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JOANNE MATTERA ART BLOG

GUARANTEED BIASED, MYOPIC, INCOMPLETE AND JOURNALISTICALLY SUSPECT

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12.30.2011

Fair Play: Some Paintings

The posts so far:

[Stuff](#)
[NADA](#)
[Best. Gallery. Name. Ever.](#)
[Pulse](#)
[Art? Or Not Art?](#)
[Lean Times](#)
[Black is the New Black. Again](#)
[Art Miami](#)
[A Bloggers' Guide to Art Miami](#)
[Seven](#)
[A Long, Tall Drink of Aqua](#)
[Art Basel Miami Beach](#)
[Amuse Oeil](#)
[The World Wide Web](#)
[Occupy Miami?](#)
[Prologue: Head to Toe](#)
[Peekin' In](#)

joanne@joannemattera.com
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PROJECTS

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[Int'l Encaustic Conference](#)
[Two Artists Talking \(Archives\)](#)

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THROUGH APRIL 1

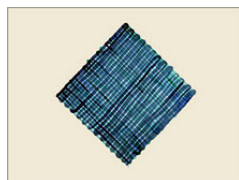


At The Visual Art Center of New Jersey, Summit, "Textility" is a 28-artist exhibition that presents contemporary art with a material or conceptual relationship to textiles. I am a co-curator, with Mary Birmingham, curator of the institution. [Click pic for more info and directions](#)

READ ABOUT TEXTILITY

[My Catalog Essay](#)
[Visiting Textility \(Part One\)](#)
[Visiting Textility \(Part Two\)](#)

ONLINE AT STRUCTURAL MADNESS



I've referenced weave construction in "Soie," a series of diamond-shaped grids in gouache on paper at Structural Madness, an online gallery. [Click pic for more info and a link to the exhibition](#)

MIAMI NICE FROM ARTCRITICAL



December 2, 2011: "... stand-out exhibits at Aqua included ... the



Ruth Hiller, \$, encaustic on panel, 12 x 12 inches

I'm starting the penultimate post in this Fair Play series with the painting that closed the previous post: \$, by Ruth Hiller, at the Conrad Wilde Gallery at Aqua Art. I'm doing so because I want a transition between the materiality of the previous post and the materiality that informs a number of works here.

Hiller's is a quirky piece, by turns cartoony, creepy, scientific, and beautiful. David Cohen, editor of **Artcritical**, noted the gallery and Hiller's work, along with mine, this way: "*Stand-out exhibits at Aqua included ... the funky abstractionist stable of Conrad Wilde Gallery of Tucson, Arizona, amongst them the sensual encaustic monochromes of Joanne Mattera and the biomorphic reliefs of Ruth Hiller.*"

So from Hiller's paintings, with their smooth surface seemingly about to erupt, we go to my chromatic abstractions.



Hillier, left, and Mattera at Conrad Wilde Gallery, Tucson, Aqua Art

My Silk Road 147, 2011, encaustic on panel, 16 x 16 inches

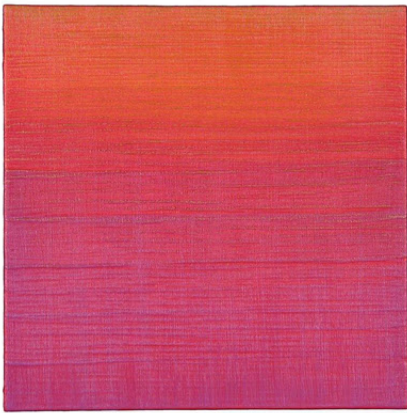
funky abstractionist stable of Conrad Wilde Gallery of Tucson, Arizona, amongst them the sensual encaustic monochromes of Joanne Mattera and the biomorphic reliefs of Ruth Hillier."--David Cohen, artcritical.com. Click pic for entire review. Above: John Dempcy, Hillier, Mattera



Miles Conrad, director of Conrad Wilde Gallery, Tucson, and me at the Aqua Art Fair. Photo: artcritical.com

Got an opinion? Great. Leave a comment. If you have negative things to say, that's fine, but own up to them. As of January 1, 2012, I will no longer post anonymous comments that hit and run.

BOSTON GLOBE STYLE WATCH



November 13, 2011: Four of my small paintings are in this Cambridge apartment, which was the subject of a Style Watch feature. Click the pic to enlarge the image and read the story. Thanks to Arden Gallery, Boston, for representing me in Massachusetts (and beyond)

We're going to stay with small paintings for a bit. There's a lot of big at the fairs, but the small paintings I saw really held their own. I expect to see smaller work at the smaller venues, but it's always a surprise to see them at ABMB. For instance, this one by Piero Dorazio. De Keyser, of course, I expect to see small wherever they're shown.



Above and below:

<http://www.joanmattera.blogspot.com/2011/12/fair-play-some-paintings.html>

If you feel that my reports from **New York** and elsewhere around the country, including the **Miami art fairs**, bring the art world to you, or that **Marketing Mondays** offers professional information of the sort you never got in art school, please support this blog. I am a painter with a full-time studio practice; every post represents a significant expenditure of time, travel, photo editing and writing. A one-time annual donation of \$20 (though any amount is welcome) will help support my effort. See the **Donation** button below. Thank you.

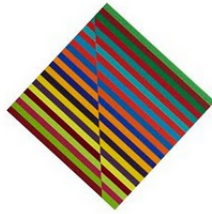


Piero Dorazio abstractions, made between 1967 and 1976, at Moeller Gallery, New York and Berlin, ABMB

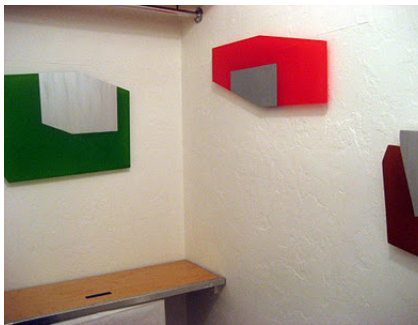


Click pic for more info about this conference I founded and direct in Provincetown, now in co-production with Truro Center for the Arts at Castle Hill

RHOMBOID RUMBA



Click the pic for "Rhomboid Rumba," my curated post of the work of 34 artists who are using the diamond, parallelogram or other four-sided rhomboidal form in their work. This painting is by Gabriele Evertz.

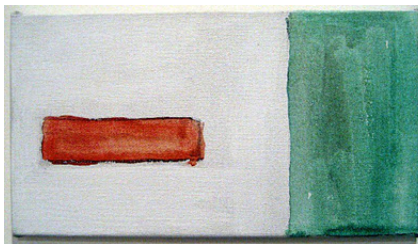


Steven Baris at Pentimenti Gallery, Philadelphia, Aqua Art

[Click here for my walk through of "Diamond Life" at the Marcia Wood Gallery, Atlanta, Through May 28](#)



[Click here for my walk through of "Conversations" at the R&F Gallery, Kingston, New York, through May 14](#)



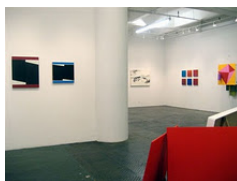
Above and below
Raoul De Keyser, Zeno X Gallery, Antwerp, ABMB . . .



[Click here for my walk-through of "Baby, It's Cold Outside," through Feb. 25, at Kenise Barnes Fine Art, Larchmont .](#)



... and one more below



[Click here for my walk-through of "Plane Speaking," Jan. 8 to Feb 12, at McKenzie Fine Art, New York City](#)

NEW DIGITAL PRINTS



"Silk Trail," a new series of unique digital prints, is available at several galleries around the country. Above, "Silk Trail 31," at Kenise Barnes Fine Art, Larchmont, New York. All works in the series 2010, 11 x 8.5 inches



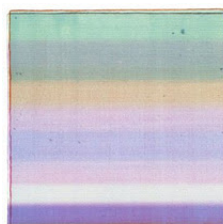
Caetano de Almeida, Galeria Luisa Strina, Sao Paolo, ABMB



"Silk Trail 99" at the Boston Drawing Project at Carroll and Sons, Boston



"Silk Trail 45," at the Marcia Wood Gallery, Atlanta



"Silk Trail 95" at McGowan Fine Art, Concord, New Hampshire



Sarah Brame, Mitchell-Innes and Nash, New York, ABMB



John McCallister, James Fuentes Gallery, New York, NADA



Liu Wei, Long March Space, Beijing, ABMB
Detail of oil on canvas below



All texts and photography are by me unless otherwise noted. If you wish to excerpt a small portion of a post, you are free to do so under the **Creative Commons** non-commercial copyright--i.e. *you must credit me as the author/photographer, and you must provide a link to my blog.* Thanks.

MARKETING MONDAYS 2012

- 1.30.12: What Would You Tell . . . ?
- 1.23.12: Do It Yourself
- 1.16.12: Stop Entering Juried Shows?
- 1.9.12: Rejected? You're Not Alone
- 1.2.12: Got Plans?

MARKETING MONDAYS 2011

- 11.21.11: Ready for Retrospective?
- 11.14.11: Working Too Many Hours?
- 11.07.11: Don't Fall For It
- 10.31.11: Adios, 100-Watt Bulb
- 10.24.11: Self-Taught Artists
- 10.17.11: Gimme, Gimme, Gimme
- 10.10.11: The Verdict? Guilty
- 10.3.11: Rejection Redux
- 9.19.11: "Professional Artist"
- 9.12.11: What's the Deal?
- 9.5.11: Making Book
- 8.29.11: Do You Think of Giving Up?
- 8.22.11: The Art Consultant
- 8.15.11: The Gallery Program
- 8.8.11: What the Juror Saw, Pt. 2
- 8.1.11: What the Juror Saw
- 7.25.11: The Art Fair
- 7.18.11: News from L.A.
- 7.11.11: Caveat Scriptor
- 7.4.11: July 4th
- 6.27.11: Chihuly, Inc.
- 6.20.11: Cloud Nine to Square One
- 6.13.11: Gallery Red Flags
- 6.6.11: Rethink the Artist Statement
- 5.31.11: What's On Your Mind?
- 5.23.11: Artists' Slide Files
- 5.16.11: How's Business?
- 5.9.11: Studio Space
- 4.25.11: Baker's Dozen: On Yr. Own
- 4.18.11: Baker's Doz: Demystifying
- 4.11.11: Baker's Dozen: Negativity
- 4.4.11: Bad Advice
- 3.28.11: You've Been Spammed
- 3.21.11: Studio Insurance
- 3.14.11: Do an Artists' Fair?
- 3.7.11: How Not to Get Reviewed
- 2.28.11: "What Do You Do?"
- 2.21.11: Portfolio of Representation
- 2.14.11: A Contract I Didn't Sign
- 2.7.11: The Gallery Contract
- 1.31.11: Advice to Your Young Self
- 1.24.11: Burning Bridges
- 1.17.11: Where Can I Show? Part 2
- 1.10.11: Where Can I Show? Part 1
- 1.3.11: Empowerment

MARKETING MONDAYS 2010

- 11.29.10: Degrees of Representation
- 11.22.10: Disappointment
- 11.15.10: Selling Out of Your Studio
- 11.8.10: Website or Blog?
- 11.1.10: Scam or Opportunity?
- 10.25.10: E-Announcement
- 10.18.10: The Resume
- 10.11.12: CV, Resume, Bio
- 10.4.10: Academic Galleries, Part 2
- 9.27.10: Academic Galleries, Part 1
- 9.20.10: Should We Write & Curate?
- 9.13.10: Your Board of Directors
- 9.6.10: Who's Watching You Online?



Matthew Antezzo, Klosterfelde Gallery, Berlin, ABMB
Detail of thread grid below



Alexandre da Cunha, unidentified gallery, ABMB
Detail below, of painted deck-chair canvas



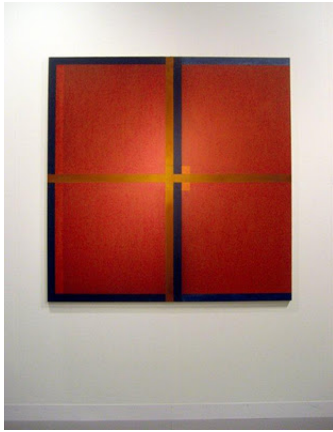
8.30.10: Let's Talk Prices
8.23.10: Pay for Portfolio Review?
8.16.10: Standing Up for Yourself
8.9.10: More On Media
8.2.10: It Takes a Village
7.26.10: Co-ops, yes. Vanities, no
7.19.10: I Need Your Support
7.12.10: How Did You Find Gallery?
7.5.10: Work This Weekend?
6.28.10: The New Emerging Artist
6.21.10: Who Owns Your Work?
6.14.10: Bitterness, Sour Grapes
6.7.10: Timing
5.24.10: Bad Things, Good Dealers
5.17.10: "The Sofa"
5.10.10: Open Mouth, Insert Foot
5.3.10: Ageism
4.26.10: The Dealer's Commission
4.19.10: Critical Feedback
4.12.10: Ethical Dilemmas
4.5.10: Meet the Press
3.29.10: Tax Time
3.22.10: Art Consultant Doesn't Pay
3.8.10: Dealer Won't Tell You Who
3.1.10: Demystifying The Art World
2.22.10: The Studio Visit
2.15.10: Defining Success
2.8.10: Do You Need a Gallery?
2.1.10: Out of Work and Invisible
1.25.10: Curator Connects Dots
1.18.10: Getting Curator to Look
1.11.10: Useful Reading
1.4.10: "Emerging" Artist

MARKETING MONDAYS 2009

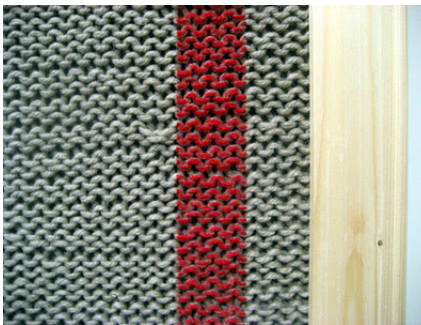
11.30.09: **Donating Your Art**
11.23.09: **Corporate Collections**
11.16.09: **A Commission**
11.09.09: **The November Issue**
11.02.09: **Unsolicited Submission**
10.26.09: **The "Adjective" Artist**
10.19.09: **Pt. 2 How Dealers . . .**
10.12.09: **Pt. 1 How Dealers . . .**
10.5.09: **The Art of the Trade**
9.28.09: **Open Studios**
9.21.09: **Backing Up Data?**
8.31.09: **The Negative Review**
8.24.09: **Thinking Archivaly?**
8.17.09: **Isms and Phobias**
8.10.09: **Five Queries**
8.3.09: **What's in a Name?**
7.27.09: **Reference Letters**
7.20.09: **Your Turn**
7.13.09: **Rejecting a Gallery**
7.6.09: **"How to Start ... a Gallery"**
6.29.09: **Q&A w/ Jackie Battenfield**
6.22.09: **The Follow Up**
6.15.09: **"The Artist's Guide"**
6.8.09: **Defining "Success"**
6.1.09: **How Long. . .Leave work ?**
5.25.09: **Gallery Business**
5.18.09: **The Vanity Gallery**
5.11.09: **Too Many Artists?**
5. 4.09: **The M.F.A.**
4.27.09: **How is Your Pie Sliced?**
4.20.09: **Stayin' Alive**
4.13.09: **Promotion**
4.06.09: **Reciprocity**
3.30.09: **Careerism**
3.23.09: **The Gallery talk**
3.16.09: **How Not to Approach . . .**
3.02.09: **The Art Network**
2.23.09: **"Why Haven't I Heard . .?"**
2.16.09: **Adjunct Teaching**
2.09.09: **Lost in Space**
2.02.09: **Juried Shows**
1.26.09: **Rejection**
1.23.09: **Introducing . . .**

STEPHEN HALLER: REMEMBERING MORANDI

When he was a young man, the New York art dealer Stephen Haller had a brief but life-changing friendship with



Harvey Quaytman, McKee Gallery, New York, ABMB
Detail of oil on canvas below



Rosemarie Trockel, gallery unidentified, ABMB
Detail above of painted stripe on knitted surface
Full view below



Giorgio Morandi, who was nearing the end of his days. Click pic below for story.



Haller holding a photograph of himself with Morandi in the early Sixties. Click pic for story

Jerry Saltz at New York Magazine

GALLERY AND ART BUSINESS BLOGS

Art Market Monitor
Artist Marketing Salon
Barbara Ann Levy
Cervini Haas Fine Art
Culturehall
Edward Winkleman
Kathryn Market: Contemp. Art 101
Lindsay Pollock Art Market Views
Making the Art Seen
Morena Media
Neurartic
Projects Gallery
Stux Gallery

VLOGS

James Kalm aka Loren Munk
Vernissage TV

ART AND . . .

Huffington Post, Arts Section
Independent Thought
On The Issues
Studio and Garden

ARTIST AND WRITER BLOGS

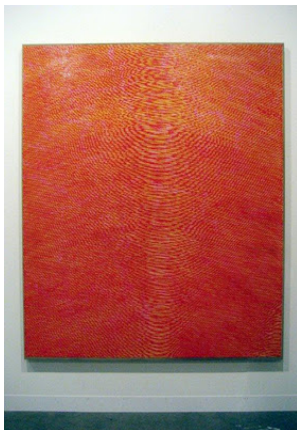
Alexandre Masino
Amy Goodwin
Anaba
Ancient Vessel
Annette Monnier
Art 21
Art and Perception
Art Baloney
Art Blog By Bob
Art Critical
Art Fag City
Art Found Out
Art in the Studio
Art Intelligence
Art Lurker
Art Market Monitor
Art Sucks
Artblog
Artblog Comments
ArtCat
Arte Progressiva
Artist Emerging
Artistic Collaborations
Artists of El Zaguán
Artopia
ARTistics
Artworld Salon
Bay Area Art Quake
Big Red and Shiny
Bloggy
Brent Hallard
Brooklyn Days



Lucio Fontana, a Concetto Spaziale, gallery unidentified, ABMB



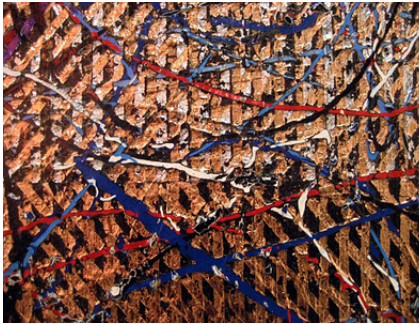
Garth Weiser, Casey Kaplan Gallery, New York, ABMB
Detail above, full view below



C-monster
 Carol Diehl, Artvent
 Catherine Carter Art
 Catherine Spaeth
 Chez Namaste Nancy
 Chris Ashley: Look, See
 Christopher Jagers
 Collage Clearing House
 Color Chunks
 Come Closer and See
 Counterforces, Jerry Cullum
 Culture Hall
 Culturegrl
 D'Arte Board
 Daily Campello Art News
 Daily Gusto
 Daniel Sroka
 Dawoud Bey: What's Going On
 Deborah Fisher
 Dennis Matthews
 Digging Pitt
 Don Pollack
 Douglas Kelly Show List
 Douglas Witmer
 Eageageag
 Eva Lake
 Exhibitionist
 Fallon and Rosof Artblog
 Flying Totems
 Franklin Einspruch
 Fundamental Painting
 Future Modern
 Gary Petersen
 Geoform
 Glenn Fischer
 Gwyneth's Full Brew
 Heart as Arena
 Hello Beautiful
 Hi Low & In Between
 How's My Dealing?
 Hrag Vartanian
 Hyperallergic
 In It For Life
 James Maybe
 James Wagner
 Jason Messinger Art
 Jeanne Williamson
 Joanie San Chirico
 Jon Coffelt
 Joyce Owens
 Karen Jacobs
 Kate Beck Studio
 Kesha Bruce
 Lady Xoc's Vision
 Laura Tyler Art
 Lisa Pressman
 London Painting
 Luis Coig Reyes
 Lynette Haggard
 Lynn Dunham
 Making a Mark
 Mark Velasquez
 Matthew Langley
 Maykr
 Minus Space
 Mira Schor
 Modern Art Obsession
 N.E. Journal of Aesthetic Research
 New American Paintings
 Newsgrist
 NYC Art
 Oly's Musings
 On the Cusp (Indianapolis)
 Oranje
 P Farrell Art Blog
 Painter's Table
 Painters Bread
 Persimmon Life Studies
 Piri Halasz
 Pretty Lady



I liked Weiser's paintings so much I included another one
Detail below



Real Clear Arts
Reductive Painting
Regina Hackett
Richard Lacayo
Saint Verde
Sand T
Shark Forum
Sharon Butler at Bushwick & Main
Sky Pape
Slow Painting
Somethings I Think About
Stephanie Clayton
Steven Alexander
Steven LaRose
Sweet Solutions
Tackad
The 70/30 Project
The Blue Eyed Critic
The Colorist
The Perceptual Observer
The Studio Chronicle
Thinking About My Art
Tire Shop
Two Coats of Paint
Tyler Green, Modern Art Notes
Unedit My Heart
Venetian Red
Visual Discrepancies
William Powhida
Women Painting Women
Working
You Have Been Here Sometime

FOLLOWERS



Bjarne Nelgaard, Galerie Krinzinger, Vienna, ABMB



Maryann Unger, watermedia on paper, Maxwell Davidson Gallery,
New York, ABMB

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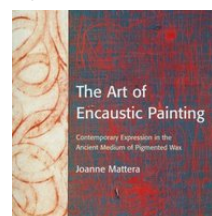
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ABOUT ME

JOANNE MATTERA
My work is chromatically resonant, physically tangible, and compositionally reductive. I call it lush minimalism. But don't call me an "encaustic artist." While encaustic on panel is my primary means of expression, I approach artmaking in other mediums--acrylic on canvas, gouache on paper--in exactly the same way.

[VIEW MY COMPLETE PROFILE](#)

THE FIRST CONTEMPORARY BOOK ON ENCAUSTIC PAINTING. AND STILL THE BEST





Rebecca Morris, Harris Lieberman, Gallery, New York, ABMB



Tomory Dodge, CRG Gallery, New York, ABMB



Charlene Von Heyl, Captain/Petzel Galleries, Cologne and New

My book, **The Art of Encaustic Painting**, was published by Watson-Guptill in 2001. It's the first commercially published book on contemporary encaustic. There are three sections: history, with images of the famed Greco-Egyptian Fayum portraits; a gallery of contemporary painting and sculpture (including the work of Jasper Johns, Kay WalkingStick, Heather Hutchison, Johannes Girardoni and myself), and technical information, including an interview with Michael Duffy, a conservator at the Museum of Modern Art.

BLOG ARCHIVE

► 2012 (14)

▼ 2011 (139)

▼ December (17)

Fair Play: Some Paintings

Fair Play: Stuff

Fair Play: NADA

Fair Play: Best. Gallery. Name. Ever.

Fair Play: Pulse

Fair Play: Art? Or Not Art?

Fair Play: Lean Times

Fair Play: Black is the New Black Black. Again

Fair Play: Art Miami

Fair Play: A Blogger's Tour of Art Miami

Fair Play: Seven

Fair Play: A Long, Tall Drink of Aqua

Fair Play: Art Basel Miami Beach

Fair Play: Amuse Oeil

Fair Play: The World Wide Web

Fair Play: Occupy Miami?

Fair Play: Prologue, Head to Toe

► November (12)

► October (12)

► September (14)

► August (14)

► July (12)

► June (9)

► May (9)

► April (9)

► March (11)

► February (9)

► January (11)

► 2010 (170)

► 2009 (172)

► 2008 (120)

► 2007 (55)

► 2006 (31)

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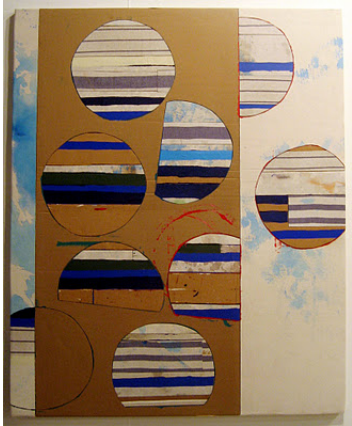
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UPTWEET

York, ABMB



Installation view at Richard Telles Fine Art, Los Angeles, ABMB
Two mixed-media works



Above: Lecia Dole-Recio
Below: Lisa Lapinski



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STAT COUNTER

Dona Nelson, unidentified gallery, ABMB

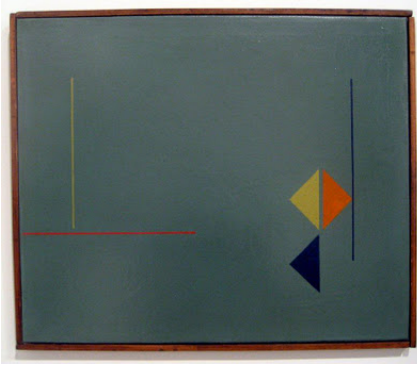


Rainer Gross, Stefan Roepke Gallery, Cologne, Pulse
Detail Below



Alfred Jensen, John Berggruen Gallery, San Francisco, ABMB
Detail below



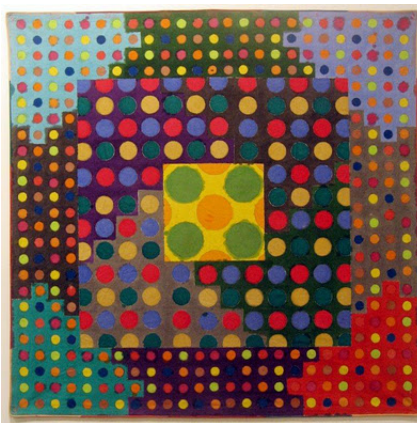


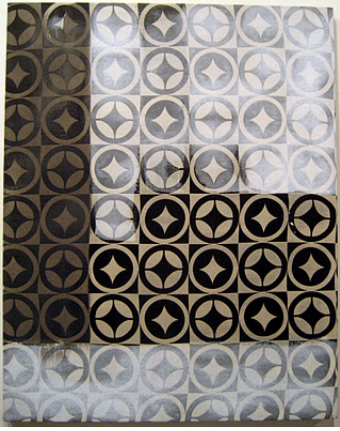
I love coming upon Latin American abstractionists whose work is new to me.

Alfredo Hlito, oil on canvas, 1954, at Guillermo de Osma Galeria, Madrid, ABMB
Installation below

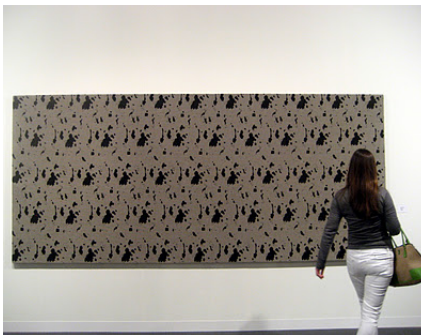


Alan Shields, Greenberg Van Doren, New York, ABMB
Closer view of individual work below





Josephine Meckseper, Andrea Rosen Gallery, New York, ABMB
Closer view above of the installation below



One more Rosemarie Trockel, gallery unidentified, ABMB
Detail below





BQ Gallery, Berlin, ABMB; artist unidentified



Mark Hagen paintings, acrylic on burlap, China Art Objects, Los Angeles, ABMB



Sigmar Polke at unidentified gallery; Poul Gernes, Galeri Bo Bjerggaard, Copenhagen, ABMB

Next up:

- . Not Miami: New Year's Greeting on January 1
- . Not Miami: Soie, an Online solo show of my recent gouaches
- . Miami Roundup on Wednesday, Jan. 4
- . Results of Art? Or Not Art? on Friday, Jan. 6

Big thanks to everyone who sent me to Miami. I am most appreciative of your help. To all my other friends reading this: If you are enjoying my coverage of the Miami art fairs, or the blog at any other time of year, please consider making a one-time annual donation of \$20 (though any amount is welcome) to help support my effort. See the Donate button on the sidebar. Thank you.

POSTED BY JOANNE MATTERA AT 1:00 AM 

5 COMMENTS:



Richard Bottwin said...

Love the Baris installation at Pentimenti!

9:27 AM

ken said...

Great stuff, Joanne, and great coverage throughout. You selected so many good looking works to show us. I hate to be so predictable, but that Jensen really got me going...

5:46 PM



Joanne Mattera said...

Thanks, Richard and Ken.

Ken: When I was photographing the Jensen, I was thinking: "This painting is going to make a lot of people very happy." You were one of the people I was thinking about--undoubtedly because your black and white diamond painting is on my mind. But still, to have you respond this way is quite amazing.

6:14 PM

ken said...

:)

10:40 PM



Nancy Natale said...

Wonderful collection of paintings! My faves: Mattera, Dorazino, Von Heyl, Nelson and Shields. With painting so being so strong and varied, it's disappointing to see so little attention being given to it at the Whitney Biennial. There's nothing like the materiality of paint - unless it's the materiality of stuff. You can't drool on a pixel.

6:48 AM

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