

Marjorie Welish

Art Art Projects Art Criticism Essays Slought Foundation **CV** Contact

Biography

MARJORIE WELISH

PAINTING

Elizabeth Foundation Studio Center, (#903), 323 West 39th Street, New York, N.Y. 10038

LINKS

www.slought.org/content/11008/
www.slought.org/images/2002.welish/
www.cuefoundation.org (CUE Foundation Advisory Council)
www.granarybooks.com (search for Oaths? Questions?)

EDUCATION

Art Students League of New York
 Studies with Rudolf Baranik, Robert Beverly Hale, Julian
 Levi; two scholarships
 Columbia University, New York, B. A. in art history
 Painting studies with John Heliker and Andre Racz
 Vermont College, Norwich University, M.F.A.

FELLOWSHIPS

Artist-in-residence, School of the Art Institute of Chicago, July 12-30, 2010
 Fulbright Senior Specialist Roster, 2006ñ11; grantee, Spring 2007(University of
 Frankfurt, Germany); Spring 2010 (Edinburgh College of Art, Scotland)
 The Fifth Floor Foundation (to support cooperative project with O. Gourvil), 2004
 Adolph and Esther Gottlieb Foundation Grant, 2003
 Trust for Mutual Understanding: International Studio Program and
 The Artists' Museum, Lodz, Poland, July 1997
 Pollock-Krasner Foundation, 1997
 International Studio Program, New York, 1995
 Elizabeth Foundation for the Arts, 1993
 Triangle Artists Workshop, Pine Plains, N. Y., July 1990

SOLO EXHIBITIONS

Denison University Museum, Granville, Ohio, March-May 2011
 Bjorn Ressle, New York April-June 2008
 Aaron Galleries, Chicago, April-May 2007
 Baumgartner Gallery, New York, March-April 2006
 Donahue/Sosinski Art, New York, November-December 1997
 Woodland Pattern Gallery, Milwaukee (works on paper), March-April 1996
 E. M. Donahue Gallery, New York, May 1995
 Catalogue essay by Elaine King
 E. M. Donahue Gallery, New York, June 1993
 Catalogue essay by William S. Wilson
 P. S. 1, Long Island City, New York, May 1981
 Whitney Museum Art Resources Center, New York, December 1975
 Organized by Laurie Anderson

TWO-PERSON EXHIBITIONS

[Inverleith House, Edinburgh (with Florian Hecker) projected 2013-14]
 Slought Projects, Philadelphia (iPaper Architecture/ Architecture de Papier,î with Olivier
 Gourvil, September-October 2005
 Brochure essay by Joseph Masheck
 Baumgartner Gallery, New York (with Peter Downsborough), December 2001
 Ben Shahn Galleries, William Paterson College, Wayne, N. J., March-April 1997
 Catalogue essay by Naomi Spector
 University of Massachusetts, Amherst, February 1992
 Catalogue essay by Pat McCoy
 Edward Thorp Gallery, New York, Summer 1984
 Noho Gallery, New York, December 1976

SELECTED GROUP EXHIBITIONS

- Book a Table, limited-edition artists' books and coffee tables, Rocket Gallery, London, September 18- November 8, 2009
A copy of Oaths? Questions? (Granary Books, 2009) has now entered the Special Collections of University Library, Cambridge University.
- New York New Drawings 1946-2007 [Werner Kramarsky], Museo Arte de Contemporaneo Esteban Vicente, Segovia, Spain, January 27-April 12, 2009
catalogue;[curatorial statements by participating artists]
- [conceptual and concrete works], Gesellschaft fur Kunst und Gestaltung, Bonn
October 22-November 22, 2008
Curators: Dr. Susannah Cremer-Bermbach and Dr. Christoph Dahlhausen
[art by writers], Anita Shapolsky, New York (traveling), September 18, 2007--
catalogue essay by Joseph McElroy
- Image Works, Word Works, (with Norma Cole and Tom Raworth; also TNWK)
Miami University, Oxford, Ohio, January 22-May 20, 2007
- Works on Paper (invitational), Weatherspoon Art Museum, University of North Carolina
November 12, 2006-January 21, 2007
- Transcendent & Unrepentant, Rosenwald-Wolf Gallery, the University of the Arts, January 25-February 25, 2002
Organized by Sid Sachs
- Structures, Workspace, June 28-August 31, 2001 (traveling, expanded), to Payne Gallery, Moravian College, Pennsylvania, (November 8-January 6, 2002), and Palmer Gallery, Vassar College (January 13-February 6, 2002)
Organized by Linda Francis and Marjorie Welish
- Solitary Pursuits, Elizabeth Foundation Studio Center, April 3-23, 2001
Organized by Iskra Fidantcheva
- Marking, Center Arts, Tucson, Arizona, October-November 1999
Organized by Elaine King
- "After the Fall: Aspects of Abstract Painting," Snug Harbor Cultural Center, Staten Island, New York, April-June 1997
Organized by Lily Wei
- University of Massachusetts, Amherst, February 1997
- Bard College, Annandale-on-Hudson, N. Y., January 1997
- Condeso-Lawler Gallery, New York, January 1997
Organized by Margaret Thatcher
- "Reconstructivism," Space 504, New York, September 1995
Organized by Peter Frank
- "New York Abstract," Contemporary Arts Center, New Orleans, April-June 1995
Organized by Lew Thomas
- "Critics as Artists," Andre Zarre Gallery, April 1995
- "Semaphore: Placing the Mark," 407 Greenwich Street, March-April 1995
Organized by Bill Bace
- Pratt Institute, Brooklyn, New York, December 1994
- "Jours tranquilles ‡ Clichy" (Quiet Days at Clichy), Paris, June 1993;
Tennisport, Long Island City, September 1993
Organized by Alain Kirili
- "Songs of Retribution," Richard Anderson Gallery, New York,
January-February 1993
Organized by Nancy Spero
- Pratt Institute, Brooklyn, New York, January 1993
- "Painting as Paradigm," Eric Stark Gallery, January 1993
- E. M. Donahue Gallery, New York, June-July 1992
- "Slow Art: Painting in New York Now," P. S. 1, Long Island City, New York, April-June 1992
- E. M. Donahue Gallery, New York, June-July 1991
- "New Generations: New York," Carnegie-Mellon University Gallery, Pittsburgh, May-June 1991
Organized by Elaine King
- Pratt Institute, Brooklyn, New York, October 1989
- "Literary Vision," Jack Tilton Gallery, New York, November 1988
Catalogue; reviews
- BACA Downtown, Brooklyn, New York, September 1987
- A. I. R. Invitational, New York, December 1983
- A. I. R. Invitational, New York, December 1982
- William Paterson College, Wayne, N. J., September-October 1982
- Art Latitude Gallery, New York, December 1979
with James Bishop, Judy Pfaff, John Torreano et al.
- "Illustrations for Poems by Stephen Paul Miller," P. S. 1, Long Island City, New York,
February-March 1979
with John Cage, Yvonne Jacquette, Lucio Pozzi et al.
- "Arte Fiera 78," Bologna, June 1978
- 112 Workshop, New York, January 1978

LIMITED-EDITION BOOKS/ARTIST MULTIPLE/ SPECIAL PROJECTS

Oaths? Questions? [artists' book] (with James Siena), Granary Books. 2009
<http://www.twocoatsofpaint.com/2009/12/marjorie-welish-and-james-siena-doing.html>
 Art on Paper: Tactical Antagonisms (feature), November-December 2009,
 Frances Richard http://www.artonpaper.com/bi/v14n02/speaking_volumes.ph
 Denison University Museum, March-May 2011 (solo)
 BravinLee Programs, June-July 2011
 Fine and Dirty, curated by Betty Bright, traveling exhibition of artists'
 books to Minneapolis, San Francisco, Chicago, New York, 2011-2013
 Conference/ exhibition at Cambridge University, curated by Jean Khalfa, September 13-14, 2013
 The Napkin and its Double, (with Buzz Spector), Granary Books, 2007
 No: A journal of the arts (issue 4), 2005 ten paintings reproduced in color
 BoÔte ‡ malices, Stellar Graphics, Paris, Autumn 1992

STATEMENTS/IMAGES

The Studio Reader (eds. Mary Jane Jacob and Michelle Grabner) University of Chicago,
 Art, statement and reprinted essays by Welish. 2010
 Juste_une_Image [website], as of November 1999
 Tableau: territoires actuels (Ecole des Beaux-Arts de Valence and
 Le Quartier [art center], Quimper), 1997.
 "Look Who's Talking: Questions of Standards, Values, and Criteria," panel discussion
 organized for the Triangle Artists' Workshop, Thread Waxing Space, New York, March 25, 1992)
 ICI Newsletter (Independent Curators Incorporated), Spring 1992

ART WRITING (selected)

Writing for Art Monthly [U.K.] for Bomb magazine, and The New York Observer from July-December 2009
 Signifying Art: Essays on Art After 1960 (Cambridge University Press, 1999)
 Donald Judd, Ad Reinhardt, Encyclopedia of Aesthetics (Oxford University Press, 1998)
 Contratemples, Uncontrollable Beauty (Allworth Press, 1998)
 Lawrence Weiner, Speak Art: The Best of Bomb (Gordon and Breach, 1997)
 The Art of Being Sparse, Porous, Scattered, Writing the Image After Roland
 Barthes, (The University of Pennsylvania Press, 1997)

TEACHING

Brooklyn College, Brooklyn, N.Y. 2011--
 Johann Wolfgang Goethe University, (Fulbright), Spring 2007; Edinburgh College of Art,
 (Fulbright), Spring 2010
 Cambridge University [U.K.] Spring 2005
 Pratt Institute, Brooklyn, Spring 1990-2010
 Brown University, Providence, R. I., Spring 1990
 Numerous guest studio visits, including: Cleveland Institute of Art, Columbia University,
 Mount St. Royal College of Art, Syracuse University, University of Minnesota,
 University of Pennsylvania

LECTURES AND ART PRESENTATIONS (selected)

Montage Encore: A Moving Target, in conjunction with conference "Montage,"
 University of Provence, Aix, October 27-28, 2006; publication 2008
 Open Parenthesis, Frame By Half, in conjunction with conference "Beautiful November,"
 CUNY, New York, November 2005
 Constructing Chance, keynote address, in conjunction with "The Bones of Clouds,"
 College of Creative Studies, Detroit (Woodward Lecture and symposium), November 2002
 Modernist Studies Association Conference (art presentation), University of Wisconsin, October 2002
 Froebel College, Roehampton Institute, University of Surrey, London, England, May 2000
 Walker Art Center, Minneapolis, Minnesota, April 2000
 University Museum, University of Arizona (Abby Grunewald Distinguished Lecture), November 1999
 University of Pennsylvania, Philadelphia, October 1999
 Muzeum Sztuki, Lodz, Poland, October 1997
 University of Pennsylvania, Philadelphia, February 1997
 Milwaukee Institute of Art and Design, March 1996
 State University of New York at Stony Brook, March 1995
 Parsons School of Design, New York, September 1992
 Barnard College, Columbia University, New York, December 1990
 University of Massachusetts, Amherst, April 1990
 Columbia University School of the Arts, New York, January 1989
 Artists Talk on Art, New York, November 1986
 Artists Talk on Art, New York, March 1986
 Parsons School of Design, New York, February 1985

REVIEWS AND NOTICES

Art News, July 2008, by Lilly Wei

Bomb Magazine (First Proof), Summer 2008
 www.haberarts.com/myintro.htm iDiagrams of Disorder,î May 22, 2008
 New York Sun, May 15, 2008, by Jennifer Riley
 Art in America, June-July, 2006, by Joe Fyfe
 New York Sun, April 6, 2006, by David Cohen
 Village Voice, April 5-11, 2006, by Jerry Saltz
 Art in America, May 2002, by Edward Leffingwell
 Art News, April 2002, by Lilly Wei
 New York Observer, January 7, 2002, by Mario Naves
 Village Voice (listing), January 1, 2002
 The New York Times, December 28, 2002, by Ken Johnson
 The New York Times, August 3, 2001, by Ken Johnson
 Cover, June 1998, by Robert Mahoney
 The New York Times, December 19, 1997, by Grace Glueck
 Review, December 1, 1997, by J. Bowyer Bell
 The New York Times (New Jersey edition), April 13, 1997, by Barry Schwabsky
 Amherst (Mass.) Sunday Republican, February 9, 1997, by Gloria Russell
 Milwaukee Journal Sentinel, April 7, 1996, by James Auer
 Bomb (illustration), winter 1995
 The Art Bulletin, August 1995, by David Carrier
 Village Voice, May 2, 1995, by Peter Schjeldahl
 New York Newsday, April 7, 1995, by Amei Wallach
 Art in America, November 1993, by Lilly Wei
 Art News, October 1993, by Meyer Raphael Rubenstein
 The New York Times, July 2, 1993, by Holland Cotter
 Art Initiatives, September 1992, by Meredith Bergmann
 Artspace, May-June 1992, by William S. Wilson
 Tema Celeste, January 1992, by Robert C. Morgan
 reprinted in his Art of the Nineties (New York: Red Bass, 1993)
 Art in America, June 1989, by Gerrit Henry
 Arts Magazine, February 1989, by Robert C. Morgan
 Cover, January 1989, by Jeff Wright
 Print Collector's Newsletter, January 1989

CONFERENCE BOOK

Of the Diagram: The Work of Marjorie Welsh, edited by Aaron Levy, from conference
 and website on Welsh's art and writing (Philadelphia: Slought Books, 2003)

CONFERENCE/LECTURES BY OTHERS

(day-long conference), iMarjorie Welsh,î University of Pennsylvania, April 5, 2002
 Organized by Slought Network. Papers: Jean-Michel RabatÉ, Joseph Masheck, Osvaldo Romberg,
 Norma Cole, Bob Perelman, Keith Tuma, Thomas Zimmer, and Aaron Levy. Responses: Kenneth Baker,
 Deborah Gans, Matthew Jelacic, Frances Richards, Olivier Gourvil, Carla Harryman,
 Chris Tysh, and Ronald Janssen. Web retrospective.
 Pat McCoy, Moore College of Art, Philadelphia, November 1994
 Madeleine Hatz, Sweden, January 1994
 Martha Keller, Rhode Island School of Design, Providence, November 1993
 David Carrier, Ottawa, August 1993
 Katherine Carter, United States (traveling), 1993
 Pat McCoy, Allentown (Pennsylvania) Art Museum, November 1992
 Bruno Rousselot, France, November 1992
 Pat McCoy, Allentown (Pennsylvania) Art Museum, December 1991

OTHER

Chicago Review (cover) Fall 2011
 Foundation for Contemporary Arts (One of five artists selected to write about five other
 artists works) November 2009
 CUE Foundation benefits, October 2008, November 2009
 Invitational sponsored by NYAGV [New York Against Gun Violence], Autumn 2006
 Burning Deck Anniversary, Providence Rhode Island, March 2001
 Invitational sponsored by the Foundation for Contemporary Performance Arts, Inc.,
 (Mathew Marks), New York, December 2000
 Working Titles, collaborative project with Olivier Gourvil, New York-Paris,
 September 2000-2005 .
 Painting reproduced in Reproduktion von Profilen, by Rosmarie Waldrop
 (Berlin: D. A. A. D., 1996)
 Invitational sponsored by the Foundation for Contemporary Performance Arts,
 Inc. (Brooke Alexander Gallery), New York, December 1995
 Members' Gallery, Albright-Knox Art Gallery, Buffalo, N. Y., October 1995-
 September 1996

Painting selected for jacket of Postmodern Sublime, by Joseph Tabbi
(Ithaca, N. Y.: Cornell University Press, 1995)
Invitational auction for Cleveland Center for Contemporary Art, May 1994
Invitational sponsored by the Foundation for Contemporary Performance Arts,
Inc. (Leo Castelli Gallery), New York, December 1993
Invitational benefit for Clayworks, Stark Gallery, New York, June 1992
Paintings reproduced on jacket of The Opposite of Letting the Mind Wander,
by Keith Waldrop (Providence, R. I.: Lost Roads, 1990)

COLLECTIONS

Private

David Alexander
William Anthony
Robert Civello
Agnes Gund
Nancy Haynes
Werner Kramarsky
Russell Maltz
Joseph Masheck
Naomi Spector and Stephen Antonakos
Jack Tilton
Tyler Turkle
Karin Wagner
Amber Winnick
Private collection, Detroit
Private collection, Edinburgh, Scotland
Private collection, Ann Arbor, Michigan
Private collection, Milwaukee
Private collection, Montréal
Private collections, New York
Private collection, Oxford, Ohio
Private collection, Pittsburgh
Private collection, Sydney, Australia

Public

Beinecke Library, Yale University, New Haven, Connecticut
Cambridge University, Cambridge, England
Colby College Museum of Art, Maine
Foundation for Contemporary Performance Arts, New York
Getty, Los Angeles, California
Mississippi Museum of Art, Jackson
New York Public Library, New York
Rutgers (University) Archive for Printmaking Studios, New Brunswick, N. J.
Smith College, Northampton, Massachusetts
U.S. Department of State: American Embassy, Armenia; American Embassy, Moldova

Corporate

Saint Luke's-Roosevelt Hospital, New York
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ARTIST'S STATEMENT

For much of twenty-five years my paintings have posited a structure of difference. During the 1980s, my work brought together four-panels juxtaposing radically different orders of color and structure. Currently in diptych to announce that this physical difference will be realized also as formal difference, one panel presents the modern commonplace of red, yellow and blue even as the other panel treats this conventional palette of formalism to operations—being translated, rotated, inverted, whited out. Some works which feature a slipping passage or a condensing of the grid, indicate a directed reading of the picture from left to right; others do not, and so choosing to read from left to right or from right to left is a matter of cultural proclivity.

Recent projects also include paintings whose structure of difference presents two competing yellows, two competing reds and two competing blues, to ask the question: which is the true one (the relative rather than the absolute condition of norms is thereby revealed). Another project, initiated before going to Poland to create collaborative drawings with another artist (thanks to a grant to encourage cultural reciprocity by the Trust for Mutual Understanding) concerns composing works whose difference in structure is that between a red, yellow, and blue passage confronting a passage in black and white—a dramatic difference if there ever one, given that, the two-color systems hold their ground against three-color systems and do not readily submit to the other.

Incommensurate logics brought into equilibrium are of great interest to me, in part to further the concerns of modern abstraction by opening the givens of modernism to post-structuralist investigations. Still more recently and derived from this is the series *Indecidability of the Sign: Frame*, which foregrounds the device of diagrammatic stratification of modernist structuralist elements, now rendered as functional fictions. And now *Blueprint* puts painting's gessoed surface, its folded color,

calligraphy and the grid that supposedly rationalizes the structural fold all on the same footing, through writing, the deconstructive discourse.

MARJORIE WELISH PAINTING Studio: EFA Studio Center 323 West 39th Street, New York

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