

JOAN BANACH

BIOGRAPHY

BRIEF HISTORY

Studied with Lee Bontecou and Harry Holtzman, Brooklyn College
John Simon Guggenheim Memorial Foundation Fellowship for Painting, 2000
Donati Foundation Fellowship, 1984

5 x 20 x 20, The Museum of Modern Art, New York, May 21, 2009, 12:30-1:30; one in a series of public programs at The Museum of Modern Art presented in conjunction with MoMA's exhibition of selections from the Judith Rothschild Foundation Contemporary Drawings Collection. The program seeks to provide the public with the opportunity to meet and hear from the artists whose work is included in this collection. Presented at lunchtime at the Museum, the program will take the form of a Pecha Kucha event, which is an informal Japanese lecture style that literally means "chit-chat". It consists of bringing approximately 5 speakers presenting 20 slides, allowing only 20 second per slide. The museum sees these programs as dynamic social events at which artists will get to meet one another and interact with the public.

Studio talk for "Painting Today," The School of the Museum of Fine Arts, Boston, March 2008

Visiting Artist, Bennington College, Vermont, October 1999

"The Working Artist," A paper for a symposium at The Denver Art Museum, 1997

Artist's talk, Neuberger Soirées, The Neuberger Museum at Purchase, New York, 1995

Gallery talk and lecture, The Modern Art Museum of Fort Worth, Texas, March 1992

MUSEUM AND SPECIAL COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York

Collezione Marimotti, Emilia, Italy

The High Museum of Art, Atlanta

Museum of Modern Art, New York

Stedelijk Museum, Amsterdam

SELECTED SOLO AND GROUP EXHIBITIONS

Upcoming:

2009 Compass in Hand: Selections from The Judith Rothschild Foundation

Contemporary Drawings Collection, April 23-July 27, Museum of Modern Art, New York (touring). Catalogue Raisonné.

2009 Joan Banach, Nicole Fiacco Gallery, Hudson, New York, May 30 – July 7 (solo)

2009 Joan Banach, Knoedler Gallery, Project Space, November 12-January 9, 2010

(solo). Chapbook with a text by Dore Ashton; a text by Jeremy Melius will be part of the exhibition installation.

GASP (Gallery Artists Studio Projects, founded and directed by Magdalena Campos-Pons and Neil Leonard), Brookline, Mass. Solo (to be scheduled)

Ca. 2010 Desaströse Raume (Destroyed Places), Von der Heydt Museum, Wuppertal, Germany, (curated by Gerhard Finckh). Four person exhibition.

Past:

2008 Joan Banach: Citizen, Small A Projects, New York, NY, 14 Nov-21 Dec 2008.

Solo.

2008 Détournement of Pictures from the Past, University of California, Berkeley, December. Special project presentation.

2008 The Future as Disruption (curated by Rashida Bumbray and Matthew Lyons), The Kitchen, New York, June 18 – August 1. Group

2008 Disarmory, The Open Gallery, 201 Mulberry Street, New York, March 28-30.

Group show and installation. (Newspaper)

2008 Art Rotterdam, Frederieke Taylor Gallery, New York, February 7-10.

2007 Phantom, The Painters Storefront Gallery, Fleischmanns, New York, September 15-October 15. Solo.

2007 Aporia: Aporia, LACE, Los Angeles, June 13-August 19. Group. (Catalogue)

2007 Aporia/Heuristics, EFA Gallery, New York, April 1-May 25. Group. (Catalogue)

2005 Modern Stories: Narrative Prints from the Rutgers Archives for Printmaking Studios, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, April 17-July 31. Group. (Catalogue)

2003 Tot Zo Fer/Up to Now (A farewell presentation from the collection curated by Rudi Fuchs), Stedelijk Museum, Amsterdam, May 31-December 31. Survey.

2002 Into the Woods, Julie Saul Gallery, New York, June 28-August 16. Group.

2001 Hidden Identity, Elizabeth Harris Gallery, New York, January 4-February 3.

Group.

2000 – 2001 Another Side of Modernism: The Human Figure in Painting from 1950 to the Present, curated by Lilly Wei with John Yau, Alexi Worth and Robert Bunkin, Snug Harbor Cultural Center, Staten Island, New York, June 4, 2000-January 21. Group. (Catalogue)

2000 Joan Banach, Ansuya Blom, Robert Wilson (Drawings from the Museum's Collection), Kabinet Over Holland, Stedelijk Museum, Amsterdam, September 16-December 11.

2000 Private Worlds, Art in General, New York, curated by Joan Semmel and Arnold Mesches, May 31-July 8. Group.

1999 Works on Paper, Bobbie Greenfield Gallery, Bergamot Station, Los Angeles, November. Group.

1999 Recent Acquisitions, Stedelijk Museum, January-April. Group.

1998 Joan Banach, Mario Diacono Gallery, Boston, Massachusetts, September 12-October 10. Solo. (Catalogue)

1998 Figures and Fragments: Peintures, Dessins, Sculptures et Gravures, Galerie Lelong, Zurich, February 7-March 5. Group.

1997 Focus USA (Joan Banach/Dan Asher), Galerie Lelong, Zurich, September 19-

November 15. (Broadside)
1997 One Great Jones, New York, June-August 15. Group
1997 Joan Banach, One Great Jones, New York, April-May. Solo
1996 Salon des Tree, organized by Austin Ackles and Mary Jones, Belvedere Castle, Central Park, New York, June 12. Group.
1996 Swag and Puddle, curated by Janice Krasnow and Mary Jones, The Work Space Gallery, New York, March-May. Group.
1995 Artswalk New York (To Benefit Coalition for the Homeless), The Puck Building, New York, November. Group.
1995 Small Format Abstract Paintings, Bill Maynes Contemporary Art, New York, September-October. Group. (catalogue)
1993 Rowles Studio, Hudson, New York, July 14-August 29. Group.
1993 Works on Paper, curated by Andre Emmerich, The Berkshire Museum, Pittsfield, Mass., September 25-November 5. Group. (catalogue)
1984 Gimpel Weitzenhoffer Gallery, New York, September. Solo.

SELECTED BIBLIOGRAPHY

Critical Writings and Notices

Butler, Sharon, Joan Banach: GeoAb with a shot of vulgarity please, Two Coats of Paint, online review at twocoatsofpaint.blogspot.com
Micchelli, Thomas, Joan Banach: Citizen, Artseen, The Brooklyn Rail, February 2009 (review).
Citizen/Picture of the Week, artcritical.com, weekend of November 22-23, 2008.
Rosenberg, Karen, "The Future as Disruption," Art in Review, The New York Times, August 1, 2008, p. E29 (review).
Amir, Yaelle, "Smoke in the Kitchen," Art/Slant, July 15, 2008 (review).
"The Future as Disruption," The Imagist, July 2008, (review).
Chamberlain, Colby, "The Future As Disruption," Artforum Critic's Picks, July 2008 (review).
Wagner, James, "Disarmory," James Wagner.com, Culture Pundits, May 8, 2008 (review).
Melius, Jeremy, "In Flagrate," The Disarmory Newspaper, DB Foundation, New York, Vol. 1, March 28-30, 2008, p. 7 (illustrated text).
Marcus, David, "Armory Show Ripoff," The Disarmory Newspaper, DB Foundation, New York, Vol. 1, March 28-30, 2008, p. 1.
Russell, Christopher, "Aporia: Aporia," Artus Magazine, Los Angeles, November 2007, p. 16. (review)
Byrum, Greta and Daou, Annabel, "Impossibility Made Easy," LACE, Los Angeles, July 2007. (catalogue)
Myers, Holly. "Artists are Limited Only by Imagination at Los Angeles Contemporary Exhibitions," Around the Galleries, Los Angeles Times, July 20, 2007. (review)
"Aanwinsten/Acquisitions 1993 – 2003," Stedelijk Museum, Amsterdam, p. 146 (color illustrations no. 2 and 3), p. 383. (catalogue)
Marcus, David. "Aporia," Artseen, The Brooklyn Rail, Brooklyn, New York, May 2006,

p. 30. (review)

Kley, Elisabeth. "Aporia," *TimeOut*, New York, issue 551, April 20-26, 2006. (review)
Byrum, Greta. "Pattern Recognition: Fragment Study," and Byrum, Greta and Daou, Annabel, "Diagrammatic Substitution: Storyboard," *Heuristics*, (New York: The Elizabeth Foundation and dB Foundation), April 2006, p. 6-9 and p. 12-13 respectively. (catalogue)

Obrist, Hans Ulrich, "An interview with Karel Appel," Amsterdam, May 2003, p. 7. Transcript by Nicolas Boutoux at the Karel Appel Foundation Archive, Amsterdam. In French. (unpublished).

Wei, Lilly. "The Figure: Another Side of Modernism," Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, New York, 2001, p. 5-8, 37 (color illustration), 158, 202. (catalogue)

Johnson, Ken. "Hidden Identity," *New York Times*, January 26, 2001, p. E38. (review)
DeRevisor, featured artist for issue no. 5/2000, Amsterdam. Cover image in color; black and white illustrations p. 4, 35, 41, 49, 62. (Dutch literary journal)

Glueck, Grace. "Private Worlds," *New York Times*, June 12, 2000. (review)

Johnson, Ken. "Another Side of Modernism," *New York Times*, July 24, 2000. (review)

Lloyd, Ann Wilson. "Paintings by Joan Banach at Mario Diacono," *Art in America*, February 1999, p. 116. (review)

Garber, Randy. "Paintings by Joan Banach at Mario Diacono," *Artsmedia Magazine*, Boston, winter issue, 1998-1999, p. 22 (illustrated review)

Diacono, Mario. "Beauty and the Past," October 1998. Translated from the Italian by Marguerite Shore, n.p. (catalogue)

Affentranger-Kirchrath, Angelika, "Dan Asher und Joan Banach at Galerie Lelong," *Artis*

Magazine, November 1997, p. 57. (review)

Kraft, Martin, "Barocke Visionen Joan Banach," *Tages-Anzeiger Zuritip*, October 10, 1997, p. 47. (illustrated review)

Pozzi, Lucio. "Una pittura che non sara mai visibile su Internet," *Il Giornale Dell'Arte*, no. 153, March 1997, p. 66. (illustrated text)

Nahas, Dominique. "Joan Banach," *Review Magazine*, New York, May 15, 1997, p. 5-6. (review)

OWNLIFE PRESS EXPOSITIONS

(Ownlife Press is a studio imprint I created in April 2007 for occasional publications that serve as brief explications of aspects of my work. The expositions contain illustrative material from numerous sources in art history, subculture, and film, and excerpts from writings and literature that have been influential.)

"The Ipress File," November 2009. (In preparation. This exposition will accompany my solo exhibition at Knoedler Gallery, New York.)

"Back to Methuselah," 2008. A portfolio comprised of five boards; newsprint illustrations on prepared Rives paper. The portfolio's title refers to the five part work by George Bernard Shaw, which was parenthetically subtitled, *A Metabiological Pentateuch*, and was Shaw's only work of science fiction. Shaw's work consists of a preface (*An Infidel Half Century*) and a series of five plays: *In the Beginning: B.C. 4004* (*In the*

Garden of Eden), The Gospel of the Brothers Barnabas: Present Day, The Thing Happens: A.D. 2170, Tragedy of an Elderly Gentleman: A.D. 3000, and As Far as Thought Can Reach: A.D. 31,920. All were written during 1918-20, published simultaneously by Constable (London) and Brentano's (New York) in 1921, and first performed in the United States in 1922 by the New York Theatre Guild at the old Garrick Theatre and, in Britain, at the Birmingham Repertory Theatre in 1923.

“Disenlightenment,” April 2009 (An illustration of one diagrammatic painting from 2004, its derivation, and continuities with medieval art.)

“Motion Pictures,” Vol. 1, “Motion Pictures,” December 2007; Vol. 2 “Breaking the Fourth Wall,” 2010.

“Seduction of the Innocent,” May 2007.

“Citizen,” with excerpts from Ursula K. Le Guin and Kim Stanley Robinson, April 2007.

“Miniproduct,” with excerpts from Stanislaw Lem, David Lindsey and H.G. Wells, April 2007.

AUTHORED WRITINGS ON MY WORK

“Strictly Speaking,” a two part montage of quotations that pertain to, and provide context for aspects of my imagery, 2008-2009 (illustrated, unpublished)

“Hell is Bureaucratic,” a note for “Disenlightenment,” Ownlife Press, New York, 2009 (in preparation).

“Loanwords,” a comment on the painting The Ipress File, in preparation.

“Experiments in Cipher Writing: The Science Fiction of Speculative Architecture,” Motion Pictures, Vol. 1, December 2007, n.p. An expanded version of this comment was written for “The Future as Disruption,” The Kitchen, New York, summer 2008.

“Outlines of the future,” a statement for Galerie Duvekleemann, Berlin, Nov. 2007 (correspondence).

“Futurism and the occult,” a statement for Galerie Duvekleemann, Berlin, October 2007 (correspondence).

“The Amputated Roots of Eden Olympia,” June 2007 (an unpublished comment)

“Reconstituting the Image into Science Fiction (Playing Dead, Invalid, Experiment on a Bird, Black Mirror Paintings),” a statement for the Stedelijk Museum, May 2007 (unpublished).

“Reflections on Utopia (A Torso),” notes prepared as background for the presentation of the painting “No Place (Utopia)” to the Museum of Modern Art Fund for the Twenty First Century Acquisition Committee, 16 May 2006 (unpublished).