



2025



Liffeyetta II
23" x 22," (56 x 58 cm),
acrylic on linen,
2008

Marthe Keller
Exhibitions

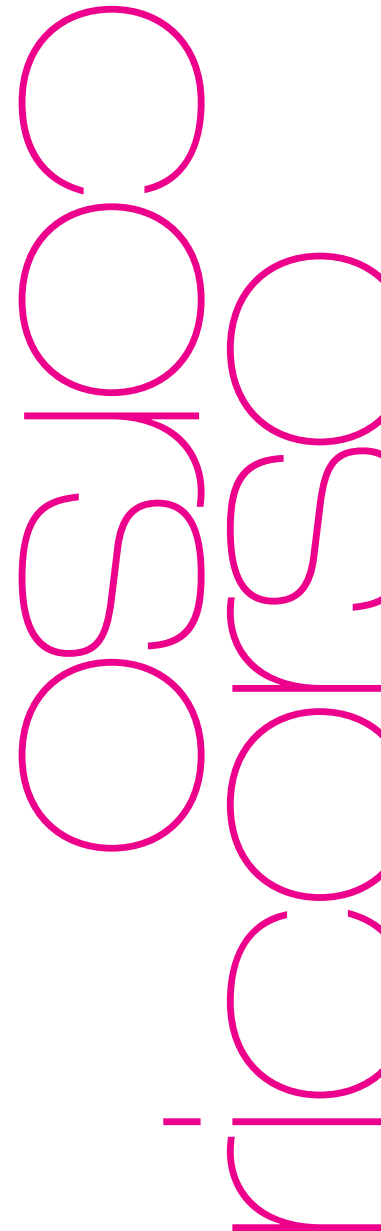
June 2008
Corso Ricorso I
Galleria Miralli, Palazzo Chigi
Viterbo, Italy
Agnese Miralli, curator
www.galleramiralli.com

Corso Ricorso II
Studio Fontaine,
Viterbo, Italy
Sabina Scapin, curator
fontaine@email.it

May 2009
Corso Ricorso III
St Stephens Cultural Center Foundation
Rome, Italy
Agnès Martin, curator
www.culturalcenter.ststephens-rome.com

July 2009
Corso Ricorso IV
GB Kunst, Galerie Palais Walderdorf,
Trier, Germany
Bodo Korsig, curator
www.gb-kunst.de

Essays by
Elisabetta Longari
and Lilly Wei



ACKNOWLEDGEMENTS

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www.keller.com/marthe

Metellus III
49" x 55", (124 x 140 cm),
acrylic and metallic
pigments on linen,
2007,
(installation
Studio Fontaine,
2008)





**FINNEGAN'S WAKE AND OTHER CORROBORATIONS AND CORRESPONDENCES:
TEN YEARS OF WORK BY MARTHE KELLER**

BY LILLY WEI

Marthe Keller's large tarps, flat against the wall, grommets visible, channeled by strokes and spills of paint that course down the surface like slow rivulets of colored rain, cite the phenomenological in a straightforward manner, noumenologically stripped. Although Greenbergian formalist legacies inevitably shape the back story of these handsome, luminous paintings, they are not iterations of high or late modernist orthodoxies, insistent upon a theory of pure visuality. Keller pointedly disavows any relationship to iconic modernist images, such as Barnett Newman's "zips," or Daniel Buren and Sean Scully's stripes. She allies her work, instead, with Gerhard Richter's less adamant abstractions and their multiple inferences. Basing her project on material happenstance and a reification of process, her point of departure is similar, in some respects, to Robert Ryman's paradigmatic investigation of the constituent parts of a painting.

Keller, who is devoted to her medium, has asked herself, as have many contemporary painters: what can still be painted in the 21st century? One of her answers is to make the means of painting her subject. While appearing objective, it is nonetheless interpretive in execution since the means of making a painting was her specific means, what she focuses on. Keller, for instance, with inspired nonchalance—which may be another approach to obsession--often re-cycles what's at hand, like shower curtains, bed sheets, remnants of fabric or other materials left over from previous projects. She also uses

Orangione
12.5' x 13', (381 x 396 cm),
acrylic on canvas tarp,
(installation Palazzo Chigi,
Galleria Mirali, 2008)
2000

Lilly Wei is a New York-based independent curator, essayist and critic who writes for Art in America and is a contributing editor at ARTnews and Art Asia Pacific.



cheap commercial brushes, although there is a specific kind she likes, found in Italy, that she buys in quantity. As part of her improvised arsenal, Keller cobbles together ingenious painting implements, some from chalk holders originally meant to draw the bars for scoring music on a blackboard. To these, she attaches brushes, inserting them in place of the chalk, varying number and thickness. Then she loads them with paint and strokes them down and/or across the support in a repetitive, more or less mechanical manner, making bands or grids that are both modernist quotes and simply the results of process. Notably, however, it is a process that still emphasizes the hand-made as integral to painting, with all its irregularities, its personalized wobble. Although methodologically objective, the subjective expression of the hand is everywhere evident. Chance is embraced with its fluctuations in application, resulting in unpredictable drips, overlaps and densities. Other methods she employs include painting one surface, such as vinyl, then imprinting on another, as if making a monotype or a series of prints which she can then further work. Consequently, while neutral in concept, in actuality the shimmering bands of complex, subtly modulated colors and evocative juxtapositions of studio detritus conjure up more elusive and poetic associations.

Keller, in a longstanding practice that underscores the felicities of chance, dips into James Joyce's *Finnegan's Wake*—one series is called *Pre-A.L.P. (Anna Livia*

Plurabelle)—to retrieve words and phrases from its linguistically rich, meandering stream of consciousness to title her works. This non-binding, inferential, extra-curricular narrative of sorts adds yet another level of meaning, another reverberative layer to the mix.

In this selection of key works from more or less the past decade, a range of Keller's experimentations with mixed media and hybridized forms are presented. There are wall-sized acrylic paintings that pay homage to the scale of the modernists and minimalists and, not incidentally, to the Renaissance frescoes that she has been looking at since she was a child, living in Italy. Then there are the more intimate works on canvas, linen, vellum and more contemporary materials such as foam core and rubber, held together by tape, stitching and glue, with a nod to *arte povera* and the ephemeral. Keller is comfortable in many formats and dimensions but she is most in her element with the large surfaces that allow the space to be discursive, to extend the process and increase the sense of duration.

Over the trajectory of her career, Keller has pushed against the boundaries of what constitutes a painting, creating works that act as a dialectic between the historical and the present. Spontaneously constructed, dynamic in procedure, they offer a transparent, reversible site on which to discuss the nature of art and artifice, embodied, significantly, in an uncertain, subjective beauty that is the beauty of our times.

...of the stuttering hand III
78" x 65", (196 x 165 cm),
acrylic on canvas,
vinyl, stitching, tape, grom-
mets, netting
2004



CORSO/RICORSO

ELISABETTA LONGARI

A PROPOSITO DELLE RECENTI PITTURE DI MARTHE KELLER

Il titolo della mostra è apertamente vichiano , ma non ne parleremo subito. Non per contraddire, e rifiutarci di seguire le indicazioni fornite dall'autrice che, attraverso i titoli dei quadri, propone di affrontare la lettura delle sue pitture recenti in relazione a *Finnegans Wake* di Joyce, ma semplicemente, prima ancora di compiere quelle doverose osservazioni, mi preme mettere a fuoco un'idea che si presenta, oscura e con forte insistenza, ogni volta che guardo in questi anni il lavoro di Marthe Keller. Nei suoi dipinti percepisco la presenza di un legame con una pellicola cinematografica di Peter Greenaway dal titolo *Vertical Features Remake* (1978); e ciò accade non solo perché è facile riconoscere una comune vocazione a “registrare” gli elementi verticali e a comporli in una sorta di catalogo, ma è soprattutto in seguito all'individuazione di un meccanismo profondo su cui si basano le operazioni di entrambi gli autori, riassumibile in una particolare attenzione fenomenologica alla concretezza (e alla convenzionalità) del linguaggio e alla sua declinazione. Vedo un'unica appariscente differenza, com'è ovvio che sia: i segni che il regista inglese preleva, colleziona e organizza in vari modi nel suo film sono presi da spezzoni di pellicole girate alla ricerca di elementi verticali nella natura, nel paesaggio, mentre i segni lasciati da Marthe, su una grande varietà di supporti e con diverse tecniche, che prevedono l'uso del pennello come quello dell'impronta, appartengono soltanto alla pittura, e derivano dal suo proprio habitat : l'atelier. Da quella

...of the stuttering hand I
78" x 66", (196 x 165 cm),
acrylic on canvas,
foam rubber, vinyl, stitching,
tape, grommets,
(installation Palazzo Chigi,
Galleria Mirali, 2008)
2004

Elisabetta Longari (1957) vive e lavora a Milano dove insegna Storia dell'Arte Contemporanea all'Accademia di Brera. Ha pubblicato per diverse case editrici testi su numerosi artisti tra cui de Chirico, Sironi, Scanavino, Gaul, Goldberg, Barrias, Xerra, ecc. Collabora ad alcune testate specialistiche.

sorta di deposito/wunderkammer che è generalmente lo studio dei pittori, e cui non fa eccezione il caso di Marthe, passano a essere appesi in verticale a parete, entrando a pieno titolo e spesso con il ruolo di protagonisti delle opere, componenti che potrebbero essere comodamente etichettabili come detriti, in quanto consistono sia in scarti di altri lavori, sia in materiali che, dopo essere magari rimasti per un certo periodo come addormentati in disparte, improvvisamente, quasi per “miracolo”, sono apparsi come elementi attivi, pronti per collaborare alla nascita di un’opera.

Il corpo del linguaggio, la processualità, il tempo, il ritmo, la struttura liberata, che non soggiace a un ordine ferreo di matrice geometrica, e il caso (caos) controllato sono punti nevralgici della pittura di Marthe Keller. Ognuno di questi nodi richiederebbe di essere affrontato con ben altro respiro che non quello possibile qui, dove invece si deve provare a dire in breve.

Veniamo quindi al riferimento joyciano, a Finnegans Wake. Se il titolo è una sorta di “colore mentale”, come sosteneva a ragione Duchamp, che “vernice”, che lente, che velo interpone fra le opere e la nostra percezione di esse il riferimento all’ultimo complesso libro di Joyce?

Prima di tutto probabilmente indica la dedizione alla forma infinita del Work in Progress, e quindi funziona apertamente come un ulteriore rafforzativo nella direzione che obbliga a considerare la pittura di Marthe come frutto di un’operazione condotta sul piano

squisitamente linguistico. Forse suggerisce anche che il flusso , la ciclicità vichiana, confermata anche dal titolo dell’esposizione, e il sincretismo di una pluralità di significati partecipano ampiamente al banchetto.

Perché, per parlare d’arte, ho usato un termine che, come banchetto, riporta immediatamente al cibo? È presto detto: poiché è evidente che non si può tacere della componente sensuale del corpo di questa pittura, che, attraverso un gioco ambiguo tra occultamento e rivelazione, manifesta la sua perturbante natura, in bilico tra affermazione e cancellazione, regola ed emozione.

Fioriscono qua e là sulle superfici lacune, macchie e muffe a intaccare l’integrità “ideale” del risultato pittorico: quella che abbiamo sotto gli occhi è una pittura profondamente “imperfetta”, umana, troppo umana, per dirlo con Nietzsche; fortemente compromessa e implicata con la vita, nonostante non racconti direttamente aneddoti, fatti, storie. Essa intrattiene piuttosto con l’occhio una specie di lezione di morfologia del linguaggio, calato appunto nella sua realtà fattiva, applicativa, nella sua pluralità/singularità, nella sua relatività smagliante, nella sua vitalità “caso per caso”. L’opera di Marthe costituisce una sorta di manuale delle possibilità del linguaggio pittorico, un catalogo di proposte mai definitive, raggiunte a partire da una premessa implicita, la cui formulazione approssimativa potrebbe suonare come “essendo dati: la linea, la superficie e la mano, il corpo, lo spazio reale di chi dipinge”, come elementi basilari, scarni ed equidistanti da ogni riferimento naturalistico come da ogni algida proposizione.

From left to right, studios in:
Amagansett, Long Island
Lime Rock, Connecticut
Otranto, Italy



From left to right, studios in:
Amagansett, Long Island
Otranto, Italy
West Street, New York



ANTI-WORKING NOTES

MARTHE KELLER

DESIST– desiStance, uproot the stance.

MISS-MASTER the Great Artwork with pratfalls and hiccups!

PAINTING MACHINES repeat Strokes — NOT stripes!

THE STROKE is liquid– the stripe is hard-edged, no body language.

OPENING SPACES– Life force, first words, beating, breathing.

VERTICAL STROKES = slits (). Spaces open their desire.

DUMB REPRODUCTION– One painting wetly kisses another and leaves its trace.

FOUND– Leftover imprints everywhere, Blots on canvas, vinyl, linen, acetate, net.

LOOSE ASSEMBLY– Hung, taped, sewed, grommited.

SNEAK PEEK– Peek between the layers to displace traditional painted space.

SIDE by SIDE– The stretched pictorial plays beside the un-stretched strata.

CHANCE– Rely on accident and surprise.

TITLES– add another color M. Duchamp

FINNEGAN'S WAKE is neverending, musical, sexy– perfect qualities for painting.

MINE THE WAKE for painting titles as if throwing the I Ching.

THE WAKE is DESISTANT as painting must be!



Perilene pudden padded,
59" x 58", (150 x 148 cm),
acrylic on canvas,
2001



CORSO/RICORSO

ELISABETTA LONGARI

ON THE RECENT PAINTINGS OF MARTHE KELLER

The title, Corso/Ricorso is overtly Vicoesque, but we won't focus on that quite yet; not because I wish to prevent us from following, the signs the artist herself has provided us—indeed, in the paintings' titles she suggests we might read her most recent works as they relate to James Joyce's *Finnegans Wake*—but simply because, before moving on to such key observations, I must focus on and clarify an obscure yet insistent idea that surfaces each time, over the years, that I have looked at the works of Marthe Keller. In her paintings I perceive a certain connection with one of Peter Greenaway's films, titled *Vertical Features Remake* (1978); this occurs not only because it's rather easy to recognize a common calling both artists have to “record” vertical elements and compose them into a sort of catalogue, but above all this is the result of the detection of the deep mechanism upon which both artists' works are based—a mechanism that can perhaps best be summarized as a particular phenomenological attention to the concreteness of language and its declension. I see one sole, highly evident difference, obvious as it may be: the signs that the British director samples, collects, and organizes in various ways in his films are taken from clips of filmstrips shot in search of vertical elements in nature, in landscape, while the marks Marthe leaves, on a broad variety of supports and with various techniques—approaches that use both brushstroke and im-

...of the Stuttering Hand V
70" x 57.5", (178 x 145 cm),
acrylic vinyl, acetate, canvas,
linen, grommets, tape and
stitching, 2007

Elisabetta Longari (1957) is a curator who lives and works in Milan where she teaches Contemporary Art History at the Brera Accademy. She has published numerous essays and articles on many artists among them, De Chirico, Sironi, Scanavino, Gaul, Goldberg, Barrias and Xerra. Longari is a contributor to several art publications including *Flash Art* and *Juliette*.

Installation
Galleria Miralli,
Palazzo Chigi,
Viterbo, Italy
2008

print—are the exclusive domain of painting, and stem from painting’s unique habitat: the atelier. These works come from that warehouse, a storeroom of sorts, the wunderkammer that painters’ studios generally appear to be; Marthe’s studio is no exception, and in it various components are hung vertically on the wall, fully entering into the works, and even becoming protagonists—components that one might deem detritus, inasmuch as they include both the scraps of other works and materials that, often only after passing a certain amount of time hibernating in the wings, suddenly, as if by a miracle, they appear anew as active elements, ready to take part in the creation of a new work of art.

The corpus of language, process, time, rhythm, freed structure, subject to no iron-fisted geometric order of any sort, and controlled chance/chaos are the key points of Marthe Keller’s painting. Each of these nodes would best be approached at length, were we to have more space than available here; nevertheless, we can attempt a concise consideration of Keller’s recent work.

Let’s return, then, to that Joycean reference, to *Finnegans Wake*. If a work’s title is a “mental color,” a tint of sorts, as Duchamp rightly maintained, then what sort of “varnish,” what lens, what veil does this reference to Joyce’s final and highly complex book interpose between these works and our perception of them?

Before all else, it likely indicates a certain dedication to the unfinished form of a work in progress, and therefore openly functions as yet another reinforcement of the idea that Marthe’s painting is the fruit of an operation carried out on an exquisitely linguistic plane. Perhaps it suggests as well that the ideas of ebb and flow, a Vicoesque cyclicity (further confirmed by the exhibition’s own title), and the syncretism of a plurality of meanings also partake of this rich banquet.

But why, you might ask, do I use a term like banquet—a term that immediately calls food to mind? That’s easily answered: clearly, you cannot not mention the sensual component of this body of work, which—through an ambiguous game played out between concealment and revelation—manifests its perturbing nature, a nature hovering between affirmation and cancellation, assertion and erasure, organized rule and emotion.





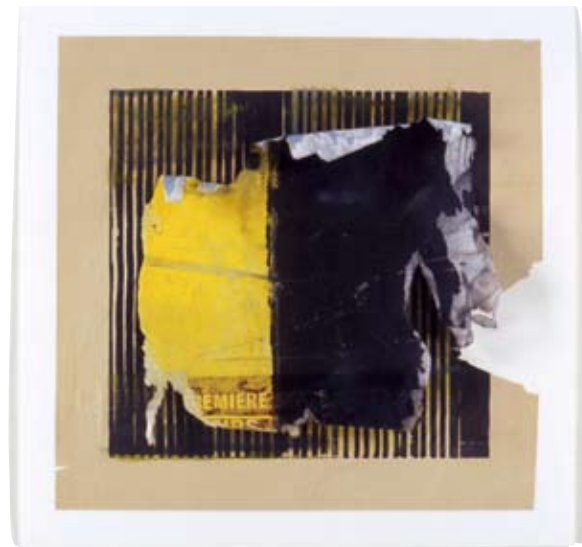
Here and there lacunæ, stains, and spots of mold seem to surface, as if to undermine the “ideal” integrity of the pictorial result. The type of painting we have before our eyes is a profoundly “imperfect” painting, a painting that is human—or, to use Nietzsche’s words, all too human: it is highly compromised by and intertwined with life, despite the fact that it doesn’t directly recount any anecdotes, events, facts, stories or histories. It instead deals with the eye, and speaks at length on the morphology of language, which has waned precisely in its effective, applied reality, in its plurality/singularity, in its dazzling relativity, in its “case-by-case” vitality. Marthe’s opus constitutes a veritable manual of possibilities of pictorial language, a catalogue of offerings that are anything but definitive, offerings arrived at by beginning with an implicit premise whose approximate formulation might sound something like: “givens: line and surface, and the hand, body, and real space of the painter” as basic elements, sober and quite far from all naturalistic referents and all ice-cold propositions.



Slitting and clicking
(opposite page)
59" x 57", (150 x 147 cm),
acrylic on canvas,
1998

Re-ply IX
(far left)
28 x 29, (74 x 74cm),
acrylic and acetate collage
on paper, 2002

Re-ply VIII
(left)
29 x 29, (74 x 74 cm),
acrylic and acetate collage
on paper, 2002



Re-Ply Recount! 1
(upper left) ink and
found paper collage,
24 x 25", (62 x 64 cm)
2008

Re-Ply Recount! 2
(above) 30 x 30", (76 x 76 cm),
ink on acetate, acrylic on paper,
2008

Re-Ply Recount! 3
(left) 30 x 40", (76 x 102 cm),
foam rubber, acetate, acrylic,
newsprint on paper,
2008



Re-Ply Recount! 4
(left) 32 x 25", (102 x 64 cm),
ink, oil, acrylic, tape, acetate,
on canvas,
2008

Re-Ply Recount! 5
(above) 30" x 35", (76 x 89 cm),
acrylic, vinyl, ink, paper
2008

Re-Ply Recount! 6
(right) 30 x 28", (76 x 70 cm),
ink, paint, paper,
2007



**FINNEGAN'S WAKE ED ALTRE CONFERME E CORRISPONDENZE:
DIECI ANNI NELL'OPERA DI MARTHE KELLER**

BY LILLY WEI

Le ampie tele di Marthe Keller, messe contro il muro, occhielli a vista, attraversate da pennellate e sgocciolature di colore che scorrono lungo la superficie come lenti rivoletti di pioggia colorata, richiamano in modo diretto la fenomenologia del noùmen denudata. Sebbene le eredità formaliste di Greenberg formino inevitabilmente l'antefatto di questi dipinti belli e pieni di luce, essi non sono reiterazioni di ortodossie tardo o alto moderniste, basate su una teoria di pura visualità. Marthe Keller sconfessa apertamente ogni relazione con le iconiche immagini moderniste, come gli "zip" di Barnett Newman o le strisce di Daniel Buren e Sean Scully. Lei associa piuttosto il suo lavoro alle meno categoriche astrazioni di Gerhard Richter e alle loro implicazioni multiple. Preferendo basare il proprio lavoro su coincidenze materiali e sulla reificazione del procedimento espressivo, il suo punto di partenza è simile in alcuni aspetti alle paradigmatiche indagini di Robert Ryman sulle parti costitutive di un dipinto.

Keller, fedele al suo mezzo espressivo, si è chiesta, come tanti pittori contemporanei: «Cosa si può ancora dipingere nel XXI secolo?» Una delle risposte consiste nel rendere soggetto il mezzo espressivo del dipinto. Sebbene appaia obiettivo, esso è comunque un'interpretazione nell'atto dell'esecuzione, poiché il mezzo per la creazione del dipinto era il suo mezzo espressivo specifico, quello sul quale lei si concentra. Marthe Keller, per esempio, con noncuranza ispirata —che può essere un diverso approccio all'ossessione— spesso ricicla quello che ha a portata di mano, come tende da doccia,

Lilly Wei è una curatrice indipendente che lavora a New York. Saggista e critica d'arte per Art in America, e "contributing editor" per ARTnews e Art Asia Pacific.

Colter's Camaro
59 x 58", (150 x 147.4 cm),
metallic pigments
and acrylic on canvas,
1998



lenzuola, scampoli di stoffa o di altri materiali avanzati da opere precedenti. Lei usa pure pennelli a basso costo, di qualità commerciale, sebbene vi sia un tipo particolare che le piace particolarmente e che si vende in Italia, da dove lei lo acquista in grandi quantità. Come parte del suo improvvisato arsenale, Marthe Keller mette insieme degli ingegnosi strumenti da pittura, alcuni prodotti utilizzando dei porta-gessetti utilizzati originariamente per disegnare le righe del pentagramma su una lavagna. A questi Marthe Keller attacca i pennelli, inserendoli, in numero e spessore variabili, al posto dei gessetti. Poi li intinge nel colore e li passa su e giù e/o a destra e sinistra sul supporto dell'opera in modo ripetitivo, più o meno meccanico, producendo delle bande o delle griglie che sono al tempo stesso citazioni moderniste e semplice risultato di un procedimento espressivo. In ogni caso si tratta di un procedimento espressivo che più di tutto enfatizza il "fatto-a-mano" come elemento integrante della pittura, con tutte le sue irregolarità e le sue personali oscillazioni. Sebbene metodologicamente obiettiva, l'espressione soggettiva della mano è sempre chiara. Il caso viene accettato con le sue fluttuazioni nel momento dell'applicazione, fluttuazioni che producono imprevedibili sgocciolature, sovrapposizioni e densità. Alcuni degli altri metodi che lei adotta sono la pittura su una superficie, come ad esempio il vinile, e poi la stampa su un altro, come se creasse un monotipo o una serie di stampe sulle quali può poi effettuare altri interventi. Si capisce bene quindi che le bande luccicanti di colori complessi e sottilmente modulati, che evocano avanzi di studio, sebbene siano un concetto neutro di per sé, in realtà evocano delle associazioni ben più poetiche e sfuggenti.

Marthe Keller, in una pratica di lunga data che sottolinea la felicità della casualità, si immerge ne *Finnegan's Wake*—una serie si intitola Pre-A.L.P. (Anna Livia Plurabelle)—per recuperare parole e frasi dal suo serpeggiante e linguisticamente ricco flusso di coscienza, per intitolare le sue opere. Questa sorta di narrativa extracurricolare, non vincolante e deduttiva, aggiunge alla miscela un altro livello di significato, un altro strato di risonanza.

In questa selezione di opere chiave, prodotte nel decennio scorso, anno più, anno meno, si presenta una gamma di sperimentazioni di Marthe Keller con vari supporti e forme ibride. Vi sono dipinti in acrilico di grandi dimensioni che rendono omaggio alle

proporzioni dei modernisti e dei minimalisti e, non casualmente, anche agli affreschi rinascimentali che lei ha osservato fin da quando era bambina e viveva in Italia. Poi ci sono le opere più intime su tela, lino, pergamena e materiali più contemporanei come la gomma e il cartone espanso tenuti insieme da nastro adesivo, colla e cuciture, con una strizzatina d'occhi all'arte povera ed all'effimero. Marthe Keller è a suo agio in molti formati e dimensioni, ma è nel suo elemento naturale soprattutto sulle grandi superfici che permettono allo spazio di diventare discorsivo, consentono di estendere il procedimento espressivo e di aumentare il senso della durata.

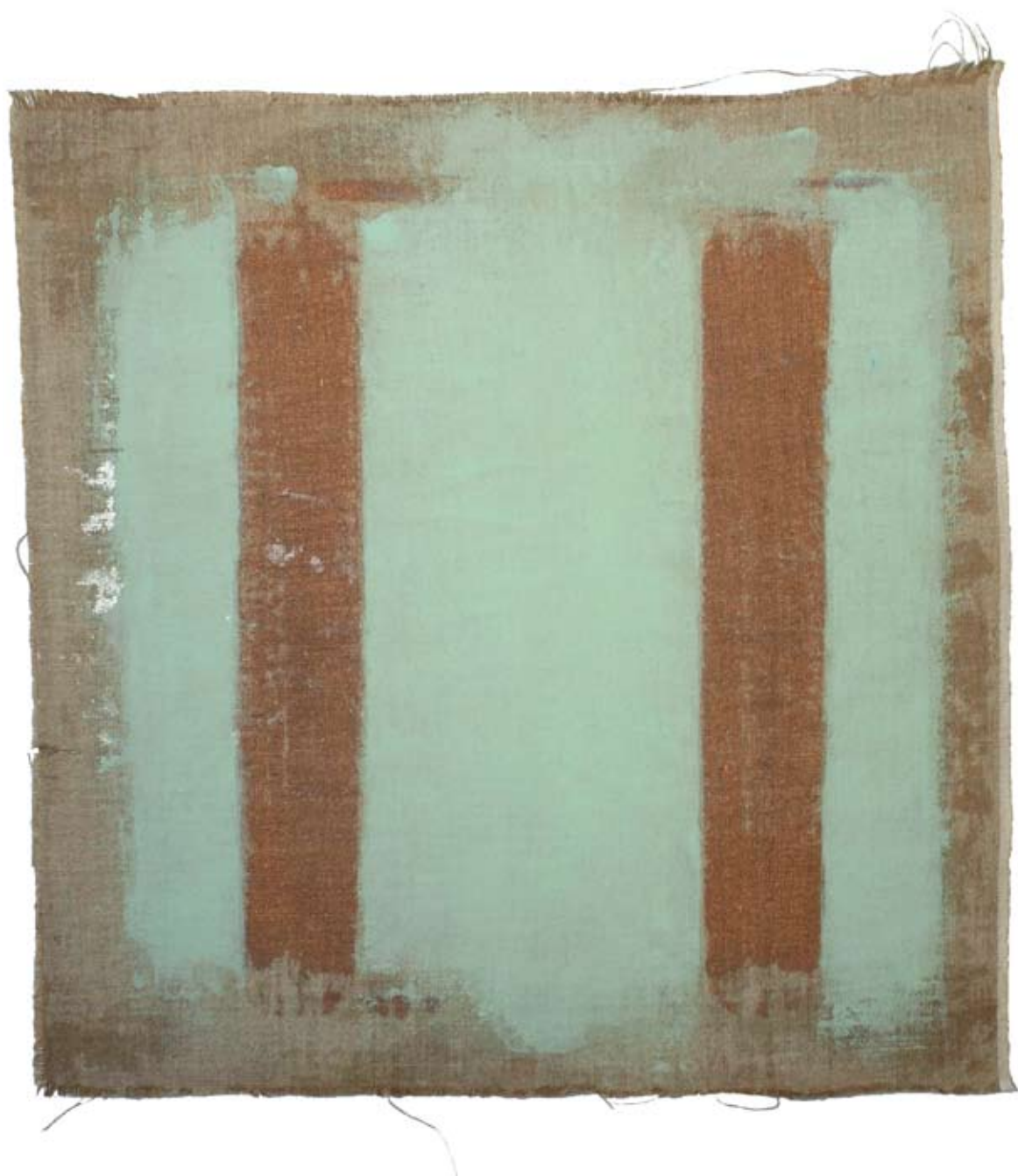
Nel corso della sua carriera, Marthe Keller ha allargato i confini di quello che costituisce un dipinto, creando delle opere che agiscono in forma dialettica tra lo storico ed il presente. Costruite in modo spontaneo con una procedura dinamica, esse offrono un sito trasparente e reversibile nel quale discutere la natura dell'arte e l'artificio, incarnato in modo significativo in una bellezza incerta e soggettiva che è la bellezza del nostro tempo.



Zinc and ochre Whiskers,
17.5" x 14.5" + threads,
(44.5 x 36.8 cm),
acrylic and zinc
on treated canvas,
2008

Orange Whiskers
12.5 x 10.5" + threads,
(32 x 27 cm),
acrylic on linen,
2008

Archway to Lattice Stiffy
16" x 16", (40.6 x 40.6 cm),
acrylic on treated linen,
2006



**FINNEGAN'S WAKE ED ALTRE CONFERME E CORRISPONDENZE:
DIECI ANNI NELL'OPERA DI MARTHE KELLER**

LILLY WEI

Marthe Kellers große, flach an die Wand gehängte Planen mit ihren sichtbaren Metallösen, durchpflügt von Pinselzügen und Farbspritzern, die an der Oberfläche herabrinnen wie kleine Bäche farbigen Regens, berufen sich geradewegs auf das Phänomenologische, vom Noumenologischen befreit. Obwohl Greenbergs formalistisches Erbe zwangsläufig den Hintergrund dieser attraktiven, leuchtenden Gemälde bildet, sind sie keineswegs Wiederholungen spät-modernistischer, hartnäckig auf einer Theorie reiner Visualität bestehenden Orthodoxien. Keller bestreitet explizit jegliche Beziehung zu modernistischen Ikonen wie Barnett Newmans „zips“ oder Daniel Burens und Sean Scullys „stripes“. Stattdessen rückt sie ihre Arbeit in die Nähe von Gerhard Richters weniger rigiden Abstraktionen und ihren mannigfaltigen Deduktionen. Indem sie ihrem Werk den materiellen Zufall und die Vergegenständlichung des Arbeitsprozesses zu Grunde legt, ist ihr Ausgangspunkt in mancherlei Hinsicht vergleichbar mit Robert Rymans paradigmatischer Untersuchung der Bestandteile eines Gemäldes.

Keller, völlig ihrem Medium verschrieben, fragte sich wie so viele andere zeitgenössische Maler: Was kann im 21. Jahrhundert noch gemalt werden? Eine ihrer Antworten ist, die Malerei selbst zum Thema zu machen. Dies erscheint zwar objektiv, ist aber gleichwohl interpretativ in seiner Ausführung, da die Mittel zur Schaffung eines Gemäldes ihre ganz spezifischen Mittel waren, auf die sie sich konzentrierte. Mit inspirierter Nonchalance – die auch in eine Form von Obsession führen könnte – verwertet Keller beispielsweise,

Lilly Wei ist eine unabhängige Kuratorin, Essayistin und Kritikerin aus New York, die für Art in America schreibt und stellvertretende Redakteurin von ARTnews und Art Asia Pacific ist.

was gerade greifbar ist, wie Duschvorhänge, Bettlaken, Stoffreste und andere Überbleibsel aus vorangegangenen Projekten. Außerdem verwendet sie billige Gewerbecinzel, wenn sie auch eine bestimmte Sorte aus Italien bevorzugt, die sie in großen Mengen kauft. Ein Teil ihres improvisierten Arsenal besteht aus von Keller selbst zusammengebastelten ausgeklügelten Hilfsmitteln, Kreidehalterungen zum Beispiel, die ursprünglich zum Zeichnen von Notenlinien auf einer Wandtafel verwendet wurden. An diesen befestigt sie – statt Kreide – Pinsel von unterschiedlicher Anzahl und Dicke. Dann tränkt sie die Pinsel mit Farbe, streicht sie wiederholt und mehr oder weniger mechanisch senkrecht und/oder waagrecht über die Oberfläche und schafft so Bänder oder Raster, die sowohl modernistische Zitate als auch schlichtweg Resultate des Prozesses sind.

Vor allem aber ist es ein Prozess, der immer noch das Handgearbeitete als integralen Bestandteil der Malerei betont, mit all seinen dadurch bedingten Unregelmäßigkeiten und Abweichungen. Trotz der objektiven Methode ist der subjektive Ausdruck der Hand allgegenwärtig. Der Zufall mitsamt seiner Schwankungen wird beim Auftragen miteinbezogen, woraus sich unvorhersehbare Tropfen, Überlappungen und Dichten ergeben. Eine andere Methode, die sie verwendet, ist das Bemalen einer Oberfläche, zum Beispiel Vinyl, die sie dann auf eine andere druckt wie bei der Herstellung einer Monotypie oder einer Druckserie, und welche sie dann weiter bearbeiten kann.

Während sie von ihrer Konzeption her neutral erscheinen, beschwören die schimmernenden Bänder komplexer, subtil modulierter Farben und die sinnliche Gegenüberstellung von Ateliergegenständen eher schwer fassbare und poetische Assoziationen.

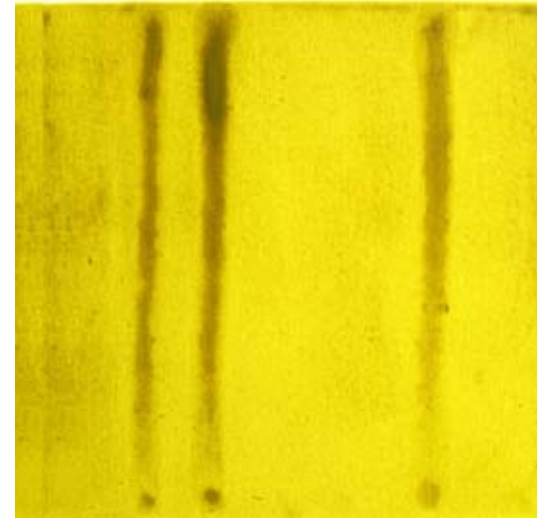
Einer alten Gewohnheit folgend, welche das Glück des Zufalls unterstreicht, wirft Keller einen Blick in James Joyce' Finnegan's Wake – eine Serie heißt Pre-A.L.P. (Anna Livia Plurabelle) –, um Worte und Sätze aus diesem linguistisch reichen, mäandrierenden Bewusstseinsstrom als Titel ihrer Kunstwerke aufzuspüren. Diese unverbindliche, fließende, außerplanmäßige Art von Erzählung fügt eine weitere Bedeutungsebene, eine weitere nachhallende Schicht hinzu.

In dieser Auswahl von Hauptwerken des letzten Jahrzehntes werden eine Reihe von

From Archway to Lattice 1
11.75 x 11.75", (30 x 30 cm),
acrylic on canvas,
2006

From Archway to Lattice 2
11.75 x 11.75", (30 x 30 cm),
acrylic on canvas,
2006

From Archway to Lattice 4
11.75 x 11.75", (30 x 30 cm),
acrylic on canvas,
2006



Kellers Experimenten mit verschiedenen Medien und hybriden Formen vorgestellt. Es sind wandfüllende Acrylgemälde, die der Größe der Modernisten, Minimalisten und – nicht zufällig – der Renaissance-Freskos huldigen, welche Keller seit ihrer Kindheit in Italien bewundert. Daneben gibt es die intimeren Gemälde auf Leinwand, Leinen, Velin und zeitgenössischen Materialien wie Schaum und Gummi, zusammengehalten von Klebeband, Nähten und Leim, mit einer Referenz zur *arte povera* und zur Kurzlebigkeit. Keller fühlt sich in vielen Formaten und Dimensionen wohl, ist aber vor allem auf großen Oberflächen in ihrem Element, die diskursiv im Raum stehen und den Prozess der Wahrnehmung verlängern.

Im Verlauf ihrer Karriere hat Keller die Grenzen dessen, was ein Gemälde ausmacht, erweitert und hat Werke geschaffen, die dialektisch zwischen Vergangenheit und Gegenwart agieren. Spontan, in einem dynamischen Vorgang geschaffen, bieten diese Werke einen transparenten, reversiblen Ort, wo das Wesen der Kunst und des Kunstwerks diskutiert werden kann, maßgeblich verkörpert durch eine ungewisse, subjektive Schönheit, der Schönheit unserer Zeit.

CORSO/RICORSO

ELISABETTA LONGARI

ÜBER DIE NEUEN GEMÄLDE VON MARTHE KELLER.

Der Titel der Ausstellung ist offenbar auf Vico bezogen, doch mehr davon später. Nicht, um der Künstlerin zu widersprechen oder aus einer Weigerung heraus, den Hinweisen zum Verständnis ihrer Arbeiten zu folgen, die sie uns selbst an die Hand gibt, indem sie mit den Titeln ihrer jüngsten Werke eine Beziehung zu James Joyce' *Finnegans Wake* nahe legt, sondern einfach weil ich – bevor ich zu derartigen Schlüsselbetrachtungen komme – zunächst einen noch etwas verschwommenen, aber immer hartnäckiger werdenden Gedanken klären möchte, der mich in den letzten Jahren bei der Betrachtung von Marthe Kellers Werken immer wieder überkommen hat.

In ihren Gemälden sehe ich eine bestimmte Verbindung zu Peter Greenaways Film *Vertical Features* Remake (1978); und dies resultiert nicht allein aus dem schlichten Erkennen der Gemeinsamkeit beider Künstler, vertikale Elemente „aufzuzeichnen“ und sie in eine Art Katalog zu stellen, sondern insbesondere nachdem man den grundlegenden Mechanismus herausgearbeitet hat, auf dem das Werk beider Künstler beruht, und den man am besten als eine spezifische phänomenologische Aufmerksamkeit gegenüber der Gegenständlichkeit (und der Konventionalität) der Sprache und ihrer Deklination zusammenfassen könnte. Ich sehe einen einzigen, auffallenden Unterschied: Die Bilder, die der britische Regisseur in seinem Film auf verschiedene Weise abruft, sammelt und

Elisabetta Longari (1957) is a curator who lives and works in Milan where she teaches Contemporary Art History at the Brera Accademy. She has published numerous essays and articles on many artists among them, De Chirico, Sironi, Scanavino, Gaul, Goldberg, Barrias and Xerra. Longari is a contributor to several art publications including *Flash Art* and *Juliette*.



Stiffy 1.6
14" x 14", (36 x 36 cm),
acrylic on treated canvas,
2006



Stiffy 2.1
(left) 14" x 14", (36 x 36 cm),
acrylic on treated canvas
mounted on panel,
2006

Stiffy missisliffi II
(above right), 15" x 14",
(38 x 36 cm)
acrylic on treated linen,
2007

organisiert, stammen aus Filmmaterial, das bei der Suche nach vertikalen Elementen in der Natur und in der Landschaft entstanden ist, während die Bilder Marthes in ihrer Vielfalt an Material und Techniken, bei denen sie sowohl den Pinsel als auch den Druck einsetzt, nur der Malerei gehören und sich aus ihrem Habitat ableiten: dem Atelier. In dieser Art von Aufbewahrungslager, von Wunderkammer, wie es das Atelier des Malers im Allgemeinen ist – und hier bildet Marthes Fall keine Ausnahme –, finden sich vertikal an der Wand hängende Gegenstände, die mancher bloß als Abfall bezeichnen würde, da sie entweder Ausschuss anderer Werke sind oder aus Materialien bestehen, die vielleicht für eine gewisse Zeit wie eingeschlafen beiseite lagen, und die unversehens, wie durch ein „Wunder“ als aktive Elemente auftauchen und zur Entstehung eines Kunstwerks beitragen.

Der Korpus der Sprache, die Prozesshaftigkeit, der Takt, der Rhythmus, die freie Struktur, die sich nicht eisern an eine Ordnung von geometrischen Gussformen hält, sowie der kontrollierte Zufall (und das kontrollierte Chaos) sind neuralgische Punkte im Werk von Marthe Keller. Jeder dieser Punkte verdiente eine eingehende Diskussion, da wir aber hier nicht den entsprechenden Raum dafür haben, muss ich versuchen, mich kurz zu fassen.

Kommen wir also zurück zum Bezug auf Joyce' Finnegans Wake. Wenn der Titel so

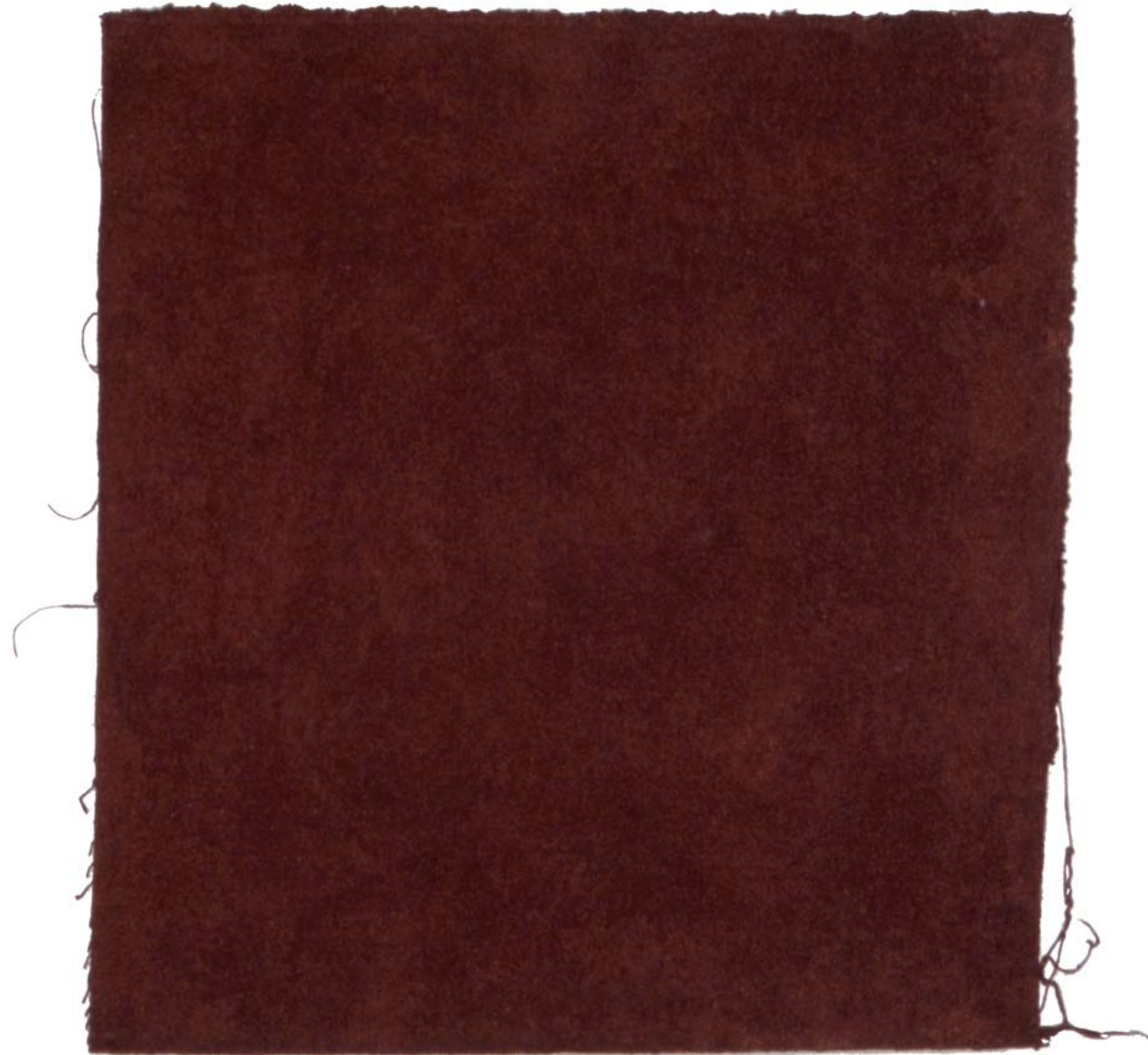
etwas wie eine „geistige Farbe“ im Sinne Duchamps ist, welchen Firnis, welche Linse, welchen Schleier legt der Bezug zu Joyce' letztem komplexem Buch zwischen die Kunstwerke und unsere Wahrnehmung von ihnen?

Zuallererst bekennt er wohl die Hingabe an die endlose Form des Work in Progress und dient somit offensichtlich als weitere Bestätigung der Denkrichtung, Marthes Malerei als Ertrag einer Arbeit zu betrachten, die auf einer erlesenen linguistischen Ebene geführt wird. Vielleicht suggeriert er auch den Fluss, Vicos Zyklus, was auch durch den Titel der Ausstellung bestätigt wird, und durch die Verschmelzung einer Vielzahl von Bedeutungen, die an diesem Bankett teilnehmen.

Warum habe ich, über Kunst sprechend, einen Begriff wie Bankett gewählt, der in direktem Bezug zur Nahrung besteht? Das ist schnell erklärt: Man kann die sinnliche Komponente dieser Kunstwerke einfach nicht verschweigen, die in einem vieldeutigen Spiel von Verbergen und Offenbaren ihren verstörenden Charakter manifestieren, in einem labilen Gleichgewicht zwischen Bestätigung und Widerrufung, Regel und Emotion.

Hier und da blühen in den Lücken der Oberfläche Flecken und Schimmel, welche die „ideale“ Integrität des gemalten Resultats angreifen: Was wir hier betrachten, ist ein zutiefst „unvollkommenes“ menschliches Bild – allzu menschlich, um es mit Nietzsche zu sagen – hineingezogen und verwickelt ins Leben, obwohl es nicht direkt Anekdoten, Fakten oder Geschichten erzählt. Stattdessen wirkt es vielmehr auf das Auge und erteilt ihm eine Art Lektion in der Morphologie der Sprache, die nämlich gerade hier verlischt, in ihrer faktischen, angewandten Realität, in ihrer Vielfältigkeit und ihren Einzelheiten, in ihrer funkelnden Relativität, in ihrer „von-Fall-zu-Fall-Vitalität.“

Marthes Werk bildet eine Art Handbuch von Möglichkeiten der bildhaften Sprache, ein alles andere als endgültiger Katalog von Vorschlägen, der ein Versprechen zu implizieren scheint, das man etwa folgendermaßen formulieren könnte: „Es seien gegeben: Die Linie, die Oberfläche und die Hand, der Körper, der reale Raum des Malers“ als Basiselemente, nüchtern und gleichweit entfernt von jeglicher naturalistischen Bezugnahme wie auch von jeglichen kalten Theorien.



Stiffy bronzemono1
12" x 12", (30.5 x 30.5 cm),
acrylic on treated linen,
2006

Babybronze stiffy
8 x 8", (20 x 20 cm),
acrylic on treated linen,
2006

Mustardearth stiffy
8.5" x 8.5" , (21.6 x 21.6 cm),
acrylic on treated linen,
2006





Incorrubberation 5
 (above left) 14.5 x 14", (36 x 37 cm),
 acrylic on rubber,
 2006

Incorrubberation 2
 (above right) 12" x 13", (31 x 33 cm),
 acrylic on rubber,
 2007

Incorrubberation 1
 (right) 14.2 x 13.8", (36 x 35 cm),
 acrylic on rubber,
 2007



Ah Dew!
 15" x 14", (38 x 36 cm),
 acrylic on rubber,
 2007





pre-ALP 1
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 2
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 3
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 4
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 5
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 6
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 7
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000

pre-ALP 8
11 x 8.5", (28 x 21.6 cm),
mixed media on vellum,
2000





Liffyetta
42" x 42"
(106 x 106 cm),
acrylic on
treated linen,
2008

BIOGRAPHY

1948
Born in New York

1961-66
Lived in Rome

1971
BFA Maryland Institute,
College of Art

1997-2009
Adjunct Assistant Professor,
Hunter College, City University NY

PUBLIC COLLECTIONS

Metropolitan Museum of Art
New York (painting, *Diva*,
on view from 1993 to 2005)

Museum of Modern Art
Print Collection, New York

Whitney Museum
of American Art
Print Collection
New York

British Museum
Department of Prints
London, England

Princeton University
Rare Book Collection
Princeton, NJ

Fogg Art Museum
Print Collection
Harvard University
Cambridge, MA

The Parrish Art Museum,
South Hampton, New York

Pollock Gallery
Southern Methodist University
Dallas, TX

San José Museum of Art,
San Jose, CA

University of Richmond Museum
The Joel and Lila Harnett Print
Study Center, Richmond, VA



The Mississippi Museum of Art
Jackson, MS

Progressive Corporation Collec-
tion, Cleveland, OH

Whitaker Foundation,
Palermo, Italy

AWARDS

2009
PSC Cuny,
Development Grant

2008
Fifth Floor Foundation
NY

2007
Presidential Travel Grant,
Dept of Arts and Sciences,
Hunter College, CUNY

Residency Award
Greenberger Foundation, NY

1998
Guest Artist
Ceramics Department
Hunter College, NY

Presidential Travel Grant
Dept of Arts and Sciences
Hunter College, CUNY

1997
Guest Artist,
Women and Minority Print Pro-
gram, Ringling School, FL

1990
Fellowship,
The Mac Dowell Colony

1989
Fellowship, National Endowment
For the Arts

Fellowship
The Mac Dowell Colony

1988
Painting Commission, Progres-
sive Companies
Mayfield Heights, OH

1987
Ludwig Vogelstein Foundation

1978
CETA Grant, Costume Design
Albuquerque Dance Theatre
Albuquerque, NM

PROFESSIONAL ACTIVITY

2003-09
Director
BAU Institute Arts Residency
http://www.bauinstitute.org

2001-08
Editor, American
Abstract Artists Journal
http://www.americanabstrac-
tartists.org

2008
Math Studio
site-specific participation
Smith College and APE Space,
Northhampton, MA

Guest Artist
New Arts Alive, TV Broadcast,
BCTV, Berks County, PA, DUTV-
54, Philadelphia, Manhattan
Neighborhood Network,
channel 34/82, NYC

1999
Panelist, *Abstraction and Tran-
scription: the Question of Touch*,
Buzz Spector, chair,
CAA Conference, LA

Co-Editor, American
Abstract Artists Journal
http://www.americanabstrac-
tartists.org

Panelist,
*Authenticity
and the Peony Pavilion*
Lincoln Center Festival

1998
Chair, CAA Conference Session:
Off Color, Toronto, Canada

1996
Panelist,
Abstraction/Meaning
Power Boothe Moderator, Ameri-
can Abstract Artists

Panelist,
*Issues of Abstraction
in the late 90's*,
Vito Giacalone moderator,
Kean College, NJ

1991
Judge,
Annual Art Awards,
Kingsborough
Community College

1987
Visiting Artist,
Art Symposium
University of California
Santa Barbara, CA

1985
Draftsperson, Sol Lewitt
wall drawing,
John Weber Gallery, New York

1983-84
Co-founder and curator, Direc-
tions on Broadway Installation
Space,
New York

1982
Draftsperson,
Sol Lewitt wall drawings
John Weber Gallery and
Paula Cooper Gallery
New York

Visiting Artist,
Whitaker Foundation
Palermo, Italy

1981
Draftsperson,
Sol Lewitt wall
drawing retrospective
Wadsworth Atheneum
Hartford, CT

RECENT BIBLIOGRAPHY

2009
Wei, Lilly, *Corso Ricorso:*
Marthe Keller's Recent Painting

Longari, Elisabetta,
*A proposito delle recenti pitture
di Marthe Keller*

2008
Cartwright, Derrick,
James Cuno et al.
*560 Broadway: A New York Draw-
ing Collection at Work,*
1991-2006, Yale University, pub.

2007
MacNair, Andrew,
ZAPP Urbanism,
Interview with the artist
on *Collapse of the
Stuttering Hand*

Yassin, Aaron,
The Material Sign, review
www.artcritical.com,
David Cohen, editor

2006
Pozzi, Lucio,
AAA: Il tizzzone si e raffreddato,
Il Giornale del Arte, August

Keller, Marthe
"Anti-Working Notes",
On Edge: AAA Journal

2003
Keller, Marthe, contributor,
Readymade Color,
La Couleur Importee
Galerie Jordan Devarrieux, Paris,
editors, Kerlidou, Louaver, Perrot,
Briand-Picard, © Positions, 2002

2000
Keller, Marthe, essay,
Further Desistance,
I'm Late, I'm Late!,
American Abstract Artists
Journal #4

1999
Naves, Mario, review,
Martha Keller,
New Art Examiner, March

1998
Melville, Stephen,
catalogue essay,
Rosenberg+Kaufman Fine Art

Johnson, Ken,
Art Guide, New York Times, Oct
30, Martha Keller

Wilkinson, Jeanne C.,
Review Magazine, Nov 1,
Martha Keller, *Desistance*

1997
Bell, Tiffany, review,
Martha Keller,
Art In America, September

1996

Keller, Martha, "Abstract/Meaning, notes for/from the panel", American Abstract Artists Journal #1

1995

MacAdam, Alfred, review, Basic Marks, ARTnews, March

1994

Longari, Elisabetta, review, Juliet n.69, Oct/Nov, 94, Milan
Drake, Nicholas, review, Charleston Post and Courier, Sept.25

Zimmer, William, review, New York Times, NJ, Aug.28, "Geometric Abstraction's Varied Moods"

Ferrario, Rachele, review Martha Keller, Flash Art, Italian Edition Summer

Turner, Paige, "Void and Stroke", Halsey Gallery brochure essay, September

Wilkinson, Jeanne C., "Bold Contradiction of Minimalism", Cover, April

Wei, Lilly, review, Martha Keller, Art In America, March

Gardner, Paul, "Who Are The Most Overrated and Underrated Artists?" ART-news, February

1993

Westfall, Stephen, catalogue essay, "Both There and Here," Martha Keller Paintings

1992

Collovini, Diego, review, Tema Celeste, Italian Edition

1991

Perissinotto, Luciano, review, "Variazioni cromatiche nell'arte della Keller", Messaggero Veneto, June

Centioni, Paolo, review, "Martha Keller, Plurima, Udine" Flash Art, Italian Edition, Summer

1988

Masheck, Joseph, catalogue essay, "Formal" Dart Gallery, Chicago, IL

Westfall, Stephen, review, Martha Keller, Art in America, March

Heartney, Eleanor, review, Martha Keller, ARTnews, February

1987

Lieb, Vered, review, "One and One: A study of Scale" Arts Magazine, February

1986

Westfall, Stephen, review, Martha Keller, Arts Magazine, May

"Views & Reviews", Attenzione, Sept./Oct.

1984

Zimmer, William, catalogue essay, "Small Works: New Abstract Painting"

Williams Center For The Arts, Lafayette College & Muhlenburg College, Allentown, PA.

1982

Stuckey, Charles F., catalogue essay, "Martha Keller, Systems For Visions"

Fondazione Whitaker
Palermo, Italy

Nickles, Joan, "Breaking Traditions at Palermo's Whitaker", The Arts, Rome Daily American, June 4, Rome

La Monica, Giuseppe, "Segni Umani Nello Spazio", L'Ora, 6/12, Palermo, Italy

"I Grandi Spazi Americani", Giornale di Sicilia, 6/11, Palermo, Italy

ONE PERSON SHOWS

2009
Corso Ricorso IV
GB Kunst, Galerie Palais Walderdorff, Trier, Germany

Corso Ricorso III,
St Stephen's Cultural Center Foundation, Rome, Italy,)

2008
Corso Ricorso II
Miralli Gallery, Palazzo Chigi Viterbo, Italy

Corso Ricorso I
Studio Fontaine Viterbo, Italy

2005
Soho Myriad
Atlanta, GA
curator Sarah Hall

2002
Fold Color Replay,
Rosenberg + Kaufman Fine Art, New York

2000
Conversation
Art Resources Transfer, NY (two-person)
curator William Bartman

1999

Desistance, Atrium Gallery
University of Connecticut Storrs, CT,
Saul Ostrow, Curator

1998

Desistance
Rosenberg + Kaufman Fine Art, New York
Essay by Stephen Melville

1997

Rosenberg + Kaufman Fine Art
New York

1994

Halsey Gallery, College of Charleston, Charleston, SC

Turchetto Gallery,
Milan, Italy

1993
Stephen Rosenberg Gallery
New York
Catalogue essay Stephen Westfall

1992

Stephen Rosenberg Gallery
New York
(two-person)

1991

Galleria Plurima
Udine, Italy

1986-9

Stephen Rosenberg Gallery
New York

1982

Whitaker Foundation Museum
Palermo, Italy

1978

Albuquerque Arts Center,
University of New Mexico,
Albuquerque, NM

1974

Lepofsky Gallery,
Baltimore, MD

SELECTED
GROUP SHOWS

2009

Dialoghi D'Accanto—
Arte Palazzo Gatti,
Studio Fontaine
Viterbo, Italy,
Curator Federico Sardella

Linked: Small works,
BIG IDEAS
Heskin Contemporary
New York
curator Jennifer Riley

It's A Wonderful Life
Sideshow Gallery
Williamsburg, Brooklyn, NY

2008
No Chromophobia,
OK Harris Works of Art
New York
curator Richard Witter

Echo, Implant, Imprint, Reverb,
Frederieke Taylor Gallery
New York
curator Stephen Maine

American Abstract Artists
Tribute
to Esphyr Slobodkina,
The Painting Center
New York

2007
Material Matter,
Sideshow Gallery,
Williamsburg, Brooklyn
New York
curator Kat Griefen

Contrappunto
BAU Institute Gallery
Hudson, NY
curator Marina Urbach

2006
Winter Salon,
Lesley Heller Gallery
New York

Material Sign,
Florence Lynch Gallery
New York
curator Stephen Westfall

WAR IS OVER,
Sideshow Gallery,
Williamsburg Brooklyn
New York

2005
Optical Simulations
Yellow Bird,
Newburgh, New York
curator Jill Conner

Ideal, Selections from the AAA
Metaphor Contemporary Art
Brooklyn, New York
curator Rene Lynch

The Faculty Exhibition
Hunter College,
Times Square Gallery , NY

2004-5
Merry--Peace,
Sideshow Gallery,
Williamsburg Brooklyn,
New York

2004
Intersections
Douglas Elliman TriBeCa Gallery
New York
Ruth Hardinger and
Michael Norton, curators

Diva
on view 1998-2004
Permanant Collection, Metropolitan Museum of Art
New York

2003
Eleven Painters
Eleven views of Abstraction
Chiaroscuro Contemporary Art
Santa Fe, NM

MORE
Mpercent
Cleveland, OH

2002-3

Les Fables de La Fontaine, Centre
pour l'Arte et la Culture, Aix-en-Provence, France and USA tour

2001

21st Century Suffragettes, Side-show, Williamsburg, Brooklyn, New York

2000

Toward the New: A A A,
Hillwood Art Museum,
Brookville, New York

Faculty Exhibition,
Hunter College Art Dept,
Times Square Gallery, NY

Irresolution, Painting
and Photography,
Rosenberg + Kaufman
New York

Women and Geometric Abstraction,
Rubelle and
Norman Schaffler Gallery
Pratt Institute,
Brooklyn, New York

1999
Women and Geometric Abstraction,
Pratt Institute Gallery, New York

1997
Better Color Through Chemistry,
Islip Art Museum, New York
Karen Shaw curator

Abstraction Index,
Condeso/Lawler Gallery
Vincent Longo and
Laura Sue Philips, curators

After the Fall:
Aspects of Abstract Painting
Since 1970,
Snug Harbor Cultural Center,
Lilly Wei curator, catalog

1996

Dots and Lines,
8th Floor Gallery
New York
Theresa Chong curator

Pioneers of AbstractArt:
AAA, 1936-96,
Mishkin Gallery, Baruch College
Sandra Kraskin, curator

Kunstart, Bockenheimer Depot,
Frankfurt/M, and Galerie
Guth-Maas & Maas, Reutlingen,
Germany, Miki Bunge, curator,
catalog and CD

Jan Maiden Fine Art,
Columbus, OH

1995
Semaphore: Placing the Mark,
Art Initiatives and Bill Bace

Basic Marks:
black & white paintings
Rosenberg + Kaufman Fine Art
New York

1994
Art in Embassies Program, Smithsonian Institution,
American Mission, Vienna, Austria
The Persistence of Abstraction,
American Abstract Artists,
Noyes Museum, Oceanville, NJ

1993
Drawings From 55 Ferris Street,
Werner Kramarsky, NY and Jessica Berwind Gallery, Phila, PA

Structure,
Lilian Heidenberg Gallery
New York, Hugh Keenan, curator

Family Ties, Krasdale Foods
Gallery and Lehman College,
Westchester, NY

55 Ferris Street
Brooklyn, New York
Frederieke Taylor, Joe Zito curators, catalog

1992
Vertical Slice,
Cummings Art Center Connecticut College
New London, CT

The Persistence of Abstraction
Edwin A. Ulrich Museum of Art,
Wichita, KA, catalog

Galleria Plurima
Udine and Milan, Italy

1991
Paper Trail,
Stephen Rosenberg Gallery
New York

Conlon Gallery
Santa Fe, NM

1990
Surface and Light,
Stephen Rosenberg Gallery
New York

Fran Kaufman curator

American Abstract Artist's Exhibition,
55 Mercer Gallery, New York

1989
Abstract Painting,
Illinois Center Gallery, Chicago, IL,
Dennis Adrian curator

Contemporary Abstract Drawing,
Stephen Rosenberg Gallery,
New York

1988
Formal,
Dart Gallery, Chicago, IL,
Lance Kinz curator, catalog

Partners Gallery, Bethesda, MD
The Gold Show,
Genovese Gallery, Boston, MA

Altar/Alter,
Carlo Lamagna Gallery
New York
Ken Tisa curator

1986
One and One,
Stephen Rosenberg Gallery,
New York

Collectors Gallery XX,
McNay Art Museum,
San Antonio, TX

Line Drives,
Gallery 53, Cooperstown
New York
William Zimmer curator

1985
Abstract Presence,
Defacto Gallery, New York

9 Americans,
Hirondelle Gallery
26 Federal Plaza, New York

Small Works,
New Abstract Painting,
Williams Center for the Arts,
Easton, PA and Muhlenberg Gallery Allentown, PA, Hudspeth & Janowich curators

1984
Fourth Annual,
John Davis Gallery, Akron, OH

7 Artists' Installations,
Directions on Broadway
New York

A More Store,
Jack Tilton Gallery, New York

Making Marks,
Works on Paper,
22 Wooster Gallery, New York

1983
Three Artists,
Directions On Broadway
New York

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