

# WENDY MARK



WENDY MARK WATERCOLOR



WENDY MARK  
DRIVE

Jill Newhouse Gallery

4 East 81st Street New York, NY

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This catalogue accompanies the exhibition

*DRIVE Wendy Mark: New Work*

from October 4 to October 29, 2011

Jill Newhouse Gallery

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[www.jillnewhouse.com](http://www.jillnewhouse.com)

COVER:

*MG/Somewhere Around 22, 2011*

Graphite and oil on prepared paper

12½ × 12½ inches

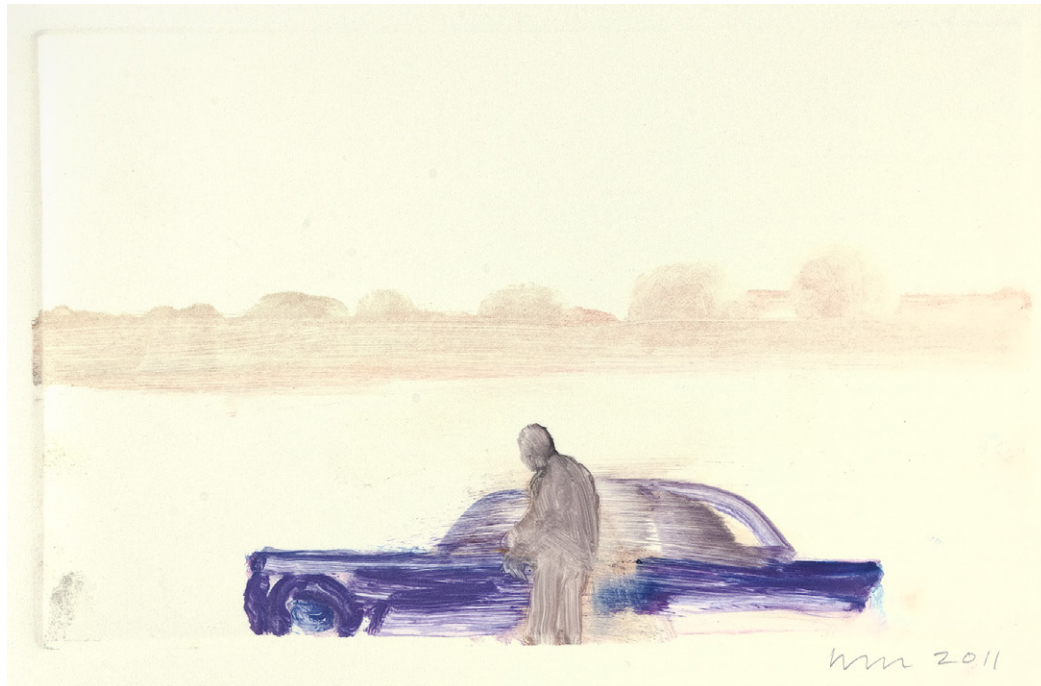




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Phoenix House is committed to protecting and supporting individuals, families, and communities affected by substance abuse and dependency. For more information, visit [www.phoenixhouse.org](http://www.phoenixhouse.org).



*At the Lake, 2011*  
Monotype, 5<sup>3</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>4</sub> 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,

Mitsubishi, 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 1*, 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  
4<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub> inches





*Noon/August/Spain, 2011*

Oil and charcoal on prepared paper  
14<sup>3</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>2</sub> inches





*Maud at the Met*, 2011

Watercolor on paper  
6¾ x 6¾ inches



Wm 2011

*The Light Changes/White Rockets, 2011*

Watercolor on paper

10<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>2</sub> inches





*South Salem, Snow and Stars, 2011*

Monotype  
4<sup>5</sup>/<sub>8</sub> × 6 inches



mmr 2011



*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  
4<sup>5</sup>/<sub>8</sub> × 6 inches



*The Pink Street/ I*, 2011

Oil on prepared paper  
22 × 30 inches





*The Light Changes, 2, + Coffee, 2011*

Monotype

4<sup>3</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> inches



*Where or When/Sunlight*, 2011

Oil and charcoal on prepared paper

12½ × 17¾ inches



*At the Station*, 2011

Monotype  
4<sup>5</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>4</sub> inches





*White Car/Spain*, 2011

Oil on prepared paper

14 $\frac{1}{4}$  × 24 inches



*Spain/Dancers/Courtyard*, 2011

Charcoal and oil on prepared paper

13<sup>3</sup>/<sub>4</sub> × 22<sup>3</sup>/<sub>4</sub> inches



*Driven by a Parallel Passion/Windshield, 2011*

Monotype  
6¾ × 6⅞ inches



mm 2011

*The Pink Street + Pale Green, 2011*

Watercolor on paper

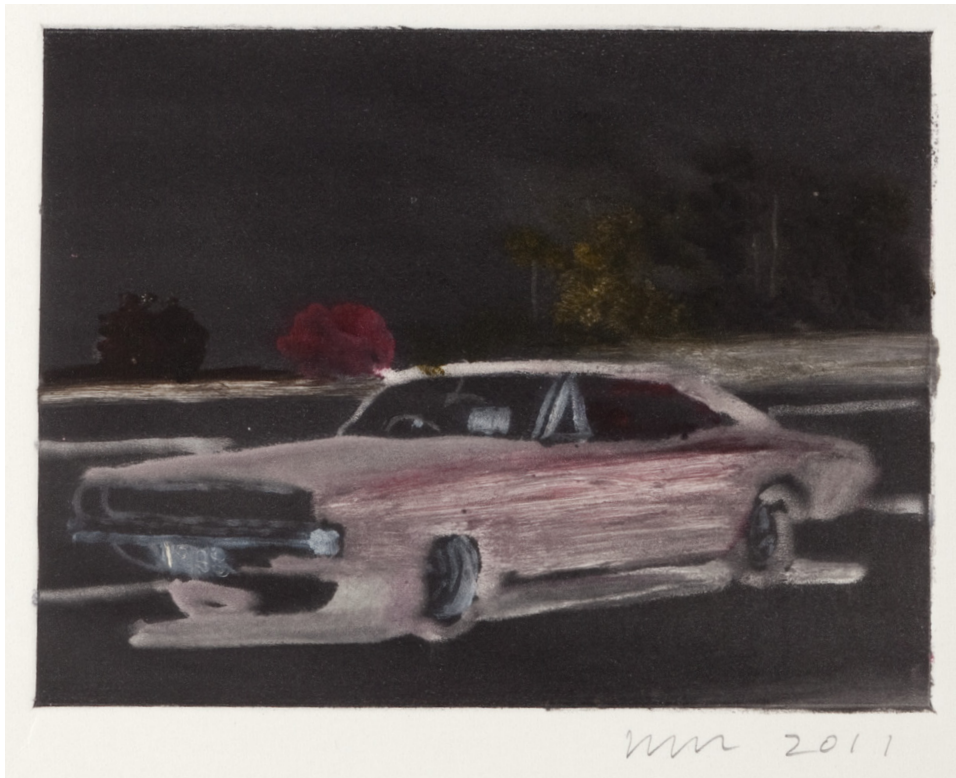
11 × 14<sup>3</sup>/<sub>4</sub> inches





*1968/Pink Car*, 2011

Monotype  
4<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub> inches



*Back Home/South Salem*, 2011

Watercolor on paper

8½ × 12¼ inches



mm 2011

*Snow/Cadillac*, 2011

Monotype  
4<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub> inches





MM 2011



*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





hr 2011

55 *Chevy*, 2011

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





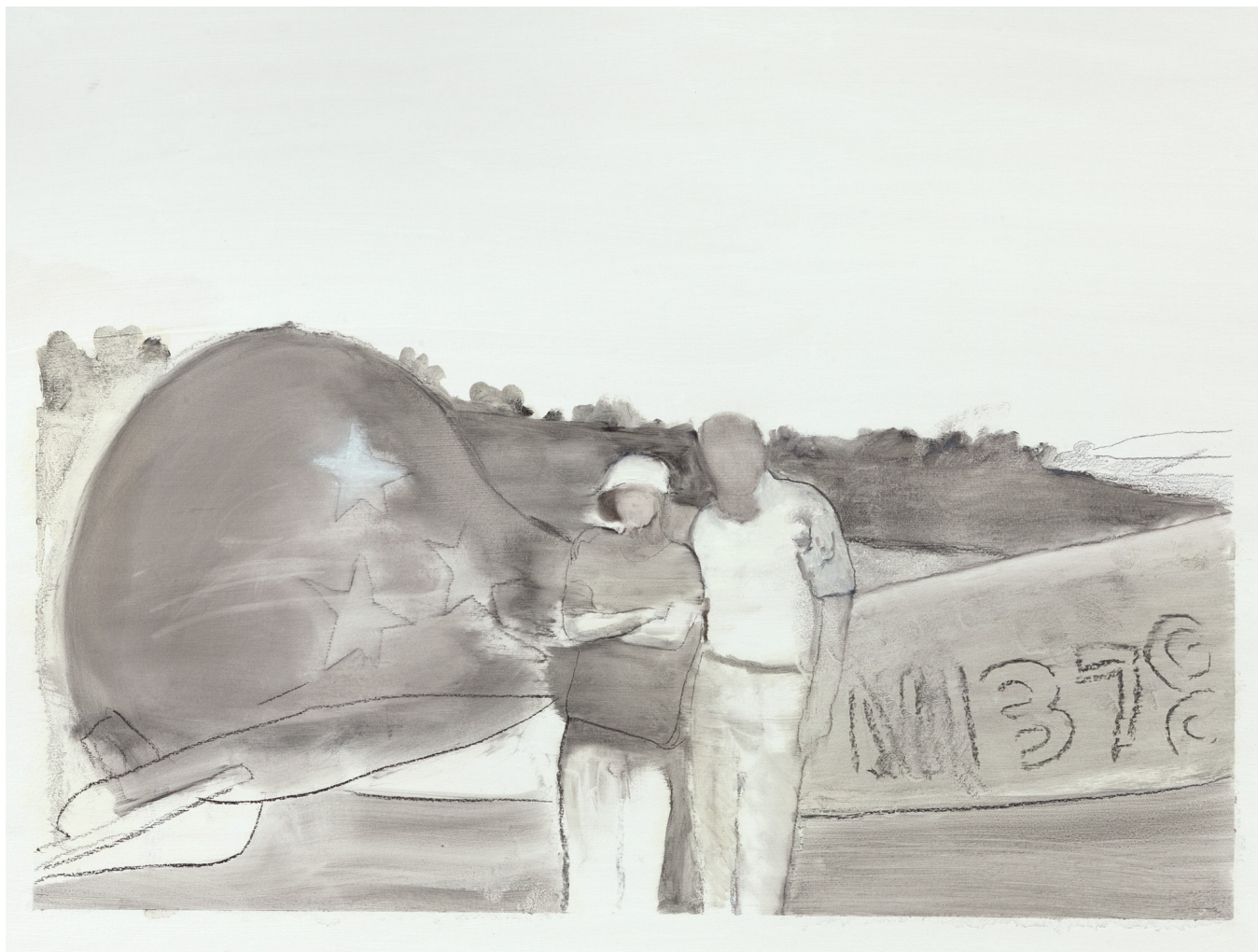
*Mercedes Benz/Sur La Plage, 2011*

Oil and pencil on prepared paper  
29<sup>3</sup>/<sub>4</sub> × 22<sup>3</sup>/<sub>4</sub> inches



*Black and White Cessna 180*, 2011

Oil and charcoal on prepared paper  
10½ × 21½ inches



*1968/Nightfall*, 2011

Monotype  
4<sup>5</sup>/<sub>8</sub> × 6 inches







*Drive through Town/Pink Street, 1998*

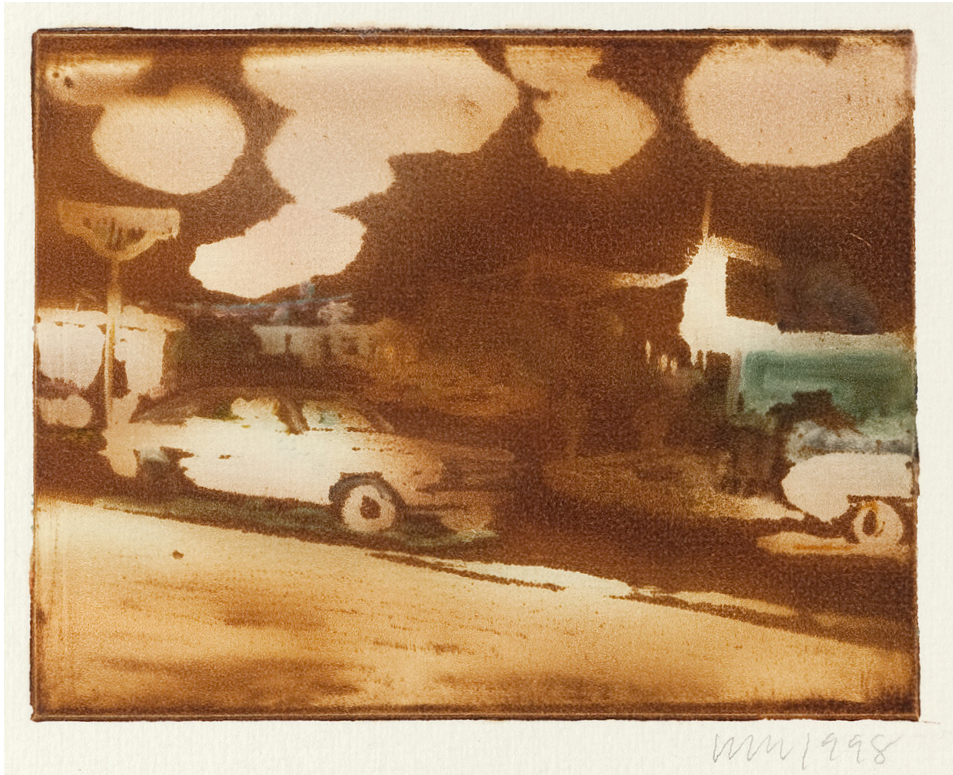
Monotype  
4<sup>5</sup>/<sub>8</sub> × 6 inches



nm 1998

*Drive through Town, Take 1*, 1998

Monotype  
4<sup>5</sup>/<sub>8</sub> × 6 inches



8961mm



*Blue Sky, Blue Tree*, 2011  
Monotype, 9<sup>3</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>4</sub> 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, 9<sup>3</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>4</sub> 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

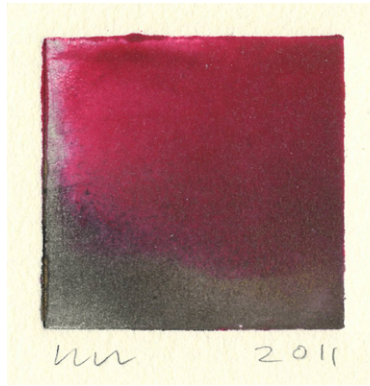
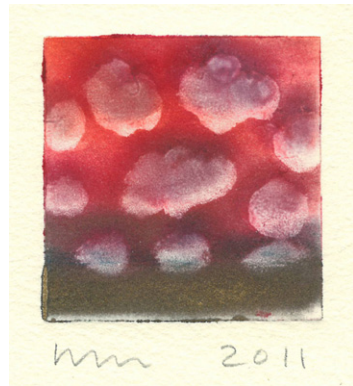
### Selected Bibliography

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 + Umenoto 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

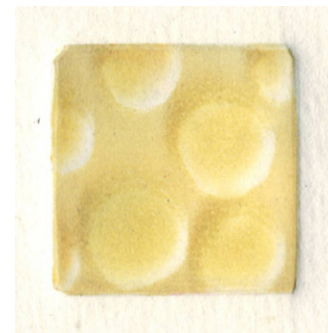
Castle Hill, Truro, Massachusetts, Monotype Workshop

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

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DESIGN BY LAWRENCE SUNDEN

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