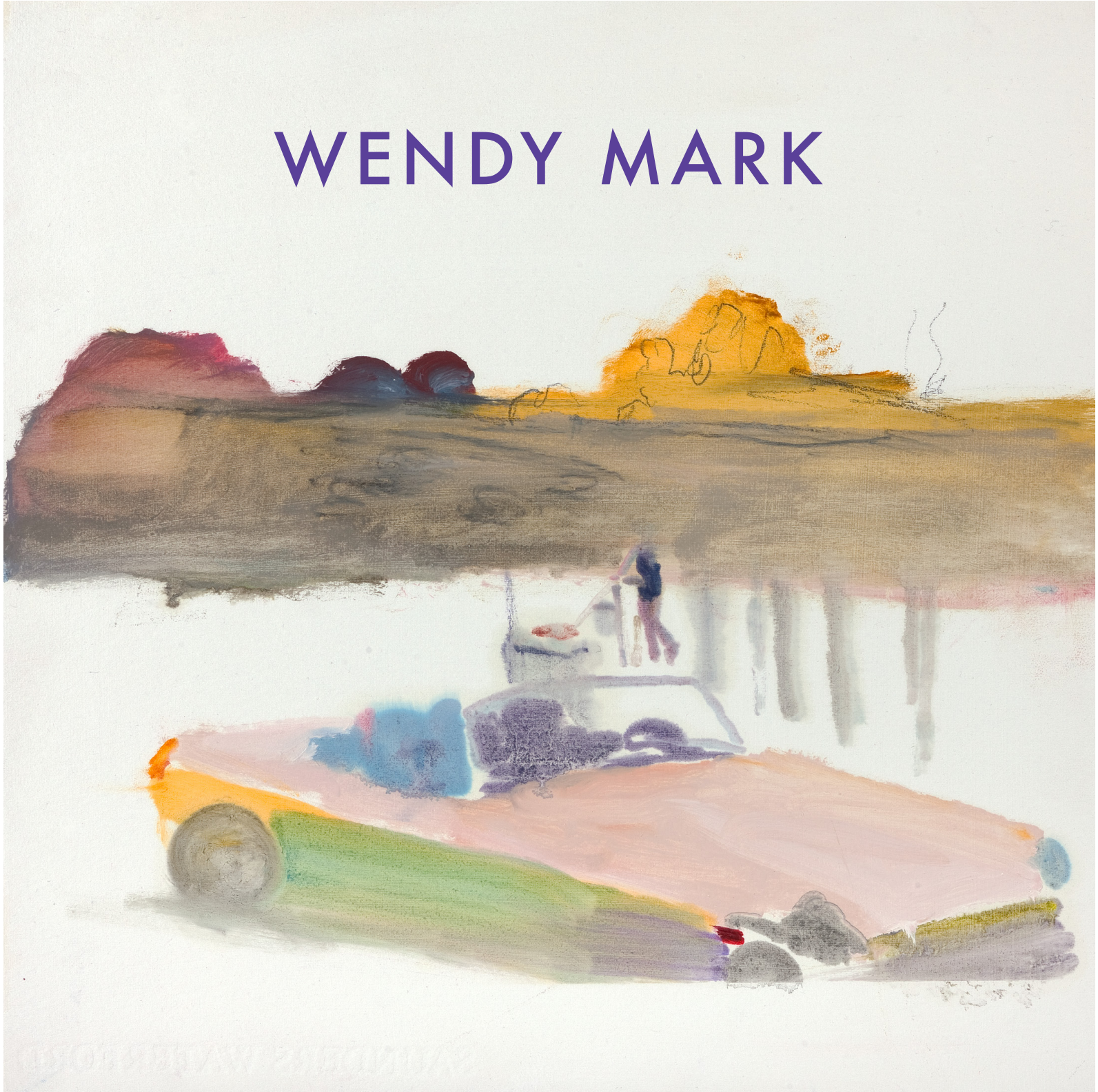


WENDY MARK



JILL NEWHOUSE

WENDY MARK
DRIVE

Jill Newhouse Gallery

4 East 81st Street New York, NY

Tel (212) 249-9216

email: maildrop@jillnewhouse.com

This catalogue accompanies the exhibition

DRIVE Wendy Mark: New Work

from October 4 to October 29, 2011

Jill Newhouse Gallery

4 East 81st Street New York, NY 10028

Tel (212) 249-9216

email: maildrop@jillnewhouse.com

www.jillnewhouse.com

COVER:

MG/Somewhere Around 22, 2011

Graphite and oil on prepared paper

12½ × 12½ inches



Phoenix House
Rising Above Addiction

Twenty-percent of sales proceeds will benefit Phoenix House Academy, a residential treatment program for adolescents.

Phoenix House is committed to protecting and supporting individuals, families, and communities affected by substance abuse and dependency. For more information, visit www.phoenixhouse.org.



At the Lake, 2011
Monotype, 5 $\frac{3}{8}$ × 8 $\frac{3}{4}$ inches

DRIVE THROUGH TOWN

By Wendy Mark

There is a privacy I love in this snowy night

Driving around, I will waste more time

Robert Bly, from "Driving to Town Late to Mail a Letter"

I understood something I had been seeing without understanding — —

why a piece of tin foil had sparkled so on the pavement — —

Vladimir Nabokov, from "Spring in Fialta"

The car race in *Un Homme Et Une Femme*

The Blue Rover, parked in the High School Parking Lot

"And I stood on the station platform"

The Red Jag, buried by the side of the road.

Were you picked up

By a passion,

Were you carried away:

Addicted to love, addicted to a place

A 17th C. "Roving Ecstasie" And/Or

Sinatra's *All Or Nothing At All*

Nabokov's story where S _____ falls

Or N_____ dies in a Yellow Car

The L Shaped Room

And The Room At The Top Of The Stairs

Was there a Citroen

In *Accident*

Dirk Bogarde's *Darling*

Last Year At Marienbad's

My Night At Maud's ?

“Maybe Later” or much later
I followed the plan:
“Maybe Later”
The Christmas Ride home in the convertible
Ashbery’s “We could drive hundreds of miles
At night/ through dandelions”
which told me that the yellow car
I had seen / and the sign
TURN HERE
TURN HERE >>>>>>>>>>
The White 55 in Drive
Was the same Aston Martin
That Renata Adler drove for 1.9
Miles over the limit

In *Pitch Dark*
In Driving rain, in
Drive-in movies, Driving sleet
“The Depth one cannot leap”
Or Stendhal’s Auto - In - Disguise
A marked car, a Fiat
Viotti in Milan
At 68 miles per hour
All seemed like roads
I might end up on:
A snowy scene of
Perils, Pearls, and Snow.

Or Lowell's *Tudor Ford*
On 35, One Thirty Five,
On 22, Route 6
Route 9
Someone asked what it meant
And I lied
Driving around
(in a fake fur muff)
On the margins of fashion
I said Goodbye
With glimmery lipstick
To S and to S (to the power of 2) or Squared
To David St. John
To Tom
Lost and charming
To X forever and ever when the light had changed
To C
With nothing to say to Blaise in his Saab
@ the end. That's when

Bing!
Angus drove up in a T Bird
Painted Azur Blue. (He said that over-
Verisimilitude is what drove him
Over the edge) and/or was it
The little Austin Healey
Where I first kissed you

II

The car arrives again and again

- 1) AS A GAME
- 2) AS SILENCE
- 3) AS WEARINESS
- 4) AS COLOR
- 5) AS DISTANCE
- 6) AH THIS !

As Love,
Driven by a parallel passion:

The other thought is Brook's
Illusion of getting Somewhere
Fast: "Rastignac's Paris" ? Maybe ?
Rolande Barthes' Table of Contents,
Or covering ground.
Again, by A, called Some Old Tires
This, "This was mine and I let it slip
Through my fingers"
Isuzu, Isaka, Jiotto,
Mitzubishi, Mazda, Miata, Lamborghini
Renault, or "While traveling

On a train going west" Dylan's
"I'll drive," I said, once
On that set.

Teen Angel
I pulled you out
And we were safe
We were safe
But you went running back
Running back
Into this LESS- THAN -A DREAM
REV, or vraitment
Reve, what's left to say

SHUBOP, SHUBOP, MY BABY , OOOOOOO

Is there a car in *The Wings*
Of The Dove ?, *The Good*
Soldier in Love and Fame
The Sweet Cheat Gone ?
Toussainte ?

How far is it ?
Are we almost there ?
And is there a chevrolet ?

On the Road/Spain 2, 2011

Graphite and oil on prepared paper
11 × 16¼ inches



On the Road/Spain I, 2011

Oil and charcoal on prepared paper
9½ × 14 inches



Ramona, 2011

Oil and charcoal on prepared paper
10 × 15¼ inches



Waiting for the Mechanic to Show up, 2011

Monotype
4⁵/₈ × 6¹/₈ inches



Noon/August/Spain, 2011

Oil and charcoal on prepared paper
14⁵/₈ × 20¹/₂ inches



Maud at the Met, 2011

Watercolor on paper
6¾ x 6¾ inches



The Light Changes/White Rockets, 2011

Watercolor on paper
10³/₄ × 10¹/₂ inches



South Salem, Snow and Stars, 2011

Monotype
4⁵/₈ × 6 inches



Mercedes Benz/South, 2011

Oil and charcoal on prepared paper
22¼ × 30 inches



Airport, 2011

Watercolor on paper
12¼ × 12 inches



Spain/Road/Monotype, 2011

Monotype
4³/₈ × 6 inches



The Pink Street/I, 2011

Oil on prepared paper
22 × 30 inches



The Light Changes, 2, + Coffee, 2011

Monotype
4³/₈ × 5³/₄ inches



Where or When/Sunlight, 2011

Oil and charcoal on prepared paper
12½ × 17¾ inches



At the Station, 2011

Monotype
4⁵/₈ × 6¹/₄ inches



White Car/Spain, 2011

Oil on prepared paper
14¼ × 24 inches



Spain/Dancers/Courtyard, 2011

Charcoal and oil on prepared paper
13³/₄ × 22³/₄ inches



Driven by a Parallel Passion/Windshield, 2011

Monotype
6¾ × 6⅝ inches



mm 2011

The Pink Street + Pale Green, 2011

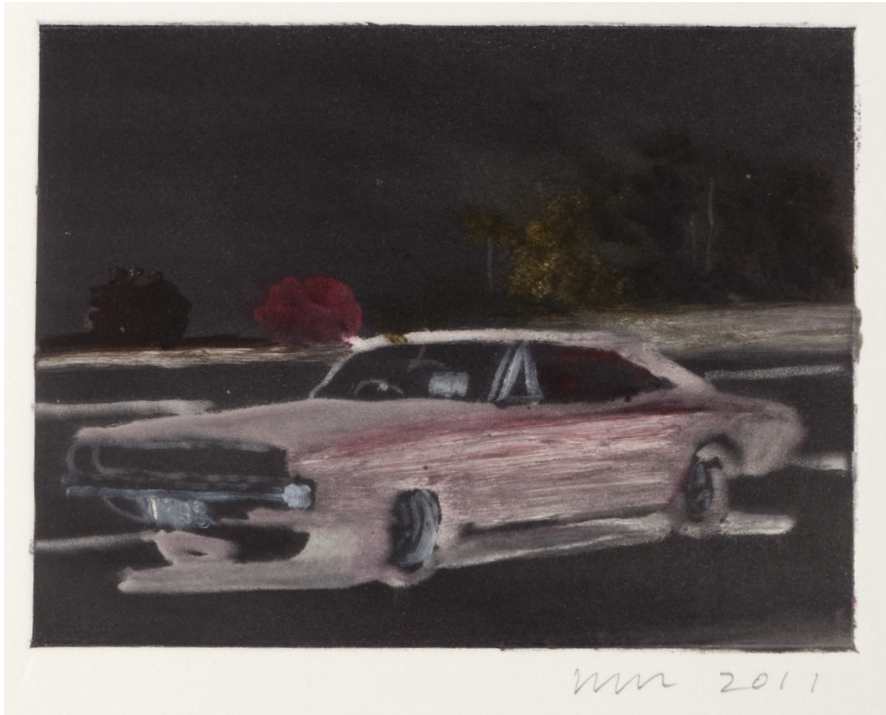
Watercolor on paper

11 × 14³/₄ inches



1968/Pink Car, 2011

Monotype
4⁵/₈ × 6¹/₈ inches



mm 2011

Back Home/South Salem, 2011

Watercolor on paper
8½ × 12¼ inches



nm 2011

Snow/Cadillac, 2011

Monotype
4⁵/₈ × 6¹/₈ inches



Spain, Again + Blue Trees, 2011

Watercolor on paper
9½ × 14 inches



MG/Somewhere Around 22, 2011

Oil on prepared paper
12½ × 12½ inches



The Walk to the Falls/Orange Sky, 2011

Monotype
4 × 5¼ inches



hm 2011

55 *Chevy*, 2011

Oil, graphite and charcoal on prepared paper
19¼ × 26 inches



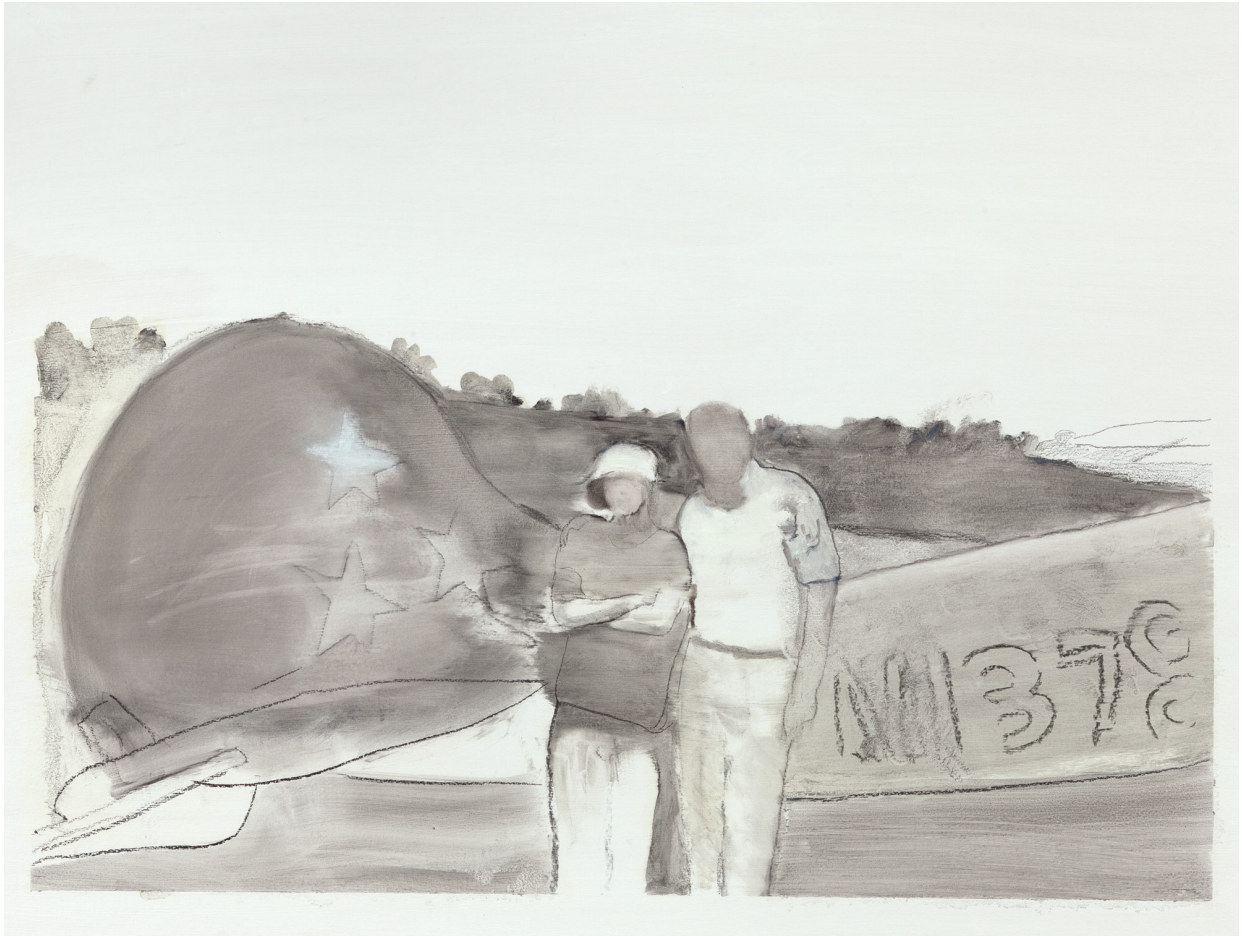
Mercedes Benz/Sur La Plage, 2011

Oil and pencil on prepared paper
29³/₄ × 22³/₄ inches



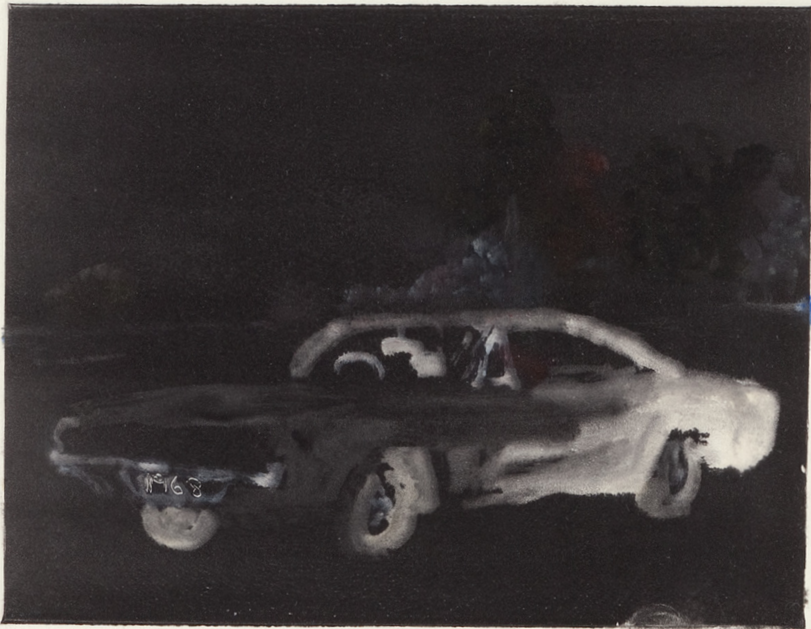
Black and White Cessna 180, 2011

Oil and charcoal on prepared paper
10½ × 21½ inches



1968/Nightfall, 2011

Monotype
4⁵/₈ × 6 inches



mm 2011

Drive through Town/Pink Street, 1998

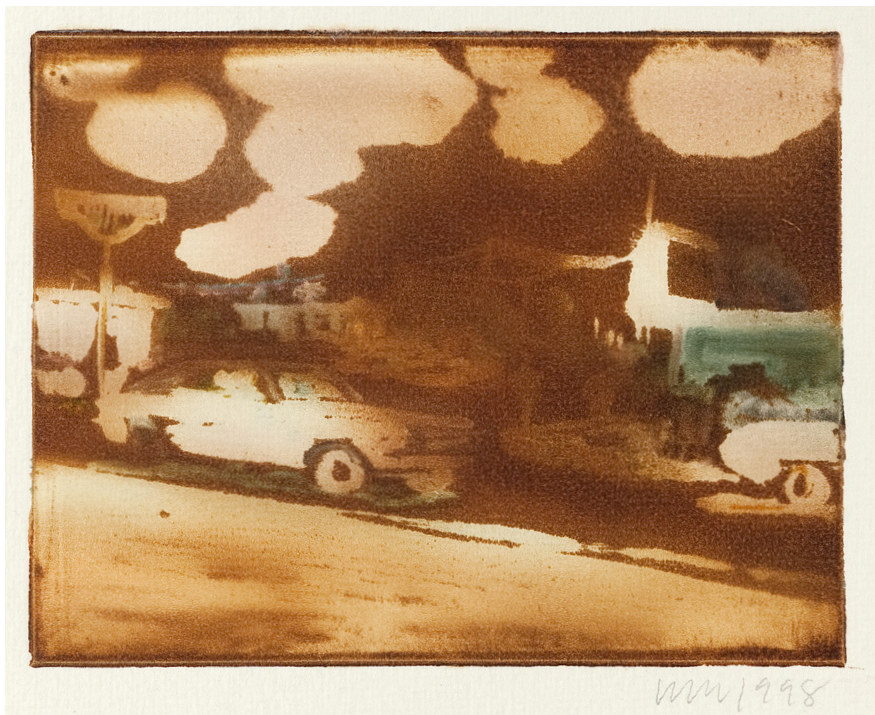
Monotype
4⁵/₈ × 6 inches



mm 1998

Drive through Town, Take 1, 1998

Monotype
4⁵/₈ × 6 inches



mm/998



Blue Sky, Blue Tree, 2011
Monotype, 9³/₄ × 9³/₄ inches

WENDY MARK is a painter and printmaker known primarily for her work in monotype. She began her career as a writer and has continued to combine art and literature by producing limited edition books with Mark Strand, Charles Simic, Paul Muldoon, David St. John, Adam Gopnik and Louis Menand. Most recently Mark worked with the renowned Spanish writer Javier Marias.

Mark attended the Sarah Lawrence College program in Florence, Italy in 1970, and then received her M.F.A. from the Writing Division in Poetry from Columbia University School of Arts in 1974. She went on to earn a Bachelor's Degree in Art History from Brandeis University in 1979 and worked at the National Academy of Design, School of Fine Arts from 1980–86. Mark has held several workshops in monotypes at The Museum School, Provincetown in 1989, Sweet Briar College, VA in 1991, and at Castle Hill, in Truro, Massachusetts in 1993. Mark was also an artist in residence at Dartmouth College in 1993 and a visiting artist at Haverford College in 2010.

Mark is an established New York artist and has exhibited at ACA Galleries, Forum Gallery and Lori Bookstein Fine Art. Her monotypes were included in the historical exhibition at The Smithsonian Institution "Singular Impressions: The Monotype in America." Her work has been shown at The Lyman Allyn Museum in Connecticut, The Metropolitan Museum of Art, The Hiroshima Museum of Contemporary Art in Japan, and The James Gallery at The Graduate Center in New York. Mark's monotypes are in the collections of The Metropolitan Museum of Art, the Morgan Library, the New York Public Library and numerous other museums.

Although Mark's recent focus has been in monotype, she returns to watercolor and oil for this exhibition.



Red Tree, 2011
Monotype, 9¾ × 9¾ inches

Selected Solo Exhibitions

2011

The Invention of Blue, The James Gallery at
The Graduate Center, New York

2007

Recent Monotypes, Lori Bookstein Fine Art, with
Limited Edition Book, "I Might Make Out with You"
with Paul Muldoon, New York

2006

I Turn and the Tree Turns with Me, Dartmouth College,
Hanover, New Hampshire

2004

Candy, Monotypes, Lori Bookstein Fine Art, with
Limited Edition Book with Mark Strand, New York

2001

Six Landscapes, Four Pinballs, Two Roses and a Car,
Lori Bookstein Fine Art, New York

1999

Audrey Pepper Gallery, Boston, Massachusetts
89 Clouds, ACA Galleries, New York

1998

Wendy Mark: A New Shade of Blue, Lyman Allyn
Museum, New London, Connecticut

The Figure You and Clouds, ACA Galleries,
New York

1996

Monotypes, Glenn Horowitz Bookseller, East Hampton,
New York

1995

Parks and Recreation, The Arsenal Gallery,
New York

1992

Louis Newman Gallery, Beverly Hills, California
Phillipe Staib Gallery, Kent, Connecticut
Forum Gallery, New York

1991

Forum Gallery, New York
Hell's Kitchen Gallery, Provincetown, Massachusetts

1990

University of Maine Museum of Art, Orono, Maine
Hell's Kitchen Gallery, Provincetown, Massachusetts

1989

Hell's Kitchen Gallery, Provincetown, Massachusetts
Forum Gallery, New York

Awards

1997

Visiting Artist Fellowship: The American Academy in
Rome, Italy

1993

Fellowship: Yaddo, Saratoga Springs, New York

1992

Residency: Garner Tullis Monotype Workshop,
New York

1991

Fellowship: Virginia Center for the Creative Arts,
Sweet Briar, Virginia

1990

Fellowship: MacDowell Colony, Peterborough,
New Hampshire

Fellowship: Yaddo, Saratoga Springs, New York

Residency: Garner Tullis Monotype Workshop, New York

1987
Residency Grant: The Vermont Studio Center, Johnson,
Vermont
1986
Purchase Prize: The Art Students League, New York
Dr. Ralph Weller Prize for Painting: The National
Academy of Design, School of Fine Arts, New York
1985
Scholarship: The Museum School, Provincetown,
Massachusetts
Alice Melrose Prize for Watercolor Painting:
The National Academy of Design, School of Fine Arts,
New York

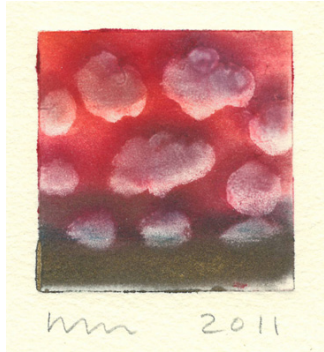
Selected Bibliography

Sandra Ban, *Wendy Mark "Monotypes" at Lori Bookstein
Fine Art*, Art News, April 2007
Maureen Mullarkey, *Candy*, The New York Sun,
February 2004
Liesl Schillinger, *Cloud Roses*, The New Yorker, February
2001
Rex Weil, 89 *Clouds*, Art News, April 2000
William Zimmer, *A New Shade of Blue*, Lyman Allyn Art
Museum, New London, Connecticut, The New York
Times, November 1998
Randall Hoel, *Colony Printmakers*, Journal of the Print
World, 1996
Robert Long, *Perspectives*, Southampton Press,
June 1996
Carey Lovelace, *Wendy Mark Monotypes*, Newsday, June
1996

Phyllis Braff, *Wendy Mark Monotypes*, The New York
Times, June 1996
Cynthia Nadelman, *Heavy Machinery, Delicate Art*,
Art News, January 1996
Thomas Hoving, *Art for the Ages*, Cigar Aficionado 1995
Megan Mueller, *Reviews, Mark, Forum*, Art News,
December 1992
Herrera Philip, *Monotype Whiz*, Connoisseur, April 1991
Ann Wilson Lloyd, *Spiritual Metaphors...*, Cape News,
April 1990
John Russell, *Juried Show Highlights*, The New York
Times, April 29 1988

Selected Public and Private Collections

The Metropolitan Museum of Art, New York
Springfield Art Museum, Springfield, Missouri
The Ringling Museum of Art, Sarasota, Florida
The University of Maine, Collins Center for the Arts,
Orono, Maine
The Spenser Collection, The New York Public Library,
New York
The Berg Collection, The New York Public Library,
New York
The Whitney Museum of Art Library, New York
The Museum of Modern Art Library, New York
The Pierpont Morgan Library and Museum, New York
Paul LeClerc, New York
Lyman Allyn Art Museum, Connecticut College,
New London, Connecticut
Art Students League Permanent Collection,
New York



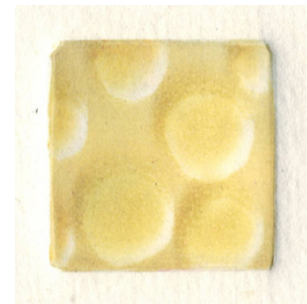
CLOCKWISE FROM TOP LEFT:

- Venetian Clouds*, 2011. Monotype, $1\frac{3}{4} \times 1\frac{3}{4}$ inches
Reiser + Umemoto Tree, 2006. Monotype, $1\frac{3}{4} \times 1\frac{3}{4}$ inches
Deep Red Byzantine Sky, 2011. Monotype, $1\frac{3}{4} \times 1\frac{3}{4}$ inches
30 Dots, 2004. Monotype, $1\frac{3}{8} \times 1\frac{1}{4}$ inches

Readers Digest, Pleasantville, New York
John Siffert
Siffert, Lankler & Wohl, New York
Nicholas Meyer
Thomas Hoving, New York
The National Library, Dublin, Ireland
Ruth and Fred Friendly
David Friendly
Andy and Pat Friendly
Vassar College, Poughkeepsie, New York
Agnes Gund

Teaching Experience

2010
Haverford College, Pennsylvania, Visiting Artist
1993
Dartmouth College, Hanover, New Hampshire, Visiting
Artist
Castle Hill, Truro, Massachusetts, Monotype Workshop
1991
Sweet Briar College, Sweet Briar, Virginia, Monotype
Workshop
1989
The Museum School, Provincetown, Massachusetts,
Monotype Workshop



Candy Dots, 2004
Monotype, $\frac{3}{4} \times 1$ inches

Pale Yellow Dots, 2011
Monotype, $\frac{3}{4} \times \frac{3}{4}$ inches

GALLERY DIRECTOR: CHRISTA SAVINO

PHOTOGRAPHY BY ROBERT LORENZSON
DESIGN BY LAWRENCE SUNDEN

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