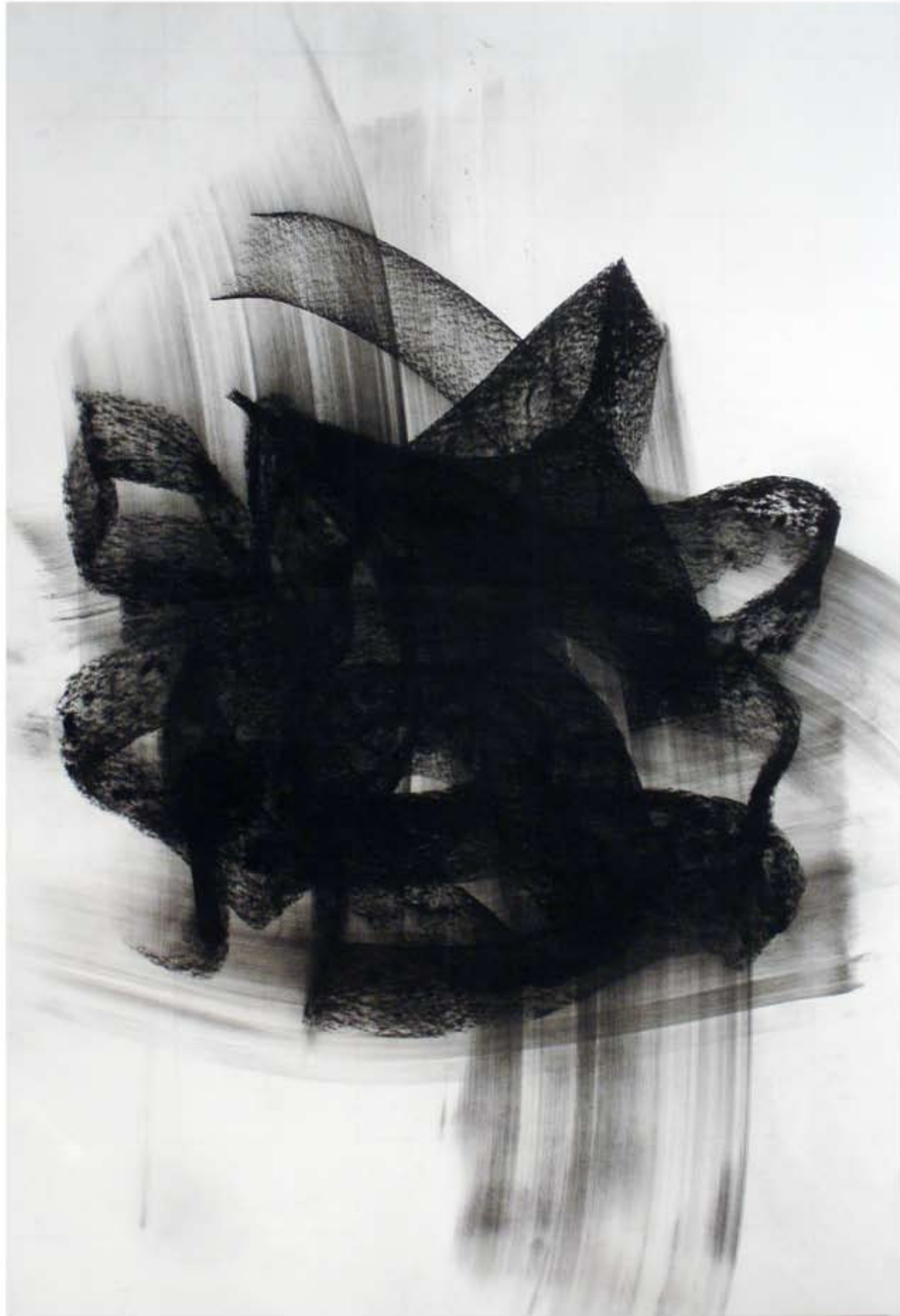


*“collection“*

*works by  
Mark Wiener*



*cross narrative - untitled series*  
2011

44" x 30"  
*mixed media on paper*

words

*Collection ...*

The act, in art circles, is often first associated with those who buy art, the collectors., whose means and taste make their assembled acquisitions significant.

Mark Wiener is a collector too, not as a pastime, but as a central element in his creative practice. His abstract expressionism is not purely spontaneous, it arises from his reflection upon his compiled sensory, intellectual and emotional experience, brought to the studio in a contemplative state of mind.

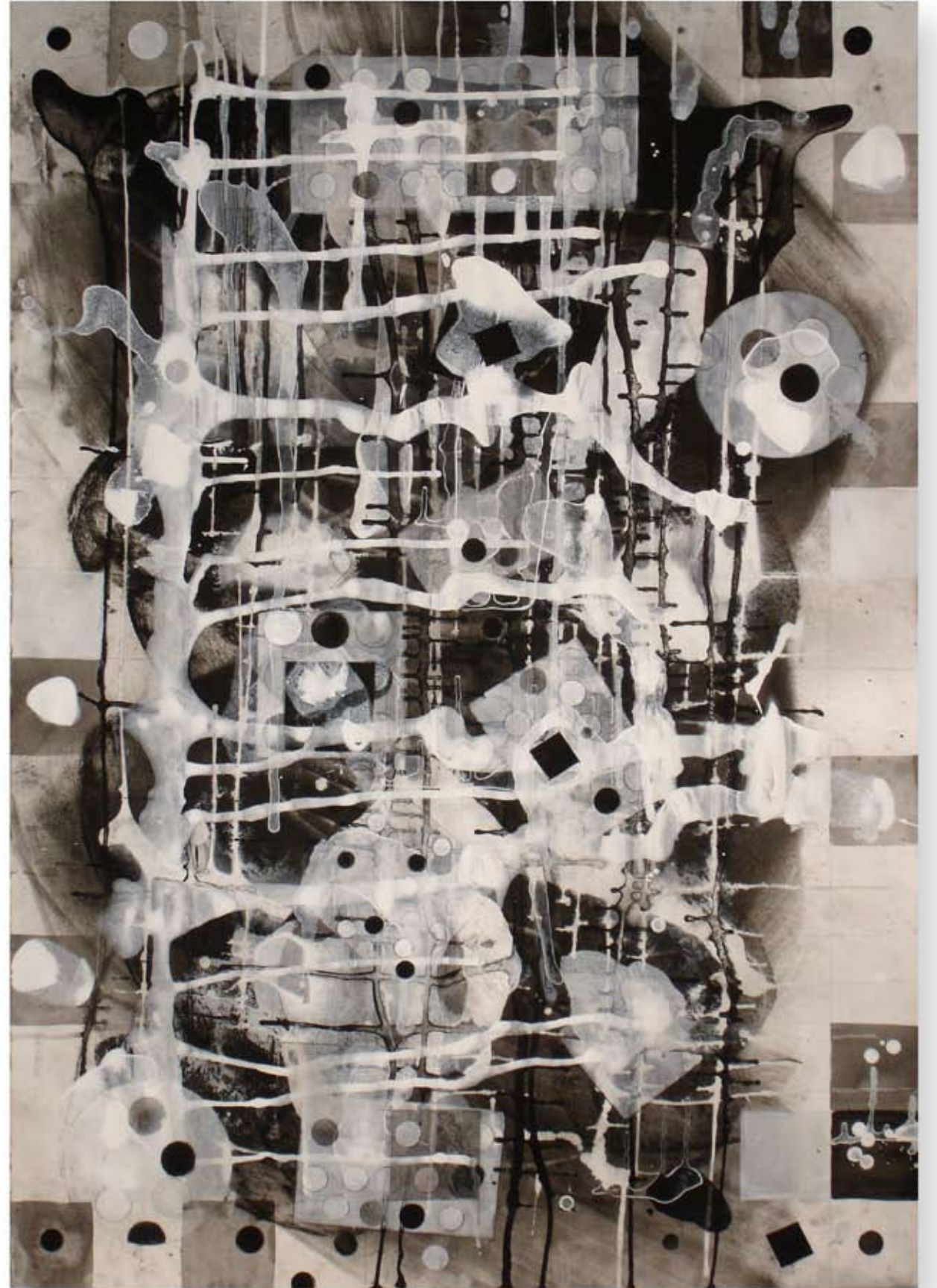
Sometimes referring to his work as “still life,” Wiener also collects objects whose shapes challenge him to record them. In the studio, their outlines and impressions in pigment are orchestrated together with the layers of gesture and geometry that comprise the depths and surfaces of his pieces on paper, canvas and panel.

As an artist who keeps the door of his Chelsea studio open to the public, Mark always receives feedback from visitors, which he records and later collects for review. Most frequently, people ask about his inspiration, influences, relationship with animation and the digital world and his choices, especially the one to limit his palette to media in black and white.

Collection of course also refers to a group of works by the same artist presented together. The pages to follow feature just such an assemblage of his most recent paintings, selected by the artist and annotated with several of his responses to the reactions of the viewers.

Linda DiGusta . NYC, June 2011

*"cross narrative" untitled series IV*  
2011  
44" x 30"  
mixed media on paper





*"cross narrative" TRYPTICH untitled series, 33" x 14, panels, 13, 14*



*"cross narrative" untitled*

2011

44" x 30"

*mixed media on paper*

*cross narrative "59"*

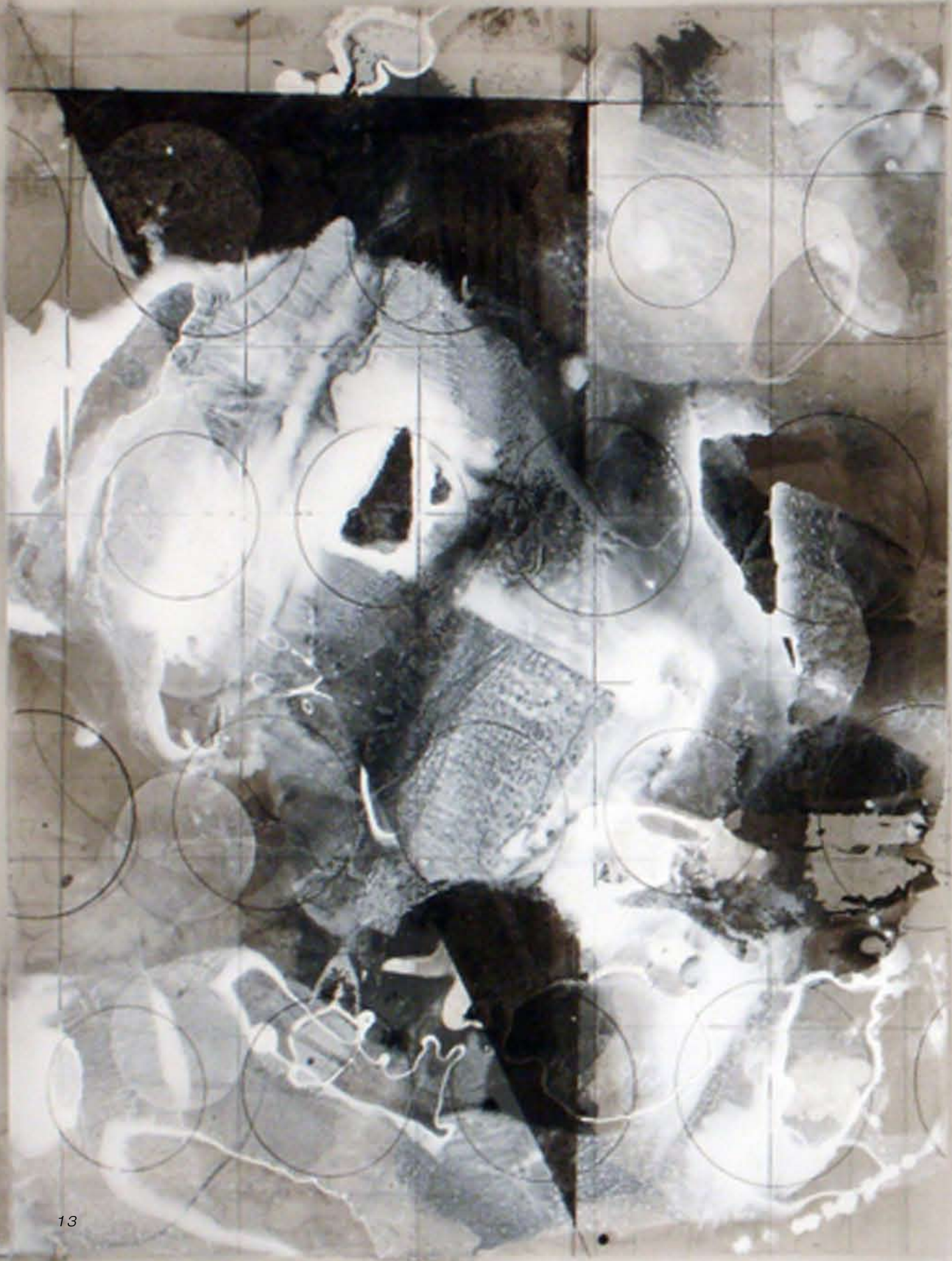
*August 24th, 4:30 pm, 2010*

*63" x 44"*

*mixed medium on canvas*



*"cross narrative" untitled, 44" x 30", 2011, graphite & charcoal, on paper*



*...a very long story, one painting to the next...*

*a thread, one dialog to the next...*

*one work rarely stands alone for a singular idea, when it does is was meant to be from the start.*

*We use the term series to express the idea of one work relating to the next.*

*My next work is an amplification of the last. Something new has happened in a finished painting. It wants to be defined, hence, the next work follows that path.*



*untitled II, 44" x 30", 2011, graphite & charcoal, on paper*



*picture credit for pgs 17 - 18, detail of Untitled, May 3, 7:53pm, 2011, 30" x 44" - mixed medium on paper*



*untitled*

*April 16, 9:20am, 2011*

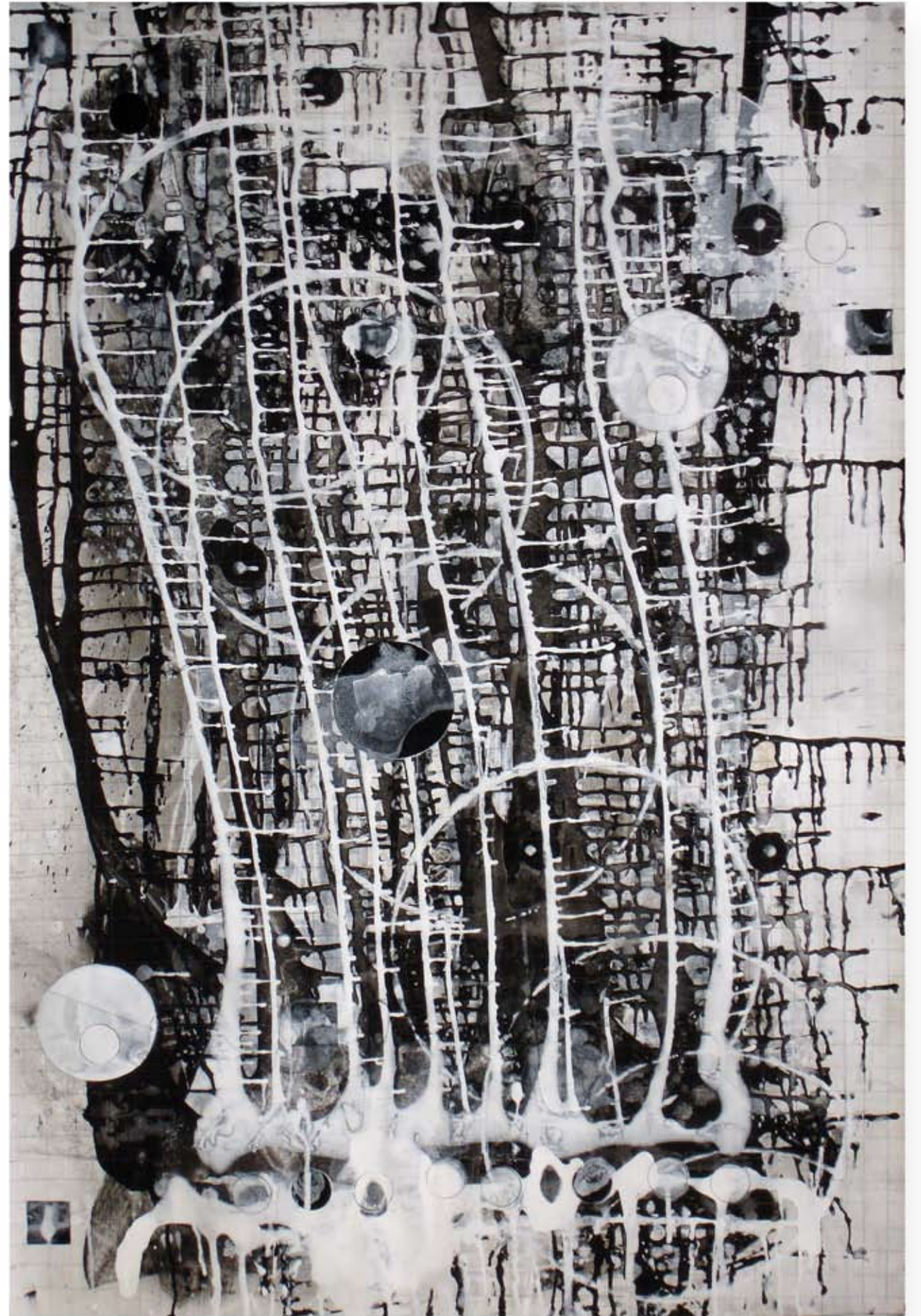
*44" x 30"*

*mixed media on paper*

*untitled*

*May 3, 7:53pm, 2011*

*44" x 30"  
mixed media on paper*





*exhibition view*

*“Collection”*

*Aug. 27th through Sept. 29th*

*Solo Shows:*

*Collection, Pink Gallery, Seoul, Korea, 2011*  
*Crossing Narratives, De Corazon Gallery, Dallas, TX. 2007*  
*Gestures; a Timeline, The Roger Smith, NYC. 2006*  
*Inside Out, Performance, The Lab, NYC. 2006*  
*Sharks & Angels, DRAFT FCB GROUP, NYC. 2006*  
*Gesture Pools II Solo Exhibition, AFP Galleries, NYC. 2006*  
*Gesture Pools MONTBLANC, NYC. 2006*  
*Barcodes, A4I, NYC. 2005*  
*Gestures, CURB, NYC. 2005*  
*E-motion, M-space - SMP LAB, Tokyo, Japan 2004*  
*(re-awakening), TIXE, a Chashama Artspace , NYC. 2003*

*Group Shows:*

*Pink Gallery, Pink Artfair, Seoul, Korea, 2011*  
*2011 Works on Paper, Danese, NYC. 2011*  
*It's all Good!!! Apocalypse now Sideshow, NYC. 2011*  
*Art Live 2011, CATM Chelsea, NYC, 2011*  
*Lobby Installation, 150 E. 52nd St, Monkdogz, NYC. 2011*  
*Art & Activism Against the Drill, Exit Art, NYC. 2011*  
*Winter Salon, Bjorn Ressler Art Projects, NYC. 2011*  
*New York Group, Dorian Grey Gallery NY. , 2010*  
*Confluences of Culture VI, Walter Wickiser Gallery, NYC.2010*  
*Mystery Tour, Tompkins Square Gallery, NYC. 2010*  
*Woman in the Twenty-first Century: Margaret Fuller and the Sacred Marriage, Pierre Menard Gallery, Cambridge, MA. 2010*  
*Works on Paper, Danese, NYC. 2010*  
*Sideshow's 10th annual event, Sideshow, NYC. 2010*  
*Four Artists in Concert, Chelsea Art Museum, NYC. 2010*  
*Music and Art, The Chelsea Art Museum, NYC. 2009*  
*Slow News International, The ARTS at Marks Garage, Honolulu, HI. 2009*  
*Religarei, Art Center, New Delhi, India. 2009*  
*Black Madonna, H.P. Garcia Gallery, NYC. 2009*  
*Art Interactive with Mark Wiener & Etienne Charles, lab Gallery, NYC, 2008*  
*Winter Salon on Paper, Bjorn Ressler Gallery, NYC. 2008*  
*Accorsi Arts, Art 20, NYC, 2008*  
*Road Works, Adam Baumgold , NYC. 2008*

*Linal Investigations, Housatonic Museum of Art, Bridgeport, CT. 2007*  
*Accorsi Arts Works on Paper, Park Avenue Armory, NYC. 2007*  
*Moving On, CURB, NYC. Beyond Borders, CURB, NYC. 2006*  
*Take 5, CURB, NYC. 2006*  
*Abexbox, Chasahama , NYC. 2006*  
*Celebrating Color, Hudson Guild, NYC. 2005*  
*Conversations, Chasahama , NYC.*  
*I Made This, Chasahama , NYC. 2005*  
*Collaboration, Creative Artists Network, Philadelphia, PA. 2004*

*Publications / Catalogs*

*"What Drawing Draws On: The Relevance of Current Vision Research", in "di Estetica (ed. Roberto Casati) n.s. 47 (2/2011), anno 51: 9-29.*  
*by Patrick Maynard*  
*"Studio Visit: Mark Wiener and Linda Digusta", in Art + NYC, a complete guide to New York City Art and Artists. Pg 185, 2011*  
*"ONE OF A KIND", Unique Artists Books, Hedi Hatry, Pierre Menard Gallery, pgs. 150 - 151, 2011*  
*"Works on Paper" Danese - 2011*  
*"Six" BeauArts - 2010*  
*"Works on Paper" Danese - 2010*  
*"Black Madonna" HP GARCIA - 2009*  
*"Anniversary of discovery of DNA" Wall Street Journal - 2003*  
*"Art of Mickey Mouse" Hyperion - 1991*  
*"Family of Children" Putnam Publishing - 1979*

*Honors & Awards*

*Creation of Tribute21 Painting for Felissimo Plate Series - July. 2005*  
*Artist-in-Residence, TIXE - Chashama Visual Arts Program 2003*  
*United Nations Commemorative, "Transportation" - United Nations - 1997*  
*Unesco Stamp Commemorative, "World Heritage" - United Nations - 1992*  
*Croix de Chevalier de L'Orde Belgo Hispanique under the patronage of Queen Fabiola of Belgium*

*Museums*

*Chelsea Art Museum, NYC, NY*  
*Housatonic Museum of Art, , Bridgeport, Conn.*  
*Philatelic Museum at Palis Des Nations, Geneva, Switzerland*

Mark Wiener (b. New York City, 1951) is an abstract painter who studied under Bauhaus influences at Philadelphia College of Art, where he focused on painting and photography. Driven by visionaries Alexi Brodivitch, Frank Zachry and Alexander Lieberman, he developed an open mind toward working in simultaneously in several disciplines.



Devoting his first years to photography, Wiener, based upon observations of Irving Penn's process, he conceived an approach to painting he calls, "the white table" - an acting out of a visual story during the creation of the work - which became and remains a driving force, alongside the Bauhaus ideal of the underlying structure in concert with natural spontaneity. In Wiener's latest works it is manifest as his organic gesture of throwing, dripping and pouring paint, orchestrated between drawing and painting layers of geometric objects.

Based in Manhattan, Mark Wiener exhibits in internationally

His work appears in numerous public, private and corporate collections worldwide. Honors include participation in the Felissimo Tribute 21 program benefiting UNESCO, commissions for United Nations, Commemorative, "Transportation", 1997 and Croix de Chevalier de'orde Belgo Hispanique under the patronage of Queen Fabiola of Belgium

**Pink  
Gallery**

*Seoul, Suchogu Sucho Dong 1460-21, 2nd Fl, South, Korea*

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