

JOSEPH MARONI

Joseph, you invited me to your studio in New York, after I asked you to see how you are working. What is the reason that you are so open to meet young students?
To understand their perception.

Have you ever thought about teaching at an art academy?
The politics of teaching in the United States precludes anyone from giving me a position in an art school. I am an aging white male practicing a specific form.

Are you interested in the work of young artists?
I am interested in the VISUAL arts, and particularly the practice of painting. Between me and the new younger artist is „generation X.“ Most of their art is labeled „mixed medium“. Age is not the issue for me.

You told me that it is very important for you to find like-minded persons. Could you explain that?
There is no understanding without dialogue. To advance the practice of any form there needs to be an exchange of experience specific to the form. Everything else is just entertainment.

How do you see the situation of young artists today?
In the United States art education is dominated by the concept of narrative and story telling. Most younger artist have been told that if they have a narrative to go with their work it is art. The problem they face is to recognize that their work is not a visual art.

What do you think is the difference to the time you started working as an artist?
I developed at a time when there was a specific discourse relevant to the practice of painting as a visual art. Painting as an art form is going through a major transition from pictorial representation to concrete actualization. Most younger artist do not have a vision of what painting could be in the future. to most of them art is just another form of information. When everything is relative nothing is relevant.

Do you think New York is still a good place for young artists?
Berlin is the place for younger artist but not necessarily for the practice of painting.

On which project are you working right now?
I am working on large yellow paintings in my Tamaqua studio. The issue is this - is a painting, as a membrane of divided light, bound by its scale; or is the construct of the painting specific to its color? I.e., is the visual logic of large painting different than a small painting, or is the structure of the painting specific to its color rather than its size?

Joseph Marioni wurde 1943 in Cincinnati in den USA geboren. Er studierte von 1962 bis 1970 an der Cincinnati Art Academy und am San Francisco Art Institute. Heute lebt und arbeitet Marioni in New York und Pennsylvania. Seine Malereien sind in vielen internationalen Sammlungen vertreten und doch zählt Marioni nicht zu den bekanntesten Gegenwartskünstlern. Er bezeichnet sich selbst als „the painter“ und seine Malerei als „painting of liquid light“. Nach seinem Studium, in den 70er Jahren, hat er begonnen den für ihn charakteristischen Stil zu entwickeln. Hierzu gehört auch der ganz speziell gefertigte Rahmen auf den die Leinwände aufgespannt sind. Nach rund 20 Jahren des Ausprobierens hat Marioni heute eine Leinwand entwickelt, die leicht nach vorne gekippt an der Wand hängt und unten minimal konisch zuläuft. Jedes seiner Gemälde ist ein Objekt. Mir hat er bei einem Besuch in seinem Atelier gesagt: „The shadow belongs to the painting, the wall belongs to the painting. You never decorate the wall - it's an object itself.“
Das hier abgedruckte Interview ist per E-Mail entstanden. Marioni hat auf meine Fragen geantwortet, seine Antworten werden hier unverändert abgedruckt.

#05

Joseph Marioni





*Aufnahmen im Wohnbereich des Ateliers in
New York. Entstanden bei einem Besuch im
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Einzelausstellungen (Auswahl)

2011

*90 Years of New: Joseph Marioni, The Phillips Collection,
Washington DC (USA)*

2010

Baronian-Francey, Brüssel (B)

2009

Beneath the Seen, Wade Wilson Art, Houston, TX (USA)

2008

Drawing Color – between Black and White,

Galerie Mark Müller, Zürich (CH)

2008

Liquid Light, McNay Art Museum, San Antonio, TX (USA)

2007

University Art Gallery, University of Massachusetts, New Bedford, MA (USA)

2007

Liquid Light, Wade Wilson Art, Houston TX (USA)

2006

Peter Blum Chelsea, New York (USA)