



**For Immediate Release**  
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## **FALL EXHIBIT OF NEW PAINTINGS BY JOSEPH MARIONI OPENS** **NOVEMBER 19 AT WADE WILSON ART**

**The Painter, Joseph Marioni, opens an exhibit of Blue and Red Paintings at Wade Wilson Art**

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**(dateline – Houston, October 2009; source: Juice Consulting LLC) –** Wade Wilson Art is pleased to announce a special exhibit of new paintings in red and blue by Joseph Marioni. The exhibit opens with a reception for the artist from 6-8 pm on Thursday, November 19, 2009 and will remain on view through January 5, 2010. Wade Wilson Art is located at 4411 Montrose Blvd., Suite 200, Houston, Texas, 77006.

The paintings for this exhibit follow Marioni's debut one-artist exhibit at Wade Wilson Art in the fall of 2007, titled *Liquid Light*. The works in the upcoming exhibit contrast substantially on several levels while also continuing the artist's focused and unerring exploration of color and light in a work. Unlike his previous Wade Wilson Art exhibit which featured three yellow paintings of 9 x 10 feet, Marioni's paintings in this exhibit are of an intimate scale and reflect the artist's extremely rare and unusual foray into the use of the color blue.

Since his *Liquid Light* exhibit in fall, 2007 at Wade Wilson Art, Joseph Marioni's work—including the three, large-scale paintings from that show—was the subject of a ten-year survey of paintings also titled, *Liquid Light*, at the McNay Art Museum in fall 2008. Marioni was the first living artist to exhibit in the museum's fabulous, brand-new light-filled, 45,000 square foot addition to its venerable facility.

This past summer, Marioni, unveiled his 'Contemplation Room' at the Art Unlimited Pavilion of the 2009 Basel Art Fair (also the fair's 40<sup>th</sup> anniversary). Comprised of four paintings of a grand scale, Marioni conceived this special project as a model for painting environments that he created in specific public and private spaces. The unique element in Marioni's vision is that his paintings were created *on site* and *in an encounter* with the natural light of each location. For the future, each Marioni 'Contemplation Room' will belong to its special environment.

Mindful of Rothko's thoughts on how his paintings should be grouped together, which culminated in his celebrated chapel at the Menil Collection, and embracing later notions of site specificity from Minimalism, Marioni envisaged an exploration of the encounter between color, local natural light and specific architecture. Where Rothko's paintings look inward and seek seclusion, Marioni's vision leads painting into a distinct relationship with the global environment of the future. Marioni's presentation of the 'Contemplation Room' at the 2009 Basel Art Fair was dedicated to Ernst Beyeler in recognition for his support of Joseph Marioni's work and also for Mr. Beyeler's achievement in helping to preserve Modern Art in the second half of the 20th Century.

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In October of 2009, the Museum of Fine Arts Houston's board of trustees voted unanimously to accept a very generous gift of an important 9 x 10 foot painting by Marioni from the collection of Mr. and Mrs. Paul T. Getty. The museum also has a drawing by Marioni in its collection. This will be the first painting by Marioni to grace the museum's walls.

Later this month, the Phillips Collection in Washington, D.C. is expected to announce its plans for a retrospective of works by Joseph Marioni set for sometime in 2011 and will include an extensive catalogue to accompany the exhibit.

Since 1970 Marioni has created paintings that all share a number of characteristics: their coloration is generally warm and appears monochromatic; the surface is lush, tactile, and subtly textured; they are finely crafted objects; they are about light; and most important, despite their scale, they relate to the viewer in an intimate, experiential way.

To make his paintings, Marioni layers fields of acrylic paint on stretched linen using rollers. Each successive layer creates a new skin of color, building the picture's overall surface and often revealing underpainting of different colors, especially around the edges. While brushwork is noticeably absent, the surface is textured and paint drips are fully apparent. Marioni developed this painting technique over several decades and it has become the hallmark of his work. Above all else, light is both the subject and the content of Marioni's art. Here, light is not depicted in an illusionistic way, as in Impressionism, nor is it a material presence, such as neon. Rather, light is made physical through color. In turn, color is made physical by paint: pigment suspended in a medium, rolled over linen that is pulled taut over a stretcher. Marioni uses this combination of real things—pigment, medium, linen, stretchers—to present his immaterial subject, light.

Color is where I begin. I want to make a red painting, and then I determine what size it should be. I stain the ground in, I look at the canvas, I know that I'm within this red world, but am I coming out, am I going in? At the next application, which I call the body color, is the light within the painting going to be held inside the painting, outside the painting?

Addis, Stephen, *Joseph Marioni and the Articulation of Color*" (Quotes from an interview with Joseph Marioni) in *Joseph Marioni: Iro*. Amarillo, Texas: Amarillo Art Museum, in association with thepainter.net, 2002. Published in conjunction with the exhibition *Iro* presented at the Amarillo Art Museum, 17.

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For additional information regarding Joseph Marioni's Blue/Red exhibit at Wade Wilson Art in November, 2009, please contact Heather Wagner of Juice Consulting at 713-208-3891 or Wade Wilson at 713-521-2977 or e-mail him at [wade@wadewilsonart.com](mailto:wade@wadewilsonart.com).

For information about the gallery, please visit our website at [www.wadewilsonart.com](http://www.wadewilsonart.com).

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