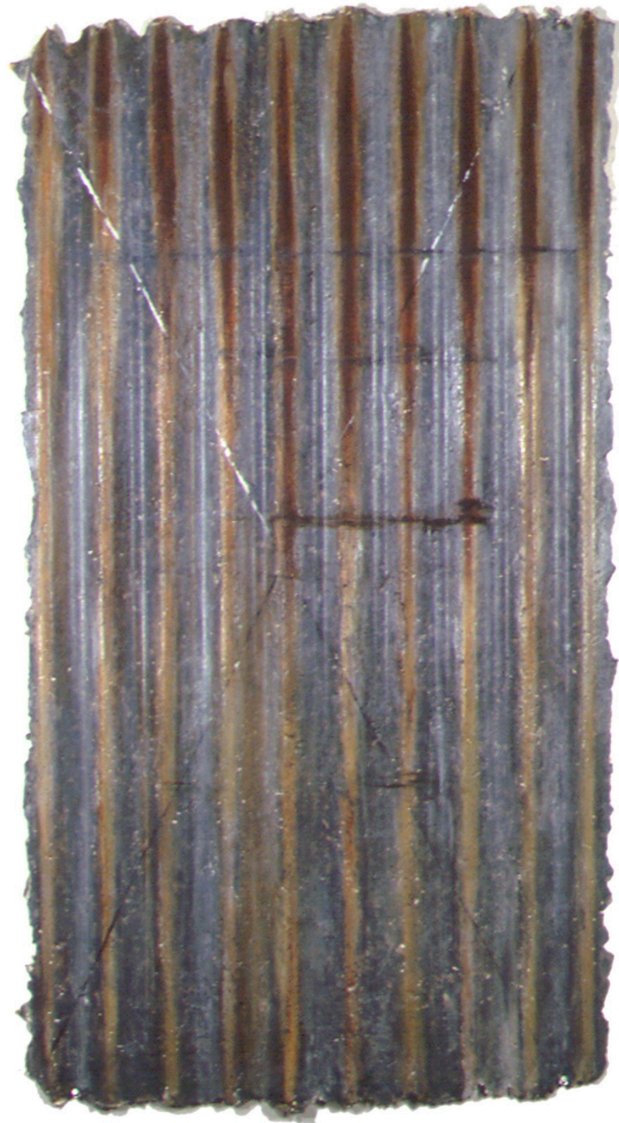
September 1991

26"W x 48"H

Handmade paper / acrylic

Process Information: The pulp was cast against rippled plastic forms to echo the corrugated metal door on the inside of my studio at Workshop, i.e. (a former sheet metal factory). The paper was painted to replicate the rust and scratch marks on the actual sliding door.

Concept: The surface sheen of acrylic replicates the quality of sheet metal. This was composed as an abstract "painting" with an "X" scratched across the face to center and contain the piece instead of having its ragged edges refer to a larger surface beyond it.



Concealed Passageways

*"Midway, along the pathway of my life, I found myself
in a dark forest because the direct way was lost."*

- Dante's Inferno

The series was based on images of old French doors encountered on European trips. They relate to the Walls series in that paper is used to create the layering and textures of old walls and doors.

Each doorway is counterset in a niche. They consist of a door and frame of different types. Each piece is wrapped with a semi-transparent covering of a different paper treated to have its own texture and emotive quality. The wrapping of the doorways with semi-transparent screening creates not only a sense of mystery but also refers to a specific atmospheric condition. The purpose of wrapping the doors was to create a sense of mystery and inaccessibility.

CONCEALED PASSAGEWAYS I

December 1987

36"W x 58"H

Handmade papers / recycled silkscreened papers / parchment / tar / mixed media.

Process Information: The pediment of the doorway extends outward about 1" while the textures were created on the collaged doorway. Parchment was coated with acrylic to add strength and transparency.

Concept: This piece represents a heavy wooden door partially hidden by sheets of pouring rain.



CONCEALED PASSAGEWAYS II

September 1987

36"W x 58"H

Handmade paper, recycled silkscreened prints / mixed media / acetate spotted with acrylic.

Process Information: Doorway papers inset within a frame comprised of handmade papers. The acetate is treated to obscure vision by splashing acrylic onto it and wrapping it around the piece.

Concept: Unable to reach the portal because of a snowstorm.



CONCEALED PASSAGEWAYS III

September 1987

36"W x 58"H

Handmade papers / recycled silkscreened papers / vellum / Igoma oil / mixed media.

Process Information: Doorway constructed out of recycled and handmade papers, recessed behind a border and wrapped with vellum coated with Japanese Igoma oil (used for waterproofing paper umbrellas and paper rain coats).

Concept: The doorway seems promising and may be reached by spiritual enlightenment.



CONCEALED PASSAGEWAYS IV

September 1987

36"W x 58"H

Handmade paper / roofing paper / recycled silkscreened papers / mylar / interleaving tissue / mixed media

Process Information: The wooden doorway is set back behind a dark portal of handmade paper. Torn pieces of tissue are adhered with acrylic to the mylar and wrapped around the piece.

Concept: This doorway can only be reached by passing through ice flows in the arctic seas.



CONCEALED PASSAGEWAYS V

September 1987

36"W x 58"H

Recycled silkscreened prints / gold leaf / hand made paper / mixed media / Japanese tissue.

Process Information: Handmade paper doorway and framing counter-set in a wall surface wrapped in gold leaf. The covering is Japanese tissue pieced together and reinforced with acrylic.

Concept: There is only a light mist obscuring the way through this door.



CONCEALED PASSAGEWAYS VI

September 1987

36"W x 58"H

Handmade paper / recycled silkscreened papers / glassine paper / bark covered papers / acrylic / mixed media.

Process Information: Doorway collaged out of wood grained papers and counter-set into a dark frame. The covering is glassine wiped with white acrylic.

Concept: While access to the doorway seems promising, it must be reached through a blizzard.



Graffiti

as an element of the urban landscape

A sub-text of the Walls series has been the Graffiti pieces, which acknowledge my belief that graffiti is legitimate folk art/calligraphy and social commentary. Graffiti is site specific and relevant to the artist in establishing boundaries and communicating coded messages. I consider graffiti a form of signage like billboards and advertising posters. While advertisements only consider visibility in their placement, graffiti is “designed” into the wall by the tagger. Both use artistic script and imagery and convey a message to a target audience.

Walls are our urban canvases upon which nature and man make their marks. I began putting graffiti on my Walls pieces as another form of “wear and tear.” When I moved to Venice the prevalence of graffiti underscored the nature of my new community. I began to document and archive graffiti that interested me and integrated it into compositions of Walls pieces.

WALLS X

June 1982 (rev. in July)

46-1/2"W x 33-1/4"H

Crushed prints, burned prints, cast paper, Chinese silver paper, pastel, coffee.

Process Information: Sliced and collaged papers later burned and "tagged" with graffiti using airbrush.

Concept: Showing a much-distressed urban wall with security fencing on the top. Extensive burning and scorching of the papers. The graffiti almost disappears into the more aggressive burning of the main wall.



WALLS XXX

February 1991

125"W x 45"H

Recycled silkscreened overprints / acrylic / gesso

Process Information: Used a wood-graining tool to paint strips of silkscreened papers to look like wood. Paper soaked and crushed to simulate old wood and rubbed with gesso to enhance bleached appearance. Graffiti is painted on.

Concept: Inspired by the alleyway behind the apartment we rented while our house was being built. The wooden gates and fences were badly neglected and the Venice 13 gang who were "headquartered" at the end of the alley kept the graffiti up to date. This was one of several pieces documenting the work of the Venice 13 gang in our alley.



GRAFFITI XII

February 1991

35"W x 74"H

Japanese paper with embedded fibers on a roll / acrylic / spray paint

Process Information: The paper was treated with acrylic to simulate blocks of cement and aggregate used for construction. Each block is paper wrapped around wallboard. The graffiti was spray-painted.

Concept: The blocks are similar to ones installed in our new home. This piece is almost to size of actual building blocks because I wanted to give a more realistic sense of the magnitude of the graffiti that defaces them. The piece is vertical because I conceived of it to conform to this particular tag, but it also suggests a tombstone.



GRAFFITI XXVII

February 1992

36-1/2"W x 40"H

Handmade paper / art papers / mixed media / acrylic

Process Information: Handmade paper was formed on an actual brick wall in Venice where the arched window had been bricked in for security. Seismic reinforcement is replicated along the top. The piece has been heavily "age enhanced," graffitied, and partly painted over.

Concept: This free form shape is intended as an almost life-size fragment of the real wall. The wall, the graffiti, the attempts to obliterate the graffiti and even subsequent graffiti all fall victim to time and the forces of nature.



WALLS XXXVI (Berlin Wall)

May 1991

128"W x 76"H

Large sheet of Spanish handmade paper / handmade paper (cotton linters and abaca) / roll of Arches / mixed media

Process Information: Handmade paper formed on a vacuum table and pulled apart and crumpled while wet. The roll of paper was painted with acrylic, soaked, "age enhanced" and graffitied. The image was torn and superimposed on an arrangement of the torn Spanish paper and the cast papers.

Concept: The Spanish paper provided a flat "wall" surface for the beginning of the image. As the image comes apart the wall and the painted covering become more dimensional. This is true to what happened when the Berlin Wall came down. The wall appeared as a skin of marks, and when it was demolished the thickness of the supporting wall became apparent.



GRAFFITI XVI

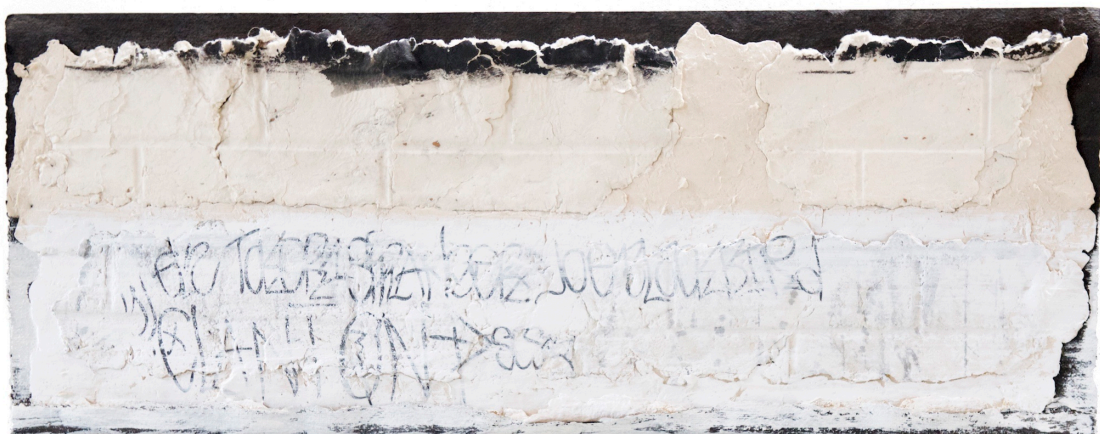
April 1991

37"W x 14-1/2"H

Handmade paper / roofing paper / gesso / acrylic

Process Information: Some of the handmade paper was couched onto a brick surface. The papers with the rough stucco texture and the same paper (cotton lintens) with the impression of brick were collaged onto the black roofing paper to create a subtle bas-relief. The hand painted graffiti was painted out in a "cool" white to add another subtle shade to the whites.

Concept: This wall reveals the often quite beautiful range of colors achieved by the painting out of graffiti with paints that do not quite match the wall surface.



GRAFFITI I

November 1990

11-1/2"W x 7-1/2"H

Handmade paper / Chinese funeral paper / mixed media

Process Information: Different papers were layered in the casting process. The graffiti was selected from my photo archives of graffiti from around L. A. to fit the composition.

Concept: This was the first of a series of small Walls pieces created to provide the context for my collection of graffiti. This tag is from the 18th St gang in East LA.

GRAFFITI III

November 1990

11"W x 8"H

Handmade paper / Chinese funeral paper / Japanese paper / mixed media

Process Information: Papers cast and collaged. Matched with appropriate graffiti.

Concept: The Chinese silver paper square suggests a window establishing the papers as wall surfaces. I wanted to show the subsequent revisions of tagging and that it is not always a finished piece.


SUGAR
GALERO
GHOST
5 YEARS

~~EXA~~
18th
~~GA~~


GRAFFITI X

November 1990

11-1/2"W x 8-1/2"H

Handmade paper / AMTL Mexican bark paper / art papers / mixed media

Process Information: Layers of heavier AMTL collaged over with more transparent papers and tissue. Hand drawn copy of graffiti.

Concept: The two parts have diagonal panels that do not line up across the space separating them. This suggests that these are two fragments from different parts of the same wall. The diagonals suggest light streaming across the building. Likewise, the tagging indicates that "DMX" commands the entire building.

GRAFFITI VIII (diptych)

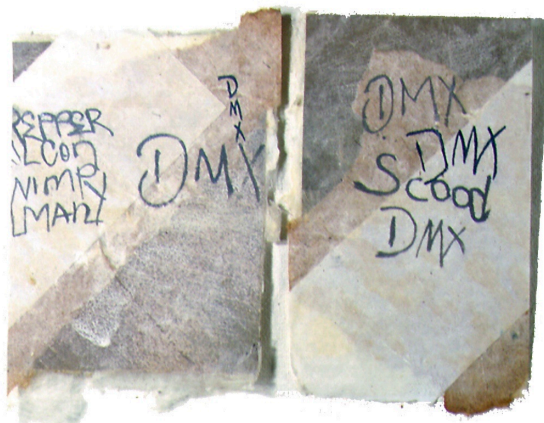
November 1990

22-1/2"W x 8"H

Handmade paper / mixed media

Process Information: Cotton lintens couched over a metal vent and partially layered with thin sheets of paper. Charcoal rubbed into the edges of some of the papers to give a sense of age and to delineate layers. A small tag placed far left.

Concept: A very minimalist presentation of a building surface and a tastefully placed signature of the tagger.



Collaborations

with graffiti artist Eric Fisher

I invited Eric Fisher to tag these pieces at various stages. I then reworked the pieces and asked Eric to return to tag them again. This process is similar to the painting out and retagging of urban walls that often occurs. To me, this interactive process results in a rich painterly surface. It is hard to tell who is in control of the final aesthetics. Apart from the artistic quality there is a social dynamic at work.

This series is a commentary on the phenomenon of graffiti as a definer of neighborhood boundaries and coded messages of a subculture. The back and forth between Eric and me parallels the painting out and retagging of walls in a community, which is a kind of dialogue between the subculture and the powers that be.

GRAFFITI 30

January 1993

36"W x 48"H

Japanese commercial paper / art papers / mixed media / tar / spray paint

Process Information: Papers (which had Japanese calligraphy) wrapped around square wallboards, treated with tar and mixed media. The graffiti was spray painted by Eric Fisher. Squares recomposed into the final composition.

Concept: This piece juxtaposes Japanese calligraphy with the calligraphic nature of graffiti. The fluid nature and compositional beauty of both types of script transcends the information that they were intended to convey. The black ink of the Japanese calligraphy is akin to the black spray painted graffiti of talented taggers. While all the panels share a common matrix, the subtle variation between individual pieces suggests that there is infinite replication of the modules.



GRAFFITI 31

January 1993

43"W x 40"H

Handmade paper / tar papers / mixed media / spray paint

Process Information: Tar paper was layered over handmade paper wrapped around wallboard. A fragment of the backside of the Camel Cigarettes billboard was graffitied by Eric Fisher and collaged over the tarpaper.

Concept: This is scaled to represent a fragment of a real wall with graffiti on what remains of its painted surface.



GRAFFITI 35

January 1993

38"W x 40"H

Handmade paper / chicken wire / tar paper / mixed media / acrylic / rust / spray paint

Process Information: The handmade paper was imbedded in the chicken wire and collaged with the other papers to produce a many-layered wall with stucco, metal sheeting, wood and prior tagging.

Concept: Multiple layers of paper were collaged creating two separate structures divided by the chicken wire, which supports the front layer. The many layers of papers and the obliterated graffiti testify to a long history of this wall. While the bold graffiti Eric painted seems to dominate the piece, it has a lot of competition from the wall surfaces.



GRAFFITI 33 (diptych)

January 1993

57"W x 35"H

Handmade paper / art papers / mixed media / acrylic

Process Information: Layers of handmade and other papers were collaged as a 2-tiered wall, torn in two pieces and presented to Eric. He responded by marking them with his initials and elaborate decoration.

Concept: I did not work back into this tag, recognizing that this was a finished composition dictated by Eric as his signature / calling card.



GRAFFITI 34 (diptych)

January 1993

38"W x 25"H

Handmade paper / mixed media / acrylic /spray paint

Process Information: The end pieces were couched on wood panels, and the interior paper was handmade paper cast against a smooth surface. Eric returned several times to graffiti this piece after I painted out his work.

Concept: This symmetrical piece was provided as an "open book" to Eric to graffiti. It offered a framed center that could be reunited by his graffiti. I painted out Eric's marks many times. This evolved to look like a wall tagged by multiple players who claimed ownership and made comments.



GRAFFITI 32

January 1993

26"W x 24"H

Handmade paper / old billboard papers / mixed media / acrylic / tar / spray paint / burned

Process Information: A composition of papers was assembled to represent boards, stucco, and painted coatings over plaster. The layers were painted with tar and burned. Eric Fisher chose the portions to graffiti and I returned to paint over the graffiti.

Concept: This is a fragment of a wall with a residual portion of stucco left available as a canvas for the graffiti artist. I painted out almost all of Eric's work...which is what usually happens to urban graffiti.





photo by David McEnery

RESUME

Sandy Bleifer received her B.A. in Fine Arts at UCLA in 1962 and worked as an Artist in Residence for the Beverly Hills Schools as well as an art teacher, docent, and publisher of curriculum materials in the arts. Under the aegis of "Space", a seminal Los Angeles gallery under the direction of Edward Den Lau, she exhibited and sold her work from the early '70s through 1997 at many galleries and museums including the Downey Museum of Art, University of California, Berkeley, Loyola Marymount University, Mt. St. Mary's College, the Craft and Folk Art Museum, Riverside Art Museum, Chapman College, Palos Verdes Art Center and the art rental galleries of the Newport Harbor Art Museum, the San Francisco Museum of Art, and the Los Angeles County Museum of Art.

Her work is included in the collection of the Albuquerque Museum of Art, New Mexico, the Kitakamakura Museum, Japan and in many private and corporate collections including those of ARCO, IBM, Faberge, Neutrogena, and Security Pacific Bank. She is included in a recently published encyclopedia of Los Angeles artists before the 1980s, by Lyn Kienholz.

In 1975, the City of Los Angeles commissioned her to paint a mural on the Hayvenhurst underpass of the Ventura freeway. It can still be seen there and has been included in the definitive compendium of mural art in Los Angeles, Street Gallery by Robin J. Dunitz. Long a social activist, Bleifer concluded a six-year project to present her Hiroshima/Nagasaki Memorial Project to audiences in the U.S. and Japan in 1995. While becoming involved in the revitalization of the historic buildings and neighborhoods in downtown Los Angeles, she continued to evolve in new directions and is currently returning to painting in conjunction with collage and sculptural use of handmade papers.

