
Martha Wilson*Martha Wilson : Staging the Journals***Vernissage en présence de l'artiste le 6 septembre 2018****Exposition du 7 septembre au 9 novembre 2018****Présentation / performance de l'artiste, *Martha Wilson par Martha Wilson*, suivie d'une discussion avec Geneviève Fraisse, philosophe, CNRS, le 8 septembre 2018 de 17h à 19h**

Artiste féministe performeuse américaine, Martha Wilson est avant tout connue pour son rôle de fondatrice et directrice de la fondation Franklin Furnace Archives, créée à New York en 1976. Les archives de la fondation sont aujourd'hui considérées parmi les plus importantes pour l'histoire de la performance et des livres d'artistes, et ont fait en 2016 l'objet d'une exposition majeure au MoMA de New York, à l'occasion du 40ème anniversaire de la fondation (*Back in Time with Time-Based Works: Artists' Books at Franklin Furnace, 1976–1980*).

Dans la lignée de l'exposition qui s'est récemment tenue au Kunstraum de Vienne (*The Two Halves of Martha Wilson's Brain*), et pour la première fois en France, l'exposition *Martha Wilson : Staging the Journals* est axée sur le rôle de Martha Wilson en tant qu'artiste, permettant ainsi de (re)découvrir l'importance de son oeuvre dans le paysage artistique des années 70. L'exposition est également l'occasion pour mfc-michèle didier d'annoncer la publication à une date ultérieure des journaux artistiques et intimes tenus par l'artiste de 1965 à 1981.

Martha Wilson

Martha Wilson : Staging the Journals

Présentation de l'exposition et de Martha Wilson

L'exposition *Staging the Journals*, présente un ensemble de photographies et vidéos, qui rendent compte du travail de Martha Wilson débuté dans les années 70; pionnière de la performance en tant que médium artistique à part entière, Martha Wilson met en scène son corps, et comme une actrice le ferait, se grime, se transforme, créant de multiples autoportraits comme autant de personnages subversifs. Elle explore ainsi par le biais de photographies et vidéos novatrices, la subjectivité de la femme à travers des jeux de rôles, des travestissements, et la mise en scène d'usurpation d'identités de personnalités connues.

Moment charnière dans sa carrière, elle crée en 1976 le groupe DISBAND, actif de 1978 à 1982, dont l'exposition présente également des oeuvres vidéos. Exclusivement formé de femmes artistes basées à New York, le groupe est composé de Barbara Ess, Ilona Granet, Donna Henes, Daile Kaplan, Barbara Kruger, Ingrid Sischy, Diane Torr, et Martha Wilson. Les membres, non musiciennes, produisent de la musique en chantant, criant, et piétinant, estompant la frontière entre performance et concert, grâce à leurs chansons a-cappella et leurs imitations de personnalités politiques telles que Nancy Reagan, Barbara Bush ou Tipper Gore. Le groupe se reforme trente ans après sa création, en 2008, à l'occasion de l'exposition *WACK! Art and the Feminist Revolution* organisé au MoMA/P.S.1 de New York.

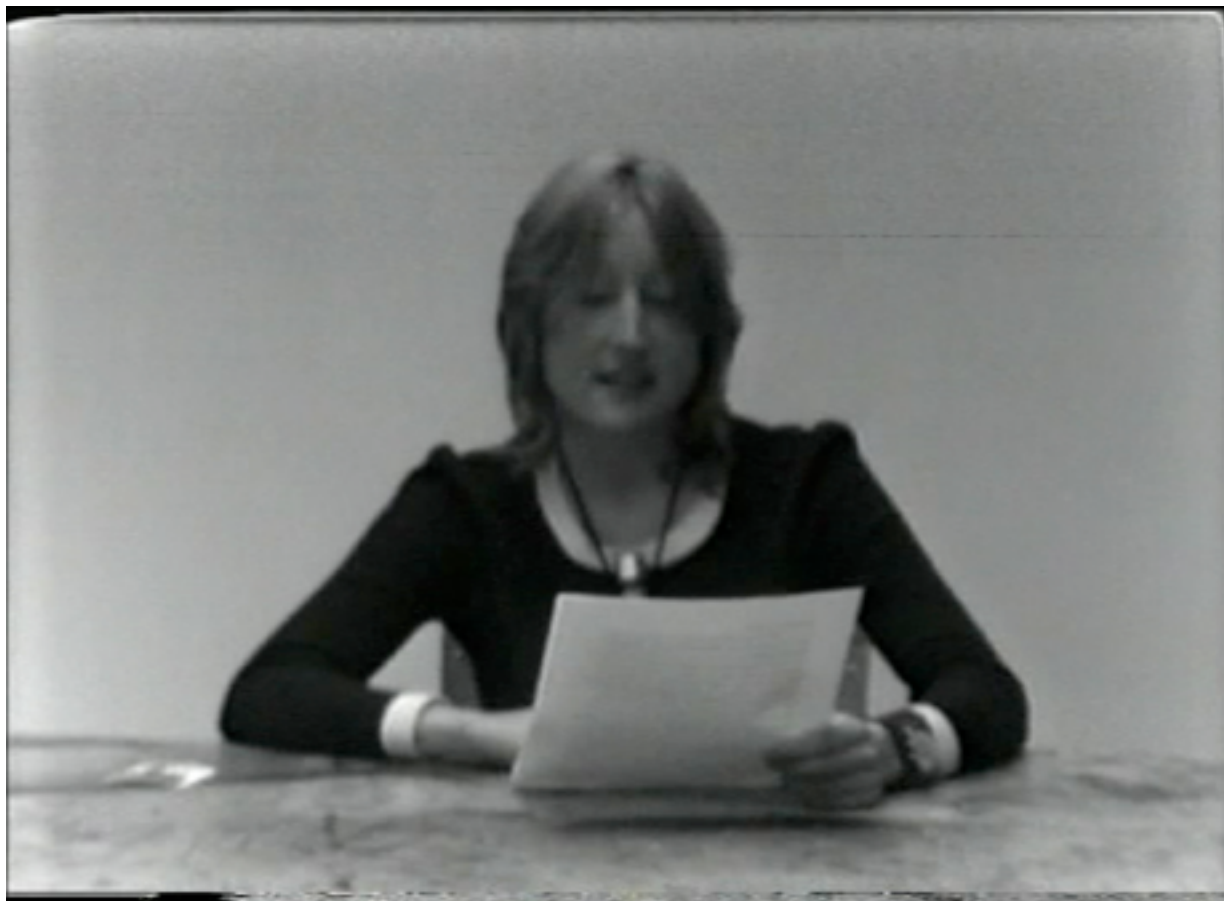
Le travail de Martha Wilson est maintenant considéré comme précurseur. Nombre de ses photographies pointent vers un territoire plus tard conquis par Cindy Sherman, et d'autres artistes contemporains. Son rôle à la fois en tant qu'artiste, mais aussi en tant que fédératrice grâce à la création de Franklin Furnace Archives ou de DISBAND, lui vaut d'être décrite par le critique du New York Times, Holland Cotter, comme étant une des personnes les plus emblématiques de l'art à Manhattan dans les années 70.

L'exposition *Staging the Journals* tend à rendre compte de son oeuvre pionnière, de son approche subversive et de ses collaborations avec d'autres artistes femmes, et ainsi de sa contribution à l'art conceptuel et féministe.

L'oeuvre de Martha Wilson est présente dans les collections d'institutions telles que le MoMA, le Whitney Museum of American Art, ou le Guggenheim (New York).

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Martha Wilson : Staging the Journals



Martha Wilson

Complete Halifax Collection, 1972-74/2014 DVD

Premiere, Routine Performance, Art Sucks, Appearance as Value, 1972,

Method Art, 1974,

Psychology of Camera Presence, 1974

23:32 minutes, noir et blanc,

Edition sonore 1 / 5 + 2 APs

mfc-michèle didier

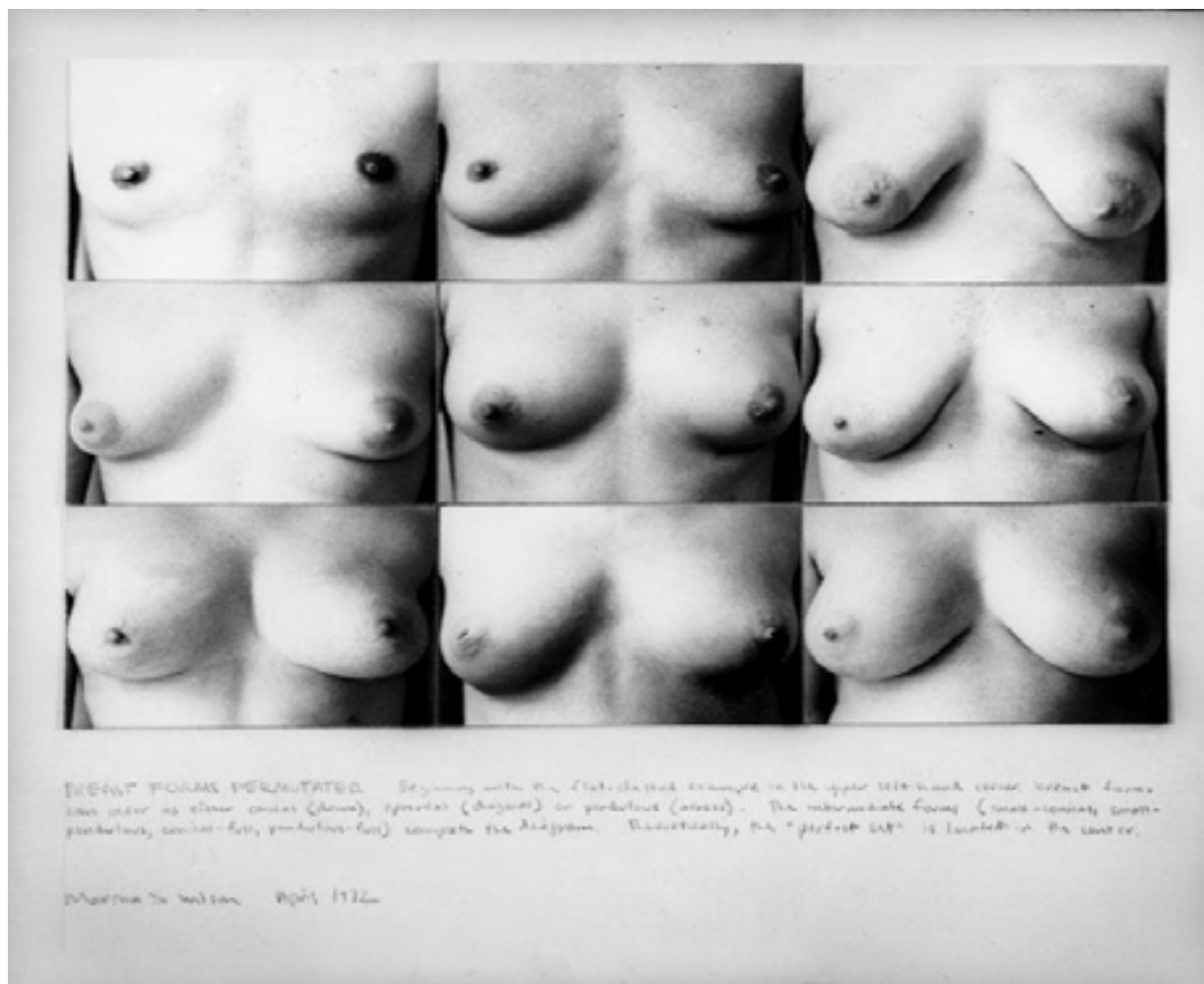
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Martha Wilson

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Martha Wilson

Breast Forms Permutated, 1972/2008

Photographies noir et blanc, texte

50,8 x 35,56 cm

AP 2 / 3 d'une édition de 4 + 3 APs

Martha Wilson

Martha Wilson : Staging the Journals



Martha Wilson

I Make Up the Image of My Perfection / I Make Up the Image of My Deformity, 1974/2008

Photographies couleurs, texte

48,26 x 63,5 cm

Edition 2 / 4 + 2 APs

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Martha Wilson
Thump, 2016

Photographie couleurs
96,5 x 81,3 cm
Edition 2 / 5 + 2 APs

Martha Wilson

Martha Wilson : Staging the Journals



Martha Wilson

Posturing: Age Transformation, 1973/2008

Photographie couleurs, texte

50,8 x 35,56 cm

AP 1/ 2 d'une édition de 4 + 2 APs

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Martha Wilson

Posturing: Drag, 1972/2008

Photographie couleurs, texte

51,75 x 36,51 cm

AP 1/ 2 d'une édition de 4 + 2 APs

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Martha Wilson

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Martha Wilson

A Portfolio of Models (Vintage Photos / Contemporary Text), 1974

Photographies noir et blanc, texte
50 x 35,56 cm

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Martha Wilson

Bowled Over, 2015

C-print dans cadre antique

35,56 x 25,4 cm

Edition 1 / 5 + 2 APs

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Martha Wilson

Mona/Marcel/Marge, 2014

Photographie lenticulaire

73 x 53,34 cm

Edition 3/10 + 3 APs

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Biographie de Martha Wilson (version anglaise)

1976 to Present: Founding Director of Franklin Furnace Archive, Inc.

EDUCATION

- 2013 Honorary Doctorate of Fine Arts, NSCAD University, Halifax, Nova Scotia, Canada
- 1972 Fellowship at Dalhousie University, Halifax, Nova Scotia, Canada
Completed one year toward Ph.D. degree, English Literature
- 1971 M.A. English Literature, Dalhousie University, Canada
- 1969 B.A. cum laude, Wilmington College, Wilmington, OH

SELECTED ONE PERSON EXHIBITIONS

- 2018 *The Two Halves of Martha Wilson's Brain*, Kunstraum Niederosterreich, Vienna, Austria
- 2016 *Martha Wilson and Franklin Furnace*, Katzen Center of American University Museum, Washington D.C.
- 2015 *Mona/Marcel/Marge*, P.P.O.W Gallery, New York, NY
Martha Wilson: Staging the Self, curated by Peter Dykhuis, Fales Library & Special Collections, New York University, New York, NY, Pratt Manhattan Gallery, New York, NY
- 2014 *ADAA: The Art Show 2014*, P.P.O.W Gallery, New York, NY
- 2011 *I have become my own worst fear*, P.P.O.W Gallery, New York, NY
- 2009 *Martha Wilson: Staging the Self*, Dalhousie University Art Gallery, Halifax, Nova Scotia (2009); Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, Quebec, Canada (2011); Arcadia University Art Gallery, Glenside, Pennsylvania (2012); Pitzer Art Galleries, Pitzer College, Claremont, California (2013); Institute of Visual Arts, University of Wisconsin, Milwaukee, WI (2013); Utah Museum of Fine Arts, Salt Lake City, UT (2013), curator Peter Dykhuis. Traveled under the auspices of Independent Curators International.
- 2008 *Martha Wilson: Photo/Text Works, 1971-74*, Mitchell Albus Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2018 *Woman. The Feminist Avant-Garde from the 1970s: Works from the Sammlung Verbund*, Stavanger Art Museum, Stavanger
As Far as the Heart Can See, EFA Project Space, New York, NY
DRAG: Genderqueer and Body Politic, Hayward Gallery, London, England
- 2017 *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York, NY
Self Reimagined, New Jersey City University, Center for the Arts, Jersey City, NJ
Visual Notes for an Upside-Down World, curated by Jack McGrath, P.P.O.W Gallery, New York, NY
Feedback, curated by Leo Fitzpatrick, Marlborough Contemporary, New York, NY

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- Delirious: Arts at the Limits of Reason, 1950-1980*, Met Breuer, New York, NY
- Woman. The Feminist Avant-Garde from the 1970s: Works from the Sammlung Verbund*, Zentrum für Kunst und Medientechnologie, Karlsruhe; The Brno House of Arts, Brno
- 2016 *Invisible Adversaries*, Hessel Museum of Art at Bard College, Annandale-On-Hudson, NY
- Enacting the Text: Performing with Words*, Center for Book Arts, New York, NY
- Overlap: Life Tapestries*, A.I.R. Gallery, Brooklyn, NY
- Of the People, Smack Mellon*, Brooklyn, NY
- SEVEN-ish, Seriously Funny*, Pierogi, New York, NY
- BLAGO BUNG X*, Cabaret Voltaire, Zurich, Switzerland
- Concept, Performance, Documentation, Language*, Mitchell Algu Gallery, New York, NY
- Between the Ticks of the Watch, Renaissance Society*, University of Chicago, Chicago, IL
- Prière de Toucher (The Touch of Art)*, Museum Tinguely, Basel, Switzerland
- Autobiography*, Index, Stockholm, Sweden
- Woman. The Feminist Avant-Garde from the 1970s: Works from the Sammlung Verbund*, Photographer's Gallery, London, England; Museum of Modern Art, Vienna, Austria
- 2015 *Archive Bound*, The Center for Book Arts, New York, NY
- PLAY*, Microscope Gallery, Brooklyn, NY
- 40: The Anniversary Exhibition*, Hal Bromm Gallery, New York, NY
- The Proletariat of the Sexes: Feminist Positions in the 1970's*, Lenbachhaus, Munich, Germany
- The Artist as Provocateur. Pioneering Performance at Pratt Institute*, The Rubell & Norman Schafner Gallery, Pratt Institute, Brooklyn, NY
- The Future is Here Again: Visual Language*, curated by Holly Crawford and Nico Vassilakis, AC Institute, New York, NY
- 2014 *Horse is in the Cart*, George Adams Gallery, New York, NY
- SELF-TIMER STORIES*, Austrian Cultural Forum New York, NY
- Becoming Male*, Freedman Gallery, Albright College, Reading, PA
- Woman. The Feminist Avant-Garde from the 1970s: Works from the Sammlung Verbund*, Summer of Photography Edition 2014, BOZAR Expo, Center for Fine Arts, Brussels, Belgium
- BRIC Biennial*, BRIC Arts I Media House, Brooklyn, NY
- 2013 *The Personal is Political: Martha Wilson and MKE*, Portrait Society Gallery, Milwaukee, WI
- SKIN TRADE*, P.P.O.W Gallery, New York, NY
- Striking Resemblance: The Changing Art of Portraiture*, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ
- Femfolio*, Delaware Art Museum, Wilmington, DE
- Sequences in Real Time Art Festival*, Reykjavik, Iceland

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- 2012 *Good Girls Memory_Desire_Power*, National Museum of Contemporary Art (MNAC), Bucharest, Romania
Doing what you want. Marie-Louise Ekman accompanied by Sister Corita Kent, Mladen Stilinovic and Martha Wilson, Tensta Konsthall, Stockholm, Sweden. Traveled to Henie Onstad Kunstsenter, Norway.
Martha Wilson, Arcadia University Art Gallery, Glenside, PA
Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art, Brooklyn Museum, New York, NY, through 2013
Laughter (Riso), Electricity Museum, Lisbon, Portugal, through 2013
Moving Image Contemporary Video Art Fair, New York, NY
Project Inc., Revisted, Churner and Churner, New York, NY
Stand still like the hummingbird, curator Bellatrix Hubert, David Zwirner, New York, NY
You, Me, We, She, Fleisher/Ollman, New York, NY
When I'm Sixty Four, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA
- 2010 *Traffic: Conceptual Art in Canada 1965-1980*, Justina M. Barnicke Gallery, Toronto, Canada, through 2013
DONNA: AVANGUARDIA FEMMINISTA NEGLI ANNI '70 dalla Sammlung Verbund di Vienna, curator Gabriele Schor, Galleria nazionale d'arte moderna, Roma
The Man I Wish I Was, curator Kharis Kennedy, A.I.R. Gallery, NY
- 2009 *40 Years, 40 Projects*, curator Matthew Higgs, White Columns, NY
re.act.feminism, curators Bettina Knaup and Beatrice K. Stammer, in partnership with the Akademie der Kunst, Berlin
- 2008 *Looking Back: The White Columns Annual*, selected by Jay Sanders, NY
- 2007 *WACK! Art and the Feminist Revolution*, organized by the Museum of Contemporary Art, Los Angeles, curator Connie Butler. Exhibition tour: National Museum of Women in the Arts, Washington, D. C.; P.S. 1 Museum, Queens, NY; Vancouver Art Gallery, Vancouver, B.C. Canada
- 2006 *The Downtown Show*, Grey Art Gallery, New York University, New York, NY
- 2005 *How American Women Artists Invented Post-Modernism*, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
- 2002 *Personal & Political*, Guild Hall Museum, East Hampton, NY
Gloria: Another Look at Feminist Art in the 1970s, White Columns, New York, NY
- 1994 *Tipper Gore's Advice for the 90s*, window installation at Printed Matter, New York, NY

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SELECTED PERFORMANCES

- 2016 *Donald Trump, Smack Melon*, Brooklyn, NY
- 2014 *Self Portrait (1973)* performance at Austrian Cultural Forum New York, New York, NY
- 2013 *Barbara Bush on LA <ART by Martha Wilson*, Pitzer College Art Galleries, Los Angeles, CA
- 1992 *Barbara Bush On Abuse*, performance at Cooper Union, New York, NY
- 1985 *Just Say No to Arms Control*, performance as Nancy Reagan, Brother Ron's Gospel Hour, New York, NY
- 1980 *DISBAND at Spazio Zero*, Rome, Italy
- 1976 *Queen*, performance at Whitney Museum of American Art, New York, NY
- 1975 *De-Formation*, performance in Autogeography, Downtown Whitney, New York, NY
- 1973 *Transformance: Claudia*, collaborative performance with Jacki Apple at The Plaza Hotel, New York, NY

GRANTS AND AWARDS

- 2013 Richard J. Massey Foundation-White Box Arts and Humanities Award
- 2012 The Yoko Ono Courage Award for the Arts
- 2011 ArtTable 30th Anniversary Artist Honors
- 2001 New York Foundation for the Arts Fellowship, Performance Art
- 1993 Citation by Robert S. Clark, Nathan Cummings, Joyce Mertz-Gilmore, Rockefeller and Andy Warhol Foundations for commitment to the principle of freedom of expression
- 1992 Bessie Award for commitment to artists' freedom of expression
- 1992 Obie Award for commitment to artists' freedom of expression
- 1991 Skowhegan School Governor's Award for Service to the Arts
- 1983 National Endowment for the Arts Fellowship, Performance Art
- 1978 National Endowment for the Arts Fellowship, Performance Art

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SELECTED BIBLIOGRAPHY

- 2017 *Die Kraft des Alters: Aging Pride*, Belvedere Museum Vienna, Illus. pp 26, 30, 31.
- 2014 Michelle Meagher, *Against the Invisibility of Old Age: Cindy Sherman, Suzy Lake, and Martha Wilson*, *Feminist Studies: Volume 40, Number 1*, 2014. pp 101 -143.
Carola Dertnig and Felicitas Thun-Hohenstein, eds. "Semiotics of Appearance: Martha Wilson in Conversation with Dietmar Schwarzler", *Performing the Sentence: Research and Teaching in Performative Fine Arts*, Vienna: Sternberg Press and Academy of Fine Arts, 2014. pp. 148-162
- 2013 *re.act.feminism catalogue*, Verlag für Moderne Kunst Nürnberg and Live Art Development Agency, London
Stephania Rosenthal, Ana Mendieta, *Traces*. Catalog for exhibition of the same name at Hayward Gallery, London. Hayward Publishing: London 2013. 2012 *Cahiers Philosophiques: Marcel Duchamp, Works Featured Seeing Differently: History and Theory of Identification*, Catalog *When I'm Sixty Four*, Wignall Museum Catalog
Cornelia Butler, *From Conceptualism to Feminism: Lucy Lippard's Numbers Shows 1969-74*. Koenig Books: London, 2012.
Emily Colucci, *The Tipping Point Between Laughter and Crying: an Interview with Martha Wilson*. blog.art21.org, June 2012.
Amelia Jones, *Seeing Differently. A history and theory of identification and the visual arts*. London & New York: Routledge.
- 2011 Lauren Bakst, *Martha Wilson: The Liminal Trickster*, Bomblog, October 5
Alexandra Anderson-Spivy, *The Legs Are the Last to Go*, Artnet.
Emily Colucci, *Is It Punk To Grow Old Ungracefully?*, Hyperallergic, September 19.
Britany Salisbury, *New York Exhibition Picks: Martha Wilson*, ArtForum.
G. Roger Denson, 'Old,' 'Crazy' and 'Hysterical.' *Is That All There Is?* Huffington Post, October 5.
Edward Gomez, *Aging gracefully, with political consciousness*, "beauty and sass", September 10.
Peter Dykhuis, *Martha Wilson: Staging the Self/30 Projects from 30 Years of Franklin Furnace Archive*, Inc. Halifax, N.S., Canada: Dalhousie University Art Gallery.
Barbara Clausen, *Portrait Martha Wilson*, SPIKE. Vienna, Austria: SPIKE, Art Quarterly, Issue 28, Summer.
- 2010 Kaitlin Till-Landry, *Kaitlin Till-Landry interviews Martha Wilson*, International Contemporary Art, Toronto, Canada.
- 2007 *Butler, Cornelia and Lisa Gabrielle Mark*, eds. *WACK! Art and the Feminist Revolution*. Los Angeles and Boston: Museum of Contemporary Art and The MIT Press.

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- 2001 Jayne Wark, *Martha Wilson: Not Taking It at Face Value, Camera Obscura: Feminism, Culture and Media Studies*. Durham, N.C.: Duke University Press.
Helena Reckitt and Peggy Phelan, *Art and Feminism: Themes and Movements*. London: Phaidon Press.
- 1996 Kristine Stiles and Peter Selz, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Berkeley: University of California Press.
Amelia Jones, *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, Los Angeles: University of California Press.
- 1995 Lucy R. Lippard, *The Pink Glass Swan: Selected Feminist Essays on Art*, New York: The New Press.
- 1989 Randy Rosen and Catherine C. Brawer, *Making Their Mark: Women Artists Move into the Mainstream, 1970-1985*, New York: Abbeville Press.
- 1979 RoseLee Goldberg, *Performance: Live Art, 1909 to the Present*, New York: Harry N. Abrams, Inc.

COLLECTIONS

Museum of Modern Art, New York City
Whitney Museum of American Art, New York City
Guggenheim, New York City
Sammlung Verbund, Vienna, Austria
Smith College, Northampton, Massachusetts
Banco Espirito Santo, Portugal
Moderna Museet, Sweden
Arter, Istanbul, Turkey

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