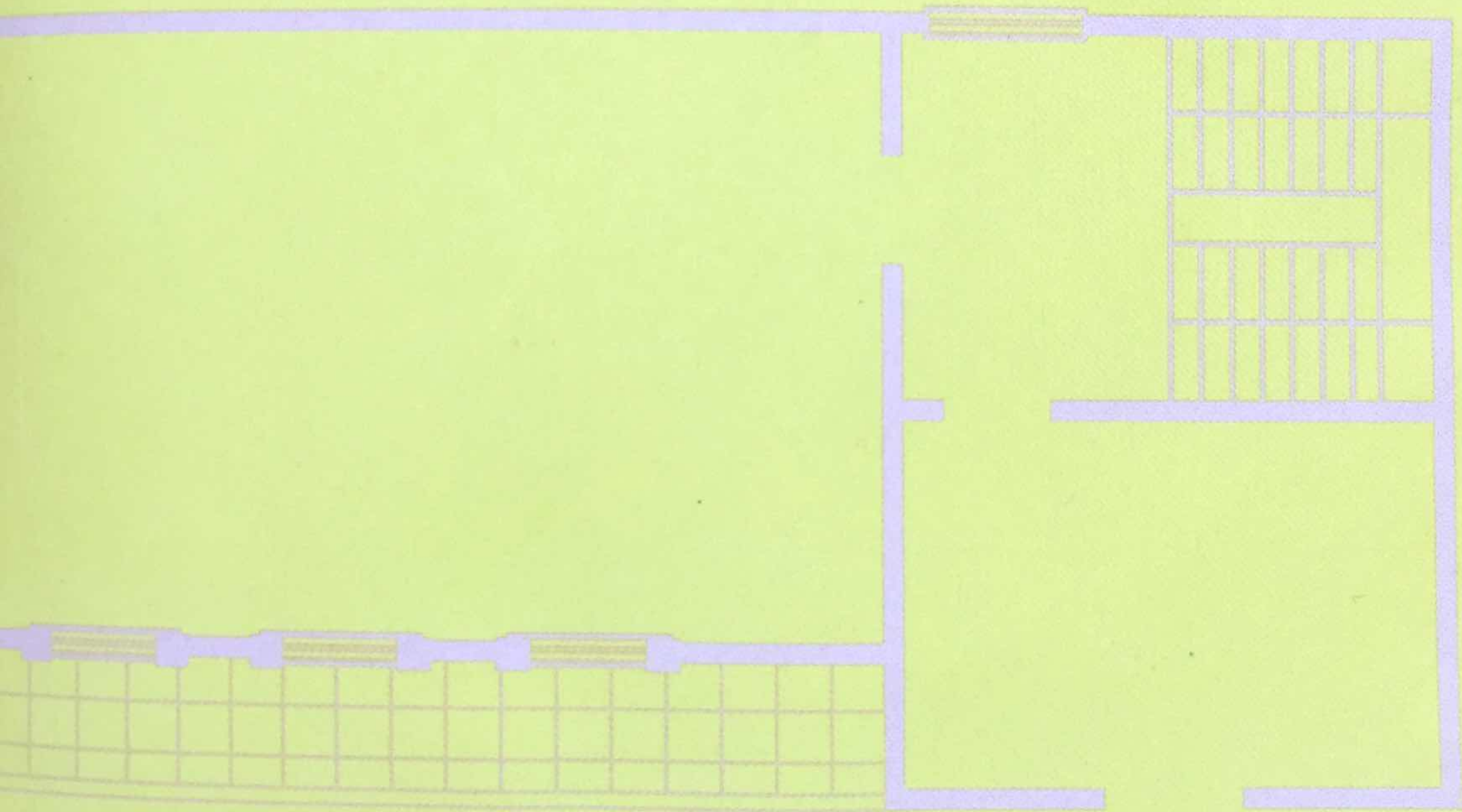


MARK SCHLESINGER



2. Ausstellungsraum

3. Ausstellungsraum





MARK
SCHLESSINGER

RECENT PAINTINGS

Räume für neue Kunst - Rolf Hengesbach

Wuppertal - Germany

March 12-April 29, 1995

HELD , OVER
For Mark Schlesinger

Call so much of this place empty then say the rest gets

so filled up that all
the loudest smoke rises through the floorboards to make
a furnished room out of whatever you find
yourself sitting

& tapering off these days in.
How do you learn to hairsplit every sudden thing,

as flashbulbs flare
madly at your mind and its gathered wings,

yet stitch them back together to save the feel of a headfirst plunge?
Things falling fall straight down, no swerving from
themselves, but what's built ends up
shedding

its rock & paint & the skin it piled upon itself from the cellar
to its ceiling,
because what pencils do

to paper
its really nothing more than recitation, than beginning with
& starting at,

a measure of your tendon's imprecision.
And you wonder why we're anxious here, bundled up, teeth rattling,
chins pressed to our chests

just waiting
for an all-terrain sentence whose predicate rubs hard enough to bury
us in its eraser dust.

O housetop, housebound world,

some messenger beats at some door.
we were drinking, we were walking & then your foreign field's
ideation swung onto the scene
willing us

& welding
our heads into a kind of camera that thinks it doesn't need light.

A mineral cry
aimed at your macula lutea, its brutal hit a way to bounce
these square-jawed rooms & prove

the eye is only a chemical reaction with sensors plugged
into copper-blue air & our realizing that,

like faucets or like lips around spoons, someone's always turning or
something's getting swallowed.

But watch these unpedestalled skies go folding & folding more,
their borders pried open by handheld tools:
a trowel, a synonym, or maybe
this tenor saw now

severing your heart
from the fever you've spilled on this stage.
Surely that's the rough stuff we came for,

windmilling arms colliding, even in the crowdless aisles;
the downdrafts

carrying spit to coffee-cans for storage.

We're pinched against walls & we've raised ourselves a broken,
whisper-heavy roof.

The dark, then darkening ground, the feel of which
drifts across your fingertips like breath that's blown
to cool some burn,

lays far below us & sleeps as if hidden by the simple act
of lying down.

What do we see & what exactly is
sight, after being boxed up & smothered by the sun's own face?
It's nothing but our piercing

part, the piece

built out of other parts, the one no different from another,
like a small knob

on a door as big as needed to go out of here & into whatever there
there's left.



1. Ausstellungsraum
Room 1
"Corners"









2. Ausstellungsraum
Room 2
"Centers"



3. Ausstellungsraum



Room 3

"Edges"


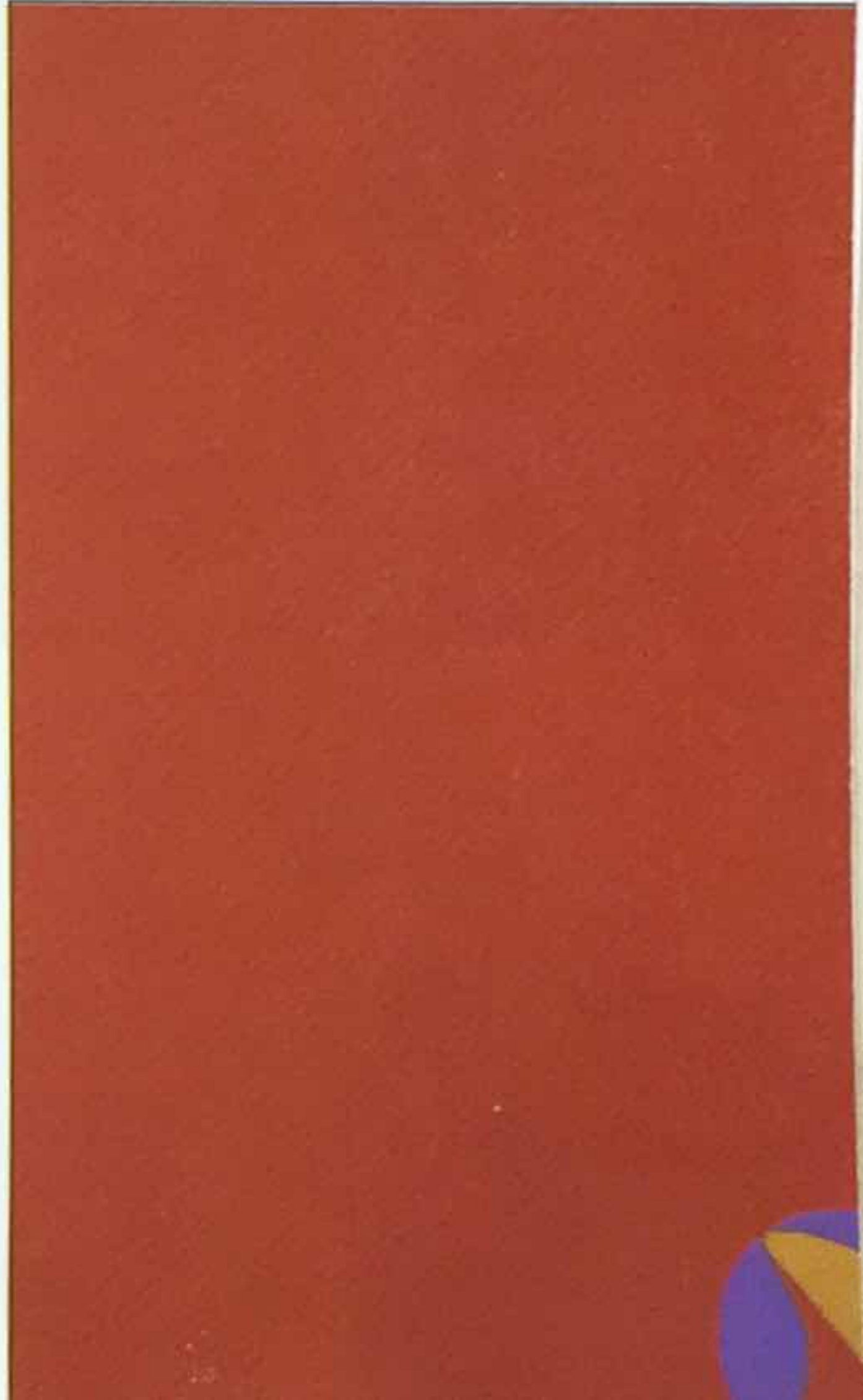





PAINTINGS



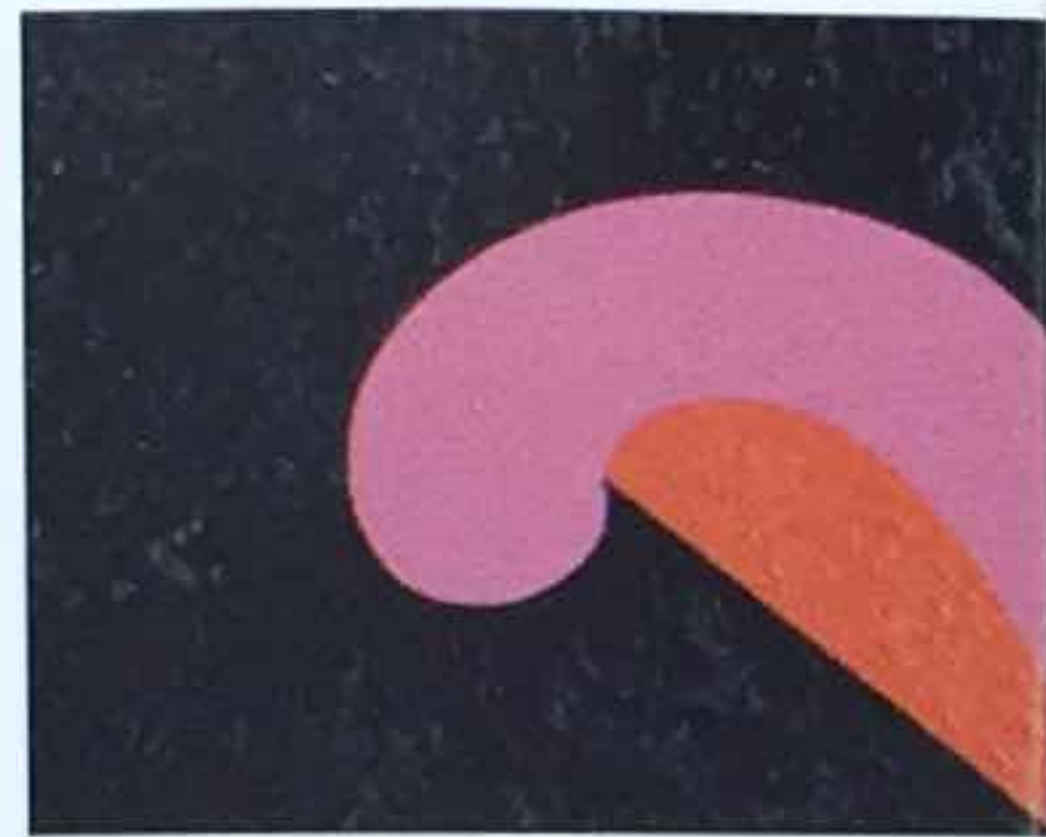
"Down Too"
1994
Ol auf Leinwand
oil on linen
91.4x86.4cm
36x34"



"What Of It"
1993
Ol auf Leinwand
oil on linen
157.5x111.8cm
62x44"



"Again As"
1995
Ol auf Leinwand
oil on linen
30.5x40.5cm
12x16"



"Whenever 3"
1994
Ol auf Nessel
oil on cotton
20x24.5cm
8x10"



"Whenever"
1994
Ol auf Leinwand
oil on linen
48.26x55.9cm
19x22"



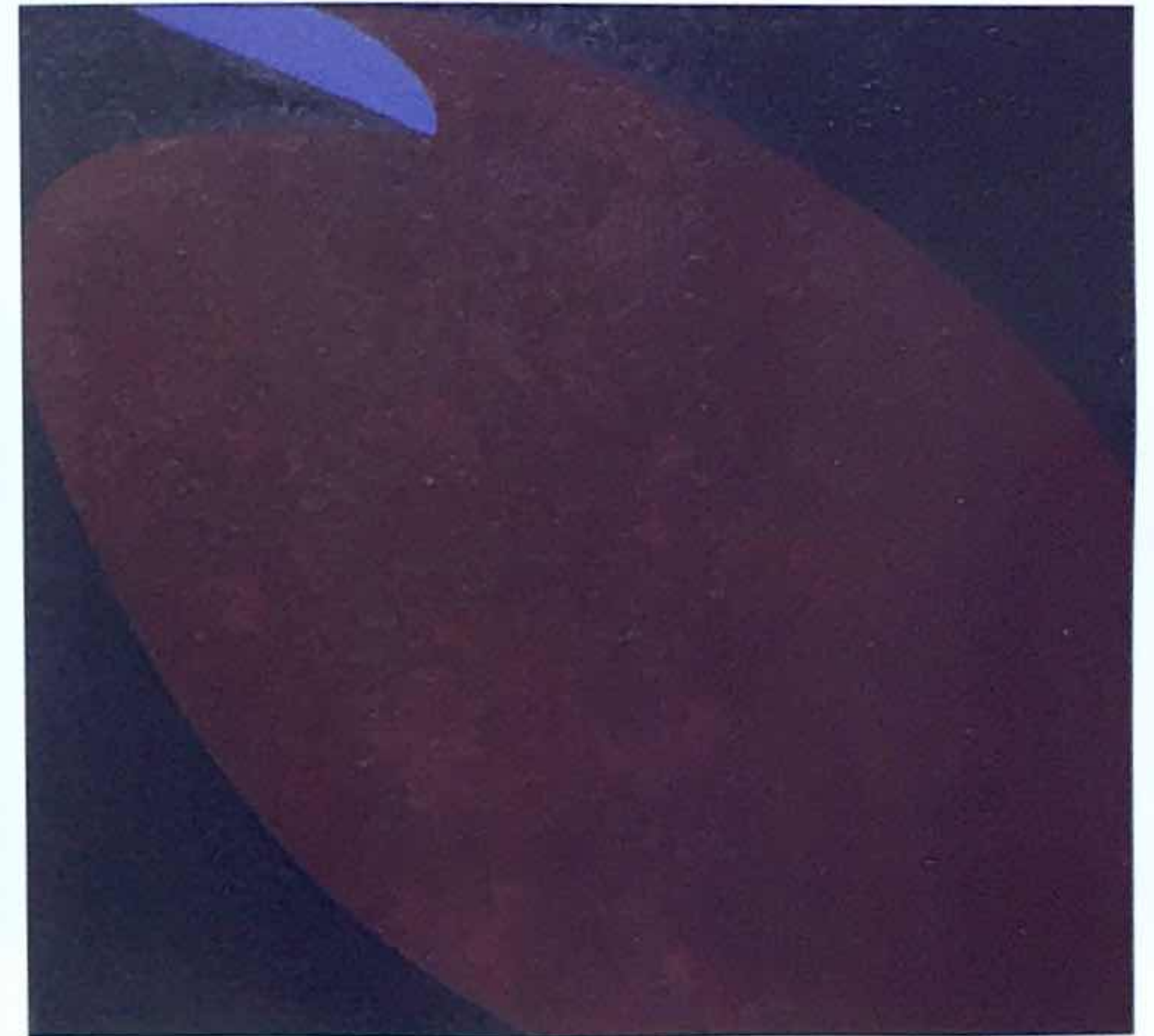
"Whenever 11"
1994
Ol auf Nessel
oil on cotton
20x24.5cm
8x10"

"As As"
1994
Ol auf Leinwand
oil on linen
86.4x76.2cm
34x30"





"Whenever 2"
1994
Ol auf Nessel
oil on cotton
20x24.5cm
8x10"

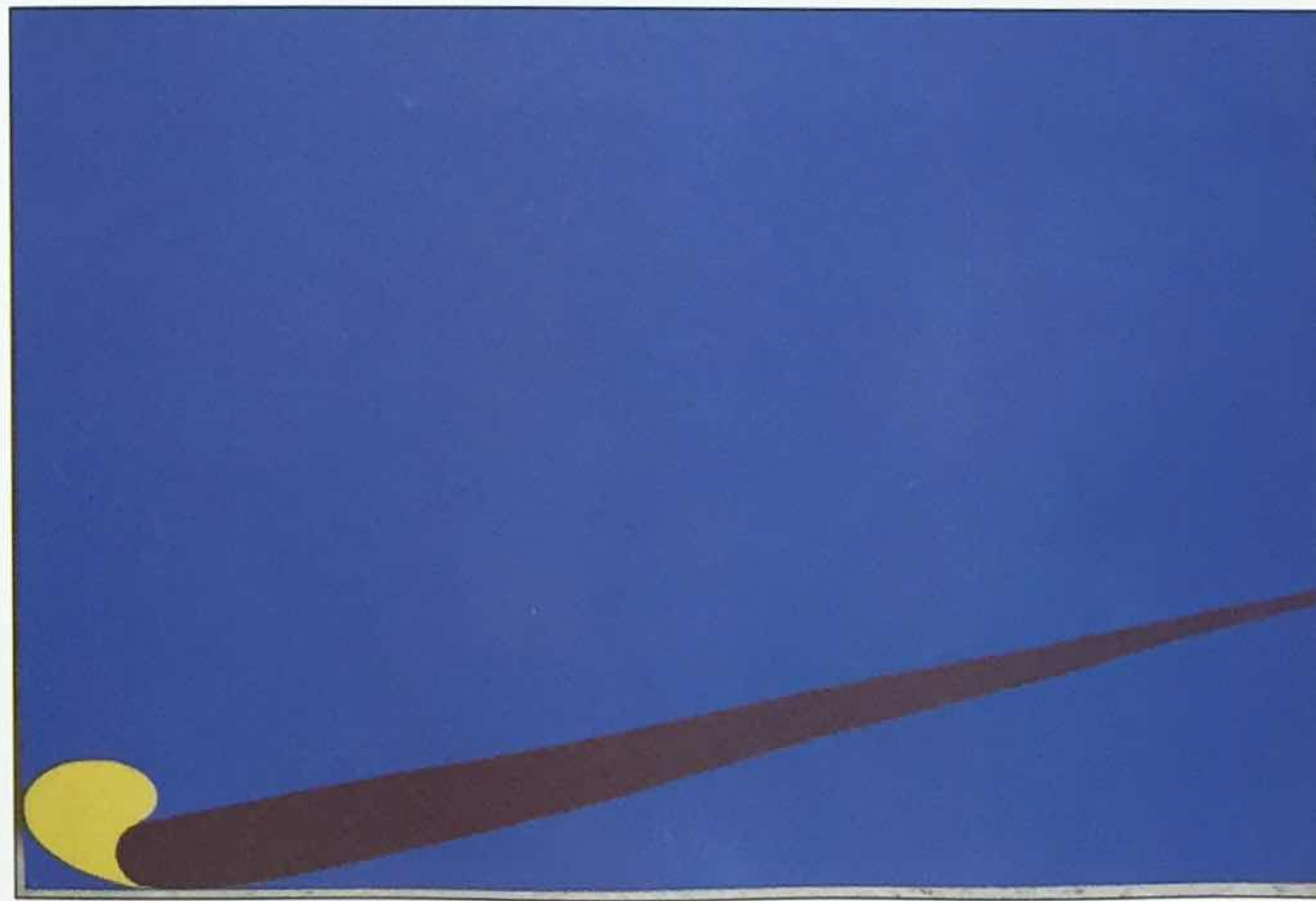
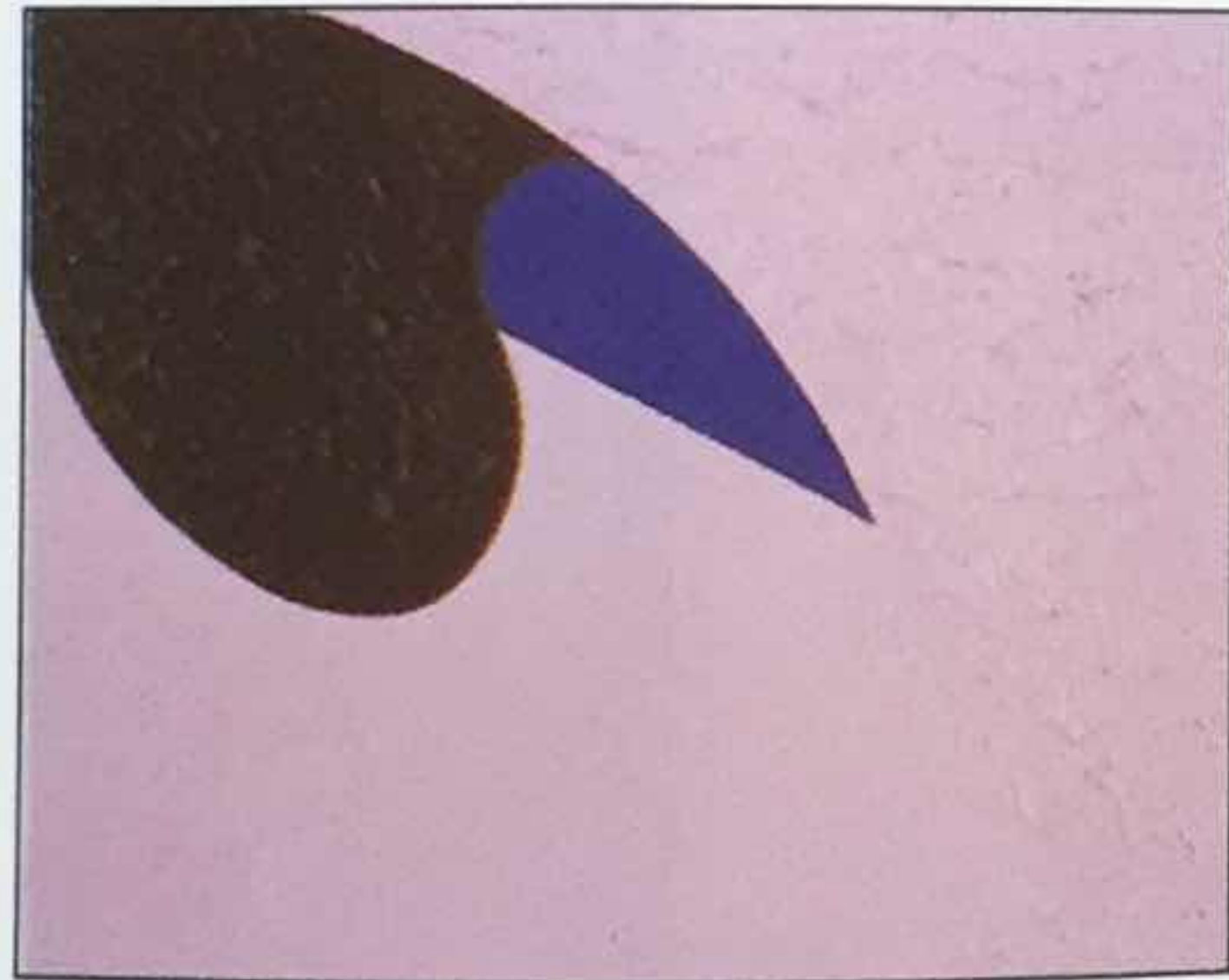


"Still Around"
1994
Ol auf Leinwand
oil on linen
101.6x111.8cm
40x44"



"Whenever 10"
1994
Ol auf Nessel
oil on cotton
20x24.5cm
8x10"

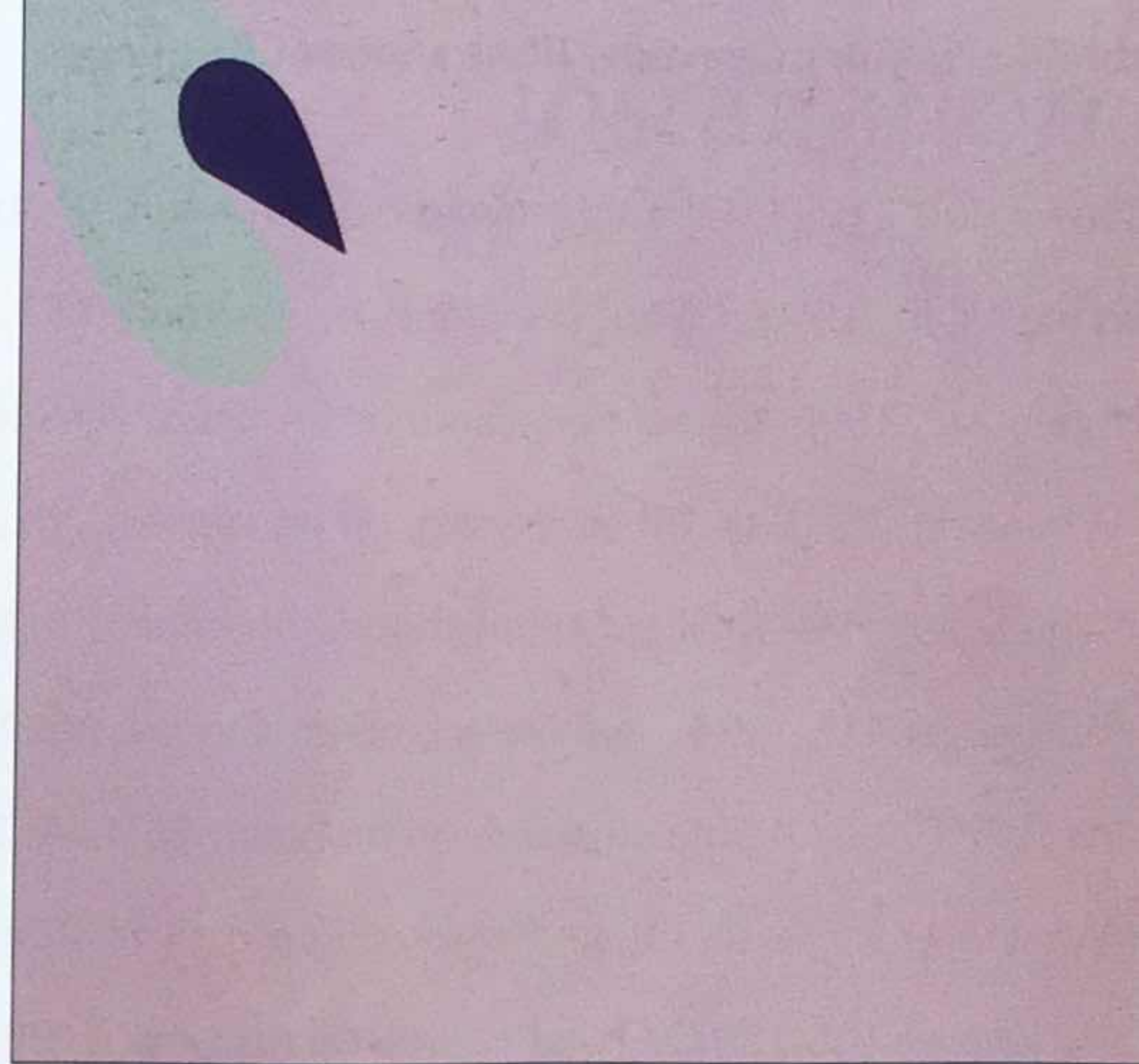
"Whenever 4"
1994
Ol auf Nessel
oil on cotton
20x24.5cm
8x10"



"In It"
1993
Ol auf Leinwand
oil on linen
106.7x157.5cm
42x62"



"Here And There"
1993
Ol auf Leinwand
oil on linen
195.6x180.3cm
77x71"



"Better Than Whether"
1994
Ol auf Leinwand
oil on linen
198.1x208.3cm
78x82"

Abbildungen der Gemälde, Illustrations of Paintings

"Down Too", 1994, Öl auf Leinwand, oil on linen, 91.4x86.4cm, 36x34"

"What Of It", 1993, Öl auf Leinwand, oil on linen, 157.5x111.8cm, 62x44"

"Again As", 1995, Öl auf Leinwand, oil on linen, 30.5x40.5cm, 12x16"

"Whenever 3", 1994, Öl auf Nessel, oil on canvas, 20x24.5cm, 8x10"

"Whenever", 1994, Öl auf Leinwand, oil on linen, 48.26x55.9cm, 19x22"

"Whenever 11", 1994, , auf Nessel, oil on canvas, 20x24.5cm, 8x10"

"As As", 1994, Öl auf Leinwand, oil on linen, 86.4x76.2cm, 34x30"

"Whenever 2", 1994, Öl auf Nessel, oil on canvas, 20x24.5cm, 8x10"

"Whenever 10", 1994, Öl auf Nessel, oil on canvas, 20x24.5cm, 8x10"

"Still Around", 1994, Öl auf Leinwand, oil on linen, 101.6x111.8cm, 40x44"

"Whenever 4", 1994, Öl auf Nessel, oil on canvas, 20x24.5cm, 8x10"

"In It", 1993, Öl auf Leinwand, oil on linen, 106.7x157.5cm, 42x62"

"Here And There", 1993, Öl auf Leinwand, oil on linen, 195.6x180.3cm, 77x71"

"Better Than Whether", 1994, Öl auf Leinwand, oil on linen, 198.1x208.3cm, 78x82"

Installation

The Lipton-Owens Company
New York, New York
March 5-April 16, 1994

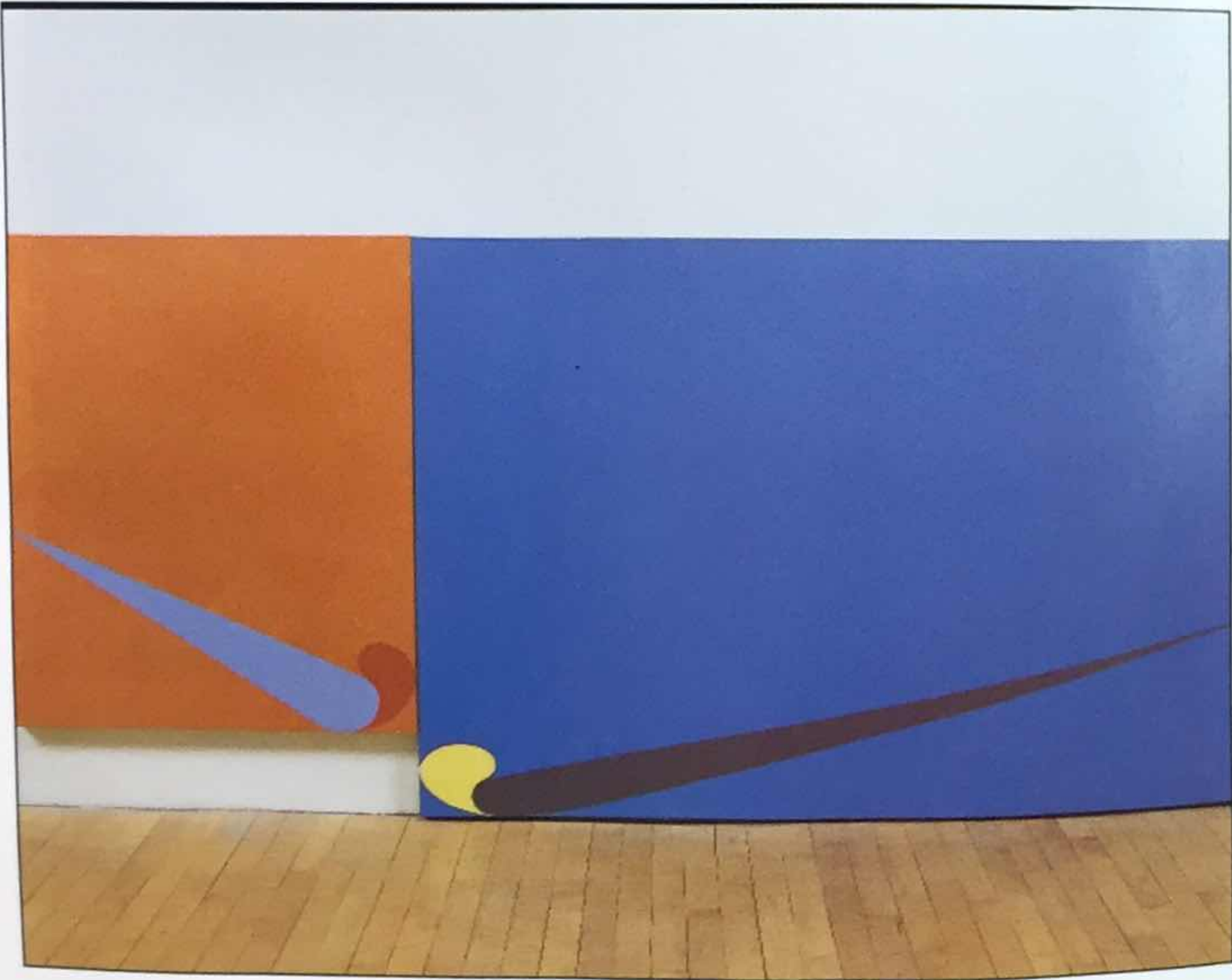


"Before What"
1993
Ol auf Leinwand
oil on linen
238.8x193cm
94x76"



"Over In Too"
1993
Ol auf Leinwand
oil on linen
106.9x233.7cm
42x92" (diptych)

"During It"
1993
Ol auf Leinwand
oil on linen
91.4x91.4cm
36x36"



"Here And There"
1993
Ol auf Leinwand
oil on linen
195.6x180.3cm
77x71"

ONE -PERSON EXHIBITIONS

- 1995 Räume für neue Kunst/Rolf Hengesbach, Wuppertal, Germany, Paintings,
March 12-April 29, illustrated catalogue.
- 1994 The Lipton/Owens Company, New York, Paintings, 1993, March 5-April 16,
Illustrated in catalogue.
- 1991 Amy Lipton Gallery, New York, Paintings, October 12-November 9.
- 1984 St.Peter s Church, New York, Paintings By Mark Schlesinger,
July 16-September 16.
- 1981 Acquavella Contemporary Art, Inc., New York, November 5-30.
- 1979 Monique Knowlton Gallery, New York, June 9-30.

SELECTED GROUP EXHIBITIONS

- 1995 White Columns Gallery, New York, Benefit Exhibition, curated by Bill Arning,
February 17-March 4.
- 1994 Sue Spaid Gallery, Los Angeles, Sour Ball Paintings, February 2-March 3.
- 1993 Fawbush Gallery, New York, BOMB Magazine Benefit, curated by Saul Ostrow
and Betsy Sussler, December 16-20.
- Leo Castelli Gallery, New York, 30th Anniversary Drawing Exhibition,
December 9-January 8, 1994.
- Amy Lipton Gallery, Chicago International Art Exhibition, Chicago, Illinois,
May 6-10.
- White Columns Gallery, New York, Benefit Exhibition, curated by Bill Arning,
March 6-24.
- 1992 Amy Lipton Gallery, New York, Image/Abstraction, December 11-
January 16, 1993.
- Amy Lipton Gallery, New York, There Is A Light That Never Goes Out,
curated by Terry R. Myers, January 4-February 1.
- Shoshana Wayne Gallery, Los Angeles, California, January 3-31.

- 1991 Andre Emmerich Gallery, New York, Abstract Painting: The 90's,
curated by Barbara Rose, December 19-January 25, 1992.
Shoshana Wayne Gallery, Los Angeles, California, The Lick of the Eye,
curated by David Pagel, July 20-September 12.
Trenkman Gallery, New York, Just Painting, curated by Saul Ostrow,
June 27-July 30.
- 1990 Cummings Arts Center, Connecticut College, New London, Connecticut,
Fluid Geometry, curated by Stephen Westfall,
November 7-December 14, illustrated in catalogue.
Shoshana Wayne Gallery, Los Angeles, California, The Ends of Paintings:
The Edges Of Abstraction, curated by David Pagel,
September 11-October 6, illustrated in catalogue.
- 1989 Rutgers Barclay Gallery, Santa Fe, New Mexico, Summer.
Nina Freudenheim Gallery, Buffalo, New York, Small Paintings,
March 25-April 19.
The Institute of Art, Flint, Michigan, Four Painters, curated by John Yau,
January 22-February 26, illustrated in catalogue.
- 1988 Ruth Siegel Gallery, New York, June 29-July 29.
Nina Freudenheim Gallery, Buffalo, New York, Five Painters,
April 23-May 24.
Nina Freudenheim Gallery, Buffalo, New York, Works on Paper,
January 3-31.
- 1987 Michael H. Lord Gallery, Chicago Navy Pier, May.
1986 Michael H. Lord Gallery, Chicago Navy Pier, May.
Galleria Carini, Florence, Italy, January, illustrated in catalogue.

- 1985 Michael H. Lord Gallery, Milwaukee, Wisconsin, October.
Fabian Carlsson Gallery, London, England, More Than Meets the Eye,
9 Painters From New York, August 7-September 14.
Michael H. Lord Gallery, Chicago Navy Pier, May.
Drew University, New Jersey, The Nancy Graves Collection,
February 8-March 8
- 1984 One Penn Plaza, New York, Luxe, Calme, et Volupte, curated by
John Yau, October 1-January 11, 1985.
Acquavella Contemporary Art, Inc., New York, September 17-October 27.
Sutton Gallery, New York, From A to Z, April.
New York Studio School, New York, Drawing With Respect to Painting,
Curated by David Reed, February 24-March 28, Artist's statement
in catalogue.
- 1982 National Museum of Greece, Athens, Paintings From the Houston Museum,
September-October, illustrated in catalogue.
- 1981 Acquavella Contemporary Art, Inc., New York, Paper Works,
September 8-30.
- 1980 Nina Freudenheim Gallery, Buffalo, New York, Drawing Show, January.
Leo Castelli Gallery, New York, Drawings, December.
Loch Haven Art Center, Orlando, Florida, November.
Toni Birckhead Gallery, Cincinnati, Ohio, November.
Gallery 700, Milwaukee, Wisconsin, The Continuing Tradition of
American Abstraction, curated by Donna Harkavy and
Holden Luntz, November, illustrated in catalogue.
Acquavella Contemporary Art, Inc., New York, Works on Paper,
September.
Monique Knowlton Gallery, New York, January.

- 1979-1982 Grey Art Gallery, New York University, New York, American Painting: The Eighties, Curated by Barbara Rose, September-October, 1979, illustrated with artist's statements in catalogue. Also shown at:
- Contemporary Arts Museum, Houston, October-November, 1979;
 Musee des Beaux Arts, Nantes, France, February-March, 1980;
 The American Center, Paris, April-May, 1980;
 Helsingen Taidetelo, Helsinki, Finland, August 27-September 15, 1980;
 Neue Galerie Sammlung Ludwig, Aachen, Germany, September 27-October 20, 1980;
 Museum Moderner Kunst, Vienna, Austria, November, 1980-January, 1981;
 Tel Aviv Museum, Tel Aviv, Israel, February 4-April 5, 1981;
 National Gallery, Budapest, Hungary, September 2-27, 1981;
 Galleria Studio, Warsaw, Poland, October 5-31, 1981;
 Pinacoteca Provinciale, Bari, Italy, November 7-29, 1981;
 Teatro del Salcone, Genoa, Italy, December, 1981-January, 1982;
 Palacio de la Virreina, Barcelona, Spain, February-March, 1982;
 Calouste Galbenkian Foundation, Lisbon, Portugal, April-May, 1982;
 Galeria de la Caixa, Madrid, Spain, June-July, 1982.
- 1979 Janie C. Lee Gallery, Houston, The New American Painting, October-November.
- Monique Knowlton Gallery, New York, July.
- Acquavella Contemporary Art, Inc., New York, Peter Robbie, Mark Schlesinger, Catherine Warren, June-August.
- Nabisco World Headquarters, New Jersey, May.
- Harold Reed Gallery, New York, New York, New Talent, 1979, April 5-21, illustrated in catalogue.

SELECTED BIBLIOGRAPHY

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- Albert Mobilio, Mark Schlesinger, Paintings, (exhibition catalogue, illustrated.) Wuppertal, Germany: Rolf Hengesbach.

- 1994 Mario Naves, "Mark Schlesinger", The New York Review of Art, May, pp 18-9.
- David Pagel and John Yau, Mark Schlesinger, Paintings, 1993, (exhibition catalogue, illustrated). New York, New York: The Lipton/Owens Company.
- 1993 Vivien Raynor, "Color Relationships in Valhalla, Family Ties in White Plains", The Sunday New York Times, November 7, p. 28.
- 1992 Jeffrey Schaire, "Notes from the Editor- 'Against the Emptiness'", Art & Antiques, March, p. 10.
- Shirly Kaneda and Saul Ostrow, "Mark Schlesinger", Lapiz, February, p. 68, Illustrated.
- Brooks Adams, "Mark Schlesinger at Amy Lipton", Art in America, February, pp. 113-4, Illustrated.
- Marek Bartelik, "Sztuki Plastyczne, Nowojorska Kronika Kulturalna", Nowy Dziennik, January 25-6, p.7, Illustrated.
- John Yau, "Mark Schlesinger", Artforum, January, p. 106, Illustrated.
- David Pagel, "Mark Schlesinger", Arts Magazine, January, p. 67, Illustrated.
- 1991 Lisa Liebman, The New Yorker, November 11, p. 16.
- Alisa Tager, "Colors", Lapiz, October, pp. 62-5, Illustrated.
- Carol Volk, "Openings-'On the Edge'", Art & Antiques, October, p. 24, Illustrated.
- Patrick Pacheco, "The New Faith In Painting", Art and Antiques, May, pp. 56-69, 96-7, Illustrated.
- David Pagel, "The Ends Of Paintings: The Edges Of Abstraction", Artspace, January/February, pp. 42-49, Illustrated.
- 1990 William Zimmer, "Fluid Geometry: Six Painters Offer Expressionistic Shapes", The Sunday New York Times, December, 9.
- Susan Kandel, "L.A. in Review", Arts Magazine, December, p. 109, Illustrated.
- Peter Frank, LA Weekly, September 19.
- Stephen Westfall, Fluid Geometry, (exhibition catalogue, illustrated). New London, Connecticut: Connecticut College.

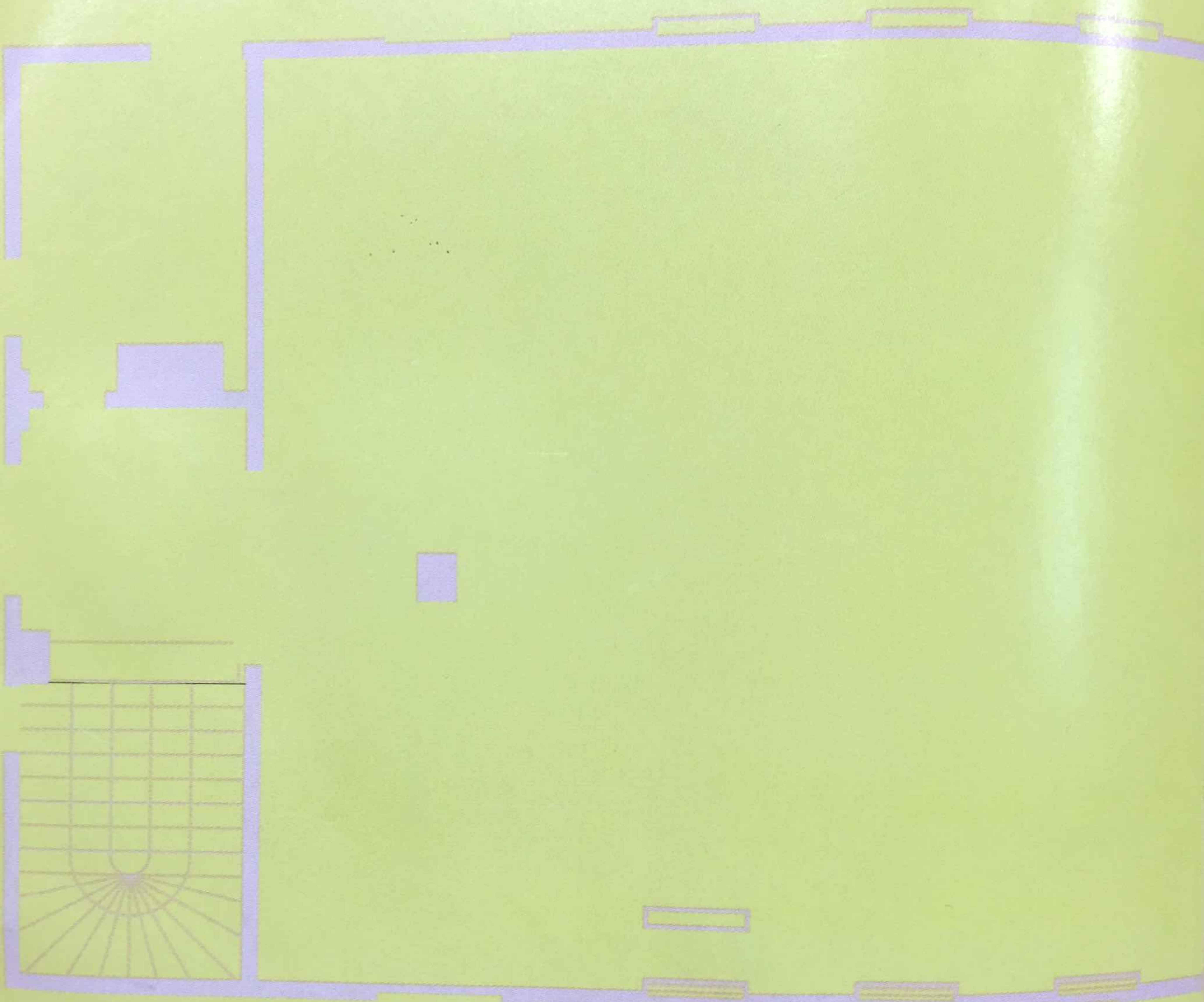
- David Pagel, The Ends Of Paintings: The Edges Of Abstraction (exhibition catalogue, illustrated). Los Angeles, California: Shoshana Wayne Gallery.
- 1989 Gail Graham, "Artists bring diversity to DeWaters", The Flint Journal, January 29, p. G-5.
- Karyn D. Collins, "These artists keep painting from drying up", The Flint Journal, January 22, p. G-1.
- John Yau, Four Painters, (exhibition catalogue, illustrated). Flint, Michigan: The Institute of Art.
- 1988 Barbara Rose, Autocritique, Essays on Art and Anti-Art, 1963-1987. New York: Weidenfeld And Nicolson, New York.
- Richard Huntington, "It pays to take abstractionism seriously", Buffalo News, May 6, p. 24.
- 1987 John Yau, Norman Bluhm: Works on Paper, 1947-87 (exhibition catalogue). Clinton, New York: Hamilton College.
- 1985 Richard Hertz, ed. Theories of Contemporary Art. Englewood Cliffs, New Jersey: Prentice-Hall, p. 71.
- Monica Bohm-Duchen, "Nine Painters From New York", Flash Art, October/November, p. 56.
- Douglas C. McGill, "For Artists, New Paths To Success", The New York Times, April 11.
- Sara Lynn Henry, The Graves Donation (exhibition catalogue). New Jersey: Drew University Press.
- Michael Brenson, "Luxe, Calme, et Volupte", The New York Times, January 4.
- 1984 Ellen Lee Klein, "Group Show At Acquavella", Arts Magazine, December, p. 35.
- John Russell, The New York Times, August 10.

- 1982 Janice Oresman, Lehman Brothers Kuhn Loeb, Inc. Art Collection. New York: Lehman Brothers Kuhn Loeb, Inc.
- 1981 Susan Putterman, "Mark Schlesinger", Arts Magazine, November, p. 3, Illustrated.
- Hilton Kramer, The New York Times, November 20.
- 1980 Florence Isaacs, Prime Time, December, p. 49, Illustrated.
- James Auer, "Manhattan Modern", Milwaukee Journal, December 7.
- Dean Jensen, Milwaukee Sentinel, November 28.
- Donna Harkavy and Holden Luntz, The Continuing Tradition of American Abstraction, (exhibition catalogue, illustrated). Milwaukee, Wisconsin: Gallery 700.
- Jacques Michel, "La Peinture Reconnait", Le Monde, April 23.
- 1979 Nina French-Frazier, Art International, December.
- Mimi Crossley, Houston Post, November 2, p. 16E. Illustrated.
- Hal Foster, "A Tournament of Roses", Artforum, November.
- Donna Tennant, "Technique Preoccupies Painters in Lee Show", Houston Chronical, October 12.
- Gerrit Henry, "New Talent", Artnews, October, pp. 122-23. Adix, September, Illustrated with artist's statement.
- John Perreault, SoHo Weekly News, September 27, p. 59, Illustrated.
- Hilton Kramer, "Neo-Modernists- A Sense of Deja Vu", The Sunday New York Times, September 23.
- Barbara Rose, American Painting: The Eighties, (exhibition catalogue, illustrated). New York; The Grey Art Gallery, NYU.
- Madelaine Burnside, "Mark Schlesinger", Arts Magazine, September, Illustrated.
- ArtWorld, Summer, Illustrated.
- Carter Ratcliff, New York, New Talent, 1979, (exhibition catalogue, illustrated) New York: Harold Reed Gallery.

SELECTED PUBLIC COLLECTIONS

Drew University Museum, Nancy Graves Collection, New Jersey
Houston Museum Of Fine Art, Houston, Texas
Israel Museum Of Art, Jerusalem
Kameyama Museum, Tokyo, Japan
McNay Art Institute, San Antonio, Texas
The New Museum of Contemporary Art, New York
European Fine Art Foundation, Geneva, Switzerland
The Foundation For Contemporary Performance Arts, New York
The Amerada Hess Corporation, New York
California Mart, Los Angeles
Chase Manhattan Bank, New York
Chemical Bank, New York
First City Capital Corporation, New York
Lehman Brothers Kuhn Loeb, New York
Owens Corning Fiberglas, Toledo, Ohio
Prudential Insurance, Newark, New Jersey
University Of Texas Health Center, Dallas, Texas
Vesti Corporation, Boston, Massachusetts

Albert Mobilio writes for the **Village Voice Literary Supplement** and lives in New York City. His books include **Bendable Seige**, published by Red Dust in 1991, and **The Geographics** which was published by Hard Press in 1995.



1. Buro

1. Ausstellungsraum