

SILAS VON MORISSE gallery



MARJORIE WELISH

(American, lives and works in New York City)

Painter and art critic, received her first solo show thanks to Laurie Anderson, then curator of the Whitney Museum Art Resources Center; Welish has exhibited most recently in New York, Paris, Vienna, and Cambridge, England. She received many grants and fellowships, including: Adolph and Esther Gottlieb Foundation, Elizabeth Foundation for the Arts, The Fifth Floor Foundation, Guggenheim Foundation Fellowship, Pollock-Krasner Foundation, and Trust for Mutual Understanding (supporting an exchange between the International Studio Program, New York and the Artists' Museum, Łódź, Poland). In 2006, she received a Fulbright Senior Specialist Fellowship to teach at the University of Frankfurt, where she also worked on a limited-edition constructed art book, *Oaths? Questions?* in collaboration with James Siena, published by Granary Books in 2009 (in the collections of the Beinecke Library at Yale, Columbia University, Getty Museum, and The Metropolitan Museum of Art); in 2010 with a Fulbright, she was at Edinburgh College of Art. Writing on her work may be found in *Of the Diagram: The Work of Marjorie Welish* (Slought Foundation) compiles papers given at a conference on April 5, 2002, at the University of Pennsylvania. Welish's book of art criticism is *Signifying Art: Essays on Art after 1960* (Cambridge University Press). Marjorie Welish is on the Board of the International Studio and Curatorial Program (ISCP), and on the Advisory Board of Satellite Berlin, which also sponsors "*Paper Architecture: Urbanism*" (a collaborative project with Olivier Gourvil and urbanist Muriel Pagès). Her art is represented by Emanuel von Baeyer, London; Silas von Morisse Gallery, Brooklyn, New York; Aaron Galleries, Chicago.

BIOGRAPHY

1944 Born in 1944
Lives and works in New York City

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.
1995 International Studio Program, NY
1993 Elizabeth Foundation for the Arts
1990 Triangle Artists Workshop, Pine Plains, NY

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SELECTED SOLO AND TWO-PERSON EXHIBITIONS

- 2013-14 Marjorie Welish and Florian Hecker, Inverleith House, Edinburgh
2011 Marjorie Welish, Denison University Museum, Granville, OH
2008 Marjorie Welish, Bjorn Ressle, New York
2007 Marjorie Welish, Aaron Galleries, Chicago, IL
2006 Marjorie Welish, Baumgartner Gallery, New York
2005 Marjorie Welish, Slought Projects, Philadelphia (iPaper Architecture/ Architecture de Papier,↑ with Olivier Gourvil, Brochure essay by Joseph Masheck
2001 Marjorie Welish and Peter Downsbrough, Baumgartner Gallery, New York
1992 Marjorie Welish, University of Massachusetts, Amherst Catalogue essay by Pat McCoy
1997 Marjorie Welish, Donahue/Sosinski Art, New York, November-December 1997
Marjorie Welish, Ben Shahn Galleries, William Paterson College, Wayne, NJ Catalogue essay by Naomi Spector
1996 Marjorie Welish, Woodland Pattern Gallery, Milwaukee (works on paper), March-April, 1996
1995 Marjorie Welish, E. M. Donahue Gallery, New York, Catalogue essay by Elaine King
1993 Marjorie Welish, E. M. Donahue Gallery, New York, Catalogue essay by William S. Wilson
1984 Marjorie Welish, Edward Thorp Gallery, New York
1981 Marjorie Welish, P. S. 1, Long Island City, New York, May 1981
1976 Marjorie Welish, Noho Gallery, New York
1975 Marjorie Welish, Whitney Museum Art Resources Center, New York, Organized by Laurie Anderson

SELECTED GROUP EXHIBITIONS

- 2009 Book a Table, limited-edition artists' books and coffee tables, Rocket Gallery, London, 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
2008 Catalogue; [curatorial statements by participating artists]
Conceptual and concrete works, Gesellschaft fur Kunst und Gestaltung, Bonn Curators: Dr. Susannah Cremer- Bermbach and Dr. Christoph Dahlhausen
2007 *Art by writers*, Anita Shapolsky, New York (traveling), catalogue essay by Joseph McElroy
Image Works, Word Works, (with Norma Cole and Tom Raworth; also TNWK) Miami University, Oxford, Ohio
Works on Paper (invitational), Weatherspoon Art Museum, University of North Carolina
2002 *Transcendent & Unrepentant*, Rosenwald-Wolf Gallery, the University of the Arts.
Organized by Sid Sachs
Structures, Workspace (traveling, expanded), to Payne Gallery, Moravian College, Pennsylvania, (November 8-January 6, 2002), and Palmer Gallery, Vassar College (Jan 13-Feb 6, 2002). Organized by Linda Francis and Marjorie Welish
Solitary Pursuits, Elizabeth Foundation Studio Center, April 3-23, 2001. Organized by Iskra Fidantcheva

SILAS VON MORISSE gallery

- 1999 *Marking*, Center Arts, Tucson, Arizona, October-November 1999. Organized by Elaine King
- 1997 *After the Fall: Aspects of Abstract Painting*, Snug Harbor Cultural Center, Staten Island, New York, April-June. 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
- 1995 *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
- 1994 Pratt Institute, Brooklyn, New York, December 1994
- 1993 *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
- 1992 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
- 1991 *New Generations: New York*, Carnegie-Mellon University Gallery, Pittsburgh, May-June 1991. Organized by Elaine King
- 1989 Pratt Institute, Brooklyn, New York, October 1989
- 1988 *Literary Vision*, Jack Tilton Gallery, New York, November 1988, Catalogue; reviews
- 1987 BACA Downtown, Brooklyn, New York, September 1987
- 1983 A. I. R. Invitational, New York, December 1983
- 1982 A. I. R. Invitational, New York, December 1982
William Paterson College, Wayne, N. J., September-October 1982
- 1979 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.
- 1978 *Arte Fiera 78*, Bologna, June 1978
112 Workshop, New York, January 1978

COLLECTIONS

PRIVATE

David Alexander

William Anthony

SILAS VON MORISSE gallery

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
Best Foods Corporation
Progressive Corporation

LIMITED-EDITION BOOKS/ARTIST MULTIPLE/ SPECIAL PROJECTS

- 2009 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
- 2011 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
- 201 Conference/ exhibition at Cambridge University, curated by Jean Khalifa, September 13-
14, 2013
- 2007 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
- 1992 BoÖte † malices, Stellar Graphics, Paris, Autumn 1992

STATEMENTS/IMAGES

- 2010 The Studio Reader (eds. Mary Jane Jacob and Michelle Grabner) University of Chicago,
Art, statement and reprinted essays by Welish. 2010
- 1999 Juste_une_Image [website], as of November 1999
- 1997 Tableau: territoires actuels (Ecole des Beaux-Arts de Valence and
Le Quartier [art center], Quimper), 1997.
- 1992 "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

SELECTED ART WRITING

- 2009 Writing for Art Monthly [U.K.] for Bomb magazine, and The New York Observer from July-
December 2009
- 1999 Signifying Art: Essays on Art After 1960 (Cambridge University Press, 1999)
- 1989 Donald Judd, Ad Reinhardt, Encyclopedia of Aesthetics (Oxford University Press, 1998)
Contratemplates, 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

- 2011- Brooklyn College, Brooklyn, N.Y. 2011--
- 2007 Johann Wolfgang Goethe University, (Fulbright), Spring 2007; Edinburgh College of Art,
(Fulbright), Spring 2010
- 2005 Cambridge University [U.K.] Spring 2005
- 1990- 10 Pratt Institute, Brooklyn, Spring 1990-2010

- 1990 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

SELECTED LECTURES AND ART PRESENTATIONS

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

REVIEWS AND NOTICES

- 2008 Art News, July 2008, by Lilly Wei
Bomb Magazine (First Proof), Summer 2008
www.haberarts.com/myintro.htm "Diagrams of Disorder," May 22, 2008
New York Sun, May 15, 2008, by Jennifer Riley
- 2006 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
- 2002 Art in America, May 2002, by Edward Leffingwell
Art News, April 2002, by Lilly Wei
New York Observer, January 7, 2002, by Mario Naves

SILAS VON MORISSE gallery

- Village Voice (listing), January 1, 2002
The New York Times, December 28, 2002, by Ken Johnson
- 200 The New York Times, August 3, 2001, by Ken Johnson
- 1998 Cover, June 1998, by Robert Mahoney
- 1997 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
- 1996 Milwaukee Journal Sentinel, April 7, 1996, by James Auer
- 1995 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
- 1993 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
- 1992 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)
- 198 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

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

CONFERENCE/LECTURES BY OTHERS

- 2002 (day-long conference), "Marjorie Welish," 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 Zummer, and Aaron Levy.
Responses: Kenneth Baker, Deborah Gans, Matthew Jelacic, Frances Richards, Olivier Gourvil, Carla Harryman, Chris Tysh, and Ronald Janssen. Web retrospective.
- 1994 Pat McCoy, Moore College of Art, Philadelphia, November 1994
Madeleine Hatz, Sweden, January 1994
- 1993 Martha Keller, Rhode Island School of Design, Providence, November 1993
David Carrier, Ottawa, August 1993
Katherine Carter, United States (traveling), 1993
- 1992 Pat McCoy, Allentown (Pennsylvania) Art Museum, November 1992

SILAS VON MORISSE gallery

- Bruno Rousselot, France, November 1992
1991 Pat McCoy, Allentown (Pennsylvania) Art Museum, December 1991

OTHER

- 2011 Chicago Review (cover) Fall 2011
2009 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
2006 Invitational sponsored by NYAGV [New York Against Gun Violence], Autumn 2006
2001 Burning Deck Anniversary, Providence Rhode Island, March 2001
2000 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.
1996 Painting reproduced in Reproduktion von Profilen, by Rosmarie Waldrop (Berlin: D. A. A. D., 1996)
1995 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)
1994 Invitational auction for Cleveland Center for Contemporary Art, May 1994
1993 Invitational sponsored by the Foundation for Contemporary Performance Arts Inc. (Leo Castelli Gallery), New York, December
1992 Invitational benefit for Clayworks, Stark Gallery, New York, June 1992
1990 Paintings reproduced on jacket of The Opposite of Letting the Mind Wander, by Keith Waldrop (Providence, R. I.: Lost Roads, 1990)