

JOAN WALLACE

Born New York, 1959

EDUCATION

1981 B.F.A., Hartford Art School, University of Hartford, Hartford, Conn.

SOLO EXHIBITIONS

2017 *Joan Wallace: Seminal works from the 1980s to Now*, Elizabeth Dee, New York

2005 *Violent Pop Paintings*, Dinter Fine Art, New York.

2004 *Methods of Attachment*, P.S. 1 Contemporary Art Center, a MOMA Affiliate, Long Island City, New York -- a survey of work from 1983 to the present, curated by Robert Nickas.
Casola Gallery, Peekskill, N.Y., in conjunction with "The Peekskill Project," sponsored in part by Hudson Valley Center of Contemporary Art, curated by Alison Beth Levy.

1994 – 2001: represents a seven year hiatus in which Joan Wallace wrote screenplays, studied directing, and wrote a column on art, film and culture for Index magazine.

1991 Postmasters Gallery, New York.

Forefront: Wallace & Donohue, The National Museum of Women in the Arts, Washington, D.C., curated by Susan Fisher Sterling.

Joan Wallace, GERALYN DONOHUE, Galerie Renos Xippas, Paris.

1989 John Weber Gallery, New York.

1988 Real Art Ways Gallery, Hartford, Connecticut.
Postmasters Gallery, New York.

1987 Shafrazi Gallery, New York.

1986 Postmasters Gallery, New York.

1985 *Rear Window*, New Museum, New York.

(From 1983 -1987 Joan Wallace worked as part of the artist team, "Wallace & Donohue.")

GROUP EXHIBITIONS

2018 *Brand New, Art and Commodity in the 1980's*, Hirshhorn Museum and Sculpture Garden, Washington DC, February 14, 2018 – May 13, 2018

2016 *Every Future Has A Price: 30 Years After Infotainment*, Elizabeth Dee Gallery, New York.
First Exhibition, Elizabeth Dee Gallery, New York.

2009 *Every Revolution is a Roll of the Dice*, Paula Cooper Gallery, New York, curated by Robert Nickas.

Portrait de l'artiste en motocycliste / Portrait of the artist as biker, Le Magasin, Centre National d'Art Contemporain, Grenoble, curated by Olivier Mosset.

2008 *Black Noise/Exit Dark Matter*, CNEAI/Centre National de l'Estampe et de l'Art Imprimé, Chatou, France.

The Reality Bag, a collaborative project conceived of by John Armleder, and sponsored by

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- PUMA, in support of The Serpentine Gallery Education Programme, London.
- 2007** *Every Revolution is a Roll of the Dice*, Ballroom Marfa, Texas, curated by Robert Nickas. “*el lienzo es la pantalla (the screen is the canvas)*, a series of films, videos and conferences curated by Berta Sichel and Celine Brouwez, MNCARS, Museo Nacional Centro de Arte Reina Sofia, Madrid; series also traveling to: Sala Peralto, Valencia; Union Fenosa, La Coruna; and Caixa Forum (Barcelona, Lerida, Tarragona and Palma de Mallorca). *Image as Fact; Fact as Fiction*, de Pury & Luxembourg, Zurich, curated by Robert Nickas. *Friends*, Galerie Loevenbruck, Paris, curated by Olivier Mosset. *Black Noise* project (part 2, a tribute to Steven Parrino, curated by John Armleder, Amy Granat and Mai-Thu Perret, the artist and Ecart Publications, distributed by JRP-Ringier: Basel Art Fair; Christophe Daviet-Thery editions et livres d’artistes, Paris; NY Art Book Fair; Mamco, The Museum of Contemporary Art, Geneva; “Tbilisi 4,” (Tbilisi, Georgia) Daniel Baumann, curator; to be presented February 16 – May 16, 2008 at the Cneai, National Center for Printed Arts, just outside Paris.
- 2005** *Black Noise* project (part 1), a tribute to Steven Parrino, curated by John Armleder, Amy Granat and Mai-Thu Perret, the artist and Ecart Publications, distributed by JRP-Ringier: Basel Art Fair
Show from Permanent Collection, Pierre Huber, Switzerland.
- 2004** *Word of Mouth*, Dinter Fine Art, New York.
Yesterday Begins Tomorrow, Deste Foundation Centre for Contemporary Art, Athens, Greece, curated by artist Maurizio Cattelan, Manifesta 5 director, Massimiliano Gioni, and New York curator, Ali Subotnick.
- 2002** *From the Observatory*, Paula Cooper Gallery, New York, curated by Robert Nickas.
- 2001** *W* show, Musee de beaux-arts, Frac de franche-comte, France, curated by Robert Nickas.
- 1998** *Tout a Centre l’Art Contemporain*,” Dijon – Le Consortium Collection, Centre, Georges Pompidou, Paris.
- 1996** *The Dakis Joannou Collection*, Athens School of Fine Arts “the factory,” Athens, Greece, organized by the DESTE Foundation.
- 1994** *The Use of Pleasure*, Terrain Gallery, San Francisco, California, curated by Robert Nickas.
- 1993** *Mettlesome & Meddlesome, Selections from the Collection of Robert J. Shiffler*, The contemporary Arts Center, Cincinnati.
What do you Expect from a Gallery, Nowadays? Galerie Arnaud Lefebvre, Paris.
Dear John Show, Shophia Ungers, Cologne.
Live in Your Head, Heiligenkreuzerhof, Wien, curated by Robert Nickas.
Postcards from Alphaville, Jean-Luc Godard in Contemporary Art, 1963-1992, The Institute for Contemporary Art, P.S. 1 Museum, New York.
1968, Le Consortium, L’Usine, Dijon, curated by Xavier Douroux, Franck Gautherot and Robert Nickas.
Serge Kliaving, Francis Baudevin, Joan Wallace, Galerie Arnaud Lefebvre, Paris.
J.S. Bernard, Ken Lum, Joan Wallace, Pat Hearn Gallery, New York.
The OTHER Side, Tony Shafrazi Gallery, New York, curated by Steven DiBenedetto.
- 1991** *Idiosyncrasies in the Expanded Field*, Postmasters Gallery, New York, curated by Laura Nash.
The Painted Desert, curated by Robert Nickas, Galerie Renos Xippas, Paris, curated by Robert Nickas.

ELIZABETH DEE

- Louder*, Gallery 400, 400 S. Peoria, Chicago, Illinois.
Team Spirit, organized by Independent Curators Inc., Neuberger Museum, S.U.N.Y., Purchase, New York; Cleveland Center for Contemporary Art, Cleveland, Ohio, 1991; Vancouver Art Gallery, Vancouver, British Columbia, 1991; The Art Museum at Florida International University, Miami, Florida, 1991; Spirit Square Center for the Arts, Charlotte, North Carolina, 1991; Laumeier Sculpture Park, St. Louis, Missouri, 1992; curated by Susan Sollins and Nina Castelli Sundell.
Summer Show, Postmasters Gallery, New York.
On Representation, Security Pacific Gallery, Costa Mesa, California.
- 1990** *Assembled*, University Art Galleries/Wright State University, Dayton, curated by Barry A. Rosenberg.
Postmasters Gallery, New York.
Red, Galerie Christine et Isy Brachot, and Galerie Isy Brachot, Brussels, Belgium, curated by Robert Nickas.
- 1989** *Une Autre Affaire*, Le Consortium, Dijon, France.
Color and/or Monochrome, National Museum of Modern Art, Tokyo and Kyoto (1989/1990.)
Psychological Abstraction, Deste Foundation for Contemporary Art, Deka/House of Cyprus, Athens, Greece.
John Weber Gallery, New York.
Postmasters Gallery, New York.
Anti-Simulation: Materialism and Abstraction, Leubsdorf Art Gallery, Hunter College, New York, curated by Maurice Berger.
Science/Technology/Abstraction: Art at the End of the Decade, University Art Galleries, Wright State University, Dayton, Ohio, curated by Barry A. Rosenberg.
Contemporary Perspectives 1: Abstraction in Question, Ringling Museum of Art, Sarasota, Florida; Center for Fine Arts, Miami Florida, curated by Bruce Ferguson, Joan Simon and Roberta Smith.
- 1988** *Color Alone: The Monochrome Experiment*, Musee St. Pierre, Lyon France.
Works. Concepts. Processes. Situations. Information., Galerie Hans Mayer, Dusseldorf, West Germany, curated by Robert Nickas.
Postmasters Gallery, New York.
The 'Drawing' Show, Cable Gallery, New York.
Artschwager – His Peers and Persuasion, 1963 – 1988, Daniel Weinberg, Los Angeles; Leo Castelli, New York.
Cultural Geometry, Deste Foundation for Contemporary art, Deka/House of Cyprus, Athens, Greece.
- 1987** *Primary Structures*, Rhona Hoffman, Chicago.
Europa/America – Nuovi Territori dell'Arte, Fondazione Michetti, Fracavilla al Mare.
The Art of the Real, Galerie Pierre Huber, Geneva, Switzerland: Appel Foundation, Amsterdam, curated by Robert Nickas.
Postmasters Gallery, New York.
Reconstruct, John Gibson Gallery, New York, curated by Robert Nickas.
Perverted by Language, Hillwood Art Gallery/C.W. Post Campus, Long Island University, Greenvale, New York, curated by Robert Nickas.
- 1986** *When Attitudes Become Form*, Bess Cutler Gallery, New York.

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Paravision II, Margo Leavin Gallery, Los Angeles, curated by Collins & Milazzo.

Postmasters Gallery, New York.

303 Gallery, New York.

Spiritual America, CEPA, Buffalo, New York.

1985 Jay Gorney Modern Art, New York.

Paravision, Postmasters Gallery, New York, curated by Collins & Milazzo.

Final Love, Cash/Newhouse, New York, curated by Collins & Milazzo.

JURIED SHOWS

1992 Documenta IX, Cady Noland curated project, "Toward A Meta-Language of Evil," Documenta und Museum Fridericianum Veranstaltungen GmbH, Kassel

1989 Biennial Exhibition, Whitney Museum of American Art, New York

FILM PROJECTS

2009 Writer-director-producer for super-16mm promotional/fundraising trailer for feature film project, "Ophelia's Room."

2007 "Violent Pop," 16mm short.

2004 Writer-director-producer for super-16mm promotional/fundraising trailer for feature film project, "Now Darkness."

GRANTS

1988 New York Foundation for the Arts Grant

WRITINGS

1987 "Skills: 65 Worlds Per Minute," *Perverted by Language*, catalog, Hillwood Art Gallery, C.W. Post Campus, Long Island University, February 1987.

1986 "The Fear of Gilbert & George," *Art & Text*, #20, cover story, pp. 5-23, February-April, 1986.

1984 "Split Analysis," *ZG magazine* #11, Summer 1984; *Art & Text* #15, pp. 29-30, Spring 1984.

1983 "The Desert Has No Furniture," *Turn it Over*, catalog for the exhibition sponsored by White Columns at the studio of Sandro Chia, New York, 1983.

"Grazing the Mind Where Complicity Falts," essay for *Works. Concepts. Processes.*

Situations. Information., catalog, Galerie Hans Mayer, Dusseldorf, November 1988, reprinted from brochure, New Museum, New York, February 1983.

BIBLIOGRAPHY

2017 "Joan Wallace," *The New Yorker*, Tuesday April 18th, 2017

Tali Jaffe, "In Conversation: Joan Wallace & Annette Lemieux," *Cultured Magazine*, Friday April 14, 2017.

Martha Schwendener, "What to See in New York Art Galleries This Week", *The New York Times*, Friday, March 31, 2017.

2008 Katie Anania, "Every Revolution is a Roll of the Dice," *Fluent-Collaborative*, 2008.

2007 "Findings" (End Page), *Harper's Magazine*, February, 2007.

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- 2005** Sandra Ban, "Joan Wallace, Dinter Fine Art," review, *Art News*, June 2005
Ken Johnson, *The New York Times*, April 29, 2005; May 6, 2005, May 13, 2005; May 20, 2005; and *LAST CHANCE*, May 27, 2005.
Jack Bankowsky, "East Village USA," *Artforum*, April 2005.
Linda Yablonsky, "What Makes a Painting a Painting?" *Art News*, April 2005.
- 2002** Roberta Smith, "From the Observatory," *The New York Times*, April 12, 2002.
- 2001** Robert Nickas, *W*, catalog, Musee de beaux-arts, Frac de franche-comte, 2001.
- 1998** *Tout a Centre l'Art Contemporain, Dijon – Le Consortium Collection*, catalog, Centre, Georges Pompidou, Paris, 1998.
- 1993** Michael Corris and Robert Nickas, "Punishment and Decoration; Art in an Age of Militant Superficiality," *Artforum*, April 1993.
- 1992** Jean-Yves Jouannais, "Joan Wallace and GERALYN DONOHUE," review, *Art Press*, January 1992.
- 1992** Susan Fisher Sterling, *Forefront: Wallace & Donohue*, brochure, The National Museum of Women in the Arts, Washington, D.C., January 1991.
Robert Atkins, "Scene and Heard," *The Village Voice*, April, 1991.
Hank Burchard, "Quite a Pair of Individuals," *The Washington Post*, March 1, 1991.
Kim Levin, "Contemporary Collaborative Sculpture," *Sculpture*, March 1991.
Tom Kalin, "Joan Wallace," review, *Artforum*, September 1991.
Gretchen Faust, "Joan Wallace," review, *Arts*, September 1991.
- 1990** Susan Sollins and Nina Castelli Sundell, *Team Spirit*, catalog, ICI, New York, October 1990.
Robert Nickas, *Red*, catalog, Galerie Isy Brachot, Brussels, July 1990.
Barry R. Rosenberg, *Assembled*, catalog, University Art Galleries/Wright State University, Dayton, Ohio, April 1990.
- 1989** Cady Noland, "Toward a Meta-Language of Evil," *Balcon*, Madrid, Summer, 1989.
Tohru Matsumoto and Keiko Katsuya, *Color and/or Monochrome*, catalog, National Museum of Modern Art, Tokyo and Kyoto, October 1989.
Leslie Tonkonow, "Joan Wallace & GERALYN DONOHUE," two interviews, *Journal of Contemporary Art*, Fall/Winter 1989.
Stephen Westfall, "Wallace & Donohue," review, *Flash Art*, Summer 1989.
Laura Cottingham, "By the Biennial," *Art & Auction*, June 1989.
Robert Nickas, Jack Bankowsky, "Wallace & Donohue," *Flash Art*, May/June 1989.
Richard Armstrong, "Wallace & Donohue," essay, *1989 Biennial Exhibition*, catalog, Whitney Museum, New York, April 1989.
Maurice Berger, *A Debate on Abstraction*, catalog, "Anti-Simulation: Materialism and Abstraction," Leubsdorf Art Gallery, Hunter College, New York, March 1989.
Barry A. Rosenberg, essay in *Science/Technology/Abstraction: Art at the End of the Decade*, catalog, University Art Galleries, Wright State University, Dayton, Ohio, April 1989.
Jack Bankowsky, "Letter from New York," *Art Issues*, No. 3, Los Angeles, California, April 1989.
Kirby Gookin, "Wallace & Donohue," review, *Artforum*, April 1989.
Joshua Dector, review, *Arts*, February 1989.
Kim Levin, "Voice Choices," *The Village Voice*, January 24, 1989.

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- Kim Levin, "Artwalk," *The Village Voice*, January 31, 1989.
- Roberta Smith, "That was Then, This is Now," and Bruce Ferguson, "Paradoxical Images," essays in *Contemporary Perspectives 1: Abstraction in Question*, Ringling Museum of Art, Sarasota, Florida, January 1989.
- 1988** Jude Schwendenwien, "Iconoclastic Exhibit Challenges our Ideas of Art," *The Hartford Courant*, Hartford, Connecticut, Sunday, December 11, 1988.
- Amy Taubin, "Video," 'Voice Choices,' *The Village Voice*, November 1988.
- Owen McNally, "Wallace & Donohue: Double Vision," *The Hartford Courant*, Hartford, Ct., November 15, 1988.
- Robert Nickas, Jack Bankowsky, *Works. Concepts. Processes. Situations. Information.*, catalog, Galerie Hans Mayer, Dusseldorf, Germany, October 1988.
- Robert Nickas, *Color Alone: The Monochrome Experiment*, catalog, Musee St. Pierre, Lyon, France, October, 1988.
- Roberta Smith, "Artschwager's Knack for Hybrid Works," review, *The New York Times*, June 10, 1988.
- Dennis Cooper, "Wallace & Donohue," review, *Artforum*, April 1988.
- Jack Bankowsky, "Richard Artschwager," *Flash Art*, March/April 1988.
- Klaus Kertess, *Artschwager – His Peers and Persuasion, 1963-1988*, catalog, Daniel Weinberg Gallery & Leo Castelli Gallery, March/May 1988.
- Roberta Smith, "Wallace & Donohue," review, *New York Times*, February 26, 1988.
- Jeffrey Deitch, *Cultural Geometry*, catalog, Deste Foundation for Contemporary Art, Athens, Greece, January 1988.
- 1987** Lilly Wei, "Talking Abstract, Part Two," *Art in America*, December 1987.
- Jack Bankowsky, "Pre-Season, Post-War, Post-Pop, and Postmasters," *Art & Auction*, October 1987.
- Jude Schwendenwien, "Wallace & Donohue," review, *Artscribe*, September/October 1987.
- Robert Nickas, "Primary Structures," exhibition essay, brochure published by Rhona Hoffman Gallery, Chicago, September 1987.
- Roberta Smith, "Group Show," review, *The New York Times*, July 10, 1987.
- Achille Bonito Oliva, *Europa/America – Nuovi territori Dell' Arte*, catalog, Fondazione Michetti, Francavilla al Mare, June 1987.
- Dan Cameron, "Seven Types of Criticality," *Arts*, May 1987.
- Robert Nickas, *The Art of the Real*, catalog, Galerie Pierre Huber, Geneva, June 1987.
- Jack Bankowsky, "Wallace & Donohue," review, *Flash Art*, April/May 1987.
- Phyllis Braff, "Language Becomes the Medium of the Message," *The New York Times*, Long Island Edition, March 1, 1987.
- Robert Nickas, *Perverted by Language*, catalog, Hillwood Art Gallery, C.W. Post Campus, Long Island University, Greenvale, New York, February 1987.
- 1986** Jerry Saltz, "Beyond Boundaries: New York's New Art," Alfred van der Marck Editions, 1986.
- Brian Wallis, "Subversive Undertones in Reactionary Modes," brochure essay, New Museum, New York, February 1986.
- Roberta Smith, "Wallace & Donohue," review, *The New York Times*, October 31, 1986.