
Martha Wilson

Martha Wilson: Staging the Journals

Opening in the presence of the artist on September 6, 2018

Exhibition from September 7 to November 9, 2018

**Presentation/performance by the artist, *Martha Wilson by Martha Wilson*,
and discussion with Geneviève Fraisse, philosopher, CNRS,
on September 8, 2018, from 5 to 7pm**

American feminist performance artist, Martha Wilson is best known as founder and director of Franklin Furnace Archives, which she founded in New York in 1976. The organization is now considered a main historical reference for performance art and artists' books. To celebrate its 40th anniversary, it was the subject of a major exhibition at the MoMA, New York, in 2016 (*Back in Time with Time-Based Works: Artists' Books at Franklin Furnace, 1976–1980*).

Following the recent exhibition at the Kunstraum, Vienna (*The Two Halves of Martha Wilson's Brain*), mfc-michèle didier is honored to reveal Martha Wilson's work for the first time in France, and contribute to her recognition as a real pioneer in using performance as an artistic medium in itself. The exhibition will gather an exceptional set of photographs and videos, allowing to (re)discover a complex, subversive and committed work. At the occasion of this exhibition, mfc-michèle didier will also announce the future publication of Martha Wilson's diaries, written from 1965 to 1981.

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Presentation of Martha Wilson and the exhibition

Martha Wilson: Staging the Journals presents a set of photographs and videos reflecting Martha Wilson's work began in the 1970s; a real pioneer in using performance as an artistic medium in itself, Martha Wilson stages her body, and as an actress would do, grinds and transforms herself, creating multiple self-portraits becoming subversive characters. She creates innovative photographic and video works exploring her female subjectivity through role-playing, costume transformations, and "invasions" of other people's personae.

She founded the group DISBAND in 1976, active from 1978 to 1982, a defining moment in her career, whose exhibition also presents video works. Composed exclusively of women artists based in New York, the group is made up of Barbara Ess, Ilona Granet, Donna Henes, Daile Kaplan, Barbara Kruger, Ingrid Sischy, Diane Torr, and Martha Wilson. Non-musicians members produce music by singing, shouting, and stomping, blurring the line between performance and live music thanks to their a-cappella songs and their imitations of political figures such as Nancy Reagan, Barbara Bush or Tipper Gore. The group reunited in 2008, thirty years after its inception, at the occasion of the exhibition *WACK! Art and the Feminist Revolution* organized at MoMA / P.S.1 in New York.

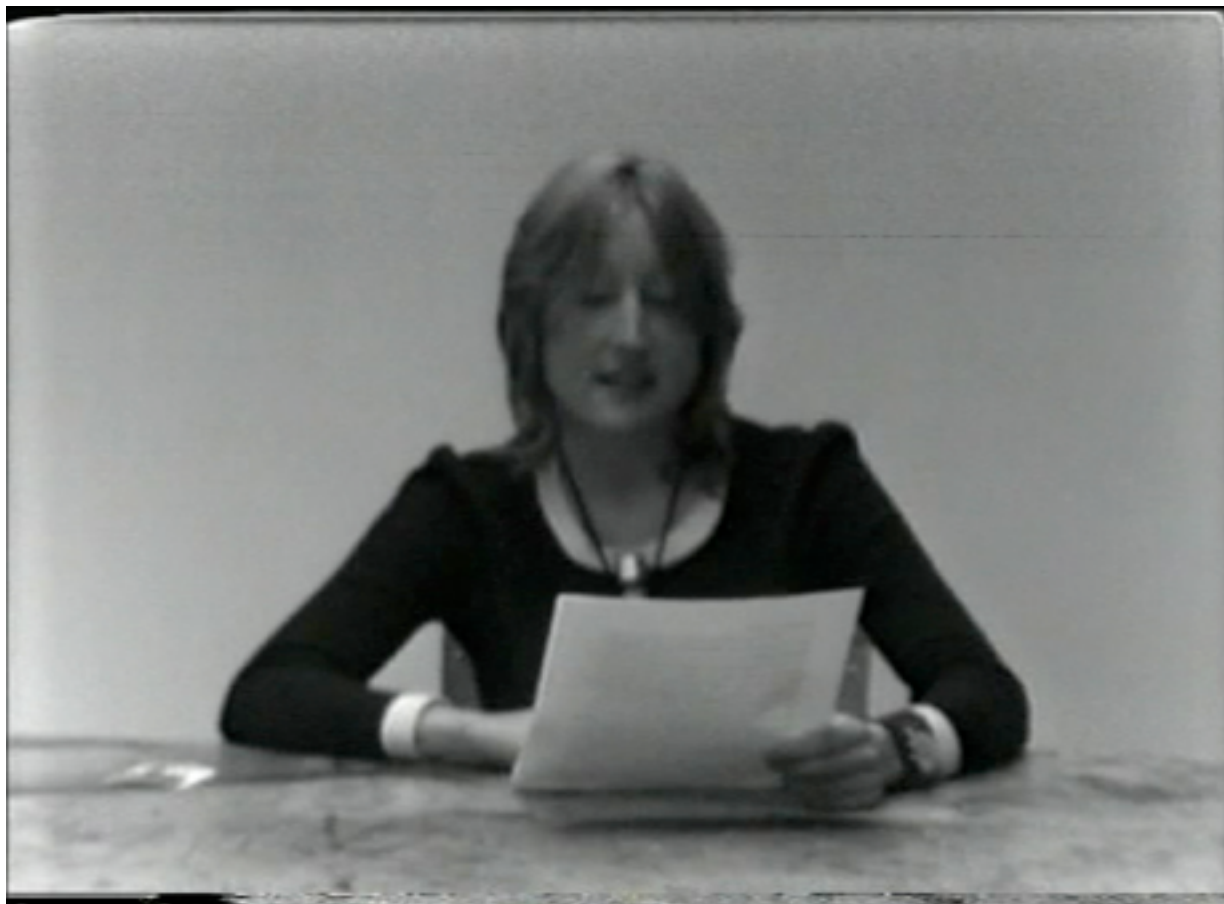
Wilson's early work is now considered prescient. Many of her photo-text pieces point to territory later mined by Cindy Sherman, among many other contemporary artists. Her role as an artist, but also as a federator through the creation of Franklin Furnace Archives or DISBAND, has earned her to be considered by *New York Times* critic Holland Cotter to be as one of the half-dozen most important people for art in downtown Manhattan in the 1970s.

Martha Wilson: Staging the Journals tends to reflect Martha Wilson's pioneering contribution to conceptual and feminist art, through her subversive approach, as well as her collaborations with other women artists.

Her work can be found in public collections such as the MoMA, the Whitney Museum of American Art, or the Guggenheim (New York).

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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, black and white,

Sound edition 1 of 5, plus 2 APs

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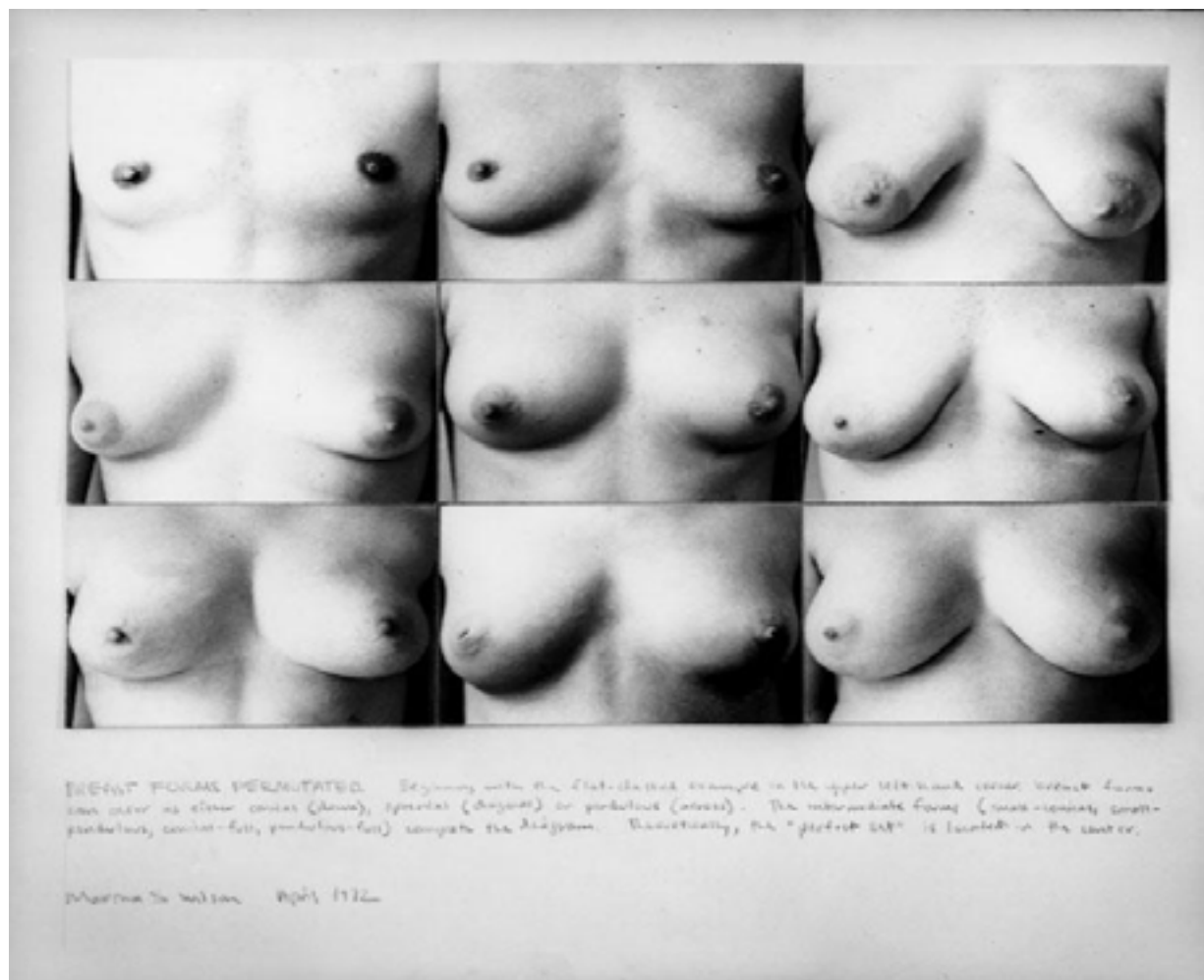
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Martha Wilson
Breast Forms Permutated, 1972/2008

Black and white photographs, text
50.8 x 35.56 cm
AP 2 / 3 from an edition of 4 with 3 APs

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Martha Wilson

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

Color photographs, text

48.26 x 63.5 cm

Edition 2 from an edition of 4 with 2 APs

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Martha Wilson

Thump, 2016

Color photograph

96.5 x 81.3 cm

Edition 2 from an edition of 5 with 2 APs

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Martha Wilson

Posturing: Age Transformation, 1973/2008

Color photograph, text

50.8 x 35.56 cm

AP 1/ 2 from an edition of 4 with 2 APs

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Martha Wilson

Posturing: Drag, 1972/2008

Color photograph, text

51.75 x 36.51 cm

AP 1/ 2 from an edition of 4 with 2 APs

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Martha Wilson

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

Black and white photographs, texts
50 x 35.56 cm

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Martha Wilson

Bowled Over, 2015

C-print in antique frame

35.56 x 25.4 cm

Edition 1 from an edition of 5 with 2 APs

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Martha Wilson

Mona/Marcel/Marge, 2014

Lenticular photograph

73.66 x 53.34 cm

Edition 3 from an edition of 10 with 3 APs

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Martha Wilson's biography

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 Alpus 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 Schaffer 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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- Good Girls Memory_Desire_Power*, National Museum of Contemporary Art (MNAC), Bucharest, Romania
- 2012 *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 Künste, 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

